

# VARIETY

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40 PAGES

## NEW PLAYS FOR 50 THEATRES

### INDEPENDENT MANAGER BETWEEN DOUBLE BOOKING COMBINE

Rules Made and Enforced by Two Booking Offices  
—Take It or Leave It Policy—May Lead to  
Third "Syndicate"

Ructions again among independent legitimate producers with new restrictions and exactions from the recent sympathetic coalition booking arrangement of the Erlanger and Shubert camps.

During the long existing friction periods between the two powers, the independent had something like elbow room for his productions. If he didn't care to submit to conditions of advertising, stage hands and towns, he could ease his situation some by protests that he'd have to try his luck with the opposing bookers. The new combination, closing the door to this course, leaves the independent at bay, and with no place else to go.

The situation, with its elements all new to the independent show owners, in that for the first time in years he is told imperatively what he can and cannot do by both sides, threatens an upheaval among the

### CHICAGO'S STRIKE

Immediate Adjustment Not Looked For—Theatres Affected

Chicago, Aug. 2. The strike on the street car and elevated lines, looks bad, with no immediate settlement expected. It will more directly affect downtown theatres about Friday. So far the legit houses have suffered but little since the strike started Monday night. All legit business was a little better this week through the visitors for the "Pageant of Progress." They have packed the downtown hotels, with the weather cool.

Yesterday, vaudeville fell about a 10 per cent drop in attendance, and the picture houses estimated a loss of about 25 per cent in business.

### RADIO AT CENTRAL

The Central, New York, playing "The Storm" was the only Broadway house to report the Leonard-Tendler fight by radio to its audience Thursday night last week. The returns were announced in the lobby and the performance did capacity.

### PHILADELPHIA MGRS. VOTE 10% DECREASE

Salary Reduction Takes in  
Union Men—Trouble  
Looked for

Philadelphia, Aug. 2.

At a well attended meeting of the Theatrical Managers' Association of Philadelphia held in the Broad Street theatre a general 10 per cent. reduction in all wages and salaries was voted.

The general tendency of the last few meetings of this association has been for retrenchment, and "general unfavorable business conditions which have prevailed for the last year or more" were given as the reason for the 10 per cent. reduction, which was declared to be "in conformity with reductions made in mercantile and industrial organizations." It was especially specified in all announcements sent to the papers that "this rule inevitably includes stage hands and musicians who have been working under union agreements."

Trouble with the local musicians' union has been experienced by the managers for the last two seasons. The present 10 per cent. reduction is expected to precipitate more trouble.

The meeting of the association, at which legitimate, stock, vaudeville and burlesque were represented, also discussed the fall opening, and announcement was made that "because of the unfavorable operation of the daylight saving regulation in its effect upon attendance at the theatres, many will not be open as early as usual."

While this may be true of some of the vaudeville houses and smaller theatres, it is not credited that there will be much difference in the time of opening of the legit theatres, which appear to be lined up for Labor Day, as usual, with the Walnut possibly opening before that date.

### B'WAY HOUSES ALMOST FULLY BOOKED

Season Slowly Readying—40  
Attractions in First Flight  
—Three New Ones Bow  
in Next Week—Sept.  
11th, Big Week of  
Premieres in New York—  
25 Per Cent of Shows  
Musical—20 Per cent of  
Foreign Adaptation

### LIST OF PRODUCTIONS

In contrast with the past four or five summers, Broadway's new season is being slowly readied. Attractions are being allotted the long string of over 50 theatres, without the congestion of past seasons.

There will be 40 attractions making up the first flight of offerings, but the premieres are well strung out during this month and September. Not over seven of the present list of 21 shows can hold over into the fall and their continuance then is questionable. To date there are 36 new productions assigned berths and six or seven houses for which no attractions have been picked.

The influx starts next week when three new shows bow in. Last summer there were seven or eight new attractions bidding with the hot weather shows for favor. The open-

(Continued on page 2)

### JILTED SUITOR COURTS, SENDS BILL AND IS PAID

Rubin's Businesslike Method  
with Sheila Terry Over  
Broken Engagement

San Francisco, Aug. 2.

You can court a girl now and spend all the dough you like. If the girl turns you down and marries some other guy, you should worry. Simply sit down, take your pen in hand and write a bill. Include the amounts of all the presents you have made, all the ice cream sodas

(Continued on page 3)

### OVER THEATERED IN KANSAS CITY, ILLUSTRATED IN "STAR'S" STORY

Line-up of City's Theatres—90,000 Theatre Goers  
for 30,000 Seats—Increase of 'Casts and Bills—  
Looks Like Promising Season

### LOCAL MGR. OBJECTS; CITY DROPS FREE SHOW

Colonial, Newport, Reopening  
for Visit of Fleet—Court  
Running Theatres

Newport, R. I., Aug. 2.

The Colonial will reopen next Monday with pop vaudeville at 50 cents top. This opening is timed for the visit of the Atlantic fleet, which will come to Newport then. The city proposed giving a free show for the sailors, but Manager Feinberg objected to the competition and the idea was dropped.

All the theatres in Newport are controlled by the Empire circuit, which was involved in the failure of the Cosmopolitan Trust company of Boston. As a result the Supreme Court of Massachusetts, which is directing the liquidation of the trust company, is really running the Newport theatres. Affairs are in a parlous state. Only two houses, Strand and Bijou, are open and both are playing pictures. This is an anomalous situation for a summer resort like this that is twice as busy in summer as in winter.

### CLEVELAND DENIAL

McLaughlin Says Shubert Vaudeville Not in Ohio Theatre

Cleveland, Aug. 2.

For several weeks past it has been a matter of conjecture where Shubert vaudeville would be housed in Cleveland for the coming season, and, notwithstanding word from New York, the location is still in doubt.

Announcement from New York the other day that this latest addition to the local vaudeville field was listed for the Ohio theatre, to open Sept. 16, brought this response from Robert McLaughlin, manager of the Ohio theatre:

"I don't know where Shubert vaudeville will play in Cleveland next season, but one thing is certain—it will not play at the Ohio."

Kansas City, Aug. 2.

The Kansas City "Star" in Sunday's issue carries a full-page story headed "The Giants of Vaudeville Line Up for Battle," giving a history of the fight between the Orpheum, Pantages, Loew and Shuberts for the vaudeville business of the nation.

The local angle is reported as follows: What is true of Kansas City will be true of a score of other cities in the Kansas City class; therefore, one can get a good grasp on the national situation by studying the conditions as they will exist here when the regular fall season opens.

In the way of vaudeville Kansas City will have the Orpheum, Mainstreet, Globe, Pantages, Loew's and the Shubert. In addition to these the Newman, with its concert acts, will compete with the vaudeville houses, and the Gayety, with its burlesque attractions, will cater to the vaudeville clientele.

There will be legitimate dramatic and musical attractions at the Century, now controlled by the Shuberts; stock company productions at the Empress, and, besides all these, at least half a dozen picture houses will seek patronage in the downtown section alone, while a score or more of picture theatres in the outlying sections of Greater Kansas City will bid for business, and, getting it, will draw just that

(Continued on page 4)

### HOTELS CROWDED

August Holds Promise for Theatres  
Through Transients in N. Y.

Hotel men say the New York hostilities have been reserved for August beyond capacity.

August is the summer month when Broadway receives its greatest flood of visitors, mainly buyers.

### FREE LOVE PLAY

"The Fly in the Bottle," a drama dealing with free love, is to be produced by Arthur Alston.

The piece includes a cast of six and employs but one set. An out of town opening has been arranged for Aug. 17.

# PICTURE HOUSES USING ACTS CHANGING ENGLISH SITUATION

**Film Places Taking Headliners Cause Variety Circuits to Accelerate Bookings—More Acts Booked for Next Season Within Past Month Than in Any Similar Previous Period—Don't Want Pictures to Be Vaudeville Theatres' Opposition**

London, Aug. 2.

The entire vaudeville booking situation in England has been changed through picture houses playing vaudeville headliners. More acts have been booked for next season within the past month than for any similar period heretofore.

Variety circuits are engaging acts they hear the picture places are negotiating for. The vaudeville circuits fear lest the film theatres become actual opposition to them, with the pictures added. It is not unlike, in a way, the American position as between picture places and vaudeville houses in many of the larger cities.

The booking of Sir Harry Lauder at the Regent, Brighton, by William Moreys startled the variety managers. This was followed by the campaign of Walter Wanger, an American, in control of important East End cinemas making captures of "name" acts as added attractions to the pictures. It attracted the attention of all London, though occurring in East End houses in a locality on a par with the lower East Side of New York.

Wanger put into practice a weekly headline booking. While his experiment was watched by other exhibitors, they were meantime convinced it was a business-getter when they started negotiating for their own theatres.

From what leading exhibitors in London say, they are satisfied gratifying results are almost certain from the expanded picture show. It is expected the demand for vaudeville "names" and large acts will result as it has in the States, with an unlooked for field over here suddenly coming from nowhere at a time when the variety manager believed he had the variety actor at his mercy.

It was mostly through the condition and for mutual protection as well as mutual working principles that the English variety managers lately formed what virtually amounted to a close alliance, reported, though, for bookings only.

## "CHUCKLES" PEOPLE RETURN

London, Aug. 2.

Several of the people who came here with "Chuckles" are returning on the "Mauretania" Aug. 5. (They are listed under Sailings in this issue.)

A new company of players is being recruited by Charles B. Cochran. The latter has made offers to some Americans now here, but no agreement on salary could be reached.

## BORDONI REPORT

Paris, Aug. 2.

Irene Bordini is here and a report is in circulation she has been engaged for a production in Paris during the autumn.

Mario Dressler is another of the American stage sojourning here.

## DUSE SAYS 'TISN'T SO

Paris, Aug. 2.

Duse denies that she has been engaged to play in London in the near future, but states that she will visit the United States for a tour during the coming spring.

## GILBERT MILLER COMING

London, Aug. 2.

Gilbert Miller has been fluttering of late between London and the Continent. He is figuring on sailing for New York Aug. 9 on the "Homerick."

## CHOO'S GIRL ACT LEADER

London, Aug. 2.

Ivy Shilling has been engaged by George Choo to head a girl act he will prepare over here for American vaudeville.

## PILGER'S OWN THEATRE

Paris, Aug. 2.

Harry Pilger is opening his own theatre as a part of the Marseilles Exposition.

## ALFRED LESTER IN DISPUTE

London, Aug. 2.

A dispute between Alfred Lester and another member of the "Phi Phi" company is said to have been responsible for Lester withdrawing from rehearsals of the show. He was replaced by Stanley Lupino.

## ACTS, OPENING, REPORTED

London, Aug. 2.

The opening of Charles Althoff at Glasgow is reported to have stopped the show.

Ruby Norton, opening at Brighton, is reported to have taken seven bows and made a speech.

## "BLUEBEARD'S" AT QUEENS

London, Aug. 2.

At the Queens, Aug. 2, Sir Alfred Butt will produce "Bluebeard's Eighth Wife" with Norman McKinnel and Madge Titherage in the leading roles.

## "Romantic Age" Rights

London, Aug. 2.

The American right to the A. A. Milne play, "The Romantic Age," are held by Charles Wagner, who is sailing tomorrow on the George Washington for New York.

The play in the States will be produced by Wagner with Fred Stanhope.

## ACTIVE IN PARIS FOR NEXT SEASON

**Brisk Beginning Forecast by Early Announcements—Muratore at Comique**

Paris, Aug. 2.

A brisk start of the new season is foreshadowed by the preliminary announcement of artists engaged and productions in process of getting ready.

The Theatre Antoine is reviving "Mlle. Nitouche" Sept. 1, with Edmee Favart and Vilbert in the principal roles.

The Chatelet reopens Aug. 5 with "La Course au Bonheur," by Hughes Delorme. La Cigale is already under way with a new revue which started July 29. It bears the imposing title of "Ton Nez, Tes Yeux, Ta Bouche et Tes Oreilles." St. Granier is the author.

The Theatre de Paris is reopening with a new opera, with music, by Reynaldo Hahn, and book by Robert de Flers and Francois de Croisset.

Among the artists engaged for the Opera Comique is Muratore, the famous tenor.

## MANY FOREIGN PLAYS FOR U.S.

(Continued from page 1)

ing dates through August show that at least four premieres will occur during the week of the 14th. For Aug. 21 the openings are light, but for the week of Aug. 28 about six productions will arrive. Labor Day week is not as heavily weighted with arrivals as Sept. 11, during which week more than half a dozen are due.

The first flight of productions will hold about 20 per cent. of plays of foreign adaptation. Many of the foreign pieces recently announced as secured for Broadway will be held off for later presentation. Out of the three dozen known new productions, about 25 per cent. will be musical and half of them probably will be in the going before Labor Day.

Subject to booking changes which always attain at the start of a new season, Broadway's first group of productions, together with their producers, the houses in which they will open and the first day of the premiere week are:

"Shore Leave," Lyceum (David Belasco), Aug. 7.

"Whispering Wires," 49th St. (Shuberts), Aug. 7.

"The Monster," 39th Street (Jos. M. Gaites), Aug. 7.

"Lonely Wives" (formerly "Who's Who"), Eltinge (A. H. Woods), Aug. 14.

"Tons of Money," Gaity (C. B. Dillingham), Aug. 14.

"Manhattan," Playhouse (Brady-Cromwell), Aug. 14.

"Lights Out," Vanderbilt (Mrs. H. B. Harris), Aug. 14.

"Daffy-Dill," Apollo (Arthur Hammerstein), Aug. 21.

"The Old Man" (formerly "Old Soak"), Plymouth (Arthur Hopkins), Aug. 28.

"The Serpent's Tooth," Little (John Golden), Aug. 28.

"How Very American," Hudson (George M. Cohan), Aug. 28.

"Scandals," Globe (Geo. White), Aug. 28.

"Molly Darling," Liberty (Moore & Megeley), Aug. 28.

"Greenwich Village Follies," Shubert (Bohemians, Inc.), Aug. 28 (probable).

"Sally, Irene and Mary," Casino (Shubert-Dowling), Aug. 28.

"The Endless Chain," George M. Cohan (A. L. Erlanger), Aug. 28.

"Why Men Leave Home," Morosco (Wagenhals & Kemper), Sept. 4.

"Wild Oats Lane," Broadhurst (George Broadhurst), Sept. 4.

"La Tendre," Empire (Henry Miller), Sept. 4.

"Hunky Dory," Klaw (Marc Klaw), Sept. 4.

"East of Suez," Times Square (A. H. Woods), Sept. 11.

"The Awful Truth," Henry Miller (Henry Miller), Sept. 11.

"Marriage of Kitty," Fulton (Edward Royce), Sept. 11.

"It's a Boy," Sam Harris (Sam H. Harris), Sept. 11.

"That Day," Belmont (Richard Herndon), Sept. 11.

Ethel Barrymore in untitled play, Longacre (Arthur Hopkins), Sept. 11.

Margaret Anglin in new play at Comedy in September.

"Fools Errant," Maxine Elliott (Shuberts), Sept. 23.

"The Lady of the Rose," Century (Shuberts), in September.

"Music Box Revue" (new), Music Box (Harris-Berlin), Oct. 10.

"Passing Show of 1922," Winter Garden or Jolson's (Shuberts), in September.

Equity Players, 48th St., in September.

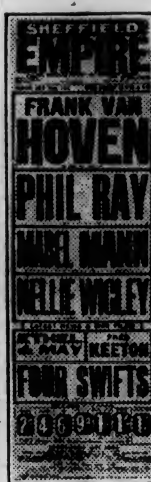
"Peer Gynt," or "R. U. R.," Garrick (Theatre Guild), in October.

The Hippodrome is due to start Sept. 2, the Saturday before Labor Day. The show is rehearsing, but no name for it has been chosen.

The Knickerbocker has not been definitely set, but the house is open for Dillingham, and he will likely place "Loyalties" there some time next month, with "The Bunch and Judy" also a possibility, now that the Globe is to receive White's new "Scandals."

There is some indecision in regard to "Kempy," which figures to hold over into the new season. It may be switched out of the Belmont Sept. 11 to provide a house for "That Day," which has a Belmont Producing Co. label. One of the attractions are likely to be allotted the Booth.

Attractions to hold over into fall are: "Follies" (New Amsterdam), "Chauve-Souris" (Century Roof), "Kiki" (Belasco), "Partners Again" (Selwyn), "Spice of 1922" (Winter Garden) and "Captain Applejack" (Cort). The latter has a protective booking out of town next month, but is aimed to remain until November.



I was raised by my aunt. My father died when I was three years old. Grandpa Barry lost his arm and I did all the chores and the neighbors across the street were always saying that I'd die on the scaffold, and I was expelled from the school. Joe Curran and I were not allowed to play with other boys.

One day we took a board out of the bridge and old man Dalorry's horse just missed breaking his leg. We threw eggs at people from the hill. They sent me away to Christian Brothers College, and Joe ran away out West. I ran away from the College. Sometimes I'd go right home for weeks and write and read, then get restless again.

P. S.—Now a star in two countries.

FRANK VAN HOVEN

## LOEW'S "4 HORSEMEN" AT PALACE, LONDON

**Metro's Special Film Opening  
Aug. 14—Arranged by  
Loew and Cochran**

London, Aug. 2.

The Metro's special film of Ibanez' "Four Horsemen" will open at the Palace, London, Aug. 14, for its first English presentation.

Marcus Loew, who lately arrived here, made the arrangement with Charles B. Cochran.

The picture will be exhibited here the same as it was played in the States.

## ANOTHER 'CHAUVE SOURIS'

Maria Kousnezoff Reported in Paris Engaged by Shuberts

Paris, Aug. 2.

Maria Kousnezoff, who has a Russian spectacle somewhat similar in outline to Balieff's "Chauve Souris," is engaged by the Shuberts for an American tour.

J. J. Shubert did the engaging when over here.

## SAILINGS

Aug. 19 (from London), Nat Leipzig (Berengaria).

Aug. 9 (from London), Vasco Jules Jordan (Homerick).

Aug. 5 (from London), White Way Trio, Emily Earle, Charles Adler, Jack Edwards, Six English Dancers (Mauretania).

Aug. 3 (from London), Long Tack Sam Troupe, Zoe Atkins, Mystic Clayton (George Washington).

Aug. 2 (from London), Hilda Mary Kendall, George Choo, Ivy Shilling (Aquitania).

July 20 (from Cherbourg for New York), Flo Ziegfeld, Jr. (Berengaria).

Aug. 3 (from London), Charles Wagner, Sydney Blackmar (George Washington).

## DAISY MARKHAM HERE

Daisy Markham, the English manageress, is in New York and it is understood she may produce here, possibly in association with a Broadway manager. The last play put on by her in London was "The Mystery of the Yellow Room," which is being considered for Broadway.

Some time ago she drew wide attention, according to reports here, by winning a record judgment against a titled Englishman. Miss Markham arrived with Madge Saunders who is to appear here in "Tons of Money."

## DE COURVILLE ABANDONS IDEA OF PRODUCING BURLESQUE

**English Producer's English Franchise Goes Elsewhere—Bedini Also Surrenders His Columbia Franchise**

"Chuckles," Jean Bedini's burlesque show and former Shubert unit, will be an attraction on the Columbia burlesque circuit next season, operated under the franchise held jointly by Bedini and the Miner Estate.

Bedini surrendered his franchise for another Columbia show upon his return from Europe this week. Albert de Courville, the English producer, who imported "Pins and Needles" last season, also surrendered his Columbia franchise and will not produce an American burlesque show next season.

The de Courville franchise was awarded to Bob Travers, former manager of Dave Marion's attractions, and "Sliding" Billy Watson, burlesque comedian, who headed the Drew & Campbell show last year.

The parting of he Bedini and de Courville shows left 37 shows on the Columbia circuit for 37 weeks. The Watson-Travers franchise awarded this week leaves a deficit of one to be filled.

It is rumored Bedini may reconsider his determination not to produce two shows next season for the Columbia. He sold a 50 per cent. interest in "Chuckles" to the Miner people prior to transporting the company to London.

The reason attributed for Bedini's relinquishing of his second franchise was that he had an arrangement with A. H. Woods to produce a Columbia attraction containing

comedy scenes from "Ladies Night." He was informed upon arrival here that Joe Maxwell, a Columbia producer, had prepared a show with a Turkish bath scene similar to Bedini's intended production.

Barney Gerard will produce two shows for the Miners, which they will operate in addition to "Chuckles." Gerard will also produce two Shubert vaudeville units. He had a contract with the Miner Estate that covered this year's Columbia productions.

The promised all-Indian revue at the Little has dwindled down to a triple bill which will hold the theatre for one week only. The program consists of "The Queen of Kamrup" in which the famous fakir rope trick will be featured, "The Queen of Chittore" with its wholesale burning of devotees, and "The Dreamer Awakened" described as a "merry tale" from "The Arabian Nights." In about three weeks time Alexander Aaronson, in conjunction with Joe G. Levy, will produce a farce entitled "Zozo" in which Farren Soutar, Arthur Helmore, Kenneth Kent, Helen Kinnaird, Gladys Dale, Margaret Yarde and Aurilio Lee will appear.

Leon M. Lion has acquired a new play by George Moore which he proposes to produce in October. During the same month he will inaugurate his series of Pinero revivals. This will start with "Mid Channel" followed by "The Benefit of the Doubt" and "Sweet Lavender."

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## IN LONDON

London, July 20.

It is very seldom in this country that a judge sitting on an important case expresses an opinion as to the veracity of anybody, but during the hearing of the case New Varieties, Ltd., vs. Henry Thomas Brickwell, Mr. Justice Russell in the Chancery Division suggested to counsel it might shorten the case if he (the judge) said he did not believe Brickwell. The case arises out of a financial dispute. Brickwell, who was at one time connected with the Garrick and other West End houses, is now the manager of the Canterbury, a one-time popular music hall which has been turned into a cinema. It has a six days' license and the London County Council granted a seven days' license on their usual conditions that the takings after expenses were paid went to charity. Defendant told his directors that the proposition was a losing one but he had found a man who would guarantee them £19 every Sunday night. This would be clear profit. The allegation was that having paid this sum out and a further small sum for expenses defendant converted the remainder of the takings, which were considerable, to his own use. In giving judgment His Lordship said he found that Brickwell had concealed from his employers the new arrangement with the L. C. C., and that he was running the Sunday shows for his own profit. He discredited nearly every statement he had made in the witness box. He would have to give an account of the money taken less £19 paid to the company and £7 paid to the Costers' Benevolent Fund. During the evidence it came out that Gunner Mohr, a one-time pugilistic favorite here, was receiving £3 10s. weekly as assistant manager.

The affairs of Sir Thomas Beecham are drawing to a satisfactory conclusion. The terms by which he will pay 20 shillings in the pound came before the Bankruptcy Court again, July 20. The scheme was to pay preferential creditors out in full, then pay the others five shillings forthwith, a further five shillings in three months time, a third five shillings in six months, and the fourth and final five shillings in nine months. The Official Receiver estimates that £29,620 will be required to pay the first installment. There was a taxation claim against him for £24,483. That would probably be withdrawn but the commissioners had not yet decided. If it was not withdrawn the £29,620 would have to be increased by £15,785 because some of the amount was preferential and would have to be paid in full. On May 11 Mr. Justice Eve made an order empowering the executors of the late Sir Thomas Beecham (the inventor of "Beecham's Pills—Worth Guinea a Box") to borrow £190,000, of which £40,000 might be used to help carry out any approved scheme Sir Thomas might make with his creditors. A letter was also made by a man (name withheld) offering to lend debtor £20,000 for his scheme. The scheme was opposed by the senior official receiver on the ground that it was a departure from the scheme originally accepted by the creditors. Ultimately the case was adjourned until November.

Produced twice in America, each time with signal failure, H. F. Alby's comedy "The Rotters" remains one of the big successes in this country. Arthur Gibbons has produced and revived the play on several occasions in London and the provincial run continues indefinitely with no signs of business falling off. Recently the show played the Empire Kilburn at £800 gross bigger business than the theatre had done with big vaudeville "stars" and the result was dates at several other Gulliver halls for either the original touring company or a duplicate. This meant the cancellation of the scheduled vaudeville bills and the switching of the artists elsewhere.

Mrs. Joan Dorothea Welchman has granted a divorce from her husband Harry Welchman, now living in the "Lady of the Rose" Daly's, July 19. Counsel for plaintiff, who is professionally known as Joan Chaloner, mentioned that the marriage took place July 1913. When the restitution of conjugal rights action took place later in the year it was wrongly stated that the parties were married in 1918. He mentioned this because the error had caused the plaintiff much pain as it inferred that she and her husband had been living together prior to marriage.

Rehearsals for the Arthur Wimperley version of "Le Refour" which Marie Lohr will produce at the end of the month under the direction of one of the original stars. No alteration has been made in the locale of the story, the action taking place in Paris at the

end of the war. Besides Marie Lohr the cast includes George Tully, Dion Boucicault, Alfred Bishop, Jack Hobbs and Lottie Venna.

J. E. Vedrenne will shortly present Fay Compton in a new play "Secrets." The title is a famous one and originally belonged to a strenuous blood and thunder drama which made a fortune for its owner John J. Preston. The title was "Secrets of the Harem" but after trouble with the Turkish Ambassador the authorities ordered Preston to close down or change his title. He changed the title to "Secrets ——" and under that title the drama has been a staple road and suburban attraction for many years.

R. A. Roberts, whose name is indelibly associated with the vaudeville protean act "Dick Turpin," has completed a drama on the same subject in three acts and a prolog. This he will produce in conjunction with Andrew Melville. He will himself play the highwayman and Robert Minster has been engaged for the part of Tom King. The production will be a provincial one with a view to a West End presentation later.

That ambitious attempt to idealize and uplift the stage, the Everyman theatre, Hampstead, has met the same fate as the majority of such enterprises. Its affairs are now in the hands of an official receiver. It was stated that the £30,000 nominal capital only £2,712 had been subscribed by the public. The liabilities were £19,261, the assets £51. Which goes to help prove that the British public does not want to be uplifted and won't pay anyone to attempt its conversion.

The next production at the Duke of Yorks, which of late has been unfortunate, will be the Mexican comedy drama by Paul Dickey and Charles Goddard. This will be presented by Gus Bostock by arrangement with George Choos. Alan Brooke will stage the play. Thurston Hall will appear in the cast and efforts are being made to get other American players over. The production date has been fixed for August 15.

Fred Kitchen will shortly sever his connection with the old firm of Fred Karno and will join with Marie Blanch in a series of managerial enterprises. The first of these is a comedy sketch, "If the Cap Fits," which will be produced at the Holborn, July 31. This is booked for a couple of months, after which they will be associated in the production of a new musical play by Wai Pink.

High rentals have compelled Fred Terry and Julia Neilson to cancel their arrangements for the production of the Mary, Queen of Scots, play, "The Borderer," in the West End. They will therefore start a provincial tour at Blackpool Aug. 21, when Julia Neilson, who is completely restored to health, will resume her part of the unfortunate Scottish queen.

Provincial correspondents state that Mrs. Patrick Campbell produced "Voodoo" with the full negro company at the Opera house, Blackpool, July 20. Beyond saying that the authoress was present and took a call they made no comment on either the reception of the play or the performance.

The South African Theatres Trust has made arrangements for Percy Hutchinson and company to tour its theatres early in the new year. The plays he will produce in South Africa are "The Luck of the Navy," "Nightie Night," "Bull Dog Drummond," and "Brewster's Millions." An Australian tour may follow.

Andre Charlot's next revue at the Vaudeville will be entitled "Snaps." Clarice Mayne, who has only been seen on the stage once, and that at the Hippodrome gala performance, since the death of her husband, James W. Tate ("That") will be in the cast, and so will Cicely Debenham.

During a recent meeting of the Actors' Association Miss Horniman stated she had hopes of shortly re-establishing her repertory company in the West End. Miss Horniman was the pioneer of first-class repertory in this country.

When Edward Laurillard produces his revue at the Empire, in all probability in association with Sir Alfred Butt, Connie Ediss will be the star and the principal comedian is likely to be Harry Tate.

Lady Forbes Robertson (Gertrude Elliot) sailed on the "Saxon" July 14 to fulfill her engagement with the South African Theatres Trust taking a full West End company with her.

When Matheson Lang returns to the New at the conclusion of his "Wandering Jew" tour he will produce a new play by Alfred Sutro entitled "The Great Well."

## POLITICAL JAM

Sale of Property Starts Something in Jersey City

The sale of an irregular parcel of ground near the Summit avenue station of the Hudson tunnel in Jersey City has started a political wrangle in that town.

The plot faces Frank Hall's State theatre across what is to be a civic improvement into a plaza, and the buyer is set down in the record as named Thomas Davis. The mayor of the town is Frank Hague, a regular democrat. His Honor's political enemies on the republican side of the fence allege that the Davis mentioned in the transaction is the cover for somebody in the Hague administration.

The fight started with innuendos from the republican side and about the same time it became known that the Keith office had ruled that Hall's State was "opposition." That started the story that Keith interests had bought the plot for a theatre to fight Hall and James Gannon, commissioner of public safety, and also a real estate operator, let his suspicions become known.

## AILS' ROUTE

Accepts Orpheum Time from Chicago—Turns Down N. Y. Offer

Roscoe Ails and Co. have accepted an Orpheum route, it was learned this week. Ails was signed through the Western Orpheum office after turning down a route tendered by the Eastern Orpheum bookers.

Ails and his dancing partner, Kate Pullman, have been reported as heading the Pinklestein & Rubin Shubert vaudeville unit, "Hollywood Follies." Their names were included in the official list of unit casts announced by the Affiliated Theatres Corp. At the Affiliated Wednesday it was said Ails had been tendered contracts by the Affiliated, but had not signed as yet.

The Orpheum route which Ails is reported as having turned down was said to have contained a "cut" from Ails' last season Orpheum salary.

## BEE PALMER'S RESOLVE

Bee Palmer, reunited with her husband, Al Siegel, is rehearsing a specialty which she will open either in vaudeville or in a Broadway revue within a month. She says she will never appear in a cafe again.

## NAZARRO'S ACT IN UNIT

Nat Nazarro's "Buck and Bubbles" act has been signed for the Herman Timberg-Shubert vaudeville unit to be produced by I. H. Herk.

The Nazarro act is at Keith's Palace, New York, this week.

## SUITOR SENDS BILL

(Continued from page 1)

bought, the bootleg acquired and add the total up and send the bill to the girl that "gave you the air." It's been done, and the fellow who got away with it is Bennie Rubin, of Rubin and Hall, who played the Golden Gate theatre here some weeks ago. The girl who paid is Sheila Terry, also of vaudeville. Sheila admits the truth of it with a giggle and says she thinks it's only right that she should pay.

It started back in Chicago. Bennie Rubin and Sheila Terry were on the same bill. Bennie looked at Sheila and her heart fluttered. She says it was the "bossy" way Bennie had. They got engaged. Sheila was strong for Bennie for a couple of months during which time he bought her hats and treated her royally. Then Sheila says she got tired of the "bossy" stuff and they had their first row. Then they had another row and in San Francisco Bennie got his engagement ring back.

About this time Roy Sedley, playing in Sheila's act, grew kind of strong for Sheila and told her so. She said "yes," when he put the vital question. They got married.

Then Bennie came back into the scenario. He heard about the marriage and lamented the many good dollars entertaining his former intended. The more he thought about it the more woful he became until he figured up what it had cost him. It was \$150. He got out a letterhead and made out a bill which he sent to Sheila and Sheila paid it. She says so herself and doesn't question the ethics of the proposition for a minute.

So Bennie's got his ring and his dough back and now all he's out is his time.

## AMUSEMENT STOCKS JOINING IN FORWARD PRICE MOVEMENT

Cliques Mark Up Quotations—Desirable to Forecast Prosperous Opening of the New Season—Famous Players Crosses 85—Goldwyn Backward

The amusement group of stocks got under way this week in a movement that had the surface appearance of a determined demonstration of the cliques and pools. Famous Players crossed 85 Wednesday in fairly brisk trading, the high figure representing a net gain of around four points in less than a week. Orpheum got up to 19½ at the top on a moderate turnover and Loew touched 16 several times. All the stock named held firmly near their best for the period.

Traders figured that the motive power behind the upturn was probably pool buying. In the case of Famous Players especially the syndicate is said to have had difficulty in creating a following that would follow the price up. Under the circumstances it would be good tactics just at this time to engender a feeling of optimism for the film shares. The new season is on the eve of its seasonal revival, and a brisk move forward in the ticker price might be expected to inspire a feeling of cheerfulness over the prospects of good business in the autumn.

Improvement Forecast  
Advances in the stocks would indicate buying to discount expected improvement at the boxoffice, and there are indications that such a development might be logical. Famous Players' sales department lets it become known that there is healthy demand for its product, and three months of listed releases has been scheduled two months. Sales of first run rights are reported sold up for the metropolitan district, and elsewhere exhibitors are reported contracting on a generous basis, both of price and quantity.

Revival of picture business is discernible to almost anyone in the trade, and those on the inside may have a long distance line on the prospects that justifies the aggressive bullish maneuver, but in any case it is entirely desirable to make it appear that the amusement issues are about to enter upon a period of great improvement.

Insiders with access to inside data may have good reason to believe that September will usher in a good season. Outsiders who spread bearish views have little to back up their case. Mostly they argue from a hunch. If the business structure has improved sufficiently since last January to move the motor, steel and equipment shares up 20 to 50 points, it ought to be a good argument that money from wages and income from small business have considerably replenished the public purse. Talk of the problem of unemployment has been hushed for three months. If the people have more money, or the prospects are that they will have more in the fall, one of the logical beneficiaries should be the theatre box office. The amusement stocks have probably done least of all the groups to discount betterment, and they should be in a position to appreciate in value.

Bull Market Ahead  
In the case of Orpheum and Loew the suspended dividend is a stumbling block before a major climb, but the restoration of the payment would go hand in hand with improved box office takings, or at least prosperity would discount that prospect. Besides these considerations the speculative community of Wall street seems to be fairly unanimous that the movement in the main will be constructive for a long time ahead, accompanied, of course, by the usual momentary setbacks and reactions. Since the amusements have not kept pace with the standard stocks, it would be good management to give them a flying start so that surrounding market strength and revival of the theatrical business would go hand in hand.

Goldwyn did not get into the spurt. Transactions were fairly large. On a week's turnover of around 10,000 shares prices didn't vary a quarter of a point from high to low. Denials of pools, manipulation and the like don't mean anything in this situation. It stands to reason that the sale and purchase of 10,000 shares of an inactive stock

couldn't be managed in a broad market without an advance or a decline. The impetus would almost necessarily come from either the buying or the selling side to swell the dealings to such a total. If the preponderating activity came from the buying side the price would advance, or Joe Miller is an authority on economics. The reserve is true in like degree. When the price stays stationary it must be closely controlled. The long deferred statement of the First National operation did not come out, and nothing reached the public about the proposal to apply to the Stock Exchange for a listing of the issue, which is dealt in on the Curb only.

The summary of transactions July 27 to Aug. 2 inclusive are as follows:

| STOCK EXCHANGE                  |       |      |     |      |      |
|---------------------------------|-------|------|-----|------|------|
|                                 | Sales | High | Low | Last | Chg. |
| Thursday—                       |       |      |     |      |      |
| Fam. Play-L...                  | 800   | 82½  | 82  | 82½  | + ½  |
| Loew, Inc.....                  | 600   | 15½  | 15¼ | 15½  | —    |
| Orpheum .....                   | 1,300 | 18½  | 18¼ | 18½  | — ¼  |
| Boston sold 300 Orpheum at 18½. |       |      |     |      |      |
| Friday—                         |       |      |     |      |      |
| Fam. Play-L...                  | 200   | 82   | 82  | 82   | — ¼  |
| Loew, Inc.....                  | 700   | 15½  | 15¼ | 15½  | — ¼  |
| Orpheum .....                   | 800   | 18½  | 18¼ | 18½  | — ¼  |
| Boston sold 25 Orpheum at 18½.  |       |      |     |      |      |
| Saturday—                       |       |      |     |      |      |
| Fam. Play-L...                  | 800   | 82   | 81½ | 81½  | — ¼  |
| Loew, Inc.....                  | 100   | 94   | 94  | 94   | +1½  |
| Loew, Inc.....                  | 300   | 15½  | 15¼ | 15½  | —    |
| Monday—                         |       |      |     |      |      |
| Fam. Play-L...                  | 2,600 | 83½  | 82½ | 83½  | +1½  |
| Loew, Inc.....                  | 200   | 94½  | 94½ | 94½  | + ¼  |
| Loew, Inc.....                  | 2,300 | 16   | 15½ | 15½  | + ¼  |
| Orpheum .....                   | 1,100 | 19   | 18½ | 18½  | + ¼  |
| Boston sold 200 Orpheum at 19.  |       |      |     |      |      |
| Tuesday—                        |       |      |     |      |      |
| Fam. Play-L...                  | 5,500 | 84½  | 83½ | 84   | + ¼  |
| Loew, Inc.....                  | 100   | 94½  | 94½ | 94½  | + ¼  |
| Loew, Inc.....                  | 2,100 | 16   | 15½ | 15½  | + ¼  |
| Orpheum .....                   | 1,400 | 19½  | 18½ | 18½  | + ¼  |
| Boston sold 110 Orpheum at 19½. |       |      |     |      |      |
| Wednesday—                      |       |      |     |      |      |
| Fam. Play-L...                  | 9,400 | 85½  | 84  | 85   | +1   |
| Loew, Inc.....                  | 2,100 | 16   | 15½ | 15½  | + ¼  |
| Orpheum .....                   | 400   | 19½  | 19¼ | 19½  | + ¼  |

| THE CURB      |       |      |     |      |      |
|---------------|-------|------|-----|------|------|
|               | Sales | High | Low | Last | Chg. |
| Thursday—     |       |      |     |      |      |
| Goldwyn ..... | 1,500 | 7½   | 7¼  | 7½   | + ¼  |
| Friday—       |       |      |     |      |      |
| Goldwyn ..... | 2,000 | 7½   | 7¼  | 7½   | —    |
| Saturday—     |       |      |     |      |      |
| Goldwyn ..... | 600   | 7½   | 7¼  | 7½   | —    |
| Monday—       |       |      |     |      |      |
| Goldwyn ..... | 600   | 7½   | 7¼  | 7½   | —    |
| Tuesday—      |       |      |     |      |      |
| Goldwyn ..... | 4,100 | 7½   | 7¼  | 7½   | —    |
| Wednesday—    |       |      |     |      |      |
| Goldwyn ..... | 1,000 | 7½   | 7¼  | 7½   | — ¼  |

## ST. LOUIS' FASHION SHOW

St. Louis, Aug. 2.  
The St. Louis Merchants Association's fashion show, the biggest event of its kind yet tried, will open tomorrow at the Auditorium, an open air theatre at Forrest Park. The show will continue for two weeks, the association spending about \$15,000 on professional entertainment. A special ice rink has been constructed at a cost of \$6,000. The ice surface measures 24 by 48 feet and the ice-making apparatus is guaranteed to keep the ice solid. A special ice show has Katie Schridt and Hanny and Willie Frick, formerly of the Hippodrome; Miller Sisters and Greta Weikesat, formerly of Terrace Garden (Chicago); Fred Peterson and May Judels, formerly of Healy's, New York. The skaters' contracts call for about \$2,000 for the engagement. Other features are Joe Jackson and a special dance ballet headed by Ten Eyck and Welby.

## ENGAGEMENTS

Rose and Arthur Boylan, for "Blue Kitten" (Hammerstein).  
Jack Benny, reported engaged for Jack Singer Shubert vaudeville unit, not closed.

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ABOUT

JOHN BROWN



# 3-SIDED VAUDEVILLE BATTLE ON TAPIS FOR MINNEAPOLIS

**New Orpheum Circuit Realignment Opposes Shubert Vaudeville—Pantages in Coming Struggle for Business—Voted Good for Local Theatregoers**

Minneapolis, Aug. 2.

Local theatregoers note in current announcements good times for themselves this coming season in vaudeville and pictures. To them it means better shows at smaller prices.

A three-sided battle loomed up with the Orpheum Circuit making known its new plan for vaudeville locally. The Hennepin, the former Orpheum, Jr., house here, will henceforth be known as the Hennepin-Orpheum and will play Orpheum's big time bills. The Orpheum will be renamed the Seventh Street theatre and play the former Hennepin or State-Lake policy.

The Seventh Street's show will be especially directed as opposition to the Shubert vaudeville unit shows due at Finkelstein & Rubin's Garrick, across the street.

Finkelstein & Rubin have secured the exclusive first runs of Paramount (Famous Players). This puts a crimp into Pantages, another pop vaudeville house that has been showing Paramounts of late, bolstering its business.

The Hennepin-Orpheum is to play six acts with feature picture, according to announcement, and also have short reels, giving two performances daily. The Seventh Street will show three times daily at an admission scale lower than the present Hennepin (pop).

George Sackett will be in charge of the Hennepin-Orpheum; Frank Phelps will be in charge of the Seventh Street.

Shubert vaudeville units are coming in here proclaiming themselves as the best of big time vaudeville with their combination policy. In the melee it is anticipated Pantages will make an extraordinary bid, both in its vaudeville and picture department of Pan's pop bills.

## TOO MANY THEATRES

(Continued from page 1)

much patronage from the warring theatres downtown.

Where will it all end? Well, one may find the answer by studying the possibilities—and the impossibilities—of the local situation, the story said. Of course, night performances are more heavily attended than day performances, and the patronage is scattered throughout the week, but the analysis shows that if the business of the downtown theatres were evenly divided, there aren't enough patrons, under normal conditions, to produce capacity business for all of the theatres, and it must be borne in mind the figures contemplate that all the regular theatregoers in Greater Kansas City attend at least one performance of a downtown theatre.

In Kansas City the theatre capacity for the downtown houses alone ranges close to 30,000, this figure including the heavily patronized picture houses. Take this figure and compare it with the population of the greater city—approximately 50,000—and one finds that a large percentage of the adult population must go to the theatre frequently if all the theatres are to do a paying business, according to the "Star."

It is estimated 20 per cent. of a city's entire population can be counted upon as steady theatre patrons. Twenty per cent. of Kansas City's 450,000 population would be 90,000. Some of these 90,000 never get beyond the neighborhood playhouses, many thousands of them, in fact; but if all of the 90,000 went to at least one downtown theatre performance every week, the theatres still would do a poor business if the patronage were equally divided.

For example, the 30,000 capacity for all downtown theatres represents the capacity for one performance. With two exceptions, all these theatres give at least two performances a day, many three a day. In other words, the capacity of the downtown theatres for an entire day is just about 90,000; therefore, if all these houses were to do a capacity business at all

vaudeville appetite of Kansas City's 90,000 theatregoers would be satisfied for a week and the theatres would have six days on their hands and no customers to patronize them.

Vaudeville's amazing strides are shown in the cost figures of the three properties of the Orpheum company in Kansas City. When Martin Lehman came here in 1898 and leased the old Ninth Street theatre he agreed to pay an annual rental of \$12,000. The contract continued for 10 years. The new Orpheum, on Baltimore avenue, cost over \$600,000, exclusive of ground rent. The Mainstreet theatre, with a seating capacity of 3,400, cost more than \$1,100,000 to build and the ground rent is said to be \$50,000 annually. The refrigeration plant, which keeps the Mainstreet theatre at even temperature in the summer months, cost \$120,000 to install, or as much as the first ten years' rental for the old Orpheum.

The vaudeville bills in the old Orpheum rarely cost above \$1,500 for the week; the week's bill at the new Orpheum rarely falls under \$6,000. The total of the salaries of the acts at the Mainstreet ranges from \$3,500 to \$4,000 a week.

A few blocks away on East 12th street, Alex Pantages has a new theatre, which cost \$750,000 to build and with a ground rent estimated at \$25,000 annually. The Pantages has a seating capacity of 2,500.

A block away, Marcus Loew, another vaudeville king, spent \$100,000 in improving the Garden theatre, and his 20-year contract calls for an annual rental ultimately of \$30,000. The Garden will seat 1,500. A short distance to the west is the Globe, also vaudeville, and situated on property valued at \$500,000. Mr. Oppenstein feels that he must earn six per cent upon a half a million dollar investment, and, therefore, he would like to see the Globe filled to its 1,800 capacity twice a day.

The Orphum has a capacity of 2,400 and represents a million-dollar investment, so it must play to packed houses if the dividends are to arrive regularly, and the "Star's" observer, weary with his figures and his theories, wonders where all the people are to be drawn from, for there are other amusements demanding a share of the business; all with great seating capacity, all representing millions in investments which must yield returns.

"How many patrons do you expect to seat in the Mainstreet theatre each week?" Lawrence Lehman, the resident manager, was asked.

"At least 45,000," said Mr. Lehman. If the Mainstreet's business comes up to Mr. Lehman's expectations, one-half of Greater Kansas City's entire theatre-going population will have to go to the Mainstreet theatre at least once a week. All right, but meanwhile Kansas City's Million Population Club must get busy if the rest of the theatres are to survive, because with only 45,000 regular showgoers remaining there simply will not be enough to go around, concludes the "Star's" article.

## MARRIAGES

Helen Hutchins, who recently resigned from the Davidow & LeMaire office, will be married at Grace church, New York, Aug. 6, to J. N. Donaldson, connected with the New York Clearing House.

## BIRTHS

Mr. and Mrs. Jos. Pettingill, July 22, daughter.

## ILL AND INJURED

Harry Santley, a Chicago independent agent, was removed to his home after a long stay in a local hospital. Santley is suffering from stomach trouble.

Roland G. Edwards has been confined to his home for several days, due to an infected foot.

## IN AND OUT

Collins and Dunbar replaced Leonard, the dancer, at the Gates, Brooklyn, the first half. The latter retired from the bill, due to illness.

# "FLAPPERS" CONTESTS PARKS' BEST DRAWS

Parade of "Flappers" Brings  
Crowds to Electric  
Park

Kansas City, Aug. 2.

What is considered the greatest special feature draw for any amusement place is the flapper contest, originated by Gabe Kaufman, of Electric Park. This event has been used three times this season, at Kansas City's Coney Island, and the attendance has been record-breaking at each performance.

At the one Friday night, so great was the crowd, the management lost all control of it. Thousands were standing in the seats, and even hanging from the stage, to get a glimpse of the hundreds of contestants, as they paraded before the judges. Prizes were the inducements for the girls to put themselves on display, and the box-office receipts were proof positive the feature was a winner.

Other parks have tried out the scheme. Lakeside Park, Denver; Kenneywood Park, Pittsburgh, and Riverview Park, Chicago, report the attendance for the "flappers" to have been larger than on the Fourth of July. Electric Park will use the event again before the season closes, probably as a special night during the Mardi Gras.

# "LOCAL TALENT" SHOWS POPULAR WITH BOOKERS

**Claimed Cheap and of Drawing Power—One This Week Has 24 Girls and Three Men—Runs 35 Minutes**

The New York City vaudeville bookers have discovered a money saver and business getter in the "local talent follies" bills that have been innovated at some of the neighborhood houses.

The Coliseum, New York, is headlining this week with "The Washington Heights Follies," a local talent aggregation with a cast of 24 girls and three men. The act runs 35 minutes. It was staged by Tom Gorman and is packing them in with one of the cheapest bills of the season surrounding it.

Leon Kalmer won a "contest" recently staged among local Keith, Proctor and Moss managers, by presenting a "local talent follies" at the Flatbush, Brooklyn. The turn doubled the week's receipts at the house with no increase in prices.

The stunt of making the audience entertain themselves at no remuneration and at the regular admission scale is becoming so lucrative an epidemic is threatened.

## DAVE LEWIS' DOUBLE DUTY

Dave Lewis will manage the "Weber and Fields Reunited" unit. Lewis is qualified to substitute for either star in case of illness and he will understudy both in addition to his managerial duties.

"A Prince of Lovers" the Gaumont play made by C. C. Calvert on the life of Lord Byron has gone into the Philharmonic for a run. This feature is excellent entertainment and is getting more publicity than any other home-made picture has had. The actor who plays Byron was originally described as an American, but now appears to be English. Not only is the picture good for this country but the exploitation is something quite new in its excellence.

# LOSS OF FIVE FULL WEEKS LOPS OFF ONE GUS SUN OFFICE

**Wayne Christie Leaves New York Office and Sun Circuit—Western Keith's Gains Obliging Realignment Sun Routings**

## REHEARSAL SEASON FOR REVUE SHOWS

**Shubert Vaudeville Unit Productions Preparing to Open**

The rehearsal season has arrived for the variety revues. That takes in the Shubert vaudeville unit productions.

The producers have mapped out their plans. Several not engaged to play during one or two preliminary weeks prior to the official opening have secured a single day or a couple of days at adjacent towns to New York, in order to "break in."

Defection of several of the five week-stand houses which formed the keystone of the Gus Sun circuit and the reported switch of the Indiana group (Brentlinger string) of split week theatres to the Western Keith (Chicago) office will force a realignment of the Sun time for next season. The changes will bring about the closing of at least one of the Sun booking offices. Because of the switching of booking bases, Wayne Christie, who has been in charge of the Sun office in New York since Sun left the Keith exchange two years ago, has resigned. Christie is one of the best-known bookers in the three-a-day field. He has been connected with Sun for about six years, counting the period during which he was the booking representative for the circuit in the Chicago Keith office. W. A. Todd, who has been in charge of the Sun Buffalo office, will replace Christie in New York Sept. 2.

Booking of the Sun circuit presents a problem because of the changes in the week stand houses. The Tivoli, Toledo, will be Keith booked; the Broadway, Columbus, is through with vaudeville, for next season at least, and there is some indecision about the Sun house in Indianapolis. Detroit has closed down for the first time in years and the Sun position is not certain to date.

With Columbus and Toledo out, bookings would have to face a jump from Buffalo to Indianapolis. Sun has already decided to split his bookings, moving the headquarters to Chicago for everything to be supplied west of Buffalo. Christie was offered the Chicago berth, but declined. Todd is moving to New York, and will handle all bookings in this State.

There were not enough houses to sustain two Sun booking offices in the East. Outside of the Lafayette, Buffalo, the New York State Sun bookings include Watertown, Buffalo and Newburgh (lately secured). There are a number of small bookings up-State which will continue under Todd.

Gus Sun, when in New York last week, stated he had no information regarding the withdrawal of the Indiana houses from his office. The Brentlinger houses, however, had a booking agreement which could be canceled within 30 days. Reports from Chicago last week were that the houses were to go into the Keith office there. It is possible notice was served on the Sun office at Springfield, Ohio. Sun has been away from there on a trip for about two weeks. The houses said to have swung over to the Western Keith office are at Evansville, Terre Haute, Clinton, Fort Wayne, Kokomo and Richmond. The Association, Chicago, has houses in that territory, but a booking plan to handle the time is a certainty between the Keith Chicago office and the W. V. M. A. (Association).

The Broadway, Columbus, has been playing musical stock during the summer and will continue next season. The house lost money with vaudeville, but has made a profit every week with the new policy. The management has advised Sun musical stock would supply vaudeville.

The dropping of the Tivoli, Toledo and Columbus from the Sun book opens up a problem for the supply of bills to the Lafayette, Buffalo. That picture house has been spending about \$3,000 a week for vaudeville (full weeks).

## INDEPENDENT MANAGERS

(Continued from page 1)

Important independents and the smaller producers.

For the first time in years the independent applying for time is told the maximum house regular advertising in newspapers shall be in many towns one-half what it has been in the same towns in the past. Limits a low as \$125 per week for the house regular, with the company bound by specific agreement to pay for all over this amount are inserted in booking contracts handed to touring independents, a low water sum for this item in the towns since shows were sent there.

Another complaint of the producer caught between the two big camps is a non-elastic clause fixing the number of extra stage hands he must use and pay for, with the regular house crews the theatres provide cut down so that the mass burden, as in the case of extra newspaper advertising, must fall on the producer. The same applies to extra billboard space.

The percentages the independents find are also shaded so that an extra 5 and even 10 per cent. is checked off to the advantage of this or the other booking syndicate.

The producers, sore at the situation they find themselves in, include several important show owners affiliated for years with one or the other of the hitherto rival booking systems.

The situation was anticipated as far back as last spring when the combination of the Erlanger-Shubert interests became an item of general news.

The upheaval predicted as imminent. It is prophesied by unemotional independent owners affected by the new conditions, may result in the alignment of the third syndicate so long talked of by the independent.

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# ORPHEUM CIRCUIT'S BIG TIME THREE-A-DAY ON WEEK ENDS

Reorganization of Playing Policy in Orpheum's Bigger Houses Takes in Vaudeville with Feature Picture—Orpheums, Juniors, Playing Three and Four Daily—Big Time Combination Policy May Spread Over Circuit

Chicago, Aug. 2.

The reorganization of the playing policy of vaudeville in Orpheum Circuit theatres has taken another angle, this time for the big time Orpheums in some cities, which will play six acts and a feature film twice daily, giving three performances Saturday and Sunday.

To what extent this policy will spread over the Orpheum Circuit has not yet been settled. The Orpheum bookers held a meeting Tuesday. Nothing of importance developed.

The plan appears to be for the State-Lake policy were adopted in the Orpheum, Jr., to play four times daily (as reported elsewhere in this issue) and the Orpheum big-timers to play the policy set forth above, allowing each to be rated at a more popular price of admission than the former scale of big-time Orpheum had, and at the same time permit both to try to smother any vaudeville opposition that may arise.

The Majestic (Milwaukee), formerly the big-time Orpheum's house there, is to play four daily on a split week. That is a sample of the changes so far reached. The Palace (Milwaukee), now the Orpheum's big-timer of that city, under the reorganized playing policy will be one of the big-timers to do two daily during the week and three daily on week ends. The Hennepia (Minneapolis), also moved to the big-time column, is another of the week enders playing three under the big-time name.

It is now reported the bookings for the big-timers of the mixed playing policy and bills will be booked from the Chicago office, as will all of the Juniors.

These changes are said to have been made definite upon the arrival here of Charles E. Bray, general manager of the Orpheums, Jr., and who has taken his offices in the Orpheum Circuit's executive suite on the fourth floor of the State-Lake Theatre building.

The Majestic (Chicago) will adopt the State-Lake policy, playing four shows daily, but whether for all acts to do that number of shows is as yet unrevealed.

The Orpheum people outwardly say they believe the day of the straight two-a-day vaudeville program has run its course; that plenty of shows daily at popular prices are now in order.

Nothing appears to have been settled as to admission scales for the two Orpheum circuits, or at least nothing has been given out nor admitted.

As Orpheums' openings are set around Labor Day or shortly after, it is likely the circuit will send out an announcement shortly. In several cities on the circuit an announcement has been made regarding the local policies of the Orpheums.

The change of playing policy in the big-time Orpheums with the Juniors wanting to do four performances daily will bring up the question of acts and salaries. It will also leave open whether the Orpheum is playing big time, as it has been known through association only with but two performances daily.

If the Orpheum's big-time combination playing policy extends all over the circuit, it will place Pantheons between the larger and smaller Orpheums, besides standing against all vaudeville. In pictures with the Orpheums playing features, it brings both into opposition with local picture houses.

Provided vaudeville concludes the Orpheum with its change has lost its big-time classification, the vaudeville theatres playing but two a day will be limited in numbers, taking in those of the East, including Keith's and the Shubert vaudeville houses, besides the few independents of this type.

The three-a-day and four-a-day vaudeville houses are but sparsely removed from the original continuous performance.

Pantheons play three daily and as

## SEVERAL PROFESSIONALS IN COAST AUTO WRECK

Edna Kuehne Killed—Georgie Sewell, Jane Caxson and Rothstein Cornblatt Hurt

Los Angeles, Aug. 2.

Edna Kuehne, 24, was instantly killed late Saturday night when an automobile driven by Jay Herman was wrecked while on the boulevard leading to Sunset Inn, where the machine was headed.

Georgie Sewell suffered a fractured collar bone and other injuries. Rothstein Cornblatt has a broken back and internal injuries. Jane Caxson is badly bruised, with a broken rib and minor abrasions. Mr. and Mrs. Eddie Kane and William Bleet were unhurt.

Herman, the driver, is of Kane and Herman. Kane is his stage partner. Miss Sewell is of the Sewell Sisters, who were to have opened Monday at the local Orpheum. Their engagement was canceled.

Herman, with Sam Leibster, another passenger, were held overnight in the Santa Monica jail on suspicion of being responsible for the accident, but were ordered released by Coroner Nance until the inquest.

Herman says a sudden turn caused the wheel to collapse.

Miss Kuehne had been playing here in pictures for about four months. Formerly she was in vaudeville.

Relatives in New York of the dead and injured have been notified.

## RIALTO LISTENING

Jones, Linick & Schaefer House Out for Name Acts

Chicago, Aug. 2.

The Rialto, the Jones, Linick & Schaefer vaudeville house, has picked up its cars upon the Orpheum circuit announcement that it will turn its Majestic, about three blocks away, into a continuous grind policy of four shows a day. The Rialto has always operated on a grind policy, and a while back instituted a policy of four shows a day with a feature picture and eight acts.

In the face of the Orpheum circuit plan, the Rialto has placed itself on the market for big names, and has started angling already.

## DEWOLF SISTERS AT \$1,100

The DeWolf Sisters, playing their single week for the Keith people at the Hamilton, New York, this week, object to being designated as "a \$650 act." To make it certain they produced a sheaf of Orpheum contracts bearing the figures from \$950 bottom to \$1,100 top, all salaries "net."

This is their only Keith week, the turn having signed for a Shubert vaudeville unit.

## FRANCHISE TRANSFERRED

Chicago, Aug. 2.

The Finkelstein & Rubin unit franchise on the Shubert Vaudeville circuit has been turned over by the franchise holders to Jimmy O'Neil and Clarence Morganstern. They will produce and present F. & R.'s unit show, having Roscoe Ails, Kate Pullman, Charles Calvert, Harneford and Myers, Joe Whitehead, Olga and Mischa Co., Frieda Leonard and Adele Jason.

many more on week ends as acts will stand for without extra salary, although some acts make Pan pay extra for extra shows; Ackerman & Harris play three, also with more on week ends, while the Loew theatres are straightaway three-a-days.

## DIVORCE WITHDRAWN

The divorce action started in Chicago last February by Mrs. Joe Schenck against her husband was withdrawn in March. The Schencks are in Atlantic City this week, where Van and Schenck are playing.

The report Joe Schenck had recently married had no foundation.

## SHUBERT HOUSE MANAGERS TO MEET IN NEW YORK CITY

Called for General Conference This Week-end—Most Unit Casts Complete—Rehearsal Season About Starting

Most of the Shubert unit franchise holders are set as regards casts. A partial list is appended. The average cost of the Shubert unit production, will be around \$16,000, it is claimed.

The end of this week all Shubert vaudeville house managers will gather in New York to confer with the executives of the Affiliated Theatres Corporation as to the operation of their houses and the Shubert circuit next season.

Later in the month and just before general rehearsing is to start, the producers will again be called in by the I. H. Herk for another conference concerning the formation of companies and generalities.

A sub-billing has been agreed upon for Shubert vaudeville to be carried in connection with all billing of that title. It is a coined word, "Musicomedies."

The weekly salary lists will average about \$4,700. The "Reunited" unit featuring Weber and Fields will cost \$5,000 a week, according to report.

The producers pay railroad and baggage fares.

"Midnite Revels" (Henry Dixon)—Riggs and Witche, Whipple and Huston, Three Chums, Purcell and Ramsey, Claire Devine and Co.

"Hello Miss Radio" (Eddie Dowling)—Vera Michelena, Fred Hillebrand, Jerome and Cameron, Jules Saranoff, Four Entertainers, Three Dancing Demons, Lynn and Ormsby.

"Troubles of 1922" (Davidow & LeMaire)—George Jessel, Courtney Sisters, Ann Codee, Bozo Bob Archer, Edwards and Manuel, Gertrude Hays, Jr., Ultra String Quartet.

"Ritz Girls" (Lew Fields)—Harry Cooper, Empire City Quartet, Nell Wood and Melody Charmers, Fred Blondell and Broadway Saxo Sextet, Baby Josephine, Leighton and Pettit, Shadow and McNeil.

"Facts and Figures" (Lawrence Weber)—Commodore Band, Burns and Foran, Jed Dooley, Jean Gibson, Six Stellas.

"Hollywood Follies" (Finkelstein & Rubin)—Roscoe Ails, Kate Pullman, Olga Mishka, Joe Whitehead, Kranz and White.

"Funmakers" (Barney Gerard)—Jimmy Husey, Beck and White, Murray and Irwin, James B. Carson, Harry Hines.

"Town Talk" (Barney Gerard)—Johnny Dooley, Bacon and Fontaine, Flo and Ollie Walter, Ethel Gray, Bert Walton, General Pisano and Co.

"Say It with Laughs" (E. T. Beatty)—Roger Imhoff, Bobby Barry and Lancaster, Ruth Budd, Barr Twins.

"Follies of 1922" (I. H. Herk)—Herman Timberg, Grace and Berks, Nat Nazario, Buck and Bubbles, Darling and Timberg, Else and Paulson.

"Hello Everybody" (Arthur Klein)—Gertrude Hoffman, Harry and

## "SARANAC FOLLIES"

Benefit Plays for Day Nursery—\$1,800 Realized

Saranac Lake, Aug. 2.

A benefit for the Day Nursery was staged here last week at the Opera house by a group of vaudeville artists, and \$1,800 realized from the two performances.

The "Saranac Follies" opened at Malone, N. Y., and came to the local Opera house after playing one day in Malone to take the edges off. In the cast were the Mosconis, Margaret Young, Charley Hill, Eddie Buzzel, Fallon and Shirley, Bobby Watson and Mabel Ferri, Walter Percival, Elsie Williams, and Bert and Betty Wheeler.

The show opened to a light matinee, but jammed the mat night. A proposal to play several adjoining towns in this section was abandoned, it being impossible for the cast to remain intact on account of the proximity of the regular vaudeville season.

The Day Nursery is under the patronage of Mrs. William Morris.

## BEAUTY PARLOR RACKET THE DARB, SAYS CON

Eddie Edwards Sold for Regular Sugar—Wife Now Looks Like Granny

Binghamton, Aug. 2.

Dear Chick:

The Beauty Parlor idea is the darb. We sold Eddie Edwards this week to the Boston Nationals under his phoney monicker of Reardon for plenty of sugar. The directors are tickled to death and bullin' me to death about what a smart egg I am. But there's an if in it.

You remember I tipped you about Eddie's wife makin' a squawk when she seen him after his pan had been lifted and we had knocked off about ten years from his appearance. We agreed to rebuild her mush, but she balked at the last minute, and hopped to Boston with Eddie, lookin' like his grandmother.

Everything was all right until about 10 o'clock last night, when Hughie Duffy phoned me long distance and beefed about his new youngster havin' the nerve to report with Eddie Edwards' wife on his arm and about the pair of them goin' to a local hotel and registerin'.

I couldn't tip my mitt and Duffy wanted to know if I was tryin' to turn his ball orchard into a No. 2 Hollywood. I stalled and said I would call up Reardon and stop it.

I done just that and tipped Eddie off that with his new makeup he was bein' suspected of coppin' his own wife. He said that he would cover it up by claimin' that Edwards divorced his wife a short time ago and that he nailed her. If the Boston papers ever get a hold of the facts my Beauty Parlor ain't worth a dime.

Tomato is rushin' around with a swell lookin' kid who works in a barber shop here and she is fillin' his cauliflower ears full of mashed potatoes about what a swell lookin' guy he would be with his nose straightened out and the ears untied. He is botherin' the life out of me to let him get his physog fixed up, but I am yessin' him.

I know all about them good lookin' pugs. Once they get their looks on the brain they might as well throw away the gloves and practice dancin'. They can't lick one of Singer's Midgets then.

I've had two world's champions spoiled on me by some Jane tellin' them that they ought to keep their pan from gettin' marked up, because they are a ringer for Bushman. Neither one could have been improved any if you cut off their necks, but they fell for the chatter and started to protect the mug.

One guy's system was to bend over backward, and the first punch that landed anywhere near his beezee to fall and take a count. I gave him the air so fast after his first bout that he thought he was a falling aviator.

The other mug used to fold his arms around his head like a dame doin' a snake dance. He got to be such a good catcher that I had a couple big league clubs biddin' for him. I ozoned him too.

If this skirt thinks that she's goin' to take any tucks in Tomato's kid snarer she's full of it yung. I'll make a match for him that will overcome all the doctorin' in the beauty shops and unless he's got a couple dozen of them face fixers on the payroll all the time, he'll soon have a kisser that an accordion wouldn't give a tumble.

If you know any prayers say them that they don't get hep to Edwards up in Boston. If I ever have to kick back the dough I got for him some of these giboneyes that own this club will take turns croakin' each other. Be good. Your old pal,

Con.

## WEBSTER TAKES 17

Chicago, Aug. 2.

George H. Webster, of the International Vaudeville Agency, which bought the good will and business from the Lester Bryant Booking Agency, has returned from a northwestern trip and has succeeded in lining up 17 weeks. The newly acquired houses are in the territory Webster formerly booked. The houses, besides the Lubliner & Trinz theatres here, are Milwaukee, La-Crosse, Eauclair, Chippewa Falls, Minneapolis, Saint Paul, Duluth, Superior, Virginia, Hibbing, Croquette, International Falls, St. Cloud, Fargo, Crookston, Grand Forks, Winnipeg, Colonial Detroit, Ft. Wayne, Ind.

## \$5,000 FOR TWO WEEKS FOR EDDIE CANTOR

Fally Markus Books Star Into Independent Vaudeville Houses

The most important independent vaudeville engagement of the year was consummated this week when Fally Markus signed Eddie Cantor to open a two weeks' engagement at the Garden Pier, Atlantic City, August 14, and Astoria, Astoria, La.

The Cantor salary is said to be \$5,000 for the two weeks. The Garden Pier formerly played Keith's bills, but opened this season with independent vaudeville booked by Markus. The house has been playing strong bills mostly of acts that have been playing in productions.



# EIGHT "STATE-LAKE" WEEKS PLAYING FOUR TIMES DAILY

Question Arises in Chicago If Acts Can Be Induced to Play Over Three Times Daily on Route—Orpheum Circuit's Junior Booker Trying, 'Tis Said

Chicago, Aug. 2.

Eight of the Orpheum circuit's junior theatres in the middle west, so far laid out, are to play the State-Lake policy with a four-time daily performance plan. The intention, it is reported, to have the six acts in each house (except Grand, St. Louis, where there will be nine turns to a bill) play in each of the four performances, whereas the State-Lake policy at the source of its creation, the local State-Lake theatre, calls upon the turns to do but three shows in a four-performance daily program.

It is said Sam Kahl, who will handle all the Orpheum's bookings from this center, believes he can induce acts to take up the policy of the theatres booked for. It has provoked some discussion among other bookers and agents. Agents will be asked to try to persuade their acts to take the four-a-day route. There seems to be a divided opinion whether acts will consent with the majority leaning toward the idea the acts' stand will be negative.

The eight weeks are composed of the Majestic, Chicago; Palace, Milwaukee; Main Street, Kansas City; Palance, New Orleans; Grand and Rialto (2), St. Louis; Des Moines, and Minneapolis.

The "State Lake policy" requires nine acts on a bill. Seven of the acts appear at three consecutive performances. Two acts are left out of each "show." Each act does but three shows. The six acts "saved" from the three shows appear in the fourth with one other. This means that one act does four shows a day the others three.

The four-a-day policy now being installed will require that each act on the bill do four shows a day. The number of acts will be cut down to six, thereby, cutting the cost of the bills, it was stated at the New York office of the Orpheum circuit.

## ASTORIA NOT SHUBERTS'—YET

Although reported as an addition to the Shubert vaudeville circuit for next season, the Astoria (Astoria, L. I.) has not been definitely secured by the Shuberts. Negotiations have been on for some time.

The house holds a booking contract with Fally Markus, the independent agent, which terminates May 30, 1923, with Markus receiving a stipulated amount each week for booking the house.

The Shubert deal would not affect the Markus contract, which will be carried out regardless of any new booking connection.

Mike Glynn, who controls the house, has been out of town for several days, with the power to sign the agreement with the Shuberts vested in Markus. This had not been accomplished up to Wednesday.

## DYCKMAN BACK TO OWNER

The Dyckman, 207th street and Sherman avenue in the Dyckman section of New York City, will be returned to John Jermon (Jacobs & Jermon) Jan. 1, 1923.

The house has been operated by B. S. Moss, who leased it from Jermon and tried varying policies in it, running from pop vaudeville to straight pictures. It is a one-floor house and pronounced unsuitable for vaudeville through acoustics and location of the stage.

Jacobs & Jermon are Columbia burlesque wheel producers, but the house will not play Columbia shows as rumored.

## ALBEMARLE AND KEITH'S

The Keith interests have entered into negotiations for the renting of the Albemarle, Brooklyn. The house is controlled by the Barr Brothers, who leased it for the past two seasons to William Fox. Fox played pop vaudeville, but later switched to a straight picture policy.

The Albemarle is a neighborhood house situated in the Flatbush section of Brooklyn, but a few blocks from Keith's Flatbush.

## SUMMERTIME POLICIES CONTINUED BY KEITH'S

Some Midwestern Former Big Timers Reported to Be Held to Pop Policy

The three New York City Keith big timers, Alhambra, Colonial and Royal, are due to open about Labor Day. The Colonial and Royal are to start the season as two-a-day stands, although it is understood that a change of policy is likely for either house if business warrants.

The Alhambra, 126th street and 7th avenue, may start the season as a small time house, taking the former pop bills from the Harlem opera house around the corner, which goes to the Shuberts for their vaudeville units at the expiration of the Keith lease.

The Alhambra has been a big time week since its erection. It is a small capacity house which has lately been a "cut" week, the "cut" being necessary to keep the policy big time. The small capacity and the reduction in prices which would be installed with the small time policy mean that the house will eventually play straight pictures.

The Keith people are credited with having acquired a site on 125th street for the erection of a new large capacity house in which the big time Keith bills will be played.

Several of the Keith middle-western houses are scheduled to reopen this month. Keith's, Columbus, Ohio, big time, will reopen Aug. 28 with the usual big time Keith bills. The Empress, Grand Rapids, another big time Keith stand, reopens Sept. 3. The Colonial, Erie, Pa., reopens Sept. 4 with Keith vaudeville three times daily.

The policy of Keith's, Dayton, Ohio, which switched to three-a-day during the hot spell, and the 105th Street, Cleveland, which also installed thrice daily vaudeville, may remain unchanged. Arthur Blondell of the Keith office will book the Columbus, Grand Rapids, Erie and Dayton houses as before.

## KEENEY OUT OF NEWARK

Newark, N. J., Aug. 2.

When the Shuberts take over Keeney's Keeney vaudeville will come to an end as far as Newark is concerned. Keeney did not get the Strand, which will reopen in September with pictures.

Keeney's vaudeville has been a fixture in Newark for years and has been unfailingly profitable.

## ORPHEUM, JR., HOUSES

Davenport, Ia., Aug. 2.

The Columbia will continue to play split Orpheum, Jr., bills. About five legitimate attractions will be played the coming year. The house was previously reported as going to a legitimate policy the first half of the week.

Evansville, Ind., Aug. 2.

The Grand, which played the Orpheum, Jr., vaudeville bills up to last March, when it went into stock, will continue that policy the coming season.

Decatur, Ill., Aug. 2.

The Empress, which played Orpheum, Jr., split week bills up to February, will play pictures and one day of vaudeville the coming season, according to present plans.

South Bend, Ind., Aug. 2.

A new house recently completed here will be called the Orpheum and play the Junior Orpheum bills the coming season. The old Orpheum will run pictures. The new house was rented from the builders by the Orpheum people at a yearly rental of \$40,000 and 50 per cent. of the profits.

## THEATRE MEN NAMED ON BUILDING CODE BOARD

Vaudeville, Legit and Film Will Have Voice in Framing Rules

Albany, N. Y., Aug. 2.

All branches of the show business will be represented in the new committee just named by the New York State Department of Labor to propose rules and regulations relating to theatres and other places of public assembly, according to the announcement made public today by Henry D. Sayer, State Industrial Commissioner.

The committee is to be known as the Advisory Committee on Places of Public Assembly and is created in accordance with chapter 405 of the Laws of 1922.

The theatrical interests are represented by:

International Theatrical Association—Harry G. Sommers, manager. Motion Picture Theatre Owners of New York—James J. Walker, general counsel.

Actors Equity Association—Frank Gillmore.

International Alliance of Theatrical Stage Employees and Motion Picture Operators—Charles C. Shay, international president.

Vaudeville Managers' Protective Association—Pat Casey.

State Hotel Men's Association—Elmore C. Green, president, Iroquois hotel, Buffalo.

The committee has a membership of 24 in which are represented all interests affected by the new law such as the principal cities of the state, architects, state police, labor, casualty and surety insurance, fire underwriters, iron and steel trades and illuminating engineers.

The general committee has already appointed sub-committees which are at work on the formulation of the regulations.

## QUESTION RAISE?

Managers Won't Seriously Accept Stags Hands' Demands

New Orleans, Aug. 2.

Local managers refuse to accept seriously the demands of the stage hands and operators for an increase in salary. The managers say the workers forgot to think about conditions.

The musicians are agreeable to signing for next season at their present scale.

## CLEVELAND HIP POLICY

Chicago, Aug. 2.

The "State-Lake Policy" will start at the Cleveland Hippodrome when reopening. Tink Humphrey of the Western Keith office here will have the Hip on his books this season, with Glen Burt doing the booking.

## Aldine, Wilmington, Sold

The Aldine, Wilmington, Del., has been purchased by Topkiss & Ginns, owners of the Queen theatre in the same city.

No policy has been announced for the house by the new owners.

# SHUBERT PERCENTAGE 80-20 FOR VAUDEVILLE UNITS

Sharing Terms Ranging from 50-50 Up—Three Houses Only at 50-50—Shows Get Big End of Gross—Average Weekly Cast of Units, \$5,000

## 3-A-DAY ALL OVER INTERSTATE CIRCUIT

Six Weeks in Southwest Adopts New Policy Generally

The Interstate circuit, with six weeks located in the southwest and booked through the Keith office, will switch next season from the two-a-day big-time vaudeville policy it has followed for the last decade to a three-a-day performance plan all over the circuit. The action of the Interstate follows on the announcement last week of the Orpheum circuit of its small-time in the west.

Heretofore the Interstate houses have played three-a-day in some of its stands on Saturdays and Sundays, but the rest of the week a two-a-day schedule existed. Arthur Denman is the representative of the Interstate circuit in New York, with booking headquarters in the Keith office.

The Interstate towns comprise four full weeks and two weeks of splits—six weeks in all. The full week stands are at Fort Worth, Dallas, San Antonio and Houston, all in Texas. The two split-weeks are Wichita, Kan., and Little Rock, Ark., and Tulsa, Okla., and Oklahoma City, Okla.

It is likely that the change from the former big-time to a three-a-day for the Interstate will result in a rearrangement of the bookings for the houses for next season. A number of big-time acts that have already been booked for the time would have the privilege of cancellation if not caring to do three-a-day through the Keith contracts holding a clause which permits manager or actor to cancel in the event of a policy change in a house after a booking has been entered into.

The Keith people would also have the privilege through the clause in question of cancelling any acts deemed too expensive for houses playing a three-a-day style of show.

## FOX'S L. I. SPLIT

The Lynbrook, a new 3,100-seat house just erected, will be a Fox vaudeville stand and split with Fox's Jamaica, beginning next month. The house will play six or more acts and the Fox feature pictures.

Edgar Allen of the Fox office will supply the vaudeville bills. The Lynbrook is about eight miles from the Jamaica.

The sharing terms agreed upon by the affiliated producers who will operate the Shubert "units" next season and the houses of the vaudeville circuit run from 50-50 to 80-20, the house taking the short end.

Only three theatres on the circuit are receiving the even split percentage, the majority operating on a 60-40 arrangement, the house taking the latter.

The large percentage for the productions in some of the houses were considered necessary on account of the weekly operating expenses of the units, said to average close to \$5,000 weekly. On a 50-50 arrangement this would necessitate a house doing \$10,000 on the week before the producer could break even.

The small capacity of several of the houses, with the proposed \$1 top admission scale, necessitated the increased percentages.

The Central, New York, is in this category, having but 900 seats. The Central, at Broadway and 47th street, is expected to be one of the exceptions to the general scale, and will probably start the season at \$1.50 top, same as charged by Shubert vaudeville at the Winter Garden last season.

The Shubert vaudeville route was slightly altered this week. It was decided to play Utica the first half and Syracuse the last half, instead of the reverse. A Sunday performance will be given in Syracuse.

## SCARCE COMEDY ACTS

Small Time Cannot Account for Sudden Lack of Supply This Week

Early in the week the small time booking agencies in New York were puzzled; they could not account for the sudden shortage in comedy acts.

No explanation came forth. While the demand was not intense for quantity, the available supply for the moment did not meet it.

## GEO. C. DAVIS IN HOSPITAL

George C. Davis is at the Sea View Hospital, Staten Island, N. Y. It is a New York city institution. Davis was first sent to the Riverside Hospital, North Brother Island, but the tubercular patients were obliged to leave when the Riverside was given over for children.

Davis was in vaudeville for many years doing a monolog. His threatened illness interfered with engagements and he became a familiar figure in Times square until a few weeks ago, when his condition obliged him to seek a city sanitarium.

Few patients at these institutions have funds, required for smokes, newspapers, stationery and stamps. Any of Davis' friends desiring to send small amounts in currency should do so through registered letter, addressed to him at Sea View Hospital, Staten Island, New York City.

## HOUSES' OPENING

The Davis, Pittsburgh, reopens Aug. 28 with Keith big time vaudeville.

Opera House, York, Pa., Aug. 14 with Keith-booked vaudeville.

The State St., Trenton, reopens with vaudeville Monday, playing a split week policy booked by Harry Padden of the Amalgamated. The State is the first of the Amalgamated houses closed for the summer to announce an opening date.

The Strand, Bayonne, under the management of Nat Smith, returns to a split week vaudeville policy commencing Sept. 4, playing five acts, each half booked by Fally Markus. The house has been playing pictures during the summer.

# ACKERMAN & HARRIS HOUSES BOOKED ONLY FROM COAST

No Booking Connection or Personal Representatives Outside San Francisco—Chicago Agents Submitting Acts—Split Time May Become Full Weeks

San Francisco, Aug. 2.

The present plan of Ackerman & Harris is to book their own houses from their own office in this city. That is officially announced by Irving Ackerman and Sam Harris.

There will be no booking connection made nor will they have a personal representative outside this city either in Chicago or New York. Chicago agents have been and will continue to submit acts for the A. & H. houses, with selections to be made by the firm at this point.

The first Ackerman & Harris own bill, following the return of the former coast circuit to them, will open Aug. 5 at Seattle. Bills will then follow into all of the A. & H.

theatres as the final Loew booked road show vacates the houses.

The A. & H. theatres at Seattle and Portland continue as full week stands on the circuit. Some split weeks on the A. & H. route may become full weeks. The A. & H. house at Salt Lake is dropping vaudeville, with the Monte Carter musical stock company of 30 people going in there during September.

Ackerman & Harris have faith that they will secure a full supply of material for their houses. Some of this will come from their own produced girl acts, and the firm will also maintain stock people for sketches, besides engaging musical comedy triads.



# 75c TOP BURLESQUE IS MUTUAL'S SCALE

## New Pop Time Wheel with Second-hand Productions —Profit Limited

The "franchises" for the Mutual Burlesque Association shows are being issued. They will be announced Aug. 15 along with a list of towns and houses.

It is expected the circuit will get under way with 30 weeks and extend as far west as Detroit. The shows will be limited to \$200 weekly profit, the house receiving Mutual franchises buying the show from the booking office each week for \$1.50.

The producer must limit his weekly overhead to \$950 to show the weekly profit of \$200. The overhead includes the salaries for seven principals and 16 chorus girls, but is said not to allow for a carpenter.

Most of the producers being considered have ready-made productions that could be utilized on a circuit of this kind. It is believed by experienced burlesque producers second hand production is about all a producer could be expected to invest for the small profit yield.

Each house is expected to have six sets of scenery which will be shifted about the circuit on an exchange basis with other houses every few weeks. The houses will pay all baggage and transportation charges.

A general admission scale of 75 cents top will be a feature, this top having prevailed before the war, but not since for any kind of burlesque.

The Mutual officers are: Dave Kraus, president; George D. Lathrop, vice-president; Charles Franklin, secretary; Dr. Richard Tunison, treasurer, and Albert L. Singer, general manager.

The Mutual was organized, according to popular belief, to replace the Burlesque Booking Office, a Columbia burlesque subsidiary which sprang into being following the split between the American and Columbia burlesque circuits last season.

Columbia burlesque officials disclaim any interest in the new circuit. Dave Kraus, president, is the owner of the Olympic on 14th street, which played American circuit shows last season, later playing several B. B. O. attractions.

Al Singer, general manager of the Mutual, is affiliated with Jacobs & Jermon, the Columbia circuit producers.

The houses of the Mutual circuit will pay the carpenters' scale. This was decided upon following word from the I. A. T. S. E. a carpenter must be carried to conform with union rules.

"Chuckles" Stops in London Aug. 12  
Jean Bedini's "Chuckles" will close its run at the Oxford, London, Aug. 12, after eight weeks' engagement.

### BILGEN BANKRUPT

Chicago, Aug. 2.  
The U. S. District Court was handed a voluntary suit of bankruptcy filed by John Bilgen, former manager of the National theatre. Bilgen listed his liabilities as \$309,330.88, including liabilities of the theatre, and his assets as \$180, which represents only wearing apparel. Among the liabilities listed are those of the stage hands and musicians for four weeks' salary, unexpired term and lease of the National theatre \$150,000, Burlesque Booking Association \$311.48, Chicago Show Print \$850, National Show Print \$839.31, Arcus Ticket Co. \$500, Chicago dailies for advertising \$1,500, Warren Irons \$4,000 and various others including the government amusement tax for which he has been indicted, of \$2,000.

### WATSON'S FRANCHISE

"Sliding" Billy Watson and Bob Travers have been granted a Columbia franchise, and will jointly operate a show on that wheel next season.

Travers was road manager for the Dave Marion for the last seven or eight seasons.

Rock Burlesque Reopening in Chi.

Chicago, Aug. 2.  
The Auto-Congress theatre will open late this month with its rock burlesque policy. A. Leo Stevens produces the shows, new bills weekly with 10 principals and choristers.

| COLUMBIA AMUSEMENT CO.  |                                   |                  |   |   |  |  |
|---|-----------------------------------|------------------|---|---|--|--|
| Shows, Show Producers, Company Managers, Opening Dates, Houses and House Managers for Next Season |                                   |                  |   |   |  |  |
| SHOW  | PRODUCER                          | COMPANY MANAGER  | OPENING DATES   | THEATRE   | CITY   | HOUSE MANAGERS   |
| "Greenwich Village Follies"   | Hurtig & Seamon                   | E. M. Rosenthal  | Aug. 14<br>Aug. 21<br>Aug. 28<br>Aug. 19<br>Aug. 21<br>Aug. 28<br>Aug. 14<br>Aug. 21<br>Aug. 28 | Columbia<br>Gayety<br>Grand<br>Gayety                                     | New York<br>Boston<br>Worcester<br>Montreal  | J. Herbert Mack<br>Mary E. Henry<br>B. M. Garfield                         |
| "Keep Smiling"  | James E. Cooper                   | Morris Wainstock | Aug. 28<br>Aug. 19<br>Aug. 21<br>Aug. 28<br>Aug. 14<br>Aug. 21<br>Aug. 28                       | Gayety<br>Lycenun<br>Lycenun<br>Stone-O. H.<br>Gayety<br>Gayety<br>Gayety | Montreal<br>Ithaca<br>Binghamton<br>Elmira<br>Buffalo<br>Buffalo<br>Buffalo              | Robert Simons<br>Clifford Smith  |
| "Sliding Billy Watson"  | Billy Watson and Bob Travers      | Bob Travers      | Aug. 28<br>Aug. 19<br>Aug. 21<br>Aug. 28<br>Aug. 14<br>Aug. 21<br>Aug. 28                       | Gayety<br>Lycenun<br>Lycenun<br>Stone-O. H.<br>Gayety<br>Gayety<br>Gayety | Montreal<br>Ithaca<br>Binghamton<br>Elmira<br>Buffalo<br>Buffalo<br>Buffalo              | Robert Simons<br>Clifford Smith  |
| "Town Scandals"   | Irons & Clamage                   | Dick Zelsler     | Aug. 28<br>Aug. 19<br>Aug. 21<br>Aug. 28<br>Aug. 14<br>Aug. 21<br>Aug. 28                       | Gayety<br>Lycenun<br>Lycenun<br>Stone-O. H.<br>Gayety<br>Gayety<br>Gayety | Montreal<br>Ithaca<br>Binghamton<br>Elmira<br>Buffalo<br>Buffalo<br>Buffalo              | Robert Simons<br>Clifford Smith  |
| "Social Maids"  | Hurtig & Seamon                   | Frank Parry      | Aug. 28<br>Aug. 19<br>Aug. 21<br>Aug. 28<br>Aug. 14<br>Aug. 21<br>Aug. 28                       | Gayety<br>Lycenun<br>Lycenun<br>Stone-O. H.<br>Gayety<br>Gayety<br>Gayety | Montreal<br>Ithaca<br>Binghamton<br>Elmira<br>Buffalo<br>Buffalo<br>Buffalo              | Robert Simons<br>Clifford Smith  |
| "Chuckles of 1923"  | Jean Bedini and Miner Estate      | Sam Rice         | Aug. 28<br>Aug. 19<br>Aug. 21<br>Aug. 28<br>Aug. 14<br>Aug. 21<br>Aug. 28                       | Gayety<br>Lycenun<br>Lycenun<br>Stone-O. H.<br>Gayety<br>Gayety<br>Gayety | Montreal<br>Ithaca<br>Binghamton<br>Elmira<br>Buffalo<br>Buffalo<br>Buffalo              | Robert Simons<br>Clifford Smith  |
| "Bowery Burlesquers"  | Hurtig & Seamon                   | Ed Lester        | Aug. 20<br>Aug. 28<br>Aug. 20<br>Aug. 28<br>Aug. 20<br>Aug. 28<br>Aug. 20                       | Gayety<br>Empire<br>Empire<br>Gayety<br>Empire<br>Gayety<br>Empire        | Detroit<br>Toronto<br>Chicago<br>Detroit<br>Chicago<br>Detroit<br>Detroit                | Edwin De Coursey<br>John Whitehead   |
| "Talk of the Town"  | Irons & Clamage                   | Wm. Trueheart    | Aug. 20<br>Aug. 28<br>Aug. 20<br>Aug. 28<br>Aug. 20<br>Aug. 28<br>Aug. 20                       | Gayety<br>Empire<br>Empire<br>Gayety<br>Empire<br>Gayety<br>Imperial      | Detroit<br>Toronto<br>Chicago<br>Detroit<br>Chicago<br>Detroit<br>Chicago                | Edwin De Coursey<br>John Whitehead<br>Wm. F. Hart                          |
| "Temptations of 1923"   | Irons & Clamage                   | Ed. Edmondson    | Aug. 20<br>Aug. 28<br>Aug. 20<br>Aug. 28<br>Aug. 20<br>Aug. 28<br>Aug. 20                       | Imperial<br>Imperial<br>Columbia<br>Gayety<br>Gayety<br>Gayety<br>Gayety  | Chicago<br>Chicago<br>Chicago<br>Milwaukee<br>Milwaukee<br>Milwaukee<br>Milwaukee        | Wm. F. Hart<br>Fred Wagner<br>Chas. Fox<br>Harry Yost                      |
| "Folly Town"  | James E. Cooper                   | Joe Edmondson    | Aug. 27<br>Aug. 28<br>Aug. 27<br>Aug. 28<br>Aug. 27<br>Aug. 28<br>Aug. 27                       | Gayety<br>Gayety<br>Columbia<br>Gayety<br>Gayety<br>Gayety<br>Gayety      | Omaha<br>St. Louis<br>Kansas City<br>St. Louis<br>Cincinnati<br>Cincinnati<br>Cincinnati | E. L. Johnson<br>Sam Reider<br>Fred Waldman<br>Frank N. Drew<br>Sam Dawson |
| "Hello, Good Times"   | John G. Jermon                    | Frank Livingston | Aug. 27<br>Aug. 28<br>Aug. 27<br>Aug. 28<br>Aug. 27<br>Aug. 28<br>Aug. 27                       | Gayety<br>Gayety<br>Columbia<br>Gayety<br>Gayety<br>Gayety<br>Gayety      | Omaha<br>St. Louis<br>Kansas City<br>St. Louis<br>Cincinnati<br>Cincinnati<br>Cincinnati | E. L. Johnson<br>Sam Reider<br>Fred Waldman<br>Frank N. Drew<br>Sam Dawson |
| "Maid of America"   | J. Herbert Mack                   | Chas. Falke      | Aug. 27<br>Aug. 28<br>Aug. 27<br>Aug. 28<br>Aug. 27<br>Aug. 28<br>Aug. 27                       | Gayety<br>Gayety<br>Columbia<br>Gayety<br>Gayety<br>Gayety<br>Gayety      | Omaha<br>St. Louis<br>Kansas City<br>St. Louis<br>Cincinnati<br>Cincinnati<br>Cincinnati | E. L. Johnson<br>Sam Reider<br>Fred Waldman<br>Frank N. Drew<br>Sam Dawson |
| "Mollie Williams"   | Mollie Williams and George Rife   | A. K. Dittmas    | Aug. 27<br>Aug. 28<br>Aug. 27<br>Aug. 28<br>Aug. 27<br>Aug. 28<br>Aug. 27                       | Gayety<br>Gayety<br>Columbia<br>Gayety<br>Gayety<br>Gayety<br>Gayety      | Omaha<br>St. Louis<br>Kansas City<br>St. Louis<br>Cincinnati<br>Cincinnati<br>Cincinnati | E. L. Johnson<br>Sam Reider<br>Fred Waldman<br>Frank N. Drew<br>Sam Dawson |
| "Knack Knacks"  | Harry Hastings                    | Eddie Shafer     | Aug. 27<br>Aug. 28<br>Aug. 27<br>Aug. 28<br>Aug. 27<br>Aug. 28<br>Aug. 27                       | Gayety<br>Gayety<br>Columbia<br>Gayety<br>Gayety<br>Gayety<br>Gayety      | Omaha<br>St. Louis<br>Kansas City<br>St. Louis<br>Cincinnati<br>Cincinnati<br>Cincinnati | E. L. Johnson<br>Sam Reider<br>Fred Waldman<br>Frank N. Drew<br>Sam Dawson |
| "Joys of 1923"  | Sam Howe                          | Sam Lewis        | Aug. 27<br>Aug. 28<br>Aug. 27<br>Aug. 28<br>Aug. 27<br>Aug. 28<br>Aug. 27                       | Gayety<br>Gayety<br>Columbia<br>Gayety<br>Gayety<br>Gayety<br>Gayety      | Omaha<br>St. Louis<br>Kansas City<br>St. Louis<br>Cincinnati<br>Cincinnati<br>Cincinnati | E. L. Johnson<br>Sam Reider<br>Fred Waldman<br>Frank N. Drew<br>Sam Dawson |
| "Broadway Flappers"   | Rube Bernstein                    | Irving Becker    | Aug. 27<br>Aug. 28<br>Aug. 27<br>Aug. 28<br>Aug. 27<br>Aug. 28<br>Aug. 27                       | Gayety<br>Gayety<br>Columbia<br>Gayety<br>Gayety<br>Gayety<br>Gayety      | Omaha<br>St. Louis<br>Kansas City<br>St. Louis<br>Cincinnati<br>Cincinnati<br>Cincinnati | E. L. Johnson<br>Sam Reider<br>Fred Waldman<br>Frank N. Drew<br>Sam Dawson |
| "American Girls"  | Dave Marion and Campbell & Drew   | Jack McNamara    | Aug. 27<br>Aug. 28<br>Aug. 27<br>Aug. 28<br>Aug. 27<br>Aug. 28<br>Aug. 27                       | Gayety<br>Gayety<br>Columbia<br>Gayety<br>Gayety<br>Gayety<br>Gayety      | Omaha<br>St. Louis<br>Kansas City<br>St. Louis<br>Cincinnati<br>Cincinnati<br>Cincinnati | E. L. Johnson<br>Sam Reider<br>Fred Waldman<br>Frank N. Drew<br>Sam Dawson |
| "Flashlights of 1923"   | Jacobs & Jermon                   | James Fulton     | Aug. 27<br>Aug. 28<br>Aug. 27<br>Aug. 28<br>Aug. 27<br>Aug. 28<br>Aug. 27                       | Gayety<br>Gayety<br>Columbia<br>Gayety<br>Gayety<br>Gayety<br>Gayety      | Omaha<br>St. Louis<br>Kansas City<br>St. Louis<br>Cincinnati<br>Cincinnati<br>Cincinnati | E. L. Johnson<br>Sam Reider<br>Fred Waldman<br>Frank N. Drew<br>Sam Dawson |
| "Radio Girls"   | Sim Williams                      | Sim Williams     | Aug. 27<br>Aug. 28<br>Aug. 27<br>Aug. 28<br>Aug. 27<br>Aug. 28<br>Aug. 27                       | Gayety<br>Gayety<br>Columbia<br>Gayety<br>Gayety<br>Gayety<br>Gayety      | Omaha<br>St. Louis<br>Kansas City<br>St. Louis<br>Cincinnati<br>Cincinnati<br>Cincinnati | E. L. Johnson<br>Sam Reider<br>Fred Waldman<br>Frank N. Drew<br>Sam Dawson |
| "Youthful Follies"  | W. S. Campbell                    | Wm. S. Campbell  | Aug. 27<br>Aug. 28<br>Aug. 27<br>Aug. 28<br>Aug. 27<br>Aug. 28<br>Aug. 27                       | Gayety<br>Gayety<br>Columbia<br>Gayety<br>Gayety<br>Gayety<br>Gayety      | Omaha<br>St. Louis<br>Kansas City<br>St. Louis<br>Cincinnati<br>Cincinnati<br>Cincinnati | E. L. Johnson<br>Sam Reider<br>Fred Waldman<br>Frank N. Drew<br>Sam Dawson |
| "Wine, Women and Song"  | Lew Talbot and R. K. Hynicka      | Lew Talbot       | Aug. 27<br>Aug. 28<br>Aug. 27<br>Aug. 28<br>Aug. 27<br>Aug. 28<br>Aug. 27                       | Gayety<br>Gayety<br>Columbia<br>Gayety<br>Gayety<br>Gayety<br>Gayety      | Omaha<br>St. Louis<br>Kansas City<br>St. Louis<br>Cincinnati<br>Cincinnati<br>Cincinnati | E. L. Johnson<br>Sam Reider<br>Fred Waldman<br>Frank N. Drew<br>Sam Dawson |
| "Varieties of 1923"   | Joe Maxwell                       | Joe Maxwell      | Aug. 27<br>Aug. 28<br>Aug. 27<br>Aug. 28<br>Aug. 27<br>Aug. 28<br>Aug. 27                       | Gayety<br>Gayety<br>Columbia<br>Gayety<br>Gayety<br>Gayety<br>Gayety      | Omaha<br>St. Louis<br>Kansas City<br>St. Louis<br>Cincinnati<br>Cincinnati<br>Cincinnati | E. L. Johnson<br>Sam Reider<br>Fred Waldman<br>Frank N. Drew<br>Sam Dawson |
| "Bubble, Bubble"  | Billy Wells and R. K. Hynicka     | Louis Franks     | Aug. 27<br>Aug. 28<br>Aug. 27<br>Aug. 28<br>Aug. 27<br>Aug. 28<br>Aug. 27                       | Gayety<br>Gayety<br>Columbia<br>Gayety<br>Gayety<br>Gayety<br>Gayety      | Omaha<br>St. Louis<br>Kansas City<br>St. Louis<br>Cincinnati<br>Cincinnati<br>Cincinnati | E. L. Johnson<br>Sam Reider<br>Fred Waldman<br>Frank N. Drew<br>Sam Dawson |
| "Al Reeves' Show"   | Al Reeves                         | Frank McAleer    | Aug. 27<br>Aug. 28<br>Aug. 27<br>Aug. 28<br>Aug. 27<br>Aug. 28<br>Aug. 27                       | Gayety<br>Gayety<br>Columbia<br>Gayety<br>Gayety<br>Gayety<br>Gayety      | Omaha<br>St. Louis<br>Kansas City<br>St. Louis<br>Cincinnati<br>Cincinnati<br>Cincinnati | E. L. Johnson<br>Sam Reider<br>Fred Waldman<br>Frank N. Drew<br>Sam Dawson |
| "Giggles"   | Joe Leavitt                       | Joe Leavitt      | Aug. 27<br>Aug. 28<br>Aug. 27<br>Aug. 28<br>Aug. 27<br>Aug. 28<br>Aug. 27                       | Gayety<br>Gayety<br>Columbia<br>Gayety<br>Gayety<br>Gayety<br>Gayety      | Omaha<br>St. Louis<br>Kansas City<br>St. Louis<br>Cincinnati<br>Cincinnati<br>Cincinnati | E. L. Johnson<br>Sam Reider<br>Fred Waldman<br>Frank N. Drew<br>Sam Dawson |
| "Watson's 'Reef Trust'"   | Billy Watson and George Rife      | Harry C. Diehl   | Aug. 27<br>Aug. 28<br>Aug. 27<br>Aug. 28<br>Aug. 27<br>Aug. 28<br>Aug. 27                       | Gayety<br>Gayety<br>Columbia<br>Gayety<br>Gayety<br>Gayety<br>Gayety      | Omaha<br>St. Louis<br>Kansas City<br>St. Louis<br>Cincinnati<br>Cincinnati<br>Cincinnati | E. L. Johnson<br>Sam Reider<br>Fred Waldman<br>Frank N. Drew<br>Sam Dawson |
| "Broadway Brevities"  | Ed Daley                          | Max Hurig        | Aug. 27<br>Aug. 28<br>Aug. 27<br>Aug. 28<br>Aug. 27<br>Aug. 28<br>Aug. 27                       | Gayety<br>Gayety<br>Columbia<br>Gayety<br>Gayety<br>Gayety<br>Gayety      | Omaha<br>St. Louis<br>Kansas City<br>St. Louis<br>Cincinnati<br>Cincinnati<br>Cincinnati | E. L. Johnson<br>Sam Reider<br>Fred Waldman<br>Frank N. Drew<br>Sam Dawson |
| "Follies of the Day"  | Harney Gerard and Miner Estate    | Chas. Foreman    | Aug. 27<br>Aug. 28<br>Aug. 27<br>Aug. 28<br>Aug. 27<br>Aug. 28<br>Aug. 27                       | Gayety<br>Gayety<br>Columbia<br>Gayety<br>Gayety<br>Gayety<br>Gayety      | Omaha<br>St. Louis<br>Kansas City<br>St. Louis<br>Cincinnati<br>Cincinnati<br>Cincinnati | E. L. Johnson<br>Sam Reider<br>Fred Waldman<br>Frank N. Drew<br>Sam Dawson |
| "Dave Marion's Show 'Let's Go'"   | Dave Marion                       | Dave Marion      | Aug. 27<br>Aug. 28<br>Aug. 27<br>Aug. 28<br>Aug. 27<br>Aug. 28<br>Aug. 27                       | Gayety<br>Gayety<br>Columbia<br>Gayety<br>Gayety<br>Gayety<br>Gayety      | Omaha<br>St. Louis<br>Kansas City<br>St. Louis<br>Cincinnati<br>Cincinnati<br>Cincinnati | E. L. Johnson<br>Sam Reider<br>Fred Waldman<br>Frank N. Drew<br>Sam Dawson |
| "Sam Sidman's Show"   | Fred Clark and John G. Jermon     | Fred Clark       | Aug. 27<br>Aug. 28<br>Aug. 27<br>Aug. 28<br>Aug. 27<br>Aug. 28<br>Aug. 27                       | Gayety<br>Gayety<br>Columbia<br>Gayety<br>Gayety<br>Gayety<br>Gayety      | Omaha<br>St. Louis<br>Kansas City<br>St. Louis<br>Cincinnati<br>Cincinnati<br>Cincinnati | E. L. Johnson<br>Sam Reider<br>Fred Waldman<br>Frank N. Drew<br>Sam Dawson |
| "Mimic World"   | George Jaffe                      | Lou Reals        | Aug. 27<br>Aug. 28<br>Aug. 27<br>Aug. 28<br>Aug. 27<br>Aug. 28<br>Aug. 27                       | Gayety<br>Gayety<br>Columbia<br>Gayety<br>Gayety<br>Gayety<br>Gayety      | Omaha<br>St. Louis<br>Kansas City<br>St. Louis<br>Cincinnati<br>Cincinnati<br>Cincinnati | E. L. Johnson<br>Sam Reider<br>Fred Waldman<br>Frank N. Drew<br>Sam Dawson |
| "Big Jamboree"  | Maurice Cain and Dan Davenport    | Arthur Phillips  | Aug. 27<br>Aug. 28<br>Aug. 27<br>Aug. 28<br>Aug. 27<br>Aug. 28<br>Aug. 27                       | Gayety<br>Gayety<br>Columbia<br>Gayety<br>Gayety<br>Gayety<br>Gayety      | Omaha<br>St. Louis<br>Kansas City<br>St. Louis<br>Cincinnati<br>Cincinnati<br>Cincinnati | E. L. Johnson<br>Sam Reider<br>Fred Waldman<br>Frank N. Drew<br>Sam Dawson |
| "Jimmie Cooper's Revue"   | James E. Cooper                   | Louis Oberworth  | Aug. 27<br>Aug. 28<br>Aug. 27<br>Aug. 28<br>Aug. 27<br>Aug. 28<br>Aug. 27                       | Gayety<br>Gayety<br>Columbia<br>Gayety<br>Gayety<br>Gayety<br>Gayety      | Omaha<br>St. Louis<br>Kansas City<br>St. Louis<br>Cincinnati<br>Cincinnati<br>Cincinnati | E. L. Johnson<br>Sam Reider<br>Fred Waldman<br>Frank N. Drew<br>Sam Dawson |
| "Frank Finney Show"   | James E. Cooper and R. K. Hynicka | John Goldsmith   | Aug. 27<br>Aug. 28<br>Aug. 27<br>Aug. 28<br>Aug. 27<br>Aug. 28<br>Aug. 27                       | Gayety<br>Gayety<br>Columbia<br>Gayety<br>Gayety<br>Gayety<br>Gayety      | Omaha<br>St. Louis<br>Kansas City<br>St. Louis<br>Cincinnati<br>Cincinnati<br>Cincinnati | E. L. Johnson<br>Sam Reider<br>Fred Waldman<br>Frank N. Drew<br>Sam Dawson |
| "Step On It"  | Chas. Waldron                     | Frank Pierce     | Aug. 27<br>Aug. 28<br>Aug. 27<br>Aug. 28<br>Aug. 27<br>Aug. 28<br>Aug. 27                       | Gayety<br>Gayety<br>Columbia<br>Gayety<br>Gayety<br>Gayety<br>Gayety      | Omaha<br>St. Louis<br>Kansas City<br>St. Louis<br>Cincinnati<br>Cincinnati<br>Cincinnati | E. L. Johnson<br>Sam Reider<br>Fred Waldman<br>Frank N. Drew<br>Sam Dawson |
| "Hon Tons"  | Hurtig & Seamon                   | Lew Stark        | Aug. 27<br>Aug. 28<br>Aug. 27<br>Aug. 28<br>Aug. 27<br>Aug. 28<br>Aug. 27                       | Gayety<br>Gayety<br>Columbia<br>Gayety<br>Gayety<br>Gayety<br>Gayety      | Omaha<br>St. Louis<br>Kansas City<br>St. Louis<br>Cincinnati<br>Cincinnati<br>Cincinnati | E. L. Johnson<br>Sam Reider<br>Fred Waldman<br>Frank N. Drew<br>Sam Dawson |
|   | Jacobs & Jermon                   | Ben Harris       | Aug. 27<br>Aug. 28<br>Aug. 27<br>Aug. 28<br>Aug. 27<br>Aug. 28<br>Aug. 27                       | Gayety<br>Gayety<br>Columbia<br>Gayety<br>Gayety<br>Gayety<br>Gayety      | Omaha<br>St. Louis<br>Kansas City<br>St. Louis<br>Cincinnati<br>Cincinnati<br>Cincinnati | E. L. Johnson<br>Sam Reider<br>Fred Waldman<br>Frank N. Drew<br>Sam Dawson |

## CABARET

A roadhouse near Baltimore has long been selling liquor to persons known to the proprietors. His charges have been \$16 a quart for rye that would never have passed inspection in the prehistoric days. Several Saturday nights ago word came to the newspaper offices the place was to be raided. Accordingly, the city editors stationed men there who were armed with credentials and press badges. They were waiting for the raid to come off. But no raid. Word filtered through the raid had been postponed until the next Saturday night, but last Saturday night nothing materialized. Meantime the affair had got to be common talk in the city. Roadhouses around Baltimore have got a black eye since the redent killing affair at Bellegrove Inn, a notorious resort on the road to Annapolis. Several weeks ago a man was shot and killed there and others were wounded. Twenty-eight people were arrested and taken to the city police stations. This resort is kept going at full swing until daybreak. Since the recent vice crusade in the city, many women of shady repute have been working the roadhouses and many who formerly frequented them in search of a little pleasure have stopped on account of the conditions. At the Bellegrove Inn small partitions provide individual compartments, and several taxicabs are always in the offing, operating on a commission scheme with the women in the place.

Whether it came from a boat anchored in the lake or dropped from the sky, an abundant quantity of liquor made its appearance in Chicago's "loop" last week. The bootleggers there, inactive of late due to the operations of the federal sleuths, came out from their hiding places and spread around town, offering bargains. "The boys" quoted unusually low prices, asking from \$20 to \$30 a case cheaper for choice brands than they have been in the habit of getting and also told all buyers that their money would be refunded if the stuff did not come up to representation. In the past it was a hit and run proposition with the silent distributors, as they would not stand back of their wares, with the result the "monkey" who fell for their proposition was usually trimmed by being given cases of stuff containing half and half good and bad. Those who purchased quantities last week say it is the real stuff. It is of the over the border kind. The prices are somewhat over the New York scale, but the customers are glad to get the stuff right and willing to pay. White

Horse Scotch was sold at \$105 a case; Old Dawson Curio, at \$100; Haig & Haig, \$95; three-star Hennessy (brandy), \$120, and Peter Dawson and Johnny Walker, \$100. There is plenty of Chicago brewed beer of 9 per cent. obtainable at loop bars at 25 cents a glass. These places are getting a heavy play, as the word is out the amber colored beverage with a head on it is "etherless."

There is a French cafe, conducted by Greeks, on the Boardwalk in Atlantic City. In the "go get 'em season" a little music is supplied in the rear of the place, and that is used as an alibi to charge \$1 for everything purchased—that is, the check is stamped at a minimum of a dollar a person. The menu makes no mention of a cover charge, but the place has been getting away with something. Recently Eddie Cantor, who is summering at the resort, entered the cafe accompanied by his wife, Benny Ryan and Bert Hanlon. They bought \$1.80 worth of ice cream and cake. A waitress brought a check for \$4. Eddie wanted to know about it. She explained about the music and the dollar a portion idea; also she refused a 45-cent tip. The waitress sought out the manager, who tried to do some explaining. Eddie, sensing the scheme, talked loudly and his party laughed heartily. The manager finally called "the big boss." The latter knew what Eddie was doing and, fearful that the other patrons would get wise to the gyp, said everything was all right and Cantor's offer of the price called for on the menu was satisfactory. Eddie is the only one known to have beaten the place the first time.

One of the active "drys" stated in Washington the other day he understood the wets had influenced show and screen professionals to become propagandists against prohibition. He intimated the professionals were being paid by the wets for their services. While the "dry" leader is entirely wrong in his surmise, he could as well have included the remainder of the 70 per cent. of America's population also against prohibition and who are active propagandists all the time against the restriction on personal liberty the drys imposed through Volstead. As a matter of fact, however, the professionals have been quite circumspect in their reference to prohibition while on the stage. That subject has been employed only for a laugh as a rule, but it has resolved itself into an excuse for applause by

an audience when the dry state is derided in any manner, whether through a person speaking or by a screen reference. The drys must feel themselves slipping very fast. When they finally go overboard, where will their "leaders," propagandists, lobbyists and "investigators" land for another salaried job?

Will Morrissey's "Hollywood Studio" is the new title for Reisenweber's Paradise Room, which was to have opened last night (Thursday) with the Morrissey entertainment. Gathered around him are Dave Ferguson, Lon Hascall and Two Leightons. Audrey Maple was being negotiated for early in the week. Volunteers also appeared the opening evening. The room will be arranged something like a studio, with lights and cameras. It will be clowning, according to the Morrissey method, which is intimate kidding, mostly. The cabaret entertainment may be a scene or so from Morrissey's "Hollywood Follies," that had a short run in a Chicago theatre early in the summer. The changing of the name of the room is said to involve in a way Morrissey's interest in the general management of the restaurant, although presumably the present management of Reisenweber's will retain to a certain extent their complete direction. Morrissey is taking on the venture as an experience and experiment. He is following a series of colored revues there.

"The Beauty Pageant" is current at the Terrace Gardens in the Morrison hotel, Chicago. Some 35 people submit the entertainment, opening last Saturday with Charles Bohler producing. Bohler also produced an operetta, "Push Along Chicago," at the pier for the Pageant of Progress, now running for 17 days. He chose a number who could double from the pier to the Terrace Gardens. Bill Pruitt, Frankie Klassens, too dancer; Chief Silver Tongue, baritone; a ballet of eight diminutive dancers and others perform miscellaneous tasks. The songs at the two places are all of a different type and the dancing ensembles and costumes are also different, with the result that persons patronizing both places may see some of the same faces at each but will not see them doing similar things.

The show at Terrace Gardens opens with an ensemble number, "Welcome Stranger in Town," specially written for the Pageant period in which all of the principals and the members of the ensemble participate. The number at the opening show here hit with the assemblage, fifty-fifty local and out-of-town. When Helen Hughes, a little bobbed-headed toe dancer, stepped out to do her jazz toe dance she found the bunch in a most receptive mood.

## COLUMBIA'S ROUTE REARRANGED THIS WEEK

### Now 37 Weeks with No Lay-Off—Table of Circuit—New Titles

A complete list of the Columbia wheel shows, show operators, company managers and Columbia house managers in the various cities throughout the circuit is contained in the table herewith. Next season the Columbia wheel will have 37 weeks, the first time that the Columbia route has not had one or more lay-off weeks since it was organized. The route herewith is the revised one rearranged this week. The first route given out last week had an open week between Omaha and Minneapolis, but this has been closed up in the revised route through a rearrangement of the eastern bookings. The routes appearing here are not in the order of travel.

The new route contains 41 houses with two split weeks, Newburgh and Poughkeepsie, and another split which includes Binghamton, Elmira, Ithaca and Utica. Albany, a Columbia stand for years, will not be represented on the circuit this season, the Albany Empire, owned by the Columbia people having been sold at the end of last season.

The official opening date of the Columbia shows will be Aug. 28, but most of the shows will play a preliminary season of from two to three weeks.

"The Golden Crooks" used as a title for 20 years or more, has been discontinued for next season by Jacobs & Jermon. The oldest ranking title on the Columbia wheel next season will be the "Bowery Burlesquers." The "Social Maids" used by Hurtig & Seamon for 15 years and dropped some three years ago, has been revived again by H. & S. The new titles next season include "Hello Good Times," which replaces the "Golden Crooks"; "Broadway Flappers" (Bernstein); "Radio Girls" (Williams); "Bubble Bubble" (Billy Wells); "Broadway Brevities" (Ed Daley); "Let's Go" (Fred Clark); "Sam Sidman Show" (Jaffe) replacing "Step Lively Girls," "Step On It" (Hurtig & Seamon); "Mimic World" (Cain & Davenport); "Youthful Follies" (Campbell); "American Girls" (Marion, Campbell & Drew); "Varieties of 1923" (Joe Maxwell); "Giggles" (Joe Leavitt).

### COLUMBIA'S SCALE \$1.50 TOP

The Columbia, New York, which plays the Columbia Burlesque attractions, will open with last year's scale of \$1.50 top, including tax.

"Blue Eyes" in Burlesque Book  
The Hurtig & Seamon Columbia wheel show "Social Maids" for next season will have the former musical show "Blue Eyes" as the basis for its book. "Blue Eyes" was produced originally by Lew Fields.

## OBITUARY

### ANNIE ROBE

Mrs. Daniel Paine Griswold, known professionally several years ago as Annie Robe, died July 26 at her home in Lenox, Mass. A native of England, she first came to this country under the management of Lester Wallack and succeeded Rose Coghlan as leading woman at Wallack's theatre. She retired from the stage in 1888 at the time of her marriage.

### GERTRUDE DONOHUE

Gertrude Donohue, 60 years old, who appeared with Jefferson and Keene, died July 29 in Colorado Springs after an illness of six years. Her home was originally in Baltimore.

Mrs. Harry T. Jordan died at her home in Philadelphia, July 29, following an illness of two years. Mrs. Jordan, non-professional, was the wife of the Keith's general representative for Philadelphia. Three children also survive. Services were held Monday, largely attended, with many friends connected with the Keith circuit from out of town present.

Mrs. Juliet Loftin Hall, aged 65, died July 22 at her home in Sibell, Ill. The deceased was the mother of O. L. Hall, dramatic editor of the Chicago "Journal." Three daughters and two other sons survive.



# "CIVIC FORUM'S" FUSILLADE TERRORIZING CARNIVAL MEN

**Claim New York Civic League's Superintendent Striving to Drive All Carnivals Out of Business—Concessionaire Analyzes George H. West's Gambling Definitions**

Carnival men are incensed at the special issue of the "Civic Forum," the official organ of the New York Civic League. The charges made against carnivals in various reports submitted by the league's agents are the cause. These, they claim, are in most instances impossible and, in all, grossly exaggerated.

While the managers of the larger carnivals profess indifference, they are, nevertheless, indignant at what they term the indiscriminate of the league in its method of classing all shows alike and branding all as undesirable amusement.

While most carnival men will admit there are many bad shows on the road, they do not feel the efficiently operated carnivals should be placed in the same class as the small gilly show with its "flat joints," "49 camps," "coochie" shows and money gambling.

They charge that George H. West, superintendent of the league, is out to kill off the carnival business all over the United States and they resent the league's tactics of sending anti-carnival propaganda over the country. They blame West for this broadcasting of anti-carnival literature.

The carnival man claims that where he is showing at some big civic fete celebration or convention he helps to bring outside people to town, which is, he says, good for merchants and the town.

## Concession Men Score

Concession men are up in arms at West's five principles for detecting carnival gambling. Their contention is it strikes at virtually every popular concession now operating and would, should it become enforced, put every existing concession—excepting, "grab-joints," "juice joints," cook houses and refreshments stands out of business.

Said a carnival concessionaire, now at Coney Island:

"It's all wrong, all wrong. According to this West, nothing is on the level. It's a wonder he didn't include the ferris wheels among the wheels he is counting out. Where's a fellow going to get his concession rental from, not to mention the wear and tear on his game and his own time? Must we let the 'monkey' throw balls and damage our equipment for three balls for a nickel, to satisfy their own desire to test their strength or skill, or to let the crowds see what they can do, and then give them a prize every time, win or not? It can't be done.

"According to this man (West) the high striker is a gambling device, and where will the girl who operates a ball game get off if she is not allowed to throw an occasional game with an insistent patron?"

Article 2 says: "All prizes must be of the same kind or value and each player must get a prize! How can you do it? What inducements are there for the visitors to play? Article 41 about puts the kibosh on every concession on the midway except straight throwing games and these, according to Mr. West, must give a prize to every player. It would mean the complete finish of the merchandise wheel, which is the most popular game with the public, the most profitable for the operator and the carnival manager, and after all, perhaps the cleanest and straightest carnival game ever conceived for outdoor amusements.

## Players to Win

"Really worth-while articles are given away at every turn of the wheel. When all numbers are covered on lay-down or all paddles sold on a paddle system, one of the players must and does win a prize every time, and this with an expenditure of only 10 cents. The prizes range in value from \$1.50 to \$5. The concessionaire makes a big profit and his customers are satisfied, a fact which is demonstrated by the large volume of business merchandise wheels play to at carnival dates and at the fairs.

"The innocent country store wheel and its kindred games are all swept away by West's principle, even though a prize is given to every

player at every turn, as the prizes vary in value, according to where the indicator points when the wheel stops.

"All of the small ten-cent games where the player may put his small prize back with a nickel and try it again will also go out of business; in fact, Mr. West's definition is so peculiarly flexible that it can be made to apply to almost, if not every, game now in existence.

"The country store, so popular at all church bazaars, comes under this ban, and even the legitimate roll downs and bagatelle tables are put out of business by this harsh ruling, if enforced.

## Other Games Not Mentioned

"No mention is made of the 'Spot the Spot' and neither is the 'Swinging Ball' listed, although both are notoriously unfair and undesirable.

"It would seem," added the concessionaire, "that Mr. West and his agents have seen some set spindles and other crooked mechanically-controlled games in action, but they didn't quite get the hang of them. Unable to identify a legitimate wheel from those with a 'squeeze' wheel from those with one sweep they would close them all."

## Added Carnival Menace

In any case, the carnival men see in the Civic League's latest move an added menace to the carnival industry. Those in the know believe that if the carnival pamphlet in the last issue of "The Civic Forum" secures any kind of a circulation in other states throughout the country, that it will surely stir up animosity against the carnival and stimulate agitation which may, if unchecked, result in more stringent steps against practically all concessions of the type now generally conceded to be permissible.

Carnival men talk eternally of organization, but so far there has been no action.

What should be done, and when will it be done?

## MIRTH SHOWS IN CANADA

Niagara Falls, Aug. 2.

The World of Mirth Shows are here under church auspices for ten days, after which the show will move across the border for a week at Montreal.

The show will remain in Canada for six weeks, playing fairs at Trois Rivières, Sherbrooke, Quebec City, Ottawa and Kingston.

The show will be back in New York state for the fair at Binghamton week of Sept. 25, after which it will move to Richmond for the Virginia State Fair. The show will then play fairs through Virginia and the Carolinas, closing the season at Jacksonville about Nov. 1.

The World of Mirth Shows will again winter at Richmond, Va., and will remain under the management of Max Linderman and Larry Boyd.

## CANCELS BRITISH COLUMBIA

Vancouver, Aug. 2.

The Ringling Brothers-Barnum-Bailey Circus has canceled its intended trip into British Columbia during the coast tour.

Advices to this effect were received from the headquarters of the American circus.

## OUT DOOR ITEMS

T. J. "Fitz" Winters is now with the Zeidman and Pollie outfit.

Bennie Smith, show announcer, has returned to the carnival field and is with the J. F. Murphy Shows as general announcer.

C. M. Casey, press agent, has closed with the Snapp Bros. Shows and is now at his home at Wichita, Kan.

If the show is on the level, what does it need a "legal adjuster" (fixer) for?

Bernard Smockler, who has been promoting special events, has returned to the Polack banner and is now ahead of Irv. J. Polack's 20 Big Shows.

Max Adams has closed his concessions with the World of Mirth Shows.

A carnival playing in Ohio last week was attached by the Norfolk Tent & Awning Co. The company's representative later accepted \$200 on account and released the carnival, which had experienced a bad stand just previously. The carnival left town after the attachment was lifted, but it was limping and several of the concessions had left.

The Wallace-Hagenbeck circus ran into the railroad trouble in Ohio, laying over in Lancaster until the route could be rearranged, after the railroad had canceled the movement which would have taken the circus into Chillicothe, Portsmouth, Ironton and other towns on the N. & W. It left Lancaster for Washington Court House, then going to Xenia.

## NEWARK'S NEW PARK OPENS

Newark, N. J., Aug. 2.

Dreamland Park on Frelinghuysen avenue opened last Saturday. It has very few attractions at present, but the management does not expect to have the park in full blast until next season.

# CONEY ISLAND'S BUSINESS BAD DURING JUNE AND JULY

**No Come-Back After 4th—No Weeks Without Two Rainy Days at Least—All Eastern Outdoor Amusements Suffered**

Coney Island's season continues to be away under normal. The come-back that was expected after the Fourth of July was present only in flashes of a few good weather days, and July measured up almost as badly as June. The June rain-

## \$12,000 FOR CARNIVAL

10-Car Outfit for Sale—Small Deposit and Easy Terms.

One carnival is for sale at \$12,000. It is a 10-car show with six flat cars, one box car, a private living car, a combination day coach and baggage and one stateroom car. The list includes 12 circus wagons, a two-abreast carousel, ferris wheel, "walk through" show on wagon and four tents with fronts, seats, stages and other equipment.

The owner is offering the show as a going concern and on easy terms with a nominal cash deposit.

## HAD STOLEN SILVERWARE

Montreal, Aug. 2.

It was reported here from Ottawa that three men and two women connected with a carnival had been arrested there last week, with stolen silverware and jewelry amounting to \$2,500 found in their possession.

The prisoners gave their names as George Albert, Mabel Albert, Julia Oliver, Harry Oliver and John Lockwood, with each giving a Montreal residence address.

The police allege the members form a traveling gang, and that one of the women would secure employment as a domestic with a family, later aiding the gang in robbing the house where she was working.

# WALLACE-HAGENBECK REVISES ITS ROUTE

**Framed for Dixie, but Dates Cancelled and Show Goes Into Michigan**

The Hagenbeck-Wallace show gets into Michigan territory next week, having suddenly cancelled dates previously announced for stands in West Virginia, Virginia and thence into North Carolina. Aug. 5 was announced for Oxford, N. C.

The route card for this time was withdrawn and subsequently a new route was issued taking a quick run across Ohio and Indiana and into Michigan. In the Atlantic Coast states the show would have crossed the trail of the Al G. Barnes show, which played half a dozen West Virginia stands last week, but is now in Pennsylvania following the Pennsylvania railroad lines.

The Sells-Floto outfit continues on its way west next week, reaching Pacific tidewater at Portland, Ore., next Thursday. The show plays two days in Portland as well as two days in Seattle. Following out the course indicated when it elected to keep out of western Canada in the line of the Ringling Bros.-Barnum & Bailey show, the Hagenbeck top will not make Vancouver, probably playing a number of the smaller towns in Oregon on the way south.

The Walter L. Main show also is due in Pennsylvania, but is not in conflict with Barnes, both properties being independent.

# RAIL TROUBLE HARD HITS TRAVELING OPEN-AIR SHOWS

**Roads in Several States Will Not Transport Outfit—Movement Changed for Hagenbeck-Wallace—Pa., Ohio and South Mostly Affected So Far**

## GOLLMAR'S SEASON

Chicago, Aug. 2.

It is said that the Gollmar Brothers' circus will be the only one of the numerous Muggavin, Ballard & Bowers attractions which is not expected to show results on the profit side of the ledger this season. It is expected that this show will break about even, with a possible slight loss.

Chicago, Aug. 2. Due to the confused railroad situation caused by the shop crafts strike the roads through Pennsylvania, Ohio and the Southern States have decided that they will eliminate as much excess traffic as possible to enable them to haul coal over their lines. As a result of this embargo several of the circus aggregations which have been routed through these territories found themselves in a quandary when notified the roads would not carry outfits over the lines.

The first of the big organizations to get this upset of its routing was the Hagenbeck-Wallace show, playing through Ohio and heading for the South.

A week ago Tuesday, while playing at Newark, O., the show received word from the Baltimore & Ohio railroad that they could no longer haul them over their line. As soon as this was done the general contractor and agents were called back to the show, other territory selected, with the show laying off two days and then moving into Lancaster, O., where it played on a two-day billing. As a result of this decision of the railroad the route, which was to have gone into Virginia and the Carolinas, was switched and the show taken into Michigan. There it found itself at first competing with the Sparks shows, but after a meeting of the executives of both organizations it was decided that the H.-W. show would enter into as little competitive territory with the Sparks shows as possible. Therefore both organizations are going over their respective routings and dividing the territory equally between themselves.

Another show which has felt the effects of the railroad embargo is the Al G. Barnes outfit, which has been playing through Pennsylvania. This show had to be entirely rerouted, with the agents instructed to wildcat in territories where the roads would be sure to haul them.

It is said here by persons in the know that should the railroad and coal conditions get worse in the near future it is quite possible that the circus outfits will find a nation-wide embargo placed against them to enable the roads to use all of their equipment to carry coal.

## CIRCUS ROUTES

### Ringling-Barnum-Bailey

Aug. 4, Minneapolis; 5, St. Paul; 7, Fargo, N. Dak.; 8, Grand Forks (afternoon only); 9, Winnipeg, Man.; 10, Brandon, Man. (afternoon only); 11, Regina, Sask.; 12, Saskatoon, Sask.

### Sells-Floto

Aug. 4, Sand Point, Idaho; 5, Spokane, Wash.; 7-8, Seattle; 9, Tacoma; 10-11, Portland, Ore.; 12, The Dalles.

### Hagenbeck-Wallace

Aug. 4, Kendallville, Ind.; 5, Stur-

gis, Mich.; 7, Big Rapids; 8, Traverse City; 9, Petoskey; 10, Cadillac.

### Walter L. Main

Aug. 4, Millville, N. J.; 5, Salem; 7, West Chester, Pa.; 8, Chester; 9, New Brunswick, N. J.; 10, Elizabeth; 11, Newton; 12, Stroudsburg, Pa.

### Al G. Barnes

Aug. 4, Chambersburg, Pa.; 5, York; 7, Lancaster; 8, Lebanon; 9, Harrisburg; 10, Altoona; 11, Johnstown; 12, McKeesport.



## SPORTS

Benny Leonard of New York vs. Lew Tendler of Philadelphia at Rickard's great fight arena at Boyle's Thirty Acres, Jersey City, last Thursday evening, July 27, for the world's lightweight boxing title. The interest aroused over the match was second only to the Jack Dempsey-Georges Carpentier contest for the heavyweight title, held in the same place July Fourth last year. It drew a crowd nearly as large, with the gigantic bowl of 90,000 capacity apparently filled save for the upper rim. A peek at the gathering was a remarkable sight. Two hundred rows from ringside to the outer reaches, myriad lanes of faces, enough people to populate a city. Police and firemen everywhere. No rumpus, no disorder.

It was the third boxing show at the arena, and the first held at night. The ring was so brilliantly lighted that the contestants could be better viewed than in the Dempsey-Carpentier scrap, which was held in the afternoon. Leonard retained the championship, it being a corking contest all the way.

The Leonard-Tendler affair was talked about for two years. The Quaker fight bugs had been claiming Lew to be superior to Benny. New Yorkers called the claim ridiculous. Not the least unimpressed with the prowess of Tendler was Leonard himself—until the gong ending the 12th round was struck. Benny then admitted Lew had something. Last summer when the scrap was all ready for one of Philie's ball parks, Leonard injured his hand. Tendler grabbed the forfeit money when the match was cancelled and Benny got sore. So did the New Yorkers. Billy Gibson, manager of the lightweight champ, called the Quakers a lot of names. Phil Glassman, who directs Tendler, retaliated. During the winter both camps composed songs of hate. Gibson said he'd never let Benny fight Tendler, not even for the deed to the State of Texas. Rickard got into the line of Gibson's vision and Billy said he wouldn't let Benny fight for Rickard.

Finally there was a "mebbe." Someone started telling Gibson that it was a shame to pass up all that coin. So Ben started boxing again at the Garden. So did Tendler. The latter's first appearance in New York was with a tough egg called Rocky Kansas. Rocky toppled Lew once and won the decision. It was said around the Garden that the only way Tendler could have won was by a k. o. That's the way it turned out, anyway. Then the Phila. southpaw was put up against a coast youngster known as Jimmy Duffy, but called "Hymie Gold" here because there was another Duffy scrapping around. Hymie is a welter, and he had been knocking unknowns to the canvas. At the lightweight limit he looked like a novice, and Tendler sent him on his way back to the coast after a few rounds. A third match brought Lew to the metropolis, that time to mix it up with Johnny Dundee. The lively little Scotch Wop kept Tendler busy for 15 rounds.

Tendler won that decision. But in total New York failed to see that he was the wonder they claimed him to be in Philie. Therefore, when the Leonard-Tendler scrap for the lightweight championship was finally arranged, it looked like a pipe for the wonderful Leonard. Benny entered the ring last week one ounce under 135, the weight limit, both men having posted a forfeit of \$15,000 as a guarantee not to be over the championship limit. It had been thought that Benny could not turn the weight trick without weakening himself. Tendler had been claiming for two years that Leonard couldn't even make the weight, much less fight at it.

The poundage matter may have had something to do with the bout. Leonard may not have been at his very best. Tendler certainly was. It was Tendler who carried the fight to the champion for half the distance. He mugged Benny up the first round, and Benny couldn't do a thing about it. The confidence of both men was a peculiar angle to the scrap. Leonard had been actually bragging in the sports columns that he would finish off the contender in five or six rounds. He argued that a boxer with his right hand extended and his "hooking hand" drawn back (the left in Tendler's case) could not possibly beat a straight right to the punch. Tendler showed he could do that little thing. Lew had privately stated that if there was one man he was sure of kicking, it was Leonard. Perhaps he was kidding

himself, but the style in which he fought proved otherwise—he was just as confident of leaving the arena with the title in his possession as Leonard was of slamming Lew all over the ring.

Every newspaper in New York gave the fight to Leonard. Actually the match classes with the no-decision bouts in New York before the present day decisions. It was a rule that where a champion is not badly beaten the "shade" goes to the titleholder. In this case the plain decision was won by Leonard. He did not by any means outclass Tendler. He literally had to battle his way to the "decision." Tendler's smashes to the jaw loosened some false teeth of Benny's and they came out. The champ's right eye was severely cut by the slashing of Lew's left and bled throughout the scrap. Late in the going Leonard started getting to Tendler's face and he was cut up around the mouth and nose. Neither man was knocked off his feet. Once Benny slipped to his knees and once Tendler slipped part way through the ropes.

There was much controversy over the eighth round. Sports writers say that Tendler could have knocked out the champion then if he had not stopped to verbally "rag" with Benny. It was a tough session for the champion and he may have been groggy. He started "chinning" and Lew gabbed back. In a few moments the danger mark, if there really was one so far as Benny was concerned, was over, although Leonard hugged hard in this round to gain time for himself.

The last three rounds were distinctly Leonard's. He slammed with all he had. Ordinarily he should have gotten at least one knockdown. But Tendler was too rugged, though he certainly flopped on the ropes several times. One factor that upset Leonard's plans was the rushing tactics of Tendler. The Philadelphian kept after his man and had him back away for the first five rounds. Lew is believed to have planned his battle along the lines of a quick victory or none at all. Benny's usual procedure is to gradually wear his man down and, once hurt, sail in for the final touches. He did no wearing down, or, more properly, was worn down himself standing off Lew, reviving, however, in the last three rounds.

During the 10th, 11th and 12th rounds Benny fought in tigerlike fashions—the style that has made him famous as a champion. He knew that he was not able to weaken Tendler enough for a knockout and he was afraid that Tendler still had something left. For that reason and for the reason that he was tired, Benny perhaps did not put the power into those wallops that he would have liked and that is why his attack was in flashes instead of a sustained effort. But the champ was fresh and dancing about on his toes. Tendler was loggy and nearly all in. Three more rounds might have told a different conclusion. It may have been that had Leonard had a little more strength that the weight reducing sapped he could have applied the finishing touches.

But the answer is that the lightweight division has a real contender. Tendler is as good as the Philie bunch said he was. He's a lot better than Leonard thought he was and much tougher. Of course, the boys will be matched again. It was even intimated that Ben and Lew are "good business men." Certainly, with all the money in sight last week, even a lily-white would be tempted to pull a repeat. But it is nonsense to say the boys did not try. They fought savagely all the way. Some fight sharps figured it a cinch for Benny if he tried. They were as much fooled as anyone else.

It was the first big fight reported by radiophone in the east. The result as announced via wireless was a draw. Few championship fights have seen so much rag-chewing between the principals. They were at it almost every round. When Benny tried to admonish Lew, the latter once waved his gloves in derision. Yet at the finish they put their gloved hands on each other's shoulders. It looked as if both thought more of each other's ability after the fight.

Rain threatened and the preliminaries were hurried. The first match was stopped in the seventh round with one of the boys ripping his tights. The next bout was cut a round, and it was announced the main bout would go on immediately afterward. The semi-final was put on after the Leonard-Tendler scrap.

That kept a large part of the crowd seated and the arena slowly emptied as the match proceeded. Few people cared about the prelims. They looked very mediocre.

The Leonard-Tendler fight netted a fortune for the champion. His share was first said to be about \$180,000—more dough for one scrap than former lightweight champs earned in their entire careers. Figures given out by Rickard later had the total paid attendance at 43,355 for a gross of \$327,565. The boxers' share was \$184,255, or 62½ per cent. Leonard's check was nearly \$122,000 and Tendler took \$62,000 back with him. The admission top was \$15, or \$16.50 counting tax. To those who witnessed the Dempsey-Carpentier battle, the crowd's totals seemed wrong somehow. The impression was that as many were in the bowl last Thursday as for the heavyweight affair within 10,000. Officials of the Jersey City fire department estimated twice the number given out.

Leonard is reported having told friends that Tendler was the toughest fighter he had ever gone up against. Leonard couldn't possibly refuse another match with Lew longer than a year. Leonard a year from now ought to have as much chance to eliminate Tendler as now. He is 26 years of age. An athlete is in his prime at the age of 27, granted he takes care of himself. Tendler is 23 and coming strong. He is a clinch as the next lightweight champion unless some unknown suddenly pops up. After the battle last Thursday Tendler returned the \$5,000 weight forfeit he copped when Leonard hurt his hand last summer. Lew stated he had promised to kick back the money any time Leonard stepped into the ring at 135 pounds. Lew never made any pretense about taking that money and the rather quiet manner in which it was returned jumped his popularity stock here. Regardless what Leonard decides to do within the period that the next bout with Tendler occurs, Tendler is going to get some fancy purses hereabouts. If the promoters can get opponents to give him a battle the Philadelphian has a chance to become one of the most popular mittmen in the boxing ranks.

The annual outing of the Millerites, an organization formed by the employees of I. Miller & Sons, the shoemakers, was held last Sunday at Duer's grounds, Whitestone, Long Island.

The count-up of the Leonard-Tendler fight had not been completed by Monday. The Leonard faction is said to have closely scrutinized the first total given out, which claimed about 43,000 paid for seats. The first look at the boxes disclosed 1,700 phone \$3 tickets, also about 2,100 deadhead tickets given to the press, officials and others. That 4,000 accounted for though did not appease the curiosity of the Leonard bunch, who felt that somehow their share of the gross (42½ per cent.) was minus around \$50,000 on what a cursory glance at the big arena had figured. Boyle's Thirty Acres can hold between 85,000 and 90,000 people. Show people accustomed to estimating crowds said the place had 90 per cent. capacity at least, if not a larger percentage. Even though the fighters (Tendler received 20 per cent. of the gross) allowed 15,000 tickets for deadhead purposes, there would yet remain according to their calculation a large number unaccounted for in the official returns.

A betting point arising in the Leonard-Tendler battle has had sporting men discussing it. A bookmaker laid 4 to 1 that Leonard would receive the decision (knockout included, of course) with the wager to be decided by the consensus of opinion in five of New York's evening papers. The five papers were named. Three of the five decided the fight was a draw; the other two decided for Leonard. The bookmaker called upon the horseman with whom he had laid the bet to pay him \$1,000 on the ground the two opinions for Leonard constituted the consensus, since the three declaring a draw had actually given no decision. The horseman answered by stating the three papers composed a consensus and since the two declaring for Leonard could not constitute a consensus he had won the wager. Both of the betters are well known sportsmen and there is just a matter of a point in dispute. Each man has his adherents and the point has grown to be much debated, sporting men and sports writers expressing opinions.

The statement attributed to Ty Cobb, Detroit manager, that there (Continued on page 17)

# CHI'S "PAGEANT OF PROGRESS" OPENS TO 30,000 PEOPLE

50c Admission—Running 17 Days—Second Annual Event—Everything on View

Chicago, Aug. 2.

Chicago's Second Pageant of Progress opened last Saturday on the Municipal Pier for a 17-day period to an attendance of 30,000 persons at 50 cents a head. The pageant, which is to be an annual affair conducted by the Pageant of Progress, Inc., with Dr. John Dill Robertson, head of the School Board as its president this year, has close to five hundred individual exhibitors on the three and one-half miles of lake acreage.

Practically every conceivable kind of commodity or device made is on view here, from the diminutive needle to the mammoth automobile and hydroaeroplane, with the exhibitors coming here from every part of the country, Canada and the European continent. Besides the commodities, there are educational exhibits, health exhibits, musical instrument exhibits and government exhibits. In its entirety the pier houses practically all of the world manufactures as well as exhibits of historical value.

Dr. Robertson and his conferees have not overlooked a single detail in having this year's Pageant the most complete and interesting as far as the exhibits on view are concerned. One can traverse the three and one-half-mile area of the pier and engage themselves most advantageously during that period in examining exhibits and being entertained. For it is not all business on the pier. As one travels about they will find scores of bands to entertain them with melody, they may dance, they may go into a theatre and see a show, they may ride the merry-go-round, they may watch water sports of all sorts, see various organizations in convention, hear singing societies chant and finish the day by viewing a most pretentious pyrotechnical display which is concluded with a fire dive from the top of the pier by "Stubby" Kruger, "The Flaming Human Torch," jumping into the lake.

Last year, after paying all expense, including \$50,000 rental to the city, the pageant showed a net profit of \$350,000, and from indications on the attendance of the first few days it is believed that this profit will be exceeded. The profits of the pageant are to be used for the erection of an institution modelled after the Forsythe Dental infirmary of Boston, in which care will be given to the teeth of the future citizens of the community, and in which attention will also be given to defects of the eyes, ears, nose and throat.

That persons in the amusement field, or those catering to persons occupied or interested in this field, is signified by the fact that costumers, theatrical photographers, makers of all sorts of musical instruments and even those who supply scenic and electrical investitures for the stage are represented among the exhibitors.

Practically all of the exhibition space was contracted for on the pier proper last winter, with all of it to be leased several months prior to the start of the pageant. To handle the overflow exhibitors, space adjacent to the pier has been rented to them at the same scale as charged for pier exhibition. Also on the outside close to the entrance of the pier is located a small carnival outfit, with games of all sorts, a Ferris wheel, merry-go-round and various other rides. Alongside of this space is located the midway, where various games are operated and food stands are in evidence.

Tom Brown of the Six Brown Brothers is in evidence at all times demonstrating saxophones at a booth he is in charge of and, with the members of his act and some 30 other saxophonists, is scheduled to furnish the evening concerts on the pier Monday, Wednesday, Friday and Sunday nights. Other bands used for this purpose are the Police, Fire, Letter Carriers', Chicago Woman's Band and a number of other organizations.

Each day has its special features and events, with fraternal organizations being allotted days, and trades and industries also. Henry Ford will have his day on August 10, and it is expected that all of the flivver owners within an area of four hundred miles from here will be on

hand to have Henry himself inspect the product he turns out.

Excursionists have been coming in here by droves since Saturday, and it is expected that more out-of-towners will be on hand for this pageant than have been at the previous two shows on the pier. It was thought at first that the railroad strike and the anticipated street car strike which was scheduled to take place this week would sort of scare persons away, but reports from hotels all about the city are that they are filled to capacity and have been turning prospective guests away. Rooming houses close to the pier are doing a land-office business, getting rates for small rooms equivalent to those charged in the first-class hotels. Those theatres which remained open during the past month are also benefiting through the pageant, as from Saturday on business took a big spurt, and it is expected that the legitimate, vaudeville and picture houses in the loop will show a healthy profit during the pageant.

Among the exhibits visited by persons interested in theatricals are Cusack and Company, outdoor advertising; Conn Company, band instruments; George C. Diver, band instruments; Lyon & Healy, musical instruments; Martin, band instruments; Costumers' Association, theatrical costumes; Byrnes Display Fireworks Co., Gordon Fireworks Co., Illinois Fireworks Co., Pain's Fireworks, Inc., Stereopticon News Service Co., Thearle-Duffield Fireworks Co., United States Tent and Awning Co. and Bloom, theatrical photographer. All of the automobile concerns have space here where they are exhibiting the advance models of 1923 cars.

It is claimed by exhibitors on the pier that they are doing sufficient business there at this early stage that will more than cover the expense of the exhibit here.

## ACTS COMPLAIN

Say Wirth, Blumenfeld & Co. Are Agents Without License

On complaint of two vaudevillians who played with the Publiliones circus at Mexico City during the spring, a summons was served on Wirth, Blumenfeld & Co. by Deputy Gill of the New York Licensing Commissioner's staff, the artists alleging the firm to be operating an agency without a license. The case was on for Wednesday before Magistrate Simpson in the 54th street court, but was adjourned for one week.

The complaints were made by Charles Paldren and Adelaide Dobbins of the Tasmanians. They were of the show which is claimed to have been stranded in the Mexican capital by the Cuban circus woman. Two bills of acts were supplied through the Wirth, Blumenfeld office. When the second show sent south opened acts alleging they were not paid in the first show attached the receipts, according to the stories detailed by the players. No information was imparted to Wirth, Blumenfeld, they say, otherwise they would have canceled all bookings of Mrs. Publiliones.

The Cuban show woman had been doing business with the Wirth, Blumenfeld office for years, she continuing the circus business of her husband. It is said the trouble in Mexico was a matter of bad business, and it is also reported Mrs. Publiliones pawned \$30,000 in jewelry to pay over the Mexican project and that she lost all she had. Formerly she was reported wealthy.

The acts sent south are alleged to have signed contracts with Wirth, Blumenfeld & Co. employing the office as manager and representative at a salary. It is also claimed the office advanced both acts two weeks' salary, or about \$100, before they left New York.

The International Artists' Lodge, a branch in New York of the German I. A. L., called on Herman Blumenfeld to explain the stranding after members of the association complained. Blumenfeld proved that there was no responsibility on his part for the Mexican trouble.



# VARIETY

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Germany was in a turbulent state when James Francis Dooley left Berlin in the middle of July. The German peoples were clashing. The red flag seemed to be the favorite emblem and every kind of a strike was on. Mr. Dooley returned to New York last Thursday. In his opinion the sentiment of the middle classes in Germany is with the upper classes, for the Royalist or Monarchist party. American consuls abroad, said Mr. Dooley, had commenced to warn Americans against entering Germany, owing to internal conditions of that country. Among the strikers were the printers. That left the country short on bills of marks of large denominations. They had stopped printing marks, and with the rising quotations the supply was running low. When Dooley exchanged for German marks to pay for his transportation to London he received two large packages of bills (marks), one of which he carried in either hand like a satchel to the railroad office. There they asked him where he had received the German money. Upon Dooley stating at a bank, they accepted it at the face figures without counting it.

Acts playing Newark, upon returning to New York via the tube and using a return trip ticket, should ask for an exit slip when the tickets are collected on the train. Unless an exit slip is secured the holder of a round trip ticket is forced to pay an additional four cents, although entitled to a trip to Thirty-third street. The exit slips can be secured only if asked for, as the conductors fail voluntarily to give them out.

Bert Hanlon and Benny Ryan have completed the book for a musical comedy farce to be titled "Ducky." Violinsky composed the score.

Pantages, Memphis, is continuing, with notice to house staff and crew withdrawn.

William Morris is now at Saranac Lake, N. Y., at his summer home. He returned from the other side a couple of weeks ago.

Belle Jeffers, former secretary to J. J. Shubert, is now occupying a similar position in the office of Davidow & LeMaire.

The Victory, Altoona, Pa., a newly erected 2,000-seat house, opened Monday under the management of John McGovern. The house will use vaudeville in conjunction with pictures.

The Academy, Newburgh, N. Y., has switched its vaudeville bookings from the Walter Plimmer office to Gus Sun. It will continue with a split-week policy.

William Postance has become associated with the dramatic department of the Jenie Jacobs office. Postance was formerly general manager for the Selwyns.

Frank Smith has resigned as manager of the Rialto, Newark, to accept a similar position at the Belmont, Montclair, N. J.

William Waldron, former manager of the Rivoli, Newark, has been appointed manager of the Rivoli, Rutherford, N. J.

Joe O'Neil has taken over the management of the Main Street, Freehold and Palace, Lakewood, N. J., replacing Ed Cadogan, who recently resigned.

I. Josephson has been appointed manager of Cohen's O. H., Newburg, N. Y.

## TOMMY'S TATTLES

By THOMAS J. GRAY

Rehearsal season is now in full swing and authors are beginning to wear disguises on the street.

Parts that were promised to be good are getting another "promise" to be fixed up.

Actors who "promised" they would be good in the part cannot be fixed up. (This cannot be whispered out loud.)

Blue pencils are selling above par; shears along Broadway are as scarce as kind-hearted ticket speculators.

### Echoes from rehearsal halls:

"Well, let me show you my conception of it first."  
"Say, the wife and I could do that old bit of ours great in here."  
"That's no place to put a ballad, after all that buck dancing."  
"Last season I had 85 sides in the first act alone."  
"This part is all questions. Can't I get some answers, too?"  
"How soon do they allow you to draw with a trick like this?"  
"Mister Stage Manager, don't you think I look too young to play a mother?"  
"If I don't get an end in one of these numbers I'll quit."  
"Do you know if the manager is married?"  
"I'll show that big stiff on the opening night."  
"It's funny, I'm never good at rehearsals."  
"Yes, the last half of the week after the week after next."  
"The part doesn't look big, but it's very important to the piece."  
"It's a good management to be with, though."  
"You can't cut my stuff like that."  
"Wait until I flash my new wardrobe on 'em."  
"We can always hop out and do that thing in 'one.'"  
"Yee, last season was very good for me. I worked six weeks."

About 6,549 plays purchased in Europe by American managers. Returns not all in, but several of the managers are.

New York state commissioner has appointed a committee to make uniform rules for theatres. The idea covers construction; safety of patrons, etc. A very good idea. But why not go a little further? Rules like this:

All candy sold in theatres must be wrapped only in paper that will not "crinkle."

All good looking lady ushers who wish to give their names and phone numbers to patrons must print and not write same on the face of the program.

Doctors expecting calls from their patients must bring the patients with them.

All box office men who work with the speculators are ordered to give 10 per cent. of their "winnings" to the actors' fund.

Orchestra leaders must not sneer at the actors Monday morning until they know them better.

A course in politeness to be started for stage door tenders.

New ideas for chewing gum advertisements on street drops.

Same number of stage hands around all week as you see on pay night.

Laws against "the fellow behind you" telling the answers to the jokes.

Smiling lessons for some of the theatre managers.

Managers suggest that actors' salaries get back to a pre-war basis. Which war?

Some gentleman named Mr. Kluxton in Indianapolis took something we wrote last week seriously and sent us a long telegram. Thanks, Jack, for paying for the wire.

California still leads the league in jury disagreements.

It's almost time to be looking up your old press book so the press agent of your show can find out how you spent your early life.

Lots of people never have any "early life" until after they get in the show business.

But even so, this IS the life.

## INSIDE STUFF

ON PICTURES

One of the New York evening newspapers this week quoted a "prominent independent producer" in an interview as saying that Will H. Hays does not represent more than 25 per cent. of the producers and distributors in the industry. The statement was challenged until somebody figured out that the statement was a trick and might be right in one way. If you count the people who produce and distribute independently and on a program basis and make a numerical total, it is possible that there are three units of one kind or another in the country outside the Hays organization to one in it. But there is no doubt that, figured on the basis of the whole bulk of commercial films marketed in the United States, the output of the nine or so leaders in the Hays regime makes up from 75 to 85 per cent. of the American trade.

Several American independent producers have recently gone into Canada in an effort to find financial backing to make pictures. It is reported Quebec province (taking in Montreal), where liquor is fairly free under government supervision, has a number of new fortunes made in the liquor traffic across the border and the word has been passed that there is a lot of bootlegger money available there for a flyer in film production. The Canadian liquor dealers are all familiar with each other and one or two have made lucky speculations in film ventures. The news of these enterprises has spread among the rest and they are more than willing to be approached by film promoters.

The larger picture houses of Times square, complaining of business and bad pictures without drawing power, at any rate over the summer, might possibly find the trouble right in their own box office scale. Trying to hold a high scale in torrid weather, week after week, with New York depleted of great numbers of its constant population, and other picture houses that may not go so heavily in for "show," but at least present a picture program at much lower prices, is a difficult position to be in. Regular Broadway picture theatre patrons have complained of the admission prices at the larger houses. One day early this week a couple just leaving one of the big picture theatres said the house had not held one-quarter capacity for the first night performance, and they blamed it on the price asked.

The marriage last Sunday (July 30) of Marilyn Miller and Jack Pickford in Los Angeles was viciously reported by one New York daily. It is a lurid sheet with most of its stories "rewritten" in the New York office, probably with a lawyer looking over the rewrite man's shoulder to guard against libel. This paper's account of the wedding continu-

ously referred to the previous marriages of the principals in a slurring, reprehensible manner.

It does commence to look as though Will H. Hays will have to take up the universal slamming of the picture business by the dailies. When the Reisler murder broke, that sect of papers which delight in "going after the picture business" immediately proclaimed Bertha Katz (who was murdered by Mrs. Reisler) as "a picture actress." The dead girl was never in pictures. The nearest she ever got to that was as stenographer in William Fox's vaudeville booking office. On a bare chance she might have appeared as an extra in pictures once or twice, but of that the papers could have had no more knowledge than they did of any real picture playing the dead girl might have experienced.

## INSIDE STUFF

ON VAUDEVILLE

The Central, at Broadway and Forty-seventh street, New York, will likely be looked upon as the hub of Shubert vaudeville next season, as the Winter Garden was last season. Eccentrically the Central is at the apex of a triangle, if drawn from Keith's Palace and the Columbia (burlesque) on the opposite sides of Forty-seventh street, on Seventh avenue. An unobstructed view of the three houses may be had from any point in Times square. The Central seats 900 on two floors. The balcony is small. It will play for \$1.50 top week days and \$2 top Saturday and Sunday. On 14 performances weekly it has a possible gross of \$14,000 at the scales.

What was the American theatre in Tacoma, Wash., and formerly the original Orpheum of the former Sullivan-Considine circuit is now the Marine Market, with five different stores in the building.

## CABARET

(Continued from page 7)

ceptive mood. Later in the show she did another specialty, a Russian toe dance that substantiated the faith the audience had placed in her on her previous appearance. Flo Kennedy, a vivacious ingenue prima donna, qualified nobly in specialties and ensembles. Leading "Wig Wag Waggin," a novelty number in which the ensemble all carry the signal corps wig wag signal flags, Miss Kennedy acquitted herself nobly in directing the girls through the arm manoeuvres. The number at the same time proved to be one of the stellar ensembles of the revue.

However, nothing on the bill scored as did little Frankie Klaxsens, a Bohler find, who leads the "Parisian Ballet" in their dance gyrations and does several specialty solo dances. A charming and demure miss with light brown hair streaming down to her waistline, Miss Klaxsens makes the most refreshing appearance on her entrances.

The Palais Royale had its summer reopening last Thursday night, turning the premiere into a benefit for the "Evening Mail's" Save-a-Home Fund. The admission of \$5 each person was turned into the fund, that special charge going on for the first evening only. The Palais has been converted into a summery Japanese room. It will remain that way for a couple of months until the regular fall opening. As added entertainment (in addition to Whiteman's Band) Thursday night Van and Schenck appeared, also several others, with Eddie Cantor as master of announcements. Among the others were George Jessel, Harry Ruby and Bert Kalmar with their own line of laughing stuff that became the comedy hit; George Price, Olga Stech and a Russian "find," a young man who played the piano and did pigm English talking.

Tom Post, retund, with a pleasing tenor and a personality for the intimate revue, qualifies with his vocal selections which are of the popular variety. In the "Say, Sis" number, which he leads with Billy Jackson an eccentric hooper, and backed up by the chorus of 12 lassies, Post does some exceptional impressing by-play and business that causes the number to get over in capital fashion.

This revue, staged by Bohler, is the best he has yet presented for this place and should easily bring an avalanche of business to the Terrace Gardens during and after the Pageant of Progress, for it can stand on its own merits.

The costuming of the principals and members of the combined ensemble is most appropriate.

"Strut Miss Lizzie," a cabaret attraction which opened at the Bal Tavern, Atlantic City, last week lasted five days. Friday night the show was gated, with the exception of Mamie Smith, who was featured. The cafe management has supplied white talent to surround the colored songstress. Sissie and Blake, who composed "Shuffle Along," are credited with the "Lizzie" shore

show. "Plantation" remains the only colored cafe show on the Boardwalk. It is playing at the La Marne. Irving and Jack Kaufman are singing at the Blackstone with the idea of popularizing their talking machine records. Eddie Cox and Loretta McDermott are dancing at the Beaux Arts.

A revel of booze destruction has been under way in Northern New York. Wholesale quantities of beer, whiskey and other liquors have been poured into sewers at Rouses Point, Plattsburgh, Malone and other points. The stuff destroyed or to be destroyed includes 10,000 bottles of whiskey, 7,000 bottles of beer, 1,500 bottles of wine and champagne, 8,500 gallons of cider and 47 bottles of cordial. The United States Marshal cleans the government storehouses of confiscated liquors at regular periods, by order of the District Court or otherwise. Hospitals have an opportunity to purchase the best grade of the wet goods at low prices.

A tip started to slowly move around New York circles this week that the liquor locaters are going to be more stringent. "The old stum," said most of the liquor men. "They just want to give us the works if they can land us," which is the common belief. This "accidentally" finding booze around doesn't carry much weight in inside circles. It is generally a tip-off that does the locating. But the last report has it that Washington called up New York to say if they couldn't start anything here, Washington could; that six men could dry up the town in no time, and so on, says the story. But the booze is still abundant, getting better all the time, and cheaper.

Ocean City, across the bay from Atlantic City and connected with that island by trolley, is being boosted, and prediction in southern Jersey is that it will annex some of Atlantic City's popularity before long. It always was regarded as a quiet shore resort, and it was a dry town long before prohibition, at the design of its founders. With all towns now alike, according to the Volstead Act, Ocean City stands a good chance. Instead of rolling chairs, an innovation will be offered there next season in the form of rickshaws, which will be pulled by darkies instead of the regular method of pushing.

A pleasure boat with five decks has been designed to ply the Hudson next season. One deck will be devoted to pictures and a dance floor will occupy all of a second deck, with a restaurant occupying a third. The craft will be built by a man who has grown wealthy managing pleasure boats. One of his vessels, making a trip from the Battery to a New Jersey point which is also a sort of rail junction, turned a profit of \$300,000 during the last year.

Atlantic City had a liquor raid the other day. Several Boardwalk places were taken. The revenue men must receive a special allowance for transportation, or maybe these things operate on a schedule.



## EQUITY LOSES DECISIONS IN TWO ARBITRATIONS

**Umpire Alfred Beekman Decides "Aphrodite" and "Snapshots" Disputes—Allows One-half "Aphrodite" Demand—"Act of God" Clause Involved**

For the first time since the present P. M. A.-A. E. A. standard contract form was adopted, the clause stipulating salaries must be paid during a lay-off except for "act of God" causes has been given an elastic interpretation. This was in a decision made this week by Alfred Beekman of the legal office of House, Grossman & Vorhaus, who acted as umpire in a case of the members of the "Aphrodite" company against Comstock & Gest. The show was forced to lay off three days in Des Moines, Ia., last January when the manager of the house absconded. The players claimed three-eighths of a week's salary. When the arbitration committee of the managers and Equity deadlocked, Beekman was invited to act as umpire.

The umpire laid a foundation for the exception to the contract provision. His decision was that Comstock & Gest pay one-half of the claims, the players therefore being entitled to three-sixteenths of a week's salary, instead of three-eighths.

The attraction rented the Des Moines theatre. After three days had been played McCurdy, the house manager, absconded, taking with him certain moneys. Though the advance sale was large, the stage hands and musicians refused to work unless guaranteed their salaries for a week. For that reason the balance of the week was canceled.

There was no revenue to the company for the three days, and a greater loss would have been incurred by Comstock & Gest, who had sustained severe losses during the season with the attraction, if the time was played out and wages paid the musicians and stage hands.

"That was a condition," the umpire decided, "which could not be reasonably anticipated nor prevented by the management. The failure of McCurdy to pay the stage crew and musicians does not relieve Comstock & Gest of responsibility. However, it arose because of no act on their part, though they might better have protected themselves by placing a man in the box office."

Mr. Beekman stated the reasons why the firm should not be saddled with the entire loss were the losing season for the attraction and the attempts of the managers to continue the attraction even though at a loss, when they might have withdrawn it entirely.

Mr. Beekman was umpire in another case in which the P. M. A.-Equity arbitration committee failed to agree. It dates back a year, when "Snapshots" was produced by the Selwyns. The show closed after running about five weeks. Several weeks later it reopened and, after a short resumption, closed finally. Notice of closing was posted Thursday evening of the last week, and the players, through Equity, claimed five-eighths of a week's salary.

The Selwyns contended that when the show first opened it was on a summer basis and that its second time was a new season. For the second engagement new contracts were entered into with the cast. The managers contended "Snapshots" was really a new attraction and could close any time within four weeks without notice. Equity replied, no notice being necessary, the firm was in error to post one, and that in all cases at least a week's notice is required. The decision was in favor of the Selwyns, no claims being allowed.

### DUGGAN MANAGING SELWYN

Sam Harris and Archie Selwyn will adhere to their original plan of having Walter Duggan manage the new Selwyn, Chicago. He will also be in charge of the press department for both the Selwyn and new Harris, with whatever assistance he requires.

Who will have the managerial responsibilities of the new Harris is not known yet, according to the Sam H. Harris office.

## NEW COAST SHOW HAS MISS FONTAINE

**"Be Careful, Dearie," Due for New Shubert-Curran, Frisco—House Opens Sept. 11**

San Francisco, Aug. 2. Leo Carrillo in "Mike Angelo," which Oliver Morosco is producing, and which was announced would be presented in the Century, is now declared to be the attraction opening the new Shubert-Curran Sept. 11. This theatre on that date will have taken just one year exactly to complete.

"Mike Angelo" will be followed in the Shubert-Curran by "Be Careful, Dearie," a musical comedy now rehearsing in Los Angeles in which Ewan Burrows Fontaine, singing "Sonny" Vanderbilt for breach of promise, is to be featured.

### LIBERTY AND GLOBE

**"Molly Darling" at Former—"Scandals" at Latter**

Through a shift in bookings early in the week the Erlanger office designated "Molly Darling" as the season's opening attraction for the Liberty, New York, with White's "Scandals" to take to the Globe on Broadway.

The Liberty has had a sign out for some days advising "Scandals" would open there, as the White piece has done in previous seasons. Moore & Megley, a Chicago producing firm, have "Molly Darling," which played in Chicago during the early summer. It is being recast for the New York engagement.

### BROADWAY HOUSE MANAGERS

Changes in house managers and transfers of the entire house staffs have been ordered for a number of the Shuberts' Broadway theatres. "Long John" Campbell will have charge of the Casino, which opens next week, while Harry Wilner will be assigned to the Nora Bayes. It is the first time in 20 years Campbell has had a Broadway house. He was treasurer and manager of the old Bijou in 1894-5. Since then he had been a company manager, mostly on the road.

Sam Tauber will manage the Shubert-Crescent, Brooklyn. Richard Tant of the latter house will move to the Central, and Milton Harris, who has been in charge there, will manage the Lyric. Frank O'Hara, formerly a treasurer, has been appointed manager of the Astor. Leonard Gallagher will handle the Shubert, in addition to his duties as aid to Lee Shubert. Lester Segar, who has been in charge of the 44th Street, will have charge of the 39th Street.

The 44th Street has been rented for five months by William Fox, who takes possession Aug. 14, using the house for special picture exhibition.

### LORD SUES PRODUCER

New Haven, Aug. 2. George V. C. Lord has brought suit against the Community Chautauquas, Inc., with headquarters in this city, and sued out an attachment of the concern's bank account, charging breach of contract.

Lord sets forth that he was engaged to stage several productions for the company for appearance during the summer, but when organized and ready for the road, the Chautauqua company declined to go forward with the enterprise. He bases his claim for damages on the allegation the breach occurred too late in the summer to permit him to secure other employment, and that he had declined several offers to carry on the work for the New Haven people.

Edward M. Dangel of Boston is attorney for the plaintiff.

## OTHER ACTIONS FOLLOW MARION DAVIES CASE

**Reine Davies Starting Damage Suits Against Same Dailies**

Following the dismissal Wednesday by Magistrate Simpson of the charge of criminal libel laid against "The News" on behalf of Marion Davies by her brother-in-law, George B. Van Cleave, Reine Davies, Marion's sister, instructed her attorney, William Harmon Black, to commence civil damage actions for libel against "The News," "Evening Telegram" and New York "Herald," the three dailies concerned in the criminal libel prosecution.

Reine Davies also instructed counsel to bring an action for libel against Macdonald DeWitt, attorney for "The News" for defamation of character, in stating while cross-examining her in her sister's action that she had remained all night at Tumble Inn, a road house, with Sime Silverman. Reine Davies while under cross-examination Wednesday afternoon testified she had never remained all night at Tumble Inn at any time; that the night DeWitt referred to she had had dinner at Tumble Inn and remained over night with Mr. and Mrs. Joseph Kahn, friends she met there who were living over the summer at Croton, near-by.

Miss Davies had been examined Wednesday and Thursday afternoons last week when she testified her sister Marion had not been at her home on the day of the mid-night when the Hirsch shooting occurred. Miss Davies also denied the statement of "The News" to the effect she had a "wild party" at her home. Her testimony was that cocktails were served, but all made from one bottle of gin she had had left over from a pre-Prohibition stock.

"The News" the following day devoted its front page to headlines about Miss Davies on the witness stand, and repeated the headlines in an inside page story of the details of her testimony. Through "The News" failing to find any reason to color its report of the testimony it was assumed by those not at the hearing that Miss Davies in the criminal proceedings had proven herself as well in command under cross examination as she had in her previous civil suit for damages through an auto accident.

At the conclusion of Miss Davies' examination Wednesday Magistrate Simpson in West 54th street court, handed down his decision, dismissing the complaint, as follows:

Since the close of the People's testimony last week I have carefully considered all the evidence and re-examined the authorities on criminal libel with which I have had considerable familiarity because of a series of such proceedings that have come before me. I have concluded that the offense here established does not rise to the dignity of a criminal libel. I say this even though it has been conclusively established that Marion Davies, a screen artist of wide repute, was not present at the home of her sister in Freeport, Long Island, on the evening of June 24th. There is no doubt that the false publication that she was present subjected her to considerable annoyance and discomfort, and that with those who did not know the truth, she may have and might have suffered injury in her profession. But this would seem to require resort to civil remedy, unless the wide publicity given to the proceedings herein has so clearly established the fact that she was not present in Freeport on the night in question, makes such resort unnecessary because the publicity given to this pending proceeding has nullified such wrong as may have been done to her by the publications complained of.

Accordingly, I do not believe that I should devote any further time to this protracted and thereby dismiss the complaints, and defendants are hereby discharged.

Dated August 2, 1922.  
GEORGE W. SIMPSON,  
City Magistrate.

During the case Miss Davies exhibited a telegram received from Joseph Kahn from Chicago, addressed to her, reading:

"Just returned. Have been fishing. Heard shameful newspaper reports. Why did you not let us know? Will be with me. Saving from New York Sept. 16. Will delay leaving if you need us. Love from both."

Miss Davies had testified that Mr. Kahn represents abroad a lace

## ADVERTISING REVENUE FROM SCENES IN PRODUCTIONS

**Possibilities Appealing to Producers—Auto and Tire Makers Reported Starting—\$25,000 Annually Quoted for "Scandals" Bit**

## "RICH" HUBBY MUST WORK FOR \$50 A MONTH

**Peggy Udell Allowed Alimony Against Jack Montgomery—Job With Match Co.**

Baltimore, Aug. 2. Peggy Udell was given the decision over Jack Montgomery in the Circuit court at Elkton. Judge Lewin W. Wickes decreed Jack should pay her counsel fees and \$50 monthly alimony. The joker comes when Jack Montgomery, supposedly wealthy, must work to pay the alimony.

He has been visiting his mother in Bellefonte, Pa., for several weeks, awaiting the court's decision on his appeal to annul the marriage to the chorus girl. He claimed the marriage to her was performed while he was intoxicated.

Montgomery left his home in Bellefonte yesterday for Spokane to take a position with a match company, where he will be under the protecting wing of an official of the company, a personal friend of Montgomery's father, who, starting as a newsboy, made a considerable fortune in the match manufacturing business.

Harry B. Wolf of Baltimore, criminal lawyer, was Peggy's lawyer.

### "LARCENY" PLAYERS SAILING

"Lawful Larceny," the Samuel Shipman drama, will be presented in London at the Savoy August 25. An all American cast has been chosen for the English presentation by A. H. Woods and the line-up is one of the strongest yet sent overseas.

The five leads will be played by Ruth Shepley, Katherine Calvert, Lowell Sherman, Forest Winant and Lee Baker. Jean Robertson will be in the company. They will sail from New York about August 15.

### "STRAWBERRY BLONDE"

"The Strawberry Blonde," a foreign piece, said to have been adapted by Harry B. Smith, is to shortly go into preparation by George W. Lederer.

It is said Mr. Lederer will make the production in association with A. L. Erlanger.

house, which keeps him traveling, and she was unable to locate him until receiving the wire.

It is probable the summons against the "Telegram" and "Herald," also served by Mr. Van Cleave, will be withdrawn.

During the examination last week Counsellor Black introduced the following letter from Charles R. Weeks, district attorney of Nassau county:

Office of District Attorney  
Nassau County  
Mineola, N. Y.

Charles R. Weeks, District Attorney.  
Charles I. Wood, Elvin N. Edwards,  
Assistant District Attorneys.

June 15, 1922.  
William Harman Black, Esq.,  
Woolworth Building,  
New York City, N. Y.

My dear Mr. Black:

I have your favor of July 13th. The investigation conducted by this office under the direction of Mr. Edwards, Assistant District Attorney, tends to establish that Miss Marion Davies was not present at the party given on the night of June 24th by her sister, Miss Reine Davies.

Mr. Edwards, who was present at the home of Miss Reine Davies for a short time after Mr. Hirsch was shot, informs me that he observed nothing whatever which might be termed improper conduct on the part of Miss Reine Davies, the members of her household or her guests.

Yours very sincerely,  
(Signed) CHARLES R. WEEKS,  
District Attorney.

Advertising revenue possibilities for bits in Broadway attractions have interested several managers to date. A motor car number in the new "Scandals" being produced by George White is said to call for a weekly payment to the producer by an automobile manufacturing concern. The agreement is reported extending for two years and totaling \$50,000.

There is a tire ad. in "Partners Again," the new Potash and Perlmutter show, which is set within an auto showroom. The Selwyns are reputed receiving \$10,000 yearly from the rubber company making the tires. Last year the "Follies" had a Rolls-Royce scene, with replicas of motor cars of that make. It is not believed that the auto people paid the "Follies" management.

The advertisement idea was started by a comedian-star several years ago. He boosted candy and drew down \$25 a week from the makers until stopped by the management.

### KALIZ INJURED

**Out of "Spice" Because of Curtain Accident—Amelia Stone Hurt**

A falling curtain at the Winter Garden Saturday night during the performance of "Spice" was said to have struck Armand Kaliz on the forehead. It was in the "La Tosca" burlesque scene. Kaliz lies prone on the stage at finish of the scene with James Watts placing lighted candles around him. His head reached under the curtain, according to the story.

Mr. Kaliz finished the performance, but afterward was said to have "passed out" when he was removed to the French hospital. Sunday Kaliz is said to have sent for his wife, Amelia Stone, from whom he had been separated. It was reported later a reconciliation had been effected between the couple.

Up to Wednesday Mr. Kaliz had not returned to the cast and his roles were assigned other members of the company, temporarily.

Saturday evening, also, Miss Stone returned to the Claridge hotel, New York, saying she had been injured in an auto accident on Long Island, but not seriously. She did not give details.

Previously Miss Stone is reported to have demanded of her husband through her attorney that some \$1,200 back alimony be settled. This was to have been payable Monday of this week, it is said, but Kaliz is reported to have made a payment on account to his wife, securing an extension of time for the remainder.

### ADVANCE WORK HANDLERS

Chicago, Aug. 2. Fred Donahey will handle the advance for "To the Ladies," coming to "Cohan's Grand." With the extended stay of "Lightnin'" at the Blackstone, George Kingsbury will have three Golden shows to care for, "Lightnin'," "Thank-U" at the Cort, and "The First Year" at Woods.

It is reported that Chester Rice will join the Golden staff this year, slated for both ends of the Boston engagement of "Lightnin'." Percy Hill is expected next week in advance of Ed Wynne. John Garrity's office will conduct Al Johnson's campaign. May Dowling will continue along with "The Hotel Mouse." George Florida will proceed with "Just Married" at the LaSalle with the contract for the road tour job in his inside pocket. Wally Decker is the first agent of the new season to arrive with his Fiske O'Hara propaganda.

### NORWORTH TO STAR

Cleveland, Aug. 2. "What's In It For Me?" played in stock this week at the Ohio, a new play, with Jack Norworth heading the company, will go out, says Robert McLaughlin, manager of the Ohio, under his management and with Norworth as the star.



## BEDSIDE CHATS

BY NELLIE REVELL

(Miss Revell has been a bed-stricken patient at St. Vincent's Hospital, Seventh avenue and Twelfth street, New York City, for three years. Formerly a newspaper woman of national renown in theatrical and press circles, Miss Revell previously was a professional of the circus ring and stage. Her amazing fortitude in the affliction (spinal) that left her helpless and has prevented her from leaving her bed and room in all of that time, with a cheeriness rising above misfortune, as exemplified by her writings of the weekly "Bedside Chats," has attracted international attention to herself and physical condition. Often referred to as a marvel of a woman, Miss Revell in her weekly talks in Variety has conveyed to thousands imagining they were enduring "troubles" that their "troubles" were whiffs compared to an active energetic woman of the world who suddenly found herself in a hospital cot three years ago and has remained on the cot ever since.)

The latest spectacle staged "In the interest of science" was a skin grafting operation of which I was the central figure. An acute shortage of cuticle seems to be my latest complaint, so the well-meaning doctors skinned a perfectly good sailor out of cuticle enough to rehabilitate the devastated region of my back. And the fashionable lady who according to foreign dispatch has a small butterfly tattooed on her back has nothing on me. While my beauty mark, in shape and size, more resembles a bat than a butterfly, it is directly on the line of vision should I ever attempt to wear one of the new style evening gowns.

Just why they selected a sailor for me I don't know. (I don't know how I will ever square myself with the army.) It may be on account of my slight resemblance to Elsie Fay. Or because of the mail which came from Wells Hawks while he was in the navy. Maybe the picture of him in his uniform as lieutenant commander that adorns my bureau led the doctors to believe I was nautically inclined. Anyhow I am related to a gob and have never even met my new skinsman socially. But he has already shed blood for me, and that's more than any of my other relatives have had to do (as yet).

One of the doctors came in yesterday and hung a Union Jack up over my dresser, saying it is an English sailor I am related to. It sounds like English propaganda to me and I feel like a league of nations. A friend chased all over town to find a record of "Strike Up the Band, Here Comes a Sailor," for my victrola, and being unable to find one sent "Pinaflore." All I hope is that when I get out of here no one plays "a sailor's hornpipe" near me until I have fully recovered.

Honi soit qui mal y pense.

Mathew J. White, Jr., of Munsey's magazine possesses a great capacity for fun, and a joke at the expense of a friend is his delight. He has had many on me in the years that I have enjoyed his camaraderie. "But me luck has toiled," as Happy Hooligan would say. And I finally have one on the dignified, conservative, church-going dramatic critic, Matty (as his close friends call him) and an elderly widowed sister, Mrs. Withington, reside together. His devotion to her is well known. No young lover indulging in his first romance could bestow more attention on the pride of his heart than Matty does on his sister, who is a grandmother and an active worker in a fashionable church. He sauntered into a book store recently and browsed around until he found a book with a biblical sounding title. He purchased it, inscribed a brotherly greeting on the fly leaf and placed it at his sister's breakfast plate. Returning home one evening, his suspicions were aroused by the serious look on his sister's face. After dinner she gently but firmly expressed her disapproval of his selection of a book, reminding him he had been raised by religious parents, etc. Poor Matty was non-plussed until he explored a few of the chapters. If you have read "Simon, Called Peter," which was the title of the gift book, you can imagine poor Matty's embarrassment. What further accentuated his discomfort was that his sister, knowing he and I are good friends, said, "What's more, I'm going to tell Miss Revell on you." She did. She also brought me the book. One could hardly call it spiritual food. Or a Mother Goose story. Matty is in Europe now and I hope this appears before he returns.

Dear Frank Van Hoven: It's all right! The tooth paste and brush arrived o. k. I am sorry now that I gave Jack Wilson your gags. But as you are going to London, anyhow, you can have the English rights to them. My nurses send regards and say to tell you they loved the show and want to know if that's real ice you use.

Reading that I had been disappointed about a tooth brush, Tom Moore also sends along a supply of dentifrice. I hope my teeth will last as long as my supply of tooth brushes.

My congratulations to the circulation department of Variety. I receive newspapers from all parts of the world with articles marked that have been clipped from Variety, and not a few of them are from "Bedside Chats." Mr. Hannon Swaffer, that erudite writer on the London "Graphic," honored me recently with a column in that splendid paper. He reproduced a couple of my articles and commented most flatteringly on them. Sophie Tucker, who never overlooks a chance to do something for someone, thoughtful old dear that she is, kindly forwarded the paper. Thanks, Sophie; you, too, Mr. Swaffer.

If I live to be a hundred (and if I do half of the things I've promised to do when I recover, I'll have to) I will never forget the scene in my room last Sunday afternoon. Jenie Jacobs came to call. As she alighted from the elevator she could hear peals of laughter emanating from my room. "Fine," she said to herself, "Nellie has some nice, jolly company." She was glad, for she herself has not fully recovered from the recent automobile accident and still has her arm in bandages, and questioned her own ability to lend comfort to others. Upon entering she beheld Molly Fuller and yours truly indulging in the sacred art of helping each other carry on. Molly, whom, as you know, is blind, was sitting at my bedside telling me how happy she was at the prospect of returning to work in the sketch that Blanche Merrill so kindly offered to write. We roared at the humorous possibilities in an act of that kind. "You see, if an attack of asthma overtakes me in that porch scene," said Molly, "I can just asthma all I like and the audience will think it a fine bit of acting." "Yes," I replied, "imagine having asthma and getting paid for it." Jenie looked on for a few minutes and her eyes filled up. And when Molly started to leave and began fumbling for the way out, still joking with me, saying "Don't bother to come to the car with me, Nellie," an atmosphere of tragedy enveloped the room. Miss Jacobs' eyes filled at the sight of two friends, whom she had known in perfect health, now so afflicted. The situation was tense. Bide Dudley was never more welcome any place in his life than he was when he walked into my room at that critical moment.

A Grace Kingsley interview in the Los Angeles "Times" tells how happy Trixie Friganza is in her home in Hollywood. She quotes Trixie as saying she is fat and glad of it and that her stomach is as strong on the inside as it is on the outside. She has a fine home, a wonderful sister, some good investments, a full route for next season, hundreds of friends, perfect health, doesn't have to diet and has a natural wave in the hair and is perfectly happy. Well, Trix, who wouldn't be under those circumstances? It recalls the old lines in Hoyt's "Texas Steer" where the Texas congressman says that "all Texas needs is a little more society and a little more rain." Another one replied, "That's all that hell needs."

## HAMMERSTEIN APPRAISERS

Appointed by Court to Act in Claire Nagle Estate

Roderick I. Kennedy and Edward R. Colman, public appraisers, of 51 Chambers street, New York, were last week by Surrogate Cohalan appointed appraisers of the personal property left by Claire Nagle Hammerstein, late wife of Arthur Hammerstein, and directed to file their report with the clerk of the Surrogate's Court at the earliest moment.

The action of the Surrogate, under section 195 of the Surrogate's Court Act, was based upon a petition filed by Mr. Hammerstein, who in an affidavit said that the property consisted of merely "a diamond pendant watch, a fur coat, mole; a fur coat, squirrel; \$200 in cash, consisting of a check of said administrator to Arthur Hammerstein, as administrator, etc., and a quantity of miscellaneous clothes, hats, shoes and other wearing apparel."

Mrs. Hammerstein, who was her husband's third wife, died at Reno, Nev., without leaving a will on Nov. 11, 1921. She had gone to that city to seek a divorce. In addition to her husband, she was survived by her father, Charles Nagle, of 225 East North street, Buffalo, N. Y.

Upon representations that his wife left an estate not exceeding \$1,500 in personally, Mr. Hammerstein, on Jan. 21, had himself appointed administrator of the property under a \$1,500 bond.

April 26 his father-in-law obtained an order from Surrogate Cohalan, returnable May 12, directing him to show cause why he should not be compelled to file an inventory of the personal property of the estate or show cause why he should not be removed as administrator and punished for alleged contempt of court.

In his application for the order Mr. Nagle claimed in part:

"That your petitioner knows of his own knowledge that the decedent left property greatly in excess of \$1,500, as stated by the said Arthur Hammerstein in his petition for letters of administration, and from investigations which petitioner has caused to be made, it would appear that the decedent left moneys in banks, jewelry, clothing, furniture and household effects worth at least \$25,000 to \$30,000.

"That it is of vital importance that an inventory be filed herein at once, as the administrator has declined to give any information as to the assets. Furthermore, some of the property is in storage, and a certain fur piece is or was in the hands of a third party, and unless it is known with how much of the property the administrator charges himself some of the articles may disappear."

Because of Mr. Hammerstein's failure to answer, he was ordered by Surrogate Foley May 16 to file the inventory demanded not later than June 9. After this order was served, court documents show, the attorneys representing the administrator obtained a 10 days' extension from Mr. Nagle's attorneys.

Because of the failure of Mr. Hammerstein to file the promised inventory on June 19, Mr. Nagle's attorneys decided to wait four weeks to see if the inventory would be filed without another court proceeding.

Because of the failure to file the inventory, Surrogate Cohalan on July 19 signed an order, returnable July 25, which papers were served upon Mr. Hammerstein's attorneys, directing Mr. Hammerstein to show cause why he should not be removed as administrator and also punished for contempt of court.

On July 25 the administrator, through one of his attorneys, appeared before the Surrogate and, after saying that there was no objection to the filing of the inventory, asked that the court appoint two disinterested appraisers to make the inventory and have them file their report with the clerk of the court.

Mr. Hammerstein, who has figured in many court actions during his lifetime and hasn't lost a moment of sleep over that begun by his father-in-law, is the oldest son of the illustrious Oscar Hammerstein.

Mr. Hammerstein's first wife was Jean Allison. They were married in 1893, separated in 1905 and divorced in 1910. The custody of their daughter Elaine, now well known as a picture actress, was left to the father.

Mr. Hammerstein's second wife was Mrs. Grace Weir Hoagland, the former wife of John A. Hoagland. They were married Sept. 14, 1910,

## INSIDE STUFF

ON LEGIT

The Hebrew unions on the east side of New York have until September 1 to reach an agreement with the Yiddish managers. That gives the unions plenty of time, but the unions do not seem to be in accord. There is a union for everything and everybody in the Yiddish theatre, from the doormen, who receive \$30 weekly, to the ushers and taking in the stage crews, reaching up to the professionals of that stage. The latter are said to be inclined to listen to the producers' plea that a reduction be made in the acting salaries, but the crews' unions are reported opposed to any union submitting to a decrease, as the mechanical unions do not want to cut their scale. The Yiddish unions, through the confines of the theatre they represent, are so strong that acting in concert almost anything is possible they decide upon.

The Fulton, similarly to the Gaiety, is being completely renovated. Work started immediately following the moving of "Abie's Irish Rose" from the former house to the Republic. The orchestra pit at the Fulton is being enlarged, the house to have a straight musical comedy policy, according to present plans. To widen the pit the front row of seats has been removed. Additional seats placed on the sides of the lower floor will keep the house capacity up to former seasons. Edward Royce is to stage and manage the shows at the Fulton under an arrangement that calls for a percentage of the profits. The house is owned by A. L. Erlanger in association with C. B. Dillingham. The latter is said to have engaged Edith Day while in London for the opening attraction, which will be a musical version of "The Marriage of Kitty." Miss Day having arrived in New York last week. The normal capacity of the Fulton is 890 seats, including gallery. Shows of the intimate musical comedy type are probable, the house hardly being large enough for revues, except at an abnormal admission scale. The Gaiety's front is being walled off from the entrance to the office building. Letterers from the offices have cluttered up the Gaiety entrance and a special officer was needed constantly to keep the space clear.

The referee appointed by court to inquire into the demand of B. K. Blumberg for more rent from the Shuberts for the Astor, New York, has not reported. It is said that Blumberg, besides the acknowledged genuine offer admitted by the Shuberts from Geo. M. Cohan of \$75,000 annually for the theatre, has received one from a picture distributor of \$125,000. The distributor is believed to be either Metro or the American Releasing. It has been rumored International (Hearst) has been looking for a Broadway house with some intention of building one, but Metro is favored for the Blumberg offer through Metro having been the most consistent renter of the Astor, a Shubert theatre that for some reason Fox has seemed to dodge. Fox, however, has been free in renting other Shubert houses, particularly the Lyric and Forty-fourth street, both of which he now has under lease, along with the Selwyns' Apollo.

Metro now occupies the Astor with "The Prisoner of Zenda." When Metro first inquired about the Astor from the Shuberts for this picture the rental was quoted to it at \$4,500 a week. At that time, early in the summer, Marcus Loew opined he could afford to wait, both for a reduction of rental and until nearer the new season. Metro has wanted a Broadway stand of its own, other than the Loew houses (State and New York), neither of which it can keep supplied with its own product.

The Shuberts are said to be paying Sam H. Harris \$60,000 a year for the Astor. It gives Harris a profit of \$10,000 a year. Harris in turn pays an annual profit of \$10,000 to Wagenhals & Kemper, who hold the expiring lease of ten years, paying \$40,000 a year.

and divorced at Nyack, N. Y. Sept. 4, 1915.

He met Claire Nagle while she was playing in his "Tumble In" since its production at the Selwyn theatre. She had been on the stage for about three years. They were married June 9, 1919, at Jersey City, N. J., by Mayor Frank Hague. Mr. Hammerstein gave his age as 45, while his bride said that she was 22.

In speaking about his third marriage after the ceremony Mr. Hammerstein said:

"Yes, I have married the third time, but I won't promise that this will be my last marriage.

"A man who takes a lease on an apartment doesn't think that he must live all the rest of his life in that apartment.

"If he gets a derby hat he may think it is a fine derby. It really may be a fine one, but he doesn't fancy that he must wear that hat until he reaches his deathbed."

## LITTLE THEATRES

Within two weeks after its inauguration, the Playmongers, a Chicago little theatre organization of professionals, representing local writers' scripts, bumped into a snag. Shows are given in an open air theatre in a yard at 18 Delaware place. The neighbors objected, and the police held up the first performance because of lack of permits. The Playmongers expect to continue.

Carmel, the literary colony near San Francisco, is torn with strife as an aftermath of the recent production of George Bernard Shaw's "Cleopatra," which was staged in the writers' and artists' Forest theatre, an open-air stadium. One faction asserts that too much art was injected into the production and as a result the box office showed a deficit. This deficit is reported as many hundreds of dollars with no way of meeting it. Some of the malcontents are insisting that the bills should be footed by Edward Custer, a retired lawyer, who acted as business manager of the enterprise.

Wallace Ham has been engaged by George Gallagher as press agent for his Shubert unit "Mulligan's Follies."

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# SHOWS ON BROADWAY HAD INCREASES LAST WEEK

**Better Previous Week's from \$1,500 to \$2,000—  
"Follies" Gross to Date Over \$300,000 and Going Strong**

Broadway will get five attractions next week, including three new productions and two resump-tions. Activity in the legitimate field is noted; also in Boston, which is getting several attractions this week and next, and while Chicago will not begin receiving fresh shows until later in the month the new season will be pre-dated from Aug. 7 on.

As predicted earlier in the summer, there will be an absence of the rush by producers for houses that marked fall seasons in recent years. Not all Broadway has been assigned openings to date, although the bookers are expected to have most houses dated for premieres by the end of next week (the middle of August). The season will get under way with at least three Broadway houses devoted to special picture exhibitions.

Next week will see the entrance of "Shore Leave" at the Lyceum, the earliest premiere by David Belasco in many seasons. "The Mon-ster" will relight the 39th St. and "Whispering Wires" reopens the 49th St. "Blossom Time," the opera-etta success of last season, takes up the going again at the Amba-sador and it has a good chance to run well into the new season. "Tan-gerine" takes possession of the Ca-sino again, but for three weeks only. "Sally, Irene and Mary" succeed late in the month. "Tangerine" figures on getting summer money and its management is playing it safe by placing the attraction in cut rates for the added three weeks.

Boston, which was dormant fol-lowing the closing of "Sally," got its first fresh attraction last Sat-urday, when the colored "Shuffle Along" opened at the Selwyn. The date was set ahead to dodge the premiere of "Little Nellie Kelly," the new Cohan musical show which bowed into the Tremont Monday. Both shows started well, and the "Kelly" piece is regarded as a sure Broadway hit. It will probably not be brought in until October. The Hub gets a third attraction next week, when "Love and Kisses" opens at the Wilbur.

The next premiere date for New York is the week of Aug. 14, when "Lonely Wives" (opened out of town as "Who's Who") will open at the Eltinge. "Manhattan" will start the Playhouse, "Lights Out" will bow into the Vanderbilt and "Tons of Money" will be the first offering of the redecorated Gaiety. The musical attractions will start arriving Aug. 21, when "Daffy-Dill" comes to the Apollo. The following week both George White's "Scandals" and "Molly Darling" will open. The latter will get the Liberty and "Scandals" the Globe. The Green-wich Village Follies was listed for the Shubert Labor Day, but it, too, may open the same week (Aug. 28) without a tryout date date.

Last week's better weather and the resultant jump at the box of-fices appear to have decided the managers on making their openings more definite. The average in-crease in gross was \$1,500, though five attractions drew better than \$2,000 on the previous week (start-ing July 17), which was the low tide business period of the summer. "The Follies" jumped \$1,100 for a total of over \$37,200 and a total gross to date of over \$300,000.

The "Music Box Revue" had an increase of \$2,000 and almost reached \$21,000 for the week. "Good Morning Dearie" was \$1,500 better for nearly \$19,000 gross. "Partner's Again" jumped more than \$2,000 last week and so did "The Gold-fish" and "Spice of 1922" approxi-mate the same measure of better business.

"Pin Wheel" in revised form again opened on Broadway, renting the Little. The show drew \$400 on its second night and went into cut rates. The fourth of the colored shows to try for Broadway money arrived Thursday, it being "Oh Joy" and offered under canvas at 57th street and Eighth avenue. It can hardly be counted as belonging to Broadway, the show not having a theatre and charging \$1 top, with a few seats at \$1.50. Indications are that the "dark wave" is over so far

as New York is concerned. "Strut Miss Lizzie" got \$5,200 at the Earl Carroll and the "Plantation Review" about \$5,500. That eight will be able to stick longer than this month is unlikely and it is probable that one to two of the current colored trio will go out in another week or two.

The film special "Nero" continues at the Lyric and will run through the month. "Silver Wings," the other Fox picture, has another week at the Apollo. "The Prisoner of Zenda" opened at the Astor Sun-day, and "Monte Cristo" will start exhibiting at the 44th St. Aug. 14.

The list of attractions continued as buy-outs in the ticket agencies is constant at eight for this week. Better business was noted by all brokers and indications that two of next week's openings will be accepted as buys. The agency group: "Kiki" (Belasco), "Kempy" (Bel-mont), "Captain Applejack" (Cort), "Good Morning Dearie" (Globe), "Music Box Revue" (Music Box), "Follies" (New Amsterdam), "Part-ners Again" (Selwyn), "Spice of 1922" (Winter Garden).

The cut rates number 11 in all, one addition being possible through the reopening of "Pin Wheel" (Lit-tle), which joined the others. That gives the cuts slightly more than 50 per cent of the total list as two of the three pictures are also offered at bargains, they being "Nero" (Lyric) and "Silver Wings" (Apol-o). The other cuts are "Dover Road" (Bijou), "Strut Miss Lizzie" (Earl Carroll), "Plantation Revue" (48th St.), "From Morn Till Mid-night" (Frazee), "He Who Gets Slapped" (Garrick), "Six Cylinder Love" (Sam Harris), "The Bat" (Morosco), "Able's Irish Rose" (Re-public), "The Goldfish" (Shubert), "Sue, Dear" (Times Square).

## BRYANT'S PLAYHOUSE

Opening With "White Peacock."  
Other Plays Booked

Chicago, Aug. 2.  
Lester Bryant returned from his motor trip to New York with tenta-tive plans for the Playhouse. His opening attraction will be Mme. Petrova in "The White Peacock." The date was first mentioned as Sept. 24, but it is now understood Mme. Petrova intends shortening her European trip, enabling a Sept. 3 opening for Bryant's house. "The Hairy Ape" and "Dover Road" are two other attractions promised to Bryant, who will retain last year's house staff for the new season.

Bryant announces his rights to the one-night stand tour of "The Night Cap," process of organizing the cast now being under way. The last year hit at the Playhouse will open around Oct. 1, with a complete visit to the small towns in Illinois. Doc Storm, formerly at the Play-house, will manage the road tour.

"The Rubicon" will follow Fiske O'Hara at the Olympic Aug. 27. Es-telle Winwood is announced as the central figure to succeed Violet Heming. George Wharton's man-agement also announces that Fritz Leiber in Shakespearean repertory and Fannie Hurst's play, "Back Pay," will be Olympic's pre-Christ-mas bookings. It is reported the Olympic will be minus a house or-chestra after the O'Hara engage-ment.

## "FOLLIES" GIRL ACQUITTED

Chicago, Aug. 2.  
Mrs. Mary Robbins, a former "Follies" girl, was acquitted of a charge of manslaughter in the Municipal Court at Kenosha, Wis. The indictment arose through an accidental death while Mrs. Robbins was driving an automobile.

## RENT TOO HIGH

Memphis, Aug. 2.  
The Lyric, a combination playing house, is on the market. No one so far has appeared willing to pay the rental asked.

## COLORED SHOW AT \$1 IS UNDER CANVAS

"Oh Joy" Started—"Lizzie" and "Plantation" Still Playing

New York's theatre zone is offer-ing a trio of colored shows this week, the latest, "Oh Joy," which opened under canvas at 57th street and Eighth avenue Thursday.

"Strut Miss Lizzie," at the Earl Carroll, and "The Plantation Re-view," at the 48th street, are the others.

The "Plantation" show is now renting from the Equity Players, Inc., which has the house under lease, though not ready to produce. An agreement between the Salvins, who own "Plantation," and Equity is for two weeks, the show origi-nally opening for a similar period of time. Last week (second) busi-ness grossed \$5,500, a drop of \$500 under the initial week. It costs about \$3,000 to operate the house, leaving about \$1,500 for salaries and possible profit.

"Lizzie" picked up about \$800 last week, the show grossing \$5,200, which meant normal salaries for the players, who are running the show on a co-operative plan. The Carroll takes the first \$2,500, the "Lizzie" company sharing on all over that sum after operating expense.

Both the "Plantation" and "Liz-zie" shows are now topped at \$2.50, the former raising its scale last week. The object is a bigger re-turn on the cut-rate tickets sold. Allotments in the cut-rate agencies call for 90 cents on each \$2 ticket, but \$1.25 is paid at the \$2.50 scale. It also works out better in the "two for one ticket" sales.

"Bamboo Isle" is the name given the Van-Kelton Stadium, which has been placed under canvas to receive "Oh Joy." The scale will be \$1, with some of the front rows at \$1.50. The opening performance was at midnight, the show adopting the late performance idea that was started by "Shuffle Along" and picked up by "Lizzie" and "Plan-tation." "Bamboo Isle," though a bit off Broadway, has the location benefit of being near the "San Juan" colored belt, on the west side above 59th street. The attraction will seek white patronage in the main.

William Brandon is manager of the canvas covered "Isle," H. S. Leina is treasurer and Eddie Klein is company manager.

Boston, Aug. 2.  
"Shuffle Along," the first colored show to be offered in years at a legitimate theatre here, opened at the Selwyn Saturday to promising business. Managers are interested in the record of the attraction, since it is understood that the business drawn here by "Shuffle Along" will determine whether a legit route by the Shubert-Erlanger combine be laid out for the show.

The opening drew \$1,763, consid-ered excellent business for an at-traction topped at \$2. Monday night's business was more surpris-ing, the takings going to \$1,864. Indications are for a gross of over \$14,000 on the week.

The colored show's opening was put ahead to avoid conflict with George M. Cohan's "Pretty Nellie Kelly," which opened the Tremont's new season Monday night. "The Cohan piece is topped at \$2.50. It played to \$2,514 on the first night.

Reports that a new colored show was being readied for the 63d Street theatre by the authors of "Shuffle Along" were denied by John Cort, who has the house under lease. Cort, Sr., was not interested in "Shuffle Along," though Harry Cort was head of the company controlling that attraction, he says. Neither is he concerned with any other colored show and none will be presented at the 63d Street, Mr. Cort states.

## "LOVE AND KISSES" REOPENS

"Love and Kisses," produced by Dan Kussel and Lawrence Schwab will reopen at Stanford, Conn., to-night (Friday) and will begin an engagement at the Wilbur, Boston, next Monday. Replacements in the cast are Eleanor Dawn, Amelia Somerville, Russell Mack and Louise Allen. Eddie Buzzell con-tributes in the lead, other players of the original cast retained being Helen Ford, Bertie Beaumont and Alan Edwards. The piece was re-staged by Edgar McGregor.

## STOCKS

The opening date of the Corse Payton stock at Keeney's Bay Ridge, Brooklyn, has been postponed from Aug. 7 to 21.

"Experience," "East Is West" and "The Storm" will be included in the repertoire of the Charles K. Champ-lin traveling stock this month.

When the Victoria, Chicago, a north side stock house, opens Sept. 9, Frank A. P. Gazzolo will not be there. Gazzolo, a Chicago land-mark in theatricals, will hike to the entrances of the Studebaker theatre and maneuver through the duties of manager and owner of the house. Gazzolo has transferred the lease of the Victoria to Conrad Seideman, who has risen from the rank of director of the German stock company at the Bush temple. Seideman has his company of play-ers traveling along and will give two preliminary performances at his newly acquired theatre, Aug. 9 and 13. Between that time and the opening of the season the Victoria will be dark.

The Proctor Players, Troy, N. Y., are doing business at the new scale. Seats on the lower floor are 30 cents, reserved, and boxes 50 cents. The first week of the reduced rates the gross jumped between \$300 and \$400 over that of the previous week. Last week the night houses were close to capacity. There have been a number of changes in the cast. After over 60 weeks of playing, Eric Dressler is now on a canoe trip with his wife. Roy Elkins ended his stay Saturday and Mabel Colcord leaves this week. It was not necessary to sign new players for the current week, as "The Storm," a short cast show, is being pre-sented. Cecil Owen has joined the company.

Crane Wilbur, who has been fill-ing a special engagement at the Fulton, Oakland, Cal., and booked at the Orpheum, San Francisco, this week with Mlle. Suzanne Caubet in a sketch, tried out an-other new play across the bay for his final week at the Fulton. It is called "The Heart of Dan O'Hare" and deals with Irish folks at home and in America. The San Francisco critics classed "The Heart of Dan O'Hare" as the best of the bunch of Wilbur's new plays. It is a comedy-drama.

The Orpheum, Newark, N. J., will open Labor Day with the Maude Fealy stock in "East Is West." Miss Fealy will have a hard job on her hands getting the right sort of patronage at the Orpheum. This house has recently been a failure with the policy changed so often it lost standing. In the past, however, it has housed some excellent stocks. If Miss Fealy brings as good a company as she had last spring and sticks it out she will ultimately clean up. Newark wants a stock company, but it wants a good one.

Dramatic stock will reopen at Keith's Union Hill, N. J., Labor Day. A company is being organized by Pauline Boyle. William Wood who has been seriously ill is reported as having sufficiently recovered to again manage the house.

Howard Hall replaced Alfred Swenson as leading man at the Colonial, Pittsfield, Mass., this week. Ed Vickery has joined the company as stage director.

The National Stock Co., manage-ment of Joe Wright and Harry Meyers, opens a road season Sept. 4 in Shamokin, Pa.

The members of the stock com-pany organized by William Augustin which played a short engagement at the Academy, Scranton, secured their salaries in full from the backer of the company, Joe Joseph, an im-porter.

## THIS HAPPENS AT 40

Chicago, Aug. 2.  
Charles Hicklin, 40, an actor, attempted suicide by stabbing him-self with a pair of scissors at the Rice hotel here last week because his wife, Edith, he says, told him she did not love him any longer when he informed her he could not buy her a dress she wanted.

Hicklin inflicted several flesh wounds about his abdomen and is slowly recovering at the Passavant hospital, where he was taken.

## ZIEGFELD DUE

Reports during the week were that Flo Ziegfeld, Jr., will reach New York today (Friday) from the other side.

## ASSN'S LABOR BOARD WITH I. A. COMMITTEE

**Proposed Changes of Road Conditions—Wage Scales Not Being Considered**

Monday the first meeting between the Labor Board of the Interna-tional Theatre Association with Charles Shay and the Executive Committee of the I. A. T. S. E. was held. The session was a preliminary discussion of proposed changes mostly affecting working conditions for road stage hands next season. Wage scales were not mentioned and it is not expected there will be a revision asked. Virtually all crews engaged for Broadway productions going on tour are paid over the scale, which calls for \$62.50 weekly, with new production men getting \$5 more.

Although the local contract for the stage hands was automatically continued for next season, as an-nounced recently, the managers are expectant that a change in working conditions will be agreed on. It is believed any changes affecting Broadway crews must be handled through New York local No. 1. It was suggested a general committee to revise working rules might be granted by the I. A. T. S. E.

The managers' labor board com-mittee made certain suggestions for working condition changes at the annual convention in Cincinnati. They were referred back to the ex-ecutive committee for later consid-eration with the managers. One thing asked is the elimination of the yellow card system, a regulation fix-ing the number of men to handle an attraction. Managers throughout the country are hazy as to the pro-visions of the yellow card regula-tion and many inquiries have been made of the I. T. A. When the con-ferences are over detailed informa-tion is to be bulletined to managers by the association.

The double crew system, which provides that any attraction playing outside of New York over six weeks must retain the crew during the Broadway engagement, in addition to the regular house crew, has come up for proposed modification. It is doubtful if a change will be agreed on. The I. A. T. S. E. adopted the rule to protect crews after an at-traction is set, and has taken the stand in the past that any attraction designed for Broadway has ample time to come in within six weeks. Unusual conditions are subject to concessions, and where booking con-ditions make it impossible for an attraction to secure a New York house, I. A. T. S. E. has been known to extend the limit for an additional six weeks.

The managerial association also will seek to lighten the burden of the one-night stand managers. In some of those stands where attrac-tions may play but two or three days a week, the regulations call for a full week's salary. Wages on a perfor-mance basis is sought. Changes of that nature are likewise matters of local unions, though the labor board seeks some aid from the I. A. T. S. E.

Daily meetings have been the rule of the Labor Board for the last month. The meetings have been ad-visory to all members of the asso-ciation seeking information. It was stated no out of town contracts for next season had been signed either with the locals of the stage hands or musicians. The I. T. A. at its annual convention in June arranged the early date so that all labor matters could be adjusted during the sum-mer instead of the usual method of signing agreements immediately prior to Labor Day. That has not worked out thus far this season, ex-cept for New York, where last year's contracts were extended for another season when neither side served notice of any proposed changes.

The musicians' road scale has not come up, but no revisions are ex-pected. The scale for week stand attractions is \$65 weekly for nine services (which may be taken in the form of eight performances and one rehearsal). For one-nighters the scale is \$70 per week for as many performances or rehearsals as re-quired.

## "MASCOT" ON THE ROAD

The Boston Comic Opera Co., un-der the management of E. M. Beck, is preparing for a road tour in a revival of "The Mascot." The com-pany is routed through the New England territory, Opens Aug. 28.



# CHICAGO'S TWO-WEEK HOLIDAY FINE FOR THEATRE TRADE

**"Pageant of Progress" Booms Box Offices from Start—"Loop's" Layout for New Season—"Lightnin'" Running Beyond Year**

Chicago, Aug. 2.

The rumblings of the last week of the loop's quiet summer season developed an explosive that proves what can be done with a show that the Chicago public likes. The week preceding the Pageant of Progress, which got under way Saturday, is now classed as the last week of the quiet summer season. The two weeks of the Pageant are considered of the holiday type, such as all the houses indicated at both performances Saturday. Threatening and showery weather forced the visitors to the theatres Saturday and Sunday nights. Where the exceedingly bad Tuesday and Friday nights held down the week's grosses, the closing two performances were swelled to capacity, and every indication points to the Pageant giving the theatres what the managers had hoped for—unusual business.

"Lightnin'" threw the explosive that will dent all previous Chicago records beyond recognition. Instead of leaving the Blackstone Labor day the Bacon hit will celebrate the year's anniversary Sept. 1 with appropriate festivities, and then continue on with a view of spending another Christmas here. This is going to delay the Boston premiere. The Bacon company may not go to Boston at all, for plans are now being weighed whereby the present Blackstone company will pick up the coast time out of here. It was extremely difficult to purchase a seat for any performance last week for "Lightnin'" after Wednesday noon. The hotels were sold out early in the week. The company management refused to augment the hotels, featuring the box office sale, which drew mid-season lines of purchasers. If the first half of the week held up, "Lightnin'" would have smashed a July week record for the loop. What will keep the Blackstone hit from making a record this week, it's hard to say.

"Lightnin'" renewed success blocks "To the Ladies" from fulfilling the contracted engagement at the Blackstone. Instead of being kept out of town, Helen Hayes' play will not only come but has been advanced in date, opening at Cohan's Grand Sunday night, Aug. 20. It will have for an opposition premiere booking "Thank-U" at the Cort. The loop will have three openings Aug. 20 for Pauline Frederick will reopen Woods' Aug. 21 in "The Guilty One." "The First Year" is the succeeding attraction, dated for November.

Minus the capacity Saturday performances, featured with Pageant celebrators, the week's happenings for the shows now running, outside of "Lightnin'" were characteristic of the calm before the storm. Tuesday and Friday nights at all the theatres were decidedly off in business. The Cort produced a good house on the usual Thursday night slump period. "The Hotel Mouse" went into the two Saturday performances with a gross of \$8,000 but yanked itself slightly over \$12,000 with the closing performances.

"For Goodness Sake" was headed for a big loss up to Saturday's trade, when it was pushed up close to its running expenses. "Her Temporary Husband" received its greatest impetus from Wednesday matinee and Thursday night, with the week going over \$7,000. "Just Married" came within an eye lash of \$10,000, all proving the Pageant interest.

Olympic will give the town the first premiere of the new season Aug. 13, when Fiske O'Hara will make his annual two weeks' visit. "The Land o' Romance" is the title of O'Hara's play. Wally Decker is here caring for the advance work. "The Goldfish" will reach the Great Northern Sept. 14 and Al Jolson in "Bombo" opens at the Apollo Sept. 17.

Premieres will come thick and fast Aug. 27 with Ed Wynne in "The Perfect Fool" at the Illinois. "Good Morning, Dearie," is still three-sheeted in front of the Colonial for Aug. 27 premiere, but it is possible this arrival will be deferred for at least one week.

So far the Powers has the Labor

Warner in "Bulldog Drummond." "The Cat and the Canary" is angling for an early September opening at one of the Shubert houses, and the guessing is that the Princess will get the National theatre hit. The middle of September will give a clear field for the opening of the twin theatres (Harris-Selwyn) with Sept. 24 underlined for Mme. Petrova's arrival at the Playhouse for a limited stay of three weeks. Mme. Petrova may open earlier, however.

Al Jolson's exact date at the Apollo is yet to be announced with much depending on how "The Hotel Mouse" holds up after the Pageant is finished. The Garrick will hardly remain open with "For Goodness Sake" after the present record influx of visitors ends Aug. 14.

Last week's estimates:

"Lightnin'" (Blackstone, 48th week). Announcement play will stay longer than Labor Day gives best inkling as to how records continue to pile up. Smash business starting with Wednesday's matinee. Checked at \$14,500.

"The Hotel Mouse" (Apollo, 10th week). Overcame light business of early part of week and struck \$12,225 with closing two performances. Started off Sunday night with prospects of landing biggest week of entire engagement.

"For Goodness Sake" (Garrick, 8th week). Went under its running expenses due to small houses Tuesday and Thursday nights. Saturday night trade life-saver. Plan to wait, for Pageant trade promises good returns. Checked at \$6,700.

"Just Married" (La Salle, 14th week). Oct. 2 underlined for the removal of big hit due to Leo Ditchstein's arrival in "A Mountebank of Emotions." Landed for more profits at \$9,800.

"Her Temporary Husband" (Cort, 5th week). Harry Frazee arrived to give second act new attention prior to possible Broadway premiere. Another profit for both ends, with gross of \$7,300.

## \$55,000 in THREE WEEKS

"Abraham Lincoln" at Columbia, 'Frisco, Sold Out

San Francisco, Aug. 2.

Frank McGlynn, starring in "Abraham Lincoln" at the Columbia, was sold out completely in advance for his third and final week here. The last week with extra matinees Tuesday and Friday netted \$20,000, bringing the total for the engagement up to \$55,000 in three weeks.

McGlynn wanted to increase his stay by two weeks and offered to pay half salaries to the actors rehearsing a new play that is booked to follow him, if Manager Ralph Pincus would postpone the engagement of the succeeding attraction. The offer was refused. Pincus is interested with George Ebey, of Oakland, in the show billed to follow McGlynn.

At the Century "Able's Irish Rose" picked up each week of its four weeks' engagement, and the final seven days drew \$10,500.

## PLAY OF HOLLYWOOD

San Francisco, Aug. 2.

Marjorie Driscoll, former dramatic editor of the San Francisco "Chronicle" and now a feature writer with that paper, collaborated with Ralph Pincus, manager of the Columbia, and wrote a two-act musical effusion they style "A Night in Hollywood." Pincus staged the piece at the Wigwag with the assistance of the Ed Redmond Company. It attracted at the box office.

The piece deals with a floor walker who gathers a bunch of girls and proceeds to Hollywood to enter the movies. The opening scene is staged in a railway station and the second in a studio set "on the lot." The authors have provided plenty of comedy that satirizes pictures.

## TWO IN BOSTON

Cohan's Second Night Attendance Termed Remarkable

Boston, Aug. 2.

With two musical shows in town, things are beginning to look a little bit brighter along Boston's rialto. "Shuffle Along" opened at the Selwyn last Saturday night to a big house, due in part to the fact that it was the first show to strike the town in several weeks and also that the wise ones of the city's population, those who don't remain placed and who saw it in New York, had passed the word it was worth while.

George M. Cohan's show, "Little Nelly Kelly," opened at the Tremont Monday night to one packed house and, what is stranger still, the audience the second night was almost capacity. Considering the time of the year and the weather conditions prevailing here now, the showing of the second night was remarkable.

George has the following here. He can bring anything at all into this town and pack the house. And the reason for this is apparent to those who are followers of theatricals and is due to the fact that Cohan never disappoints. He doesn't skimp, he makes every new one a little bit better than his former productions, and then insists on everything being in first class condition and running at top speed all the time.

Barring unforeseen conditions, Cohan has a fine money maker for his limited stay at the Tremont, a bit over a month, from present indications, in "Little Nelly Kelly."

## NEWS OF THE DAILIES

Mrs. Gladys Wagner, who named Lillian Lorraine co-respondent in a suit for divorce brought against her husband, Charles C. Wagner, part owner of the Club Maurice, had her application for alimony and \$3,000 counsel fees referred to Geoffrey Contas as referee to determine the extent of Wagner's income. Wagner contends the Club Maurice lost \$47,000 during the past few months and that his salary of \$150 a week has been discontinued since the place closed recently.

J. J. Shubert has started action against Arthur Hopkins for an accounting and the appointment of a receiver for the proceeds of "The Claw." Shubert alleges that Hopkins secured the rights to the piece from the Shubert Theatrical Co. and agreed to share the profits equally. The plaintiff further alleges Hopkins remained in complete control of the profits.

Betty Graham, claiming to be a picture actress, was released in \$1,000 bail by Magistrate Renaud in the West Side Court Saturday for examination Wednesday on a charge of forgery. Miss Graham is charged with having forged the name of Mrs. Ira N. Lowry to a check for which she secured merchandise.

Armand Kaliz, producer of the "Spice of 1922" at the Winter Garden, was struck on the head by a drop curtain Saturday night and removed to the French Hospital. It was originally believed Kaliz suffered a fractured skull, but this was later corrected by his physician, Dr. F. E. Witt, who said it would, however, be necessary for him to remain in the hospital for some time.

Justice John MacCrate, in the Supreme Court in Brooklyn, signed an order Tuesday directing De Wolf Hopper to pay his wife, Mrs. Elda F. Hopper, \$5,500 accrued alimony, \$5,000 counsel fees and to continue to give her \$250 alimony a week. Mrs. Hopper started a divorce action against her husband Feb. 3. She alleges the following day Hopper agreed to pay her \$250 a week for the support of herself and their seven-year-old son and to allow her \$5,000 counsel fees. He agreed that should he fail to pay, a court order should be entered fixing the amounts agreed upon. Hopper, it is alleged, failed to answer the divorce action and never paid anything toward the support of his wife and child or for counsel fees. In Baltimore this week Hopper said he knew nothing about the court order.

Clara Young, charged with giving an immodest performance at the Parkway Palace, Brooklyn, July 21, appeared Tuesday before Magistrate Eliperin in the Flatbush Court in the costume which she claimed she wore on the night of the complaint. Patrolman Frank Lemmon, who entered the charge, declared that the costume in which she appeared on the night of July 21 included much less material than the one displayed

## 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.

"Able's Irish Rose," Republic (11th week). Anna Nichols comedy, originally put on on coast by Oliver Morosco, is holding on for summer, as intended. Doing good trade, with aid from cut rates. Last week takings jumped \$1,500; gross claimed nearly \$8,800.

"Captain Applejack," Cort (32d week). English comedy which has drawn smart audience from start. Averaged around \$14,000 weekly for first six months. Dropped off with most others when summer arrived, with takings down to \$7,000 recently. Jumped \$2,000 last week for over \$9,000 total.

"Cat and Canary," National (26th week). Only mystery play able to stand up since "The Bat" and put on after latter show had started second season. Slipped down lately to around \$6,000, but better last week by \$1,500, with nearly \$7,500 in.

"Chauve-Souris," Century Roof (27th week). Morris Gest brought Russian novelty company onto Broadway and originally announced it for six weeks at \$5 top. Still getting that admission (only attraction on Broadway so scaled) and has been running to great business for six months.

"Follies," New Amsterdam (9th week). Virtually only variation in business in gallery, with gross

running about \$15,000 over nearest musical contender. Getting more money than any other "Follies," with this season's scale higher because entire lower floor is \$4. Last week it beat \$37,200, jumping \$1,100.

"From Morn Till Midnight," Frazee (6th week). Not figured to be in summer going. Put on by Theatre Guild as special production for subscribers and placed here, with company on summer salary basis.

"Good Morning Dearie," Globe (40th week). Moved up last week, when good weather break increased all takings. About \$19,000. Present plans call for about three weeks more, with Chicago in September. George White's "Scandals" now listed to succeed.

"He Who Gets Slapped," Garrick (30th week). Another Theatre Guild attraction; has made money but not considered for summer money. Since moved back here from Fulton three months ago operating cost pulled away down.

"Kempy," Belmont (12th week). This comedy has had its weak days along with others, but business has held to profitable gait right along. Last week between \$6,500 and \$7,000, strong pace in this house.

"Kiki," Belasco (36th week). Star dramatic attraction of 21-22, which has drawn so heavily and consistently Belasco is open all summer and "Kiki" looks safe for continuance, good distance into new season.

"Music Box Revue," Music Box (46th week). On way for solid year here, with road tour starting in October. Jump of \$2,000 in gross last week, show doing close to \$21,000.

"Partners Again," Selwyn (11th week). Box office bettered \$2,000 over previous week and last week's gross over \$12,000 for seven performances. Wednesday matinee back, starting this week.

"Plantation Revue," 48th Street (3d week). Third of colored shows to reach Broadway and second to come in this summer. House rented, continuance permitted by Equity Players, who have house under lease for year, starting this week. \$5,500 last week.

"Pin Wheel," Little (1st week). Revue of original dances fashioned in Greenwich Village, to which is added "satires" in dance to classical music. Tried in combination with Raymond Hitchcock at Carroll recently, but stopped after month. Little under lease.

"Six Cylinder Love," Sam Harris (50th week). Went well over \$7,000 last week, this long-run comedy benefiting by better going. Three weeks more, show laying off one week and then opening new Harris, Chicago, early in September.

"Spice of 1922," Winter Garden (5th week). Doing real Garden business and running second to "Follies." Nightly business better than \$3,300. Last week's gross over \$24,000. Strength of revue makes it look great for road clean-up.

"The Ginger Box," Greenwich Village (1st week). Revue with several Broadway names. Opening slated for Tuesday postponed, with Friday mentioned.

"Strut Miss Lizzie," Earl Carroll (7th week). Colored show, co-operative for past three weeks. Last week drew \$5,200, increase of \$800 over previous week. Ought to stick through month.

"Sue Dear," Times Square (4th week). Last week's business came close to opening week's gait, box office coming back nearly \$1,000 for gross of \$7,700. Time extended three weeks from Aug. 21; fall attraction listed to succeed Sept. 11.

"The Bat," Morosco (102d week). Will round out two-year run Aug. 19, but will continue two weeks more. Wagners and Kemper's "Why Men Leave Home" will follow Labor Day.

"The Dover Road," Bijou (33d week). Better weather gave this comedy sticker boost over low mark of week previous. Takings went to \$4,700. Will last through month, having summer stay to its credit.

"The Goldfish," Shubert (15th week). Moved from Astor Monday. Final week at Astor excellent, jump last week \$2,500 and total nearly \$9,000. "Greenwich Village Follies" Labor Day.

"Silver Wings," Apollo (12th week). Film. Another week.

"Nero," Lyric (11th week). Film. "Prisoner of Zenda," Astor (1st week). Metro took over house for special run Monday.

in court. The magistrate reserved decision and paroled Miss Young until Friday.

Julian Eltinge was operated upon Tuesday in Buffalo for appendicitis by Dr. Theodore Wright. Eltinge made the trip from his home in California to Buffalo to have Dr. Wright, who is a personal friend, perform the operation.

Moore and Megley have arranged for the reopening of "Molly Darling" at the Liberty, New York, on Aug. 24. The piece was originally produced in Chicago.

Frank Craven will appear next week in "The Spite Corner," a new comedy written by him which opens Monday in Asbury Park with Madge Kennedy as the star.

Augustus Thomas, newly appointed executive chairman of the Producing Managers Association, entered upon his duties Tuesday at the offices of the organization at 231 W. 45th street.

**\$11,000 FOR "SHORE LEAVE"**

Long Branch, N. J., Aug. 2. The local managements of this town and Asbury Park say that Frances Starr in "Shore Leave" (Belasco) got \$11,000 last week on the full term.

Asbury Park is said to have supplied \$6,500 of the amount, but was beaten \$500 in the same place last season by Belasco's "Kiki."

The two Wednesday performances for the Starr piece did \$3,500.

## BOOKING STUDEBAKER

Chicago, Aug. 3.

The Shuberts will continue to supply attractions for the Studebaker after Sept. 30, when they relinquish the leasehold.

This was arranged through the new management, F. A. P. Gazzolo and Thomas F. Hanks, who are the sole lessees. The former will manage the house.

## ANOTHER COLORED SHOW

"Moonshine," a colored musical comedy under the management of Billy King, is being routed in the eastern territory. The company includes 40 people.

Pat Campbell will be company manager with Fred Jordan ahead when "For Goodness Sake" takes to the road. There is some doubt if the Garrick, Chicago show, will play out its time until Aug. 26 and then proceed into the one-nighters or close Aug. 12 to reorganize with the cast changes necessary, reopening Labor Day.

The Broad, Newark, N. J., reopens Labor Day with "Up in the Clouds."



## OUT OF TOWN REVIEWS

## LITTLE NELLIE KELLY

Boston, Aug. 2

Wellesly, butler.....Harold Vizard  
 Nellie Kelly, the girl.....Elizabeth Hines  
 Mrs. Langford, Lloyd's aunt.....Georgia Caine  
 Marie, her daughter.....Marion Sakl  
 Jerry Conroy, from the Bronx.....Charles King  
 Capt. John Kelly, N. Y. Police Department.....Arthur Deagon  
 Miss Spendington, costumer.....Marjorie Lane  
 Ambrose Swift, society detective.....Joseph Niemeyer

Jack Lloyd, young millionaire.....Barrett Greenwood  
 Francois de Vere, proprietor of shop.....Robert Pitkin

Jean, modiste.....Dorothy Newell  
 Nellie Kelly, the girl.....Elizabeth Hines  
 Mrs. Langford, Lloyd's aunt.....Georgia Caine  
 Marie, her daughter.....Marion Sakl  
 Jerry Conroy, from the Bronx.....Charles King  
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is apparently banking on, a number that is made by the effective work of Miss Hines and Charles King. Twice the plush is drawn for this number, and some typically Cohanesque business introduced, including the transparency and dim stage work showing the mother and the boy as recalled by his song. "When You Do the Hinky Dee" was originally Cohan's hopeful (being the first off the press by Witmark's). This is a jazzy syncope put over with a crash by a series of wild dancing specialties, featuring about everybody in the cast who can shake a limb. Deagon's big number, a frank successor to "Harrigan" and "Sullivan," is "The Name of Kelly," and registers strong. "Nellie Kelly, I Love You" is a Bowery sort of song located in the Bronx and in some ways not unlike "When Francis Dances With Me" in melody, although a legitimate love lyric.

The plot concerns a Fifth Avenue modiste's shop girl, Nellie Kelly, who is a guest at a millionaire's house party. One of her "gang," (Charles King), in a Kid Burns type of entrance, invades the mansion to find what Nellie is doing in there. To break up the millionaire's infatuation for the shop girl, relatives and the butler pull two stunts, one being a message to her father, a police captain, that the daughter is at a questionable party given by a wealthy rouse, and the other being the switching off the lights in the house for a few seconds to make possible the stealing of a pearl necklace to be blamed on Nellie's intruding admirer.

The innocent young man is ultimately exonerated, the pearls are found to have never been stolen, and the finale is a third flash in triple spots of Hines and King putting across "You Remind Me of My Mother."

The show will unquestionably make money from the start, and by Labor Day, when a Savage booking will drive "Little Nellie Kelly" onto the road, it will probably be whipped into better shape by as intensive methods as made so much out of "The O'Brien Girl" last year. With comedy, either high or low, concentrated upon by Cohan, the production should be ready for either New York or Chicago by the latter part of September. Libbey.

## THE MONSTER

Atlantic City, Aug. 2

Caliban.....Walter James  
 "Red" MacKenzie.....Frank McCormack  
 Julie Cartier.....Marguerite Hissler  
 Alvin.....McKay Morris  
 Dr. Gustave Ziska.....Wilton Lackaye  
 A Man.....Charles Wray Wallace

Perhaps it may be the logical successor to "The Bat" and "The Cat and the Canary" when Jos. M. Gaites entered the field at the Woods Monday, with Wilton Lackaye in the principal role. Certainly it had all the thrills, the gruesome expectations and the constant action that a melodramatic mystery should possess.

Crane Willbur has been writing plays for several years, but save for the peculiar mystery that centered in the second act of "The Ouija Board" New York has accepted none of his numerous writings, though many producers have been possessed of their originality.

Here at last is a real chilling thrill with a minimum of mechanical construction evident. There was no shooting, yet everyone sat on tense edge throughout the evening awaiting a vividly cruel ending that was slightly flat.

The story begins with an onrushing auto which drops over a bridge with a deep thud and the arrival of the inmates at a country house simultaneously with the host, a courtly man, who invites them in, and at the same time warns them that he is a Yogi whom unfriendly spirits visit.

There is discovered some hidden relation between the host and the absent father of the young woman seeking shelter from the necessary thunder shower. Then the tale begins to move, and by many unexpected events kept the house on the edge of the seats.

Mr. Lackaye as the host played skillfully the wavering brainstorm actions of a man at sometimes exceedingly courteous and soldierly and at others with glistening eye and the cunning of a mad man.

He had the co-operation of Walter James as a servant of great physical power, Frank McCormack as the hobo, Marguerite Hissler and McKay Morris as the occupants of the auto and Charles Wray Wallace as a crippled victim of the evil genius. Scheuer.

## THE GINGER BOX

"The Ginger Box" opened in Stamford, Conn., July 28, due at the Greenwich Village theatre this week. There seemed some doubt as to whether the show would be seen in New York on schedule, if at all, as several agents were offering several of the principals on Broadway this week.

Paul Dupont presented the piece, with Edward Perkins in charge. Mae West was featured in Stam-

ford and appeared in the specialty numbers of her vaudeville act with Harry Richman and in a satire on "The Hairy Ape." The Cleft Club, colored orchestra, was also billed. Other principals were Davis and Darnell, Wayne and Warren, Bernice Speer, Dave Apollon, Ruth Hazelton and Fred Easter. The chorus numbered 12 girls. The production was not lavish.

What there was of a "book," except for the vaudeville acts taken over intact, seemed to badly need revision at the tryout point. The staging of the numbers also was declared ineffective. The wisecracks who journeyed to the Connecticut break-in stand did not prophesy much chance for the show in New York in anything like the form it showed there.

## A SERPENT'S TOOTH

Asbury Park, N. J., Aug. 2

Fanny.....Josephine Williams  
 Alice Middleton.....Miss Tempest  
 Jerry Middleton.....Leslie Howard  
 Mildred Sherwood.....Anne Sutherland  
 Bert Boyd.....Howard Freeman  
 Moran Trendell.....Mr. Browne  
 Janet Trendell.....Ruth Daly  
 Percival Faraday.....Robert Lowe

From a long tour around the world Marie Tempest returned to the American stage Monday at the Main Street theatre in a new play in three acts by Arthur Richman, entitled "A Serpent's Tooth." A fair-sized audience received the gifted English comedienne with little short of an ovation.

The piece, having its initial showing here, is styled a comedy, although all the laughs were the result of lines that fell to the lot of the star. In other hands they might have been mere snickers.

In theme and treatment Mr. Richman has made a decided departure from his plays "Ambush" and "Not So Long Ago." It is a sort of intimate affair, which in a more intimate house will probably make a better impression.

Presumably it was the aim of John Golden, who is sponsoring the production, to provide a role for Miss Tempest after the style of Blanche Bates in "The Famous Mrs. Fair" or Mrs. Fiske's last play, "Wake Up, Jonathan!" If this is so the effort has not been a very happy one. Whatever the fate of the play, it nevertheless in a measure should help to restore the former vogue of the artist in this country by this adroit artist. She will carry the offering to a certain degree of popularity and give it a temporary life at least.

The story is that of the sacrificing mother and a scapegrace son. He has a bit of the cad about him, bringing pain and anxiety into his dotting parents' hearts.

Mr. Golden has surrounded Miss Tempest with a small but competent cast with one exception. One set is used, a familiar-looking interior. Miss Tempest also displayed decided ability to evoke a few tears. But the text did not seem in some way to reach across the footlights and find response.

Robert Milton staged the piece. If this was really the play's premiere his work deserves praise. "A Serpent's Tooth" goes to the Broadway, Lohr Branch, for the last half of this week.

## "WHAT'S IN IT FOR ME?"

Cleveland, Aug. 2

"What's in It for Me?" the new comedy by Emil Nyatray and Herbert Hall Winslow, which made its bow at the Ohio Monday, is eligible for a place in the ranks of hilarious productions. It is farcical throughout, teems with amusing situations and registers as very agreeable entertainment.

While the responsibility for humorous results depends on Jack Norworth, the burden is well distributed. Opening night every member of the cast was on his or her toes, and, condoning attendant nervousness and over-anxiety, each player is entitled to full credit for his or her part in the performance.

"What's in It for Me?" is somewhat conventional in its mirth-producing situations. The plot bears a similarity to that of "La La Lucille," still there are sufficient angles and embarrassments introduced into the piece to give it a significance, and these are offered pleasingly and effectively.

The story concerns a young man whose chief diversion has been a separation from his money, but a gift of \$10,000 from a bachelor uncle enables him to gain an audience with the father—a judge—of the girl he wants to marry. On condition that he can hold this money for 30 days he gets the father's consent to an engagement.

The big farcical situation is a salesman of fake oil stock, returning in full the money received from a young man. He admits he acted in good faith, but that the stock is worthless. So he hands back the check for \$5,000. Isn't that proof positive that "What's in It for Me?" is farce?

Norworth, as the young man with money, carried the show to a successful performance. He was the mainstay in all situations. His song fest was one of the evening's features. Edward Van Sloan as the grandfather ranked next for effective work. Irving Mitchell and Edith Campbell Walker, as the young husband and wife who seek

a collusive divorce, played well. Irene Purcell, as the judge's daughter and object of Jack's affection, was commendable, while Bernard J. McOwen made a dignified and austere judge and father.

Frank Day brought several guffaws for his work in putting over the fake stock deal; he would make a successful "blue sky" drummer.

George Farren and Eugene Kane are credited with highest praise for the staging and settings.

"What's in It for Me?" was successfully launched and heartily indorsed by a large audience.

Roy.

## ON BROADWAY

## PIN WHEEL

(Revised Program)

Michio Itow, an artistic Japanese who has formed a sort of school which has for its objective creative dance to classical music and perhaps the merging of rhythm with color and melody, is again presenting his strange performance on Broadway.

Earlier in the summer Itow offered his show at the Earl Carroll. At that time Raymond Hitchcock and others were brought in to supply comedy, but the mixture did not mix. Richard Herndon, who was then interested, is again the managerial guide for the second try which opened at the Little Monday (July 31).

For those who like this sort of entertainment, "Pin Wheel" stands a chance in a moderate way. There is novelty and it is all quite artistic. As a performance it is as strange as "Chauve-Souris," though there is no relation between them and there is lacking the comedy of the Russian smash. Attempts to insert the missing factor are this time Itow's. Michio has added only that comedy which has art with it and that is in keeping with his show. He is quite serious in everything that is given, perhaps too much so.

There are twenty-two numbers, the performance being in two sections. About two thirds of the total is new, at least they were not in the opening night at the Carroll. Many of the artists have been retained. The names were all new to Broadway, but probably known in Greenwich Village, where Itow and his company hail from. Some of the weak spots in the artistic section of the first program have been deleted. Several additions have been made that are far from an advancement.

One of the new faces was Hazel M. Archibald, said to be a society girl. Miss Archibald writes songs and sings her own brand. Well wishers of Itow said Hitchcock didn't belong in the show as first presented. It is certain Miss Archibald fits in not at all. One of her numbers was a character affair, "I've Lost My Job," followed by "Honey, Honey, Honey." A male chorus succeeded in getting away out of time off stage. In the second section Miss Archibald had "If Could Be a du Barry II," the lyric telling of du Barry returned and "Looking for her Louie." These contributions were distinctly amateurish.

The same may be applied to other numbers from a strictly lay standpoint. It is perhaps necessary to be able to get into the spirit of the performance to get anything out of most of it. For the average playgoer it is pure Sanscrit. The music of noted composers, however, needs no special knowledge. The effect of cleverly devised lighting which neutral plain surfaces readily absorb is pleasing to the eye. A cyclorama of sky blue is in evidence most of the time and wing-high screens in various positions again from the main background of the scenic effect.

Walt Kuhn, whose "Lilies of the Field" was the outstanding comedy bit of the first show, takes the honor spot of closing the first act. It is the travesty on hobosism, with a classic spring song awakening the "Weary Willies," who appear one by one from behind a hedge. All are in white tatters and they caper about to the melody, the impression being that of "nance" tramps. Kuhn has another burlesque contribution labeled "Jazz and Jazz." There is a double sextet of "long hairs," typifying the somber or the cartoonist idea of a prohibitionist. A clown attempts to arouse the six to the call of jazz dancing to current jazz tunes. He tries to tease the girls to shimmy, but nothing works. In the end he tells the orchestra to play the funeral march. That does it; the sextet pair off for jazzing and wiggling. Kuhn had a third number, finale, and called "Tropical Night," a weird idea. The company with long bamboo lances, to which were attached bits of color, scampered about the stage like dervishes, which was probably the meaning of it all.

"Ecclesiastique," one of the numbers retained, brought the first night friends association into action. It is one of those rhythmic pantomimes that may mean much or little. The five girls in it wore loose long robes; in fact sported more covering than any other number. "Pin Wheel" placed no orders for fights and the shoe bill must have been nearly as much. Bare legs and bare feet are the motif of the show.

Itow himself performed one of the oddest numbers of the evening. It was called "Pizzicato" and was really a dance with the arms only, punctuated by a holding of his long haired

head. Quite effective and artistic. Earlier with Helen Cutter he offered a "Bird Fantasy," also artistic but too long drawn out.

Anita Enters might have started something with a "Tribute to Gaudin" given with her back to the audience. It was a panel. The girl was bare from her hips up. During the adulation to painted blossoms, her bare breasts could be glimpsed from the sides. At the finish she picked up a tray of fruit and turned, the fruit effectively screening her. The number was daring up to a certain point.

Felicia Sorrel and Senia Gluck retained the faun and nymph of the first show and it was well applauded. They appeared too in what was supposed to be a dramatic pantomime on a staircase with Itow. It had for its close the strangling of one clown by the other, over the love of the woman.

Margaret Petit retained both numbers, danced in the first show, one the French ballet girl school of the old French Opera, and the other, the elf-like "Masked Bacchante" which was spotted late in the performance. Rosalind Fuller sang "I'm Seventeen Come Sunday" and the "Two Sisters" lyric of the first show. Yuji Itow displayed his good tenor in two native Japanese songs. One was a picture as a Jap fisherman. Rene Wild in a nearly nude number danced "Dragon du Chinois." Old Sea Chanties had the eight men of the company with a contribution different from the other numbers, but placed because of its oddity. Josephine Head and Phyllis Jackson again scored with their "Three Waltzes" which is a graceful barefoot duet dance despite the title.

When "Pin Wheel" closed at the Carroll its final week is claimed to have grossed \$6,800. For a show of the present proportions that sort of money would probably be profitable. The engagement is clear profit to the Little because "Pin Wheel" is on a rental. A fresh bankroll was probably provided to give the Itow show a chance undiluted as compared with the first try. The house never was designed to take anything musical and the orchestra is under the stage, with an opening cut in the apron to permit the leader to view the artists.

For those who go in for this kind of art, the show will probably be appetizing. It's just a question of whether there are enough customers who can be cultivated to it. Ibec.

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### ALLMAN and HOWARD

Talk, Songs, Dance  
15 Mins.; One  
Riverside

John Allman, who has had many vaudeville partners, has one at last that seems to fit. Jessie Howard is a cream-and-sugar blonde who dances a bit, displays a dimpled flapper figure, and is a surprise in a low comedy scene in the middle of the routine, the punch spot of the turn. Allman has an act now that should sell on sight. Next to closing on a poor bill before a meagre audience, the team scored conspicuously.

Paul Gerard Smith is the author. Smith has a penchant for burlesque love scenes with manhandling tactics that get over. This is the best of them. Allman and Miss Howard rough it plenty, and work it up to a high pitch. There is an anti-climax in Allman's single song that follows, due to poor selection. Miss Howard returns all but nude in a neat, though unimportant, Oriental dance, which brings on Allman in character as an Irish sheik, for some laughs followed by a powerful Omar number well done by Allman.

A kick finish there would plant the turn solidly. As it was, the get-away was not up to what had gone before, but Allman and Smith between them will find a sure-fire exit in a line or a piece of business. Perhaps if Miss Howard saved her little dance for the end and combined it with the last toptote of Allman's, to a knockout; or if there were a momentary return to the rough-and-tumble love just at the finale, either would register.

Anyway, the act is easily across.

Lat.

### HOMER MILES and CO. (2)

"The Roughneck" (Dramatic)  
18 Mins.; Full Stage  
American Roof.

"The Roughneck" tells a tale of a rough diamond who has married a snobbish woman, constantly trying to make her cave man husband over to her own ideal. The husband takes the efforts of the wife good-naturedly, but the woman fails to see the humorous side of the husband, who does not readily respond to her coaxing.

A reporter for a society scandal sheet enters the plot after the fact has been planted that the husband is self-made and uncultured, the society scribbler serving as contrast to the husband. There is an attempt at blackmail by the reporter, but the husband also knows the story and foils the attempted "shake" by spilling it to the wife and the reporter.

The finish finds the wife realizing the sterling values of the roughneck husband, with the latter forgiving and forgetting. Mr. Miles is the "roughneck," playing with a smooth precision and giving the part real characterization. The names of the wife and society reporter were not listed, but both played intelligently.

The act is well put together and will make an excellent sketch number for the intermediate or small time bills.

Bell.

### COOPER and SEAMON

Hand Balancing and Violin  
12 Mins.; Full Stage  
American Roof.

Cooper and Seamon (two men) have a double hand balancing and lifting routine that they can take into any house, big or small time, and add value to a bill with it. The act opens with one of the men playing a violin. He's a good fiddler, and just as good an acrobat. The tricks are performed smoothly and the routine contains three or four lifts that have been worked out in a manner that make them look different. After the acrobatics, the fiddler plays again. This is the finale. Both men work in Tuxedos. The act went over unusually, closing the show on the Roof.

Bell.

### FAIRFIELD FOUR

Musical and Songs  
12 Mins.; One  
56th St.

Four young chaps in Harlequin attire open, playing banjos. A medley of popular stuff gets them away very nicely. A quartet vocal number next of a pop song with fair harmony, followed by another pop and a slow Dixie number, all conveniently handled in the old style quartet manner.

The boys finish with a march number on saxophones. The last selection is not a snappy one and should be switched to a medley of popular numbers. They are fair musicians and vocalists and should pass mildly on the three-day bills.

Con.

### 15TH REGT. INF. BAND (31)

Colored  
25 Mins.; Full Stage  
Broadway

The same aggregation the late Lieut. James Europe was leader of when he met his death several years ago at the hands of one of his band. Thirty colored musicians led by Lieut. F. Eugene Mikel are seated upon the stage. All are in khaki and trench helmets. The trap drummer and bass drummer are upon a raised platform backed by an American flag.

The band opens with the "Bangor March." "Dancing Fool," a syncopated number, follows, then "Poet and Peasant," which ran a full 12 minutes. "Pick Me Up and Lay Me Down" was followed by "Oh You Drummer," led by one of the trap drummers down front for the solo arrangement. He is either the best in the world or a close second. His "rolls" and "taps" were in triple time half beats, and about everything jazzed that ever emanated from the stretched skin. An encore was another toe tickling jazz number.

Mikel's leading and showmanship are helps. All are excellent musicians. The instruments are about equally divided between brass and reeds and in thoroughly capable hands. This bunch can follow any of the bands into the two-day houses and never take a backward step.

Con.

### ETHEL MacDONOUGH

Song Cycle  
14 Mins.; One (Special)  
Riverside

Miss MacDonough has had an extraordinarily varied vaudeville career. She was one of the Fadettes and later did a drum single in uniform, and next bobbed up as the Divine Myrma in a diving routine for William Morris, then returned in a talk-and-song single with comedy, and now essays a sort of one-girl fashion revue with characters and songs.

The latest of her vicissitudinous vehicles is far from being her happiest. She is miscast and it isn't good if she were just the woman for it. Neville Flescon is a clever chap and has done some of the best vaudeville writing of recent seasons. But "Milady's Busy Day" is a lame duck.

It is set in a hanging with two openings, a center transparency and a shield above it that serves as a curtain for slides projected on it with intent of comedy while Miss MacDonough changes back of the shade, where she is silhouetted. The slides read like "Topics of the Day," and most of them have been. The songs are largely published material that Miss MacDonough can't sing. One attempt at a department store saleswoman, with an Avenue A theme and a British accent, was woeful. The rest of the talk is underdone and underwritten. In spots she was inaudible through poor direction, and when she is in the arches, talking, she can be heard only by those directly in front of her.

Miss MacDonough should stick to her specialties, one of them or all of them, but is scarcely strong enough at "general business" to get much in an act that demands a luminous comedienne.

Lat.

### GREAT MAURICE

Comedy Card Manipulator  
16 Mins.; Full Stage (Cyclorama)  
Broadway

Maurice is English. He has been playing in England and the provinces for years. This is his first American appearance. He works enclosed by a black cyclorama, in evening attire with a distinctly French appearance.

Patter and announcement accompany each trick with comedy derived from his accent, which is droll and funny. His routine consists mostly of "palming," "spreading" and "producing" cards from the pack after "requests." Cuts and shuffles accompany each trick. His palming is unusually clever and clean. Also the "egg in the bag" skillfully handled.

On one "request" trick without using "plants" he tossed the entire deck in the air and caught the two cards called for. Requested cards were "produced" through a derby hat. Also all the picture cards. He "cut out" any sequence called for.

The closing trick was to produce cards called for from a pack in his inside pocket. This was performed blindfolded. A "royal flush" and full house with the sequence named let him off to big return.

The act has interest from the rise of the curtain. The comedy dialect is sure fire and the card manipulating up to anything seen on this side of the pond. Maurice should have no trouble on any of the big time bills.

Con.

### "THE WEAK SPOT"

Sketch  
18 Min.; Three  
Riverside

George Kelly offers this as a "dramatic oddity." It is an oddity to vaudeville, surely enough. It is human and close to the bone, as are all of Mr. Kelly's writings, but it lacks entirely that now-and-then punch that he has given to other one-acters, notably "The Flattering Word," made of the same cloth, but with a high spot here and there.

"The Weak Spot" jogs along at a nice pace, but never gets far and never goes into high. It is a skit on superstition, as the other is on egotism. But the point here is trifling—merely to show that everyone is superstitious, a psychological truth that scarcely needs be proven.

Margaret Hoffman is featured. Miss Hoffman is of the elderly, quiet, widow lady or spinster sort. She comes in as a house-to-house peddler and gabs garrulously and upsets two young people with her fortune telling, and it brings them more closely together, but she sells the woman a string of beads for twenty cents, making her abolt even on the day. At the finish the man, who scoffs at superstitions, throws salt over his shoulder in surrender, after it has been worked up so that everyone knows just what he is about to do, and that ends it.

The featured player is not on near the start or finish, playing just in the middle of the skit. She does not grow, and her departure shades off rather than up. There is some home-ly philosophy and there are a few mild laughs. The redeeming quality of "The Weak Spot" is its naturalness throughout, in writing and portrayal, and the audience senses and appreciates that. Monday night the turn took three curtains at the end of the first half. It is an unusual bit in vaudeville and may survive on its audacious simplicity.

Lat.

### MURPHY and LANG

Songs and Dances  
11 Min.; One  
23d St.

The male member of this double is a capable hard shoe dancer, disclosing his ability in this line in the latter portion of the routine. It lands the desired punch for the couple and makes them contenders for consecutive bookings. The early section is given over to soft shoe work and vocalizing by the young woman.

Some of the early gagging could stand a brace, with the greater portion of the turn carried along at a fast tempo, which guarantees it success.

Hart.

### MONTGOMERY and McLAIN

Songs, Dances and Talk  
15 Mins.; One  
American Roof.

Man and woman (colored). Woman is light mulatto and pretty. Man effects cork. Man does wench and dances neatly. Woman sings fairly and dances well. The comedy attempts of the man lack the spontaneous touch that black-face comedy must have to be funny. The couple ate at home dancing and should make that the principal part of their routine.

The act will do for No. 2 in the small-timers.

Bell.

### EDDY and EARLE

Dancing  
6 Min.; Full Stage (Cyclorama)  
23d St.

Man and woman offering three dances, with an Apache number used at the finish. Each dance is completed with a neck swing of some description. The Apache is easily the best of the three.

Properly placed when closing a three-day bill.

Hart.

Ole Olsen, who has returned from England, is with his family at the Baltimore hotel, Wildwood, N. J. Olsen's partner, Chic Johnsen, with his family, are at the same hotel, as are Polly and Oz.

Eugene Elias, 24, was seriously hurt in Chicago Tuesday in a taxi-cab wreck. He is the son of Jake Elias, auditor of the Chicago "Association."

Howard McCoy, for two seasons manager of the Palace, New Orleans, has resigned without a successor so far appointed.

Fred Willard has severed his connections with the Strand, Midtown, N. Y., to take over the management of a new house in the same locality.

### PALACE

Sell-out at the Palace Tuesday night with Raymond Hitchcock making his metropolitan vaudeville debut headlining. Hitchcock opened last week in Washington and, according to Variety's reviewer, was not then "set." This week at the Palace Hitchcock still has a lot of work to do on his offering before it will be up to the vaudeville standard. Several draggy spots developed. One noticeable quiet contrived. One noticeable quiet contrived. One noticeable quiet contrived.

Hitchcock has discarded his entrance from the front of the house. He opens with monologing, taking considerable time to get to the point. His story about "Klu Klux, no, cloaks and suits," was told here last week by Jack Rose. One of his biggest laughs was the story about Philadelphia being so slow they shot two letter carriers, thinking they were Confederate soldiers. Bugs Raer contributed that one. His "prohibition" routine from the "Follies" also garnered him plenty. "All Dressed Up and No Place to Go" got him off nicely, but in no danger of having to encore. Hitchcock can do it in vaudeville, but he seems to have made the usual mistake of refusing to make adequate preparation for the plunge. It took a whole lot of the two-hour artists. He was spotted second after intermission, switching places with Nat Nazarro and Buck Bubbles, who tied the show in a knot following. The dancing, singing and piano playing of the colored lads caught the house yearning with the usual result. Nat and his boy top-mounter have practically turned the turn over to the darkies. They had to hoof and clown in one to get off.

The first half of the bill held two comedy entries, Harry Holman and Co., third, and George Le Maire, assisted by Joe Phillips, in the well-handled horse knockabout turn, closing the first half. The Holman sketch took one of the hits of the evening. Holman is supported by two clever girls. His portrayal of the good natured boss full of "wise cracks" hasn't suffered with repetition. His knowledge of values and quiet delivery cinched it with continuous laughs.

The White Sisters opened after intermission. The kids were next to closing at the matinee and moved up. The taller one was handicapped by a cold that made the opening harmony double sound flat. They scored strongly, however, on the dancing and the clowning of the smaller. They are sure fire for anywhere, working with neatness, speed and precision.

Gautier Brothers in "The Animated Toyshow" proved a gem of an opener. The work of the ponies and dogs is smoothness itself and the showmanship of the ringmaster and his comedy assistant of high value. The act has been given a novel production.

Van and Tyson, a pip of a dancing duo, deuced. Attired as bell hop and girl, they shot through a routine of soft and hard shoe dancing that made all stops from acrobatic to waltz clog. The girl helped much with her shapely limbs and appearance.

Elizabeth Brice was No. 4. Miss Brice sang her way to nice returns. Leo Minton accompanied at the piano. The Eight Blue Demons in ground tumbling and acrobatics made a futile but whirlwind effort to stem the walk-outs.

Con.

### RIVERSIDE

When the temperature goes up and the entertainment comes down, simultaneously, the result is bad business; and Monday night's house at this theatre was not even a respectable handful. The audience was as listless as it was profitless, too, refusing to rise to most of the efforts. Most of the efforts did not demand rising, at that.

Eva Shirley and her band, held off until the closing spot, didn't lose a patron. Adler's Band has acquired a similarity to the Whiteman technique that is distinctly noticeable, and it is a vast improvement, naturally. Miss Shirley was in fine voice and was smartly applauded. Al Roth's dancing, clever and deft, did not approximate the hurrahs he used to get with the shiver. The turn is impressive and strong, but should not be burdened with the responsibility of filling a Riverside in mid-summer without another featured name.

Allman and Howard (New Acts) went as well as any next to closing. Ethel MacDonough (New Acts) had a host of personal friends in evidence by the spotty applause in certain sections and flowers over the footlights; otherwise her new turn developed little. There were only three acts in the second half, Miss MacDonough opening it.

Diamond and Brennan, heartily received, took the honors of the first section. Miss Brennan looked a gorgeous and juvenile, worked with snap and fluent ease, and sang with her full round laryngeal tones. She has a soothing and winning individuality and a poise that is more

telling than the retching methods of many other so-called funny women in their torturous attempts to get laughs. James Diamond is still the amiable, big jester with the sunny smile and the warm personality.

Conlin and Glass had a hard time of it, so much so Conlin chuckled up his hands in one scene and said to the leader: "Strike up and get me out of this." If that is in the routine, it should come out. It is out, he shouldn't put it in again. Audiences don't appreciate that stuff. It was not without cause, however, for the audience was brutal during the opening scene, and it didn't improve much thereafter. The laughs went by the board. Harry Breen wrote the act. Harry is a clever boy, but his chief business is writing stuff spontaneously; he must have done this one between shows at some Orpheum, Jr., house. The music is by Conlin. And it sounds like his clothes fit. Miss Glass' talent and appearance at present are the meat of the turn.

Jack Hanley, the comedy juggler, deuced and did fairly well through the act, but poorly at the finish. George Kelly's "The Weak Spot" (New Acts) has a rather suggestive title for bookers laying out a show. It features Margaret Hoffman, a spinster type character woman. It closed intermission and did nicely.

Fred and Al Smith, extraordinary performers of extraordinary feats of strength, opened and gave the show a strong start. Hanley, following with a silent act, was somewhat handicapped. The two dumb acts were succeeded by Conlin and Steele, and there the audience contributed a third noiseless one. Diamond and Brennan had to wake up half the audience—making several dozen sleepers—and after that came the one labeled "The Weak Spot." When Miss MacDonough flopped at the start of the second semester, that left a lot to Allman and Howard and Miss Shirley and her musicians. Probably no two acts in the business could have really saved that show, but these two did help it considerably.

Lat.

### BROADWAY

The last show didn't get under way with the vaudeville portion until nearly 9 p. m. at the Broadway, Monday, due to the length of the feature picture "The Storm."

About three-quarters of a houseful were in, not getting a bit of aid from the weather which was anything but conducive to indoor sports.

Unusual for this also was the favor in which every act on the bill participated, the applause being solid for each one of the seven at the finish. Much credit for the speed and the good spirits goes to Alice De Gormo, a girl trapeze artist, who opened speedily and caught on with aerial gymnastics and "teeth" spins, also an undressing stunt while aloft; and Rule and O'Brien who deuced it and kept in high all through their two-man piano and song routine, which is familiar around the New York. The pair as usual got most with their closing number "That's How You Can Tell They're Irish," giving it a delivery that has been tied but not passed by any of the vocal doubles.

The Great Maurice (New Acts) next did nobly with card manipulations, palming and tricks. Maurice is a Frenchman who came over here on spec and should have no trouble. At this house they ate up his stuff and laughed uproariously at the prop French dialect used through his patter. He is a pip of a palmer.

Finley and Hill, next also went strongly after a slow start. The third unprogrammed member helped much. The gallery took to the call boy uniform and his singing landed with a bang. The female of the trio looked immense in two changes and exuded personality and charm at all times. The pianist is a clever showman and knows values. They had to encore with a medley.

Betty Eldred and Co., man and woman, have been around under a similar name. The act carries two drops of a rural scene. Bird and musical imitations excellently done complete the specialties. The imitations are introduced through the medium of a recitation by the girl. She has a freak voice. Whistling and "sweet potato" duet at the finish fooled nearly everyone when the girl discarded the instrument, used as a prop. The conversational passages between the two and the use of release gags are the weak moments. The turn is a small time asset otherwise.

D. D. H. ? talked his way to his usual ovation before a perspiring gathering who were about glutted with show. The glib gabber has inserted several not topical punches in his early paragraphs, but is closing with the sure-fire "bunk" routine that lifted him to the two-day. He is a three-star special for almost any company.

The 15th Regiment Infantry Band (New Acts) closed the vaudeville about 11 p. m. doing 25 minutes. A Pathe weekly was on when this reviewer left and if they saw the feature again its a cinch nobody saw the forest fire but the janitor and the ushers.

Con.



## STATE

Bob Nelson topped the vaudeville section of Loew's State Monday, in for a full week. The engagement is Nelson's first for Loew as a single, and is included in some intermediate bookings prior to opening with a Shubert unit.

Monday evening the State secured a fair break in attendance. The weather was against indoor entertainment. Business in the loges outdid the other sections of the house.

A news reel started the program with two fillers for feature pictures playing other Broadway houses squeezed in immediately after. The filler stunt appears to be overdone at this house. Advertising of this nature for attractions to come would be sufficient without adding other houses regardless of the fact they show pictures produced by a film company affiliated with the corporation operating the State theatre.

Black and White gave the vaudeville its start. The tumbling girls supplied some spirited work, securing neat returns with a brief routine. Peggy Brooks appeared No. 2 offering five numbers. Miss Brooks did remarkably well for a single in this big house. Her voice filled the auditorium and her selection of numbers appeared to hit the proper angle. A new novelty number with a good comedy punch served this miss in good stead as an encore. Miss Brooks was among the applause winners.

A good chance for comedy honors was granted Howard and Lewis No. 3. The boys grasped it with a fair degree of success and gained a few justified laughs. The comedian has failed to fortify himself with new ideas and is content to rely upon standard three-day tricks disclosed by others many times before. The slapping business is one of the biggest laugh producers. What was needed in the way of comedy was sufficiently well supplied by this combination, which, from general appearances, is a next-to-closer for the general run of thrice daily bills.

The Wyoming Trio, two men and a young woman, No. 4, gave the show a dash of novelty. The trio present a fast vocal, dancing and rope spinning routine developed along lines that are not common-place. The rope spinning is the outstanding feature with one of the boys spinning five lariats at the same time with the aid of a special contrivance attached to his belt. It is a worth-while stunt. The young woman sings effectively with the other man fitting in nicely in the general work, and also as a comedian of the dry type. The trio gave complete satisfaction in the fifteen minutes allotted them in the body of the bill.

Nelson, next to closing, sewed up the show. Assisted by a piano accompanist, Nelson set sail with his stock of numbers and produced eight before retiring. Jessie Blair Sterling and her Glasgow Maids closed the show. The Scotch turn hit the 20-minute mark and displayed its best merits with the bagpipe and drum work, during which popular melodies were introduced. The turn is draggy in spots, largely due to an over-abundance of vocal work. The blonde miss who dances and plays the drums is the act's surest applause winner.

"The Song of Life" was the feature picture.

Hart.

## AMERICAN ROOF

A typical midsummer show on the American Roof the first half, with a touch of novelty in a couple of the acts, overbalancing the general dullness of the bill as a whole. The first half held five and the second the conventional four. The Roof was very sparsely populated Monday night.

The show was noticeably short on comedy in both sections. "Take It Easy," a five-people tab (formerly playing as "Polly's Pearls"), closed the first half and ran overlong with a collection of familiar burlesque business that tended to drag it out tediously. The turn carries a story that wavers between melodrama and farce, with a string of pearls passing from one person to another as the basis of the "plot." The specialties fail to add anything of value.

Preceding, Bent and Clare, a sister team, entertained pleasantly with songs and comedy. The red-haired member has a good contralto voice, well handled, and goes after laughs industriously. The girl is hampered by the use of considerable material that has become trite through repetition. A Gallagher and Shean imitation, with the comedienne reproducing a likely duplicate of Al Shean's dialect, put a likable punch in the routine.

Pantzer and Sylva were third, with comedy acrobatics. The act holds a novelty element, in that one of the team works from the audience as a cop, with crossfire with the straight preceding the acrobatics. The idea is splendid and shows strong possibilities of development. What's most needed is the strengthening of the get backs used by the cop. The acrobatics will take care of themselves, as both are clever tumblers. The turn went over nicely.

Montgomery and McLain (New Acts) were second, and Prince Sergei opened with a musical turn.

Lewis and Brown started the second

half with a rush. It's a two-man dancing turn, with both fast steppers of the neat soft-shoe variety. Both handle eccentric stuff with an individuality that counts. The boys worked at a furious pace Monday night, running through the routine without a moment's stalling. They can step into a big-time house any time on their Roof showing and get away with it creditably in any of the less important spots.

Walsh Reed and Walsh next to closing warbled their way along successfully for their allotted period. Billy Walsh does a cornet imitation that is the goods. The violin bit also scored. The grand opera stuff at the finish is different than the other operatic medleys and is particularly well harmonized.

Homer Miles and Co. in "The Roughneck" (New Acts) did well second after intermission, and Cooper and Seamon (New Acts) closed. "The Importance of Being Earnest" was the feature picture.

Bell.

## FIFTH AVE.

An exceptional bill, the first half smooth running and featured with entertainment. Tuesday night the house was very well filled for the time of year.

The Wilson Aubrey Trio started the show at a gallop with acrobatics and comedy that scored. Sharkey, Roth and Hewitt second, were a hit, through misjudgment encores. The rathskeller trio sing harmoniously in the concerted stuff, putting over singles and doubles in workmanlike manner.

Clinton and Rooney, next, did excellently with songs, dances and patter. The show incidentally held four violins.

Wm. Edmonds and Co. have a novelty skit in the idea of an Italian shoemaker and actress flirtation. The turn is embellished with a good-looking set, and the laughs arrive in strategic spots that keeps the tempo up to standard. Another wow.

Espe and Dutton next with cannon ball catching and clowning. The comedy is a bit strained at times, but the cannon-ball stuff more than makes up for lapses in the laugh department. One of the tricks, and a wonder, has Espe catching two water bottles and a cannon ball on his neck at the same time.

Ivan Bankoff and a girl assistant offered their classy dancing turn to appreciative returns. Bankoff does not do a great deal of dancing in his present turn, but what he offers stands out. The girl too dancer is an artist of the first water. Smart fellow, Ben Bernie. Most acts having the handicap of following three others that had played the same instrument probably would have become flabbergasted. It didn't bother Bernie in the least, however, for, after putting over an ovational hit, he brought the other three violinists out with him for a bit of clowning that stopped the show. Bernie's patter was a continuous laugh. Any time he feels like leaving that fiddle in the dressing room he can do so.

The Klown Revue, a combination comedy and acrobatic turn with two men in clown white and a young woman of exceptional acrobatic ability, closed. The act may have played around heretofore under another name. It made an unusual closing turn.

Bell.

## 23rd STREET

A dancing show the first half, with five of the six acts including stepping of some description. Tuesday evening business held up nicely in all sections of the house.

Toney and George, a male tumbling team, started the vaudeville following a news reel. The men worked fast and developed some real feats. They gained attention and secured genuine recognition. Murphy and Lang (New Acts) picked up the running No. 2.

W. E. Bence and Co., with a variety act of the old school, held forth No. 3. The turn goes over the 20-minute mark. More attention should be given to the efforts to the shorter of the two women, as she can furnish genuine entertainment with her accordion work. The Dixie Four, colored, following, walked away with the applause honors. The dark-hued boys topped off a song routine with some novelty dance work.

Rene Arnold and Sammy Weston appeared next to closing. The vehicle, entitled "Pills," is the same as used by Miss Arnold with Harry Lambert as a partner. The couple gained laughs, with the travesty business, at the finish sure fire. Eddy and Earle (New Acts), a dancing team, closed the show.

Hart.

The Majestic, Elmira, closes Aug. 12. The house will reopen early in September with Keith pop split week vaudeville, as before.

Fred Witter, for seven years manager of the Lyceum, Canton, Ohio, has resigned and will interest himself in a local printing concern.

Adolf Link was due to return to New York about Aug. 1. He has been in Dresden, Austria.

## SPORTS

(Continued from page 9)

are more good baseball players today than ever before, has the old timers shaking their heads in violent dissent. The veterans declare that the softness and laziness of the 1922 crop prevent their being rated in a class with the men of a decade ago. A minor league manager, who has played in the diamond's "big time," discussing Cobb's statement, called attention to the work of the pitchers and catchers of now and of the battering men of other days. "Time" was when catchers went in and worked almost every day," said this manager. "The pitchers, too, did not require as many days of rest as they now do. At the present time most catchers need a rest if they go behind the plate six or seven consecutive days. This not only is true of the backstops in the minor leagues, but also of those in the majors. There are not many big league catchers who do the back-stopping every day now. The battery men may be just as good as those of the old days, but they are not working as hard." He pointed out that Class A minor league clubs carry six and seven pitchers today, as contrasted with the four or five of a few years ago. "Pitchers in the minors today think they are overworked if they go into the box after three days' rest," the veteran manager added. "I remember when twirlers were eager to work every third or fourth day. And they pitched better ball, too."

The Fitchburg franchise in the Eastern League has gone back to Worcester, from whence it came at the beginning of the season. Albert H. Powell, New Haven business man, purchased it for transfer to Worcester at a price said to be \$3,000. Powell is a director and stockholder in the league leading New Haven club, but at a meeting called to ratify the purchase it was announced that he would resign as director and dispose of his stock in the Connecticut team. Several club owners had planned to fight the sale because of Powell's connection with New Haven, but when the announcement was made they withdrew all opposition. Jack Flynn, manager of Springfield last season, has been engaged to pilot the Worcester team. Owner Powell promises to put a first-class nine on the field, and as the first step in this direction has called off the deal by which Fitchburg transferred First Baseman Belanger to Hartford for First Baseman Hesse. Belanger has been out of the game with an injured leg the greater part of the season, but in proper condition he is the best first sacker in the circuit. Erasure of Fitchburg from the league map means the elimination of a club which has been a millstone around its neck. Fans and club owners alike were disgusted with the tactics of Johnny Mack, the Fitchburg owner, who wrecked a good team by disposing of his best team. The nine has been a hopeless cellar occupant, with a line-up that would hardly do credit to a Class C league.

Frank Woodward, New Haven pitcher, established an Eastern league strike-out record last week when he fanned 19 men in a double-header with Albany. Curiously enough, however, he was touched up freely, yielding 10 hits in the first contest and seven in the second. Woodward, who is said to be one of the highest salaried players in the circuit, only recently returned to the game after a suspension for indifferent pitching. He suffers from frequent attacks of temperamentalitis.

Aug. 7 has been agreed upon by Jack Dempsey, his manager, Jack Kearns; Bill Brennan and Manager Leo P. Flynn of New York will meet with Promoter Floyd Fitzsimmons at Chicago to post forfeits for the Dempsey-Brennan fight to be staged at Michigan City Labor Day.

Bill Matola, the crack long distance runner of the New York A. C., who finished second in last year's Boston Marathon, will compete in the five-mile road race to be staged by the K. of C. of Amsterdam, N. Y., tomorrow (Saturday) afternoon. Frankie Hanley of Albany, Capital District running champion for the past 10 years, and who was the victor in last year's contest in the Carpet City, will also be a starter.

## LONDON FILM NOTES

London, July 20.

Sinclair Hill will shortly commence making "The Nonentity" for Stoll. By then Maurice Elvy will have finished the interiors for "Dick Turpin's Ride to York" and Hill will therefore have the big Cricklewood studios to himself as the firm is working carefully and economically on one picture at a time.

British Super is to make a film version of "If Four Walls Told." Now running at the Savoy, London. Fred Paul will handle the production, the scenario being the work of Walter G. Summers who was responsible for the same firm's scenario of "Brown Sugar."

Diamond Super Productions, new firm, has completed "A Rogue in Love" which will be shown to the trade within the next few weeks.

Graft has been prevalent among a certain class of agent and producer for a long time but at last the British Association of Film Directors has taken action which should minimize if not entirely kill this brigandage. At a meeting held the other night its members pledged themselves "not to accept commissions from artists and not to split commissions, and not to engage players from cinema schools."

During last year the returns from the Entertainment Tax fell by £1,500,000, £900,000 of which is attributed to the falling off of cinema attendance. For every £1 the government loses the exhibitors lose £4. In this country £40,000,000 is invested in the cinema industry and 20,000 are employed. At the moment cinemas are closing at the rate of four a day. Speaking in the House of Commons A. E. Newbould again stated that the tax was killing the industry. On the producing side a picture could be made for from £2,000 to £3,000, now it cost anything up to £100,000.

On the application of debenture holders the General Film Renting Co., Ltd., has been placed in the hands of a receiver. This step is said to be only of a temporary nature during the reconstruction of the company and that business will be carried on as usual; also that all bookings will be carried out. General is one of the big boom firms with palatial offices. It handles a quantity of first class pictures.

The Celluloid and Kinematograph Film Bill has passed its second reading in the House of Commons without opposition and there is every reason to believe its third and final stage will go unchallenged. If this is so the bill will become law during the autumn and will mean big structural alterations in many renters and distributors existing premises.

British Super Films are completing its screen version of "Brown Sugar."

Immediately following the production of his first big British picture featuring Lady Diana Manners, Stuart Blackton announced he was about to make another around the romantic story of Dorothy Vernon and Haddon Hall, Lady Diana, a descendant of the leading people in the real life drama of long ago, playing Dorothy Vernon. Much was said about this production, then it was dropped, and Georges Carpentier took the place of the social "star" in another film. It is now understood Mary Pickford and Blackton had their eye on the Haddon Hall story, but the rights of the novel have been secured by an American firm on behalf of Madge Kennedy, the price paid being £3,000. There have been many "Haddon Hall" plays, operas and stories, and which is the £3,000 "novel" is not known, but there is nothing in the copyright or other law to prevent Blackton or Felix Orman writing their own yarn round the legend. The explanation for the non-making of the promised Blackton film is no ingenious. Progress has just completed "The Lilac Sunbonnet," a filmization of S. R. Crockett's novel. Most of the exterior work has been done in Scotland, a remote part of the British Empire recently discovered by English producers, and the Lake District is also in. Until quite recently our producers, geographically speaking, had not got much further than Derbyshire, but we are progressing. Sidney Morgan is the producer, and the company includes Joan Morgan, Pauline Peters, Nell Emerald and Warwick Ward.

## FILM ITEMS

Irvin Cobb has severed his connection with the "Saturday Evening Post" and in the future will write exclusively for the Hearst publications. An arrangement between Cobb and the Hearst publications was reached several weeks ago.

George W. Sutton is taking over the editorship of "The Black Mask," his supervision to begin with the November number of that publication. Roy McCardell will have the honor of being the featured contributor for the issue, which will contain his "A Million a Year."

The position in the Paramount New York home office vacated by the promotion of Gerald Akers to the general management of Famous Players-Lasky Canadian, Ltd., has been filled by John Clark.

Joseph Henebery is shooting a number of scenes about New York with Jack Holt, finishing here about Aug. 15 and starting for the coast, where the picture is to be completed. The scenes that are to be made in New York will have Holt solely in them.

Alice Brady is resting at Bayside, L. I., with arrangements made to resume work in pictures at the Famous Players' Long Island studio Aug. 25. The production in which she is to appear, while selected, has not been named as yet.

Famous Players will take over the exchanges in the southern territory heretofore operated by S. A. Lynch under the title of the Southern Enterprises, Inc., Sept. 1. Lynch and Famous have had a partnership arrangement which will terminate Sept. 1 and from that time on the exchanges will be operated as part of the general exchange system of the organization under direct control of the home office of the corporation.

Lon Chaney and Louise Fazenda have been engaged for Metro's production of "Quincy Adams Sawyer." Clarence G. Badger will direct the picture. Chaney will play a comedy character, a sort of pooh bah of a country village.

Lucille Dorothy Herne Moses, youngest daughter of James A. Herne, the late American actor and playwright, left an estate not exceeding \$350 in personality and no will when she died at the Litchfield County Hospital, Winsted, Conn., on Nov. 3, according to her husband, Montrose Jonas Moses, author, editor, dramatic critic and lecturer, in his application for letters of administration upon the property, filed in the Surrogates' Court, New York, last week. Mrs. Moses, who was 33 years old, lived at 561 West 141st street. In addition to her husband, to whom she was married Feb. 1, 1911, she is survived by a son, Montrose Jonas Moses, Jr.

The Fablans have purchased the Paramount theatre, Newark, N. J. This will set at rest the many rumors they intended to drop this house. They now own the Branford and Paramount and have a lease on the Rialto, Newark.

The Lyndhurst theatre, Lyndhurst, N. J., a newly completed 1,000-seat house erected by the North Jersey Theatre Corporation opened Tuesday with pictures. R. F. Woodhull, president of the New Jersey Theatre Owners' Association, made the inaugural address. J. C. Collins is resident manager.

The new S. Z. Poll Palace now building in Bridgeport, Conn., is scheduled to open Aug. 20. The house seats 3,500. It will play pictures.

Elkton, Md., is to have a new picture house built by Wm. H. Pierce.



# BILLS NEXT WEEK (AUG. 7)

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  
Arnold Daly Co  
Jack Donohue  
Florence Walton Co  
"Dreams"  
Wilton Sisters  
Shaw & Lee  
Vincent Lopez Co  
Joe K. Watson  
Keith's Riverside  
Eva Shirey  
Josephine & Hen's  
Harry C. Browne  
O'Neil & Flippin

Proctor's 5th Ave.  
2d half (3-6)  
Tony George Co  
Duball & McKenna  
Jugland  
Cunningham & B  
Buckridge & C Co  
(Others to fill)  
1st half (7-9)  
Don Valero Co  
Green & Parker  
Moody & Duncan  
"Little Cottage"  
(Others to fill)  
2d half (10-13)  
Helene Vincent

Worden Bros  
Peppita Granados Co  
Ibach's Band  
Binna & Grill  
The Comebacks  
Grace Hayes  
**BOSTON**  
B. F. Keith's  
Ryan Weber & R  
Juliette Eika  
Anderson & Graves  
Demarest & Colette  
Mullership & Ger'd  
Arthur West  
Ted Lewis

**PORTLAND, ME.**  
B. F. Keith's  
Dorothy Sadler Co  
Walman & Berry  
Henodine Troupe  
Verone Stiles  
Zelda Santley  
Wayne M. Shaw & C

**CLEVELAND**  
168th Street  
Markwell & Gay  
Mabel Fetter  
Wilson & Kelley  
Jack Norworth  
Roger Grey Co

**RICHMOND**  
Lyrie  
(Norfolk split)  
1st half  
Kelly & B. Twins  
Jack Little  
Sliding Watson Co  
Princeton & Watson  
Parlienne Trio

**MR. GEORGE CHOOS**  
PRESENTS  
**EDDIE VOGT**  
Duke of York's Theatre, London, Eng.

Ruth Budd  
The Le Grohs  
(Two to fill)  
Moss' Broadway  
Al K Hall Co  
Hubbe & Nelson  
Fred Andrews Co  
Bradbury & Scully  
Mullen & Francis  
"Elvis St Leo"  
Moss' Coliseum  
Hart & Rose  
Mme. Benson  
"Emil Horeo"  
Duffy & Sweeney  
Blackstone Co  
2d half  
Bernard & Garry  
Buckridge & C Co  
(Others to fill)  
Keith's Fordham  
Margie Coates  
Reed & Selman  
Marino & Martin  
Ona Munson Co  
(Two to fill)  
2d half  
"Dreams"  
W & G Ahern  
Moody & Duncan  
Duffy & Sweeney  
(Two to fill)  
Moss' Franklin  
Vivian West Co  
Bronson & Edwards

Lew Wilson  
"Mayme Smith Co  
Allman & Howard  
Crisp Sisters Co  
(Two to fill)  
Proctor's 23d St.  
2d half (3-6)  
Frank Work Co  
Letera & Brown  
Henry's Melody Six  
Thornton & King  
Gypsy Wanderers  
1st half (7-9)  
Foxworth & Fraces  
Wyeth & Wynne  
(Others to fill)  
2d half (10-13)  
"Weak Spot"  
Quixey Four  
Klown Revue  
(Two to fill)  
**FAR ROCKAWAY**  
Columbia  
2d half  
Wells Virginia & W  
Lewis & Dody  
Ona Munson Co  
(Two to fill)  
**BROOKLYN**  
Keith's Bushwick  
Lou Tellegen Co  
"Are U Married?"  
Phil Baker  
Welch & Norton

**Morris Express Co.**  
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Night Light and Bag

(Others to fill)  
2d half  
Jean La Cross Co  
(Others to fill)  
Keith's Hamilton  
"Dreams"  
Buckridge & C Co  
Mullen & Francis  
(Others to fill)  
2d half  
Reed & Selman  
Emil Horeo  
Mme. Benson  
(Two to fill)  
Keith's Jefferson  
Jean La Cross Co  
15th Regt Band  
(Others to fill)  
2d half  
Blackstone Co  
(Others to fill)  
Moss' Regent  
W & G Ahern  
Adolphus Co  
(Others to fill)  
2d half  
Hart & Rose  
Harry Hayden Co  
Margie Coates  
Marino & Martin  
Bronson & Edwards  
Keith's 81st St.  
Harry Rose  
Gilfoyle & Lange  
George LeMaire Co  
Raymond Bond Co  
"Five Rallies"  
Joe Moricheo Co  
Keith's H. O. H.  
2d half (3-6)  
Lew Wilson  
Downey & Claridge  
Clinton & Rooney  
Leona Hall's Rev  
Worden & Mack

Arnold & Weston  
Emma Stephens  
Perez & M'gruiter  
(Others to fill)  
Keith's Orpheum  
Raymond Hitchcock  
Rice & Newton  
Harriet Rempel  
Diamond & Bren's  
Marshall Montgomery  
Jack Hanley  
Emil Horeo  
Hanlon & Clifton  
Keith's Prospect  
2d half (3-6)  
Green & Parker  
DeWolf Girls  
Mulroy & McNeene  
Tarzan  
(Two to fill)  
1st half (7-9)  
Carol Girls  
Juggland  
Klown Rev  
"Flashies Songland"  
(Two to fill)  
2d half (10-13)  
Canton Five  
"Little Cottage"  
White Sisters  
(Two to fill)  
Keith's Greenpoint  
2d half (3-6)  
Al Shaye  
Bob Adams Co  
Gordon Bros Co  
(Others to fill)  
1st half (7-9)  
Clinton & Rooney  
Dore Davidson Co  
Morley Sisters  
Canton Five  
(Two to fill)  
2d half (10-13)  
Dixie Four  
Wm Edmunds

**HUGH HERBERT**  
240 CHURCH  
KEW GARDENS, N. Y.

Major Jack Allen  
1st half (7-9)  
Quixey Four  
Monroe & Grattan  
F'rlynn Charles Co  
(Two to fill)  
2d half (10-13)  
Al Shaye  
"Dore Davidson Co  
Espe & Dutton  
(Two to fill)  
Proctor's 126th St.  
2d half (3-6)  
Cuthbert & Barnes  
"Hamlet B. & Fay  
Montambo & Nap  
(Two to fill)  
1st half (7-9)  
Sherman & Pierce  
O'Connell & Lewis  
Wm Edmunds Co  
Dixie Four  
(One to fill)  
2d half (10-13)  
Jascan & Hargan  
"Singing School"  
(Others to fill)  
Proctor's 58th St.  
D. D. H?  
(Others to fill)  
2d half  
Foxworth & Fraces  
Carol Girls  
(Others to fill)

(Others to fill)  
**ALBANY, N. Y.**  
Proctor's  
J & E James  
Bernard & Meyers  
Chung Hwa Four  
Stratford & Louise  
(One to fill)  
2d half  
Wilson & Kappell  
Harry Holman Co  
Melody Revue  
(Two to fill)  
**ATLANTIC CITY**  
Globe  
Melva Sisters  
Paul Nolan  
Ivan Bankoff  
Vine & Schenck  
Wm Eba  
Wm Eba  
Nat Nazarro  
Young's Pier  
Dancing Dorans  
Shawkeye Roth & W  
Toto  
Harry Burns Co  
Roy  
**BALTIMORE**  
Maryland  
Billy Gleson

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Connolly & Francis  
Belleville Bros  
Dave Schuler Co  
**HOLYOKE, MASS.**  
Mt. Park Casino  
Reddington & G't  
Helen Vincent  
Almont & Dumont  
Pierce & Ryan  
Beth Berry Co  
(One to fill)  
2d half  
Bernard & Meyers  
(Others to fill)  
**MT. VERN, N.Y.**  
2d half (3-6)  
Wilson Aubrey 3  
Boyle & Bennett  
J & E Connelly  
Moody & Duncan  
Jack Wilson Trio  
1st half (7-9)  
Espe & Dutton  
Chas L Fletcher  
White Sisters  
Tarzan  
(One to fill)  
2d half (10-13)  
"Weak Spot"  
Quixey Four

Harry Holman Co  
Melody Revue  
(Two to fill)  
2d half  
J & E James  
Douglas & Earl  
Chung Hwa Four  
Stratford & Louise  
(One to fill)  
**SYRACUSE**  
B. F. Keith's  
The Shattucks  
Joe Daniels  
M & A Clarke  
Wood's Mules  
Strand Trio  
**TRENTON, N. J.**  
Proctor's  
Lawton  
Josie Heather Co  
Neil McKinley  
Fred Ardath Co  
(One to fill)  
2d half  
Sherman & O'Kee  
Leona Hall's Rev  
(Others to fill)

**Bo Ad**

THE PRESENTS

Klown Rev  
(Two to fill)  
**NEWARK, N. J.**  
Proctor's  
2d half (3-6)  
Dixie Four  
"Dress Rehearsal"  
Espe & Dutton  
Ivan Bankoff Co  
Diane & Rubini  
Morley Sisters  
Canton Five  
(Two to fill)  
2d half (10-13)  
Dixie Four  
Wm Edmunds

**WASHINGTON**  
B. F. Keith's  
Raymond Wilbert  
Maud Earl  
Vokes & Don  
Moore & Jayne  
Margaret Severn  
Irene Franklin  
Moran & Mack  
Gel's Musical Ten  
**YONKERS, N. Y.**  
Proctor's  
2d half (3-6)  
Foxworth & Fraces  
W & G Ahern  
Will J Ward

**NORFOLK**  
Academy  
(Richmond split)  
1st half  
Lloyd & Goode  
Wm Seabury Co  
Elliott & Latour  
(Two to fill)  
**PHILADELPHIA**  
B. F. Keith's  
Frances Arms

Ben Welch  
Bronson & Edwards  
1st half (7-9)  
Al Shaye  
Closie Six Co  
(Others to fill)  
2d half (10-13)  
O'Connell & Lewis  
Tarzan  
Cunningham & B  
(Others to fill)

**POLI CIRCUIT**  
BRIDGEFORD  
Pol's  
Toto Hammer Co  
Leon Varvara  
Adams & Morin  
Salice & Robles  
O K Legal  
Rappi  
Edna Aug Co  
Rice & Werner  
Marguerite Padula  
& Blue Demons

**HARTFORD**  
Capitol  
O K Legal  
Rappi  
Edna Aug Co  
Rice & Werner  
Marguerite Padula  
& Blue Demons

**JACK NORTON and CO.**  
WITH  
LUCILLE HALEY  
Opened Orpheum Circuit  
MAJESTIC, CHICAGO, JULY 24

2d half  
Toto Hammer Co  
N & J Farnum  
Kramer & Griffith  
Valda Co  
Pepper Pot Rev  
Chief Caupollan  
**NEW HAVEN**  
Palace  
Stanley & Doman  
N & J Farnum  
Kramer & Griffith  
Pepper Pot Rev  
Chief Caupollan  
2d half  
Leon Varvara  
Adams & Morin

Billy Sharp's Rev  
2d half  
Shelby 3  
Wm Moore Co  
Edna Aug Co  
Morris & Shaw  
J Amoros Co  
**WATERBURY**  
Palace  
B A Rolfe Rev  
WILKES-BARRE  
Pol's  
(Scranton split)  
1st half  
G & J Macey  
Goodwin & Dobson

**WALTER NEWMAN**  
in "PROFITEERING"  
Direction W. S. HENNESSY

Salice & Robles  
Billy Sharp's Rev  
**SCRANTON**  
Pol's  
(Wilkes-Barre split)  
1st half  
The Paynes  
J & F Bogard  
Tasle  
Hawthorne & Cook  
SPRINGFIELD, MASS.  
Palace  
Mora & Reckless 2  
Princess Winona  
Stanley & Birnes  
Blackface E Ross  
Brynm & Band

Jack Morgan Co  
Joe Browning  
Scanlon D'nos & S  
**WORCESTER**  
Pol's  
Shelby 3  
Col Jack George  
Valda Co  
Wm Moore Co  
Morris & Shaw  
J Amoros Co  
2d half  
Mora & Reckless 2  
Princess Winona  
Stanley & Birnes  
Blackface E Ross  
Brynm & Band

**BOSTON—B. F. KEITH**  
Boston  
Dell & Gliss  
Hightower & Jones  
Fisher & Hurst  
Al Wilson  
Silva Brann Co  
Gordon's Olympia  
(Scollay Sq.)  
Paul George  
Barrett & Farnum  
Wm O'Clare Co  
Clifton & De Rex  
Homer Romaine  
Gordon's Olympia  
(Washington St.)  
Bolger Bros  
J & H Shields  
Ben Smith  
Cevens Troupe  
(One to fill)  
**LYNN, MASS.**  
Olympia  
Mildred Parker  
Van & Vernon  
Bob Albright  
(One to fill)  
2d half  
El Rey Sisters  
Kay Neilan  
Jack George Duo  
(One to fill)  
**N. B'FD, MASS.**  
Olympia  
2d half  
Mildred Parker  
Van & Vernon  
Bob Albright  
(One to fill)

**CHICAGO—KEITH CIRCUIT**  
CINCINNATI  
Palace  
Vanderbilt  
Watson Jenkins Rev  
Cameron & O'Con  
Glevo Haines & M  
Sireen Brown Girls  
**GRAND RAPIDS**  
Ramona Park  
The Humphreys

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(Two to fill)  
**DAYTON**  
B. F. Keith's  
Deimar's Lions  
Hall & Moore  
(Others to fill)  
2d half  
"Juvenility"  
Royal Sydney  
Eddie Foyer  
**DETROIT**  
La Salle Garden  
Seabacks  
J & M Kennedy  
"Juvenility"  
(One to fill)

Jada Trio  
Johnny Coulon  
Bobby Henshaw  
Morton & Glass  
J & B Creighton  
Three Whirlwinds  
**LOUISVILLE, KY.**  
B. F. Keith's  
Dave Harris Co  
Eddie Foyer  
Warner Amoros 3  
(Two to fill)  
2d half  
Boyce Combs  
"Petticoats"  
Joe Bennett  
Cornell & F. Sls

**ORPHEUM CIRCUIT**  
CHICAGO  
Majestic  
Creole Fash Plate  
Senator Ford  
B C Hillman  
Cross & Santora  
(Others to fill)  
State Lake  
Ted Lorraine  
Jack Norton  
Ned Norman & Haney  
Pinto & Boyle  
Mason & Shaw  
Snell & Vernon  
Grace Fisher  
John Steel  
**MILWAUKEE**  
Palace  
Hegedus Sis  
Tracy & McBride  
Lever & Collins  
McDonald 3  
2d half  
3 MINNEAPOLIS  
Hennepin  
Hanako Japs

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Geo Yeoman  
Ned Norman & Haney  
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Dave Roth  
Schwartz & Cliffo  
Jack Osterman  
(One to fill)  
Stan Stanley  
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Orpheum  
Emily Lea Co  
Wedmond & Wells  
Florence Roberts  
Murray Kisen  
Cook M'rtimer & H The Skatells

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"What We Can Do"

**LOEW CIRCUIT**  
**NEW YORK CITY**  
State  
C & E Frabel  
Florence Perry  
P & G Hall  
Bryant & Stewart  
Billy Miller Co  
Warren & O'Brien  
"Modera Cocktail"  
2d half  
Paul Pless 3  
Flo Ring  
Jans & Whallen  
"Modern Cocktail"  
McCoy & Walton  
Lobby & Sparrow  
(One to fill)  
**American**  
Dallas Walker  
Dillon & Milton  
Montambo & Nap  
Coughlin & Taylor  
"Musicalette"  
Rainbow & Moh'wk  
"Perfect Day"  
Howard & Lewis  
Daum & Scott  
2d half  
Merriman Sis  
Leonard  
Daley Mack & D  
Jennings & Dorney

**BIRMINGHAM**  
Bijou  
Armstrong & N  
Jack Lipton  
Herbert & Bennett  
Rogers & Gregory  
"Dance Fantasies"  
2d half  
LeVaux  
Carney & Rose  
B Barlowe Co  
Earle & Edwards  
Bell & Gray  
**BOSTON**  
Orpheum  
Helen Miller

Harry Meehan  
Stanley Trips & N  
**OAKLAND, CAL.**  
State  
LaRela  
A & L Harlow  
Gordon & Healy  
Criterion 4  
P Adams Co  
**OTTAWA, CAN.**  
State  
Obala & Adrienae  
Irene Trevette  
Hart Wagner & B  
Weston & Elise 3

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Cronin & Hart  
Wheeler & Potter  
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Harry White  
4 Fantinos  
**BUFFALO**  
State  
Col Dimond Co  
Ubert Carlton  
Jack Welsh Co  
A Carbone Co  
Casting Campbells  
**L/G BEACH, CAL.**  
State  
Leach LaQuinlan 3  
Downey & Whiting  
T Guinan Co  
Bender & Armat's

"Day at Races"  
**FALLSADES, N. J.**  
Revolving Rose  
Zeno Marlin & C  
Chas Ledegar  
**PORTLAND, ORE.**  
Hippodrome  
Cliff Bailey 2  
Mardo & Rome  
Armstrong & Glib's  
Reber & Gold  
"Bits Dance Hits"  
**SACRAMENTO**  
Hippodrome  
Roma 2  
Mack & Dean  
Quinn & Caverly  
Page & Gray  
Bogany Troupe  
**SAN FRANCISCO**  
Hippodrome  
Theodore 2  
Fletcher & Pasq's  
L. Steel & Co  
Horton & Sparling  
M Blondell Co  
**SAN JOSE, CAL.**  
Hippodrome  
1st half  
Russell & Hayes  
Jack Reddy  
Carle & Inez

**HARRY HOLMAN**  
One of the Hits of the Bill  
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Kola & Jackson Co  
Johnny Burns  
L McMillan Co  
Taylor Macy & H  
(One to fill)  
Victoria  
Black & White  
Johnny Burns  
Monroe & Grattan  
Lewis & Rogers  
Lobby & Sparrow  
2d half  
C & E Frabel  
Gordon & Delmar  
Farrell Taylor 3  
Warren & O'Brien  
Morin Sis  
Lincoln Sq.  
Wonder Seal  
R & H Waiser  
Shea & Carroll  
McCormack & W  
4 Rubini Sis  
2d half  
McConnell & A  
**GERTRUDE—**  
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Jack Lipton  
Herbert & Ben'e  
Rogers & Gregory  
"Dance Fantasies"  
2d half  
**MONTREAL**  
Loew  
Franchini Bros  
Monte & Lyons  
F Cornell Co  
G Cameron Co  
Cameo Co  
**NEWARK, N. J.**  
Loew  
Roof Garden 3  
Walters & Gould  
Honeymoon Ship  
Armstrong & J'mes  
Cosmar & Beasleys  
**NEW ORLEANS**  
Crescent  
C & M Huber  
Norman & Lande  
J Merick Co  
Cortell & Rogers  
Ward & Zeller  
2d half  
Arch & Vera  
Robb & Whitman  
J Kennedy Co

Fred Gray 2  
Around the Clock  
**STOCKTON, CAL.**  
State  
2d half  
Roma 2  
Mack & Dean  
Quinn & Caverly  
Page & Gray  
Bogany Troupe  
SP'NGTID, MASS.  
Broadway  
Evans & Massard  
K Stang Co  
McCoy & Walton  
Taylor Macy & M  
LaMaize 3  
2d half  
Florence Perry  
Francis & Hume  
C Mack Co  
Walsh Reed & F  
Frear Baggott & F  
**TORONTO**  
Loew  
Van & Emerson  
Wahl & Francis  
Roberts & Boyce  
Tom McRae Co  
Yachting

**GUS SUN CIRCUIT**  
**BUFFALO**  
Lafayette  
Holland & Fisher  
Tom & Dolly Ward  
Bond-Wilson Co  
Abbott & White  
(One to fill)

Doyle & Whites  
Bob Ferns Co  
**TOLEDO, O.**  
Rivoli  
Bender & Herr

**ULIS and LEE**  
See AL STRIKER

**INDIANAPOLIS**  
Lyrie  
Aiki & Oaki  
Cushman & Hart'n  
Thornton-Flynn Co  
Garden of Melody  
Case & Mayne  
Spencer Sis & W  
**ROCHESTER, N.Y.**  
Victory  
Roy Harrah Co  
Ulis & Clark  
Roy Harrah Co

Pauline & Carlton  
Harmony Pear  
The Doherty  
Cushman & Hart'n  
Clemence Bell Co  
W'TH'WN, N. Y.  
Aur  
Mills & Miller  
Doyle & Written  
Bob Ferns Co  
2d half  
Ulis & Clark  
Roy Harrah Co

**WESTERN VAUDEVILLE**  
**KANSAS CITY**  
Globe  
Blanchon  
Davis & Walker  
C Hanson & Boys  
2d half  
Walzer & Lee  
Jean Jackson Tr  
M'SH'L'TOWN, IA.  
Casino  
Rosew Midgits  
2d half  
Will Stenard  
Three Melvin Bros  
**OMAHA, NEB.**  
Empress  
Walzer & Lee  
Jean Jackson Tr  
2d half  
Dancing Hagan  
**TOPEKA, KAN.**  
Novelty  
Cedric Lindsay  
Lucien Luca  
Glencoe Sis Rev  
Codan & Lukes  
2d half  
Blanchon  
Davis & Walker  
C Hanson & Boys

**BILLY GASTON and CO.**  
IN HIS FAIRY TALE  
"IN YEARS TO COME"

(Continued on Page 32)



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WITHOUT IT. IT CAN BE USED

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By KALMAR and RUBY

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AS A FOX TROT OR WALTZ

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THIS LITTLE SONG HAS A BEAUTIFUL MELODY AND A LYRIC THAT  
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"Royal Vagabond," *DETROIT FREE PRESS*: "Billy Collins is delightful as the Royal Vagabond."

"Little Miss Charity," *PITTSBURG POST*: "Billy Collins, an honest-to-goodness replica of Jack Pickford, with a face of youthfulness, is an ideal juvenile."

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otherwise  
indicated.

**CHICAGO**

VARIETY'S  
OFFICE  
State-Lake  
Theatre Bldg.  
CHICAGO

Karyl Norman, the Creole Fashion Plate, was the management's bet for filling the house. From a box-office angle he did not disappoint, but drew heavily. As a female impersonator Norman measures up high. Edwin Weber conducted the orchestra for Norman.

Emma Carus, sixth, was the candidate for second honors. Miss Carus, with J. Walter Leopold attending to his business at the piano, vibrates with the inimitable Carus radiance of pep and animation. A speech after the well-known entertaining tactics and routine consisted of double thanks for her and Leopold. Hegedus Sisters (Herma and Margie) preceded with violin and piano player such as the regular majestic patron has not heard for some time past. The sisters alternate, accompanying each other on the piano, and stick close to their programming of only playing three numbers. Herma displays excellent poise and masterful technique in her fingering, coloring her playing with a vaudeville style of delivery. Margie rather conserves herself, brightening up her selections with a conservatory touch to her work. Both are virtuosos and make a pleasant appearance. Charles Olcott and Mary Ann were sandwiched in between Norman and Carus. Olcott has not changed his act to any noticeable degree, following the path of a rut. He wears his spats in summer or winter, with the rest of his appearance open for remodeling. Mary Ann sang her songs and did her bit well.

The initial position was held by

the Billy La Mont Trio. It is a family, with the little girl being broken in to wire walking doing a few bits on the wire and a little high kicking and kidding. The woman lets most of the wire work fall to Billy, she only singing a number and walking on the wire just a trifle. La Mont then shouldered the big portion of the act and discharged his obligations in a fitting manner.

Stella Tracey and Carl McBride were billed for the duce spot, but were supplanted by Dave Harris. It is said on the matinee show Monday Harris came on for a single and was advised to add a piano player through the miserable results of his efforts. On the night show Harris made the addition, minus his orchestra, which he did not have at the matinee show, but the change did not strengthen to any degree the weak showing Harris made. He gave the impression of trying to boss the house orchestra.

Dixie Norton and Coral Melnotte pushed up a peg and changed places with Signor Friscoe. No. 3 the girls just glided through to a hit. They have a classy offering and are classy dancers and singers. Signor Friscoe, No. 4, pounded away at his xylophone and worked to the point of perspiration. Friscoe did not employ his phonograph bit, although he played before the drop usually used in the demonstration. He hammered through a mixed routine of classical and popular airs, letting the audience decide which numbers were to be selected. Friscoe has two plants working for him besides the services of a song booster. The

assistants, in their work of attempting to instill humor, injured rather than helped the running of his act. The plants did most of the requesting, hollering and made the most noise. They could be toned down a bit. Friscoe left the audience wanting more of his work.

The Three Melvin Brothers closed the show. The brothers took much greater chances than the audience. Where the audience would not take a chance in waiting to see them, maybe due to the street car strike that took place Monday night and maybe because of precedent in walking out on the last act, the Melvin Brothers risked their lives in leaps, dives and gymnastic work. They are sensational and athletic, with their stunts easily making the audience remaining gasp their breath audibly.

Loop.

A baggage delay at the Rialto, of the property of Ed and MacWilliams, sent the stage manager into a ninety-mile-an-hour pace in resetting the bill. The feature picture was drawn out an additional 20 minutes, and this helped to bring the tail end of the show up to schedule. Savoy and Capps, who were assigned to the four spot on the bill, leaped into the duce spot, with Ed and MacWilliams staying out of the first show, but due to return to the duce spot and Savoy and Capps back to their original position. The scurry back stage was noticed but once during the excitement, and that was the delay of a few minutes required to change the entire stage settings of the acts of May and Hill and Harry Cornell and Fay Sisters, the former act using drapes in one and one-half and the Cornell-Fay combination spreading their eye and settings in full. Had the bill run as scheduled Savoy and Capps would have stepped between the above two conflicting turns and avoided the delay.

In the actual running of the bill, though, it was hardly noticeable anything was wrong, with the result that excellent entertainment was

**"ELI," the Jeweler  
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State-Lake Theatre Bldg.,  
Ground Floor

shown. Monohan Duo roller-skated through a pleasant and different routine that measured up well as a crack opener. The man did most of the work, starting off his tricks with a novel pair of skates, with small bulb lights attached and switching to a fast pair of rollers. The woman rolled in a mechanical doll number, with the man using a dummy for a whirlwind finish, and then she came back again for bows, but that was all.

Savoy and Capps, two men, unfolded a wide range of versatility and acquitted themselves acceptably. Both men sing, dance and play musical instruments. The dancing easily rose above the rest of their work, and, in fact, was a dependable applause coaser. The rest of their work was slipped in between their dancing. May and Hill, a man and woman, have a thread of a story winding in and around a few songs. The theme is that a burglar gains entrance to a home while the mistress is reclining

on a settee. He steals her jewels and kisses her, which awakens the frightened madam. She cross-fires with the crook, who is unusually nattily dressed, and then they drink and sing. Both have excellent voices, but utilize them just twice. The chatter is brisk in most spots and very incomprehensible in other places. For those dropping minutes in their talk routine another song number could be inserted without any risks. The high spot in the act is when the burglar takes a bottle of liquor from his tool bag. The bottle has an atomizer on it, and he sprays the liquor, explaining the price is the cause. The act is re-living.

Harry Cornell and Fay Sisters, four of them, danced and sang in a fast moving arranged musical turn. Cornell is quite in prominence during the entire act, stepping out a few times for a toe and double dance by the girls. In the balance of the routine the girls work with Cornell in formation and specialties. Cornell leads all numbers with singing and dancing a few choruses. The girls are limber and wear costumes effectively.

Julia Keely didn't hesitate, but sprang right into her songs. Miss Keely introduced herself in song, employing throughout her act a swinging Frenchy dialect. Her voice was keyed up to a powerful finesse, with the numbers being delivered in true artistic and delectable style. Walzer and Dyer scrambled in with a line of char-

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# SHURA RULOWA

## AND HER BALLET RUSSE

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NOW FEATURED ON PANTAGES CIRCUIT

acter nuttiness, salted with songs and steps. The team have popped up often in houses hereabouts, and at this show they provoked an auditorium of applause which forced them back after the introductory music of the next act had been played. Miss Walzer is slap-sticky in her clowning and at the same time a real show woman, for she knows just when to stop and start and how far a piece of business will go. Eddie Dyer is a juvenile chap with a good voice, neat appearance and a contagious smile and indifference fitting well into his partner's style of working.

The Three Lees finished the show and did a good job. The blackface worked up situations and laughs and sprinkled comedy through the juggling of his two partners. The Lees breezed through their stunts without a drop of perspiration showing.

Loop.

Harry Singer, at one time in charge of the big three circuit houses here, and more recently on the coast putting into effect the State-Lake policy in the Hillstreet, Los Angeles, and the Golden Gate, San Francisco, is scheduled to return to Chicago to take under his wing the installation of the producing department of the Orpheum circuit. While singer was handling the houses here he was continually consulted and advising acts on improvements in their offerings, with the result that when the acts reappeared here they usually had developed and almost presented a new turn, of course due to Harry Singer's guidance. Harry Singer has had many years' experience in producing and at one time produced many sensations. The scoop of Singer in his new capacity is unlimited.

The replevin secured by the Atlantic Educational Film Co. to the extent of \$300 against Charles E. Gordon did not include Barbee's Loop theatre as reported.

The differences between Josef Swickard and the management of Barbee's Loop theatre were settled without legal action being taken. Swickard appeared at the house several weeks ago as an added attraction to the regular picture program.

The Orpheum Circuit has under consideration, and is looking over

the plans for the new houses at Memphis, Omaha and St. Paul. No announcement has been made as to when construction will start, but it has been definitely decided to build houses in these towns.

Madam Renee, the Chicago modiste, returned to her establishment after a prolonged trip to New York and Paris. The trip was a combination of business and pleasure, and on the business end the Madam brought back Paris styles. She has been away for a month, during which time her modiste shop was closed.

The B. F. Keith Western Vaudeville agency offices in the State-Lake building are being thoroughly overhauled and remodelled. The general office has been cut up to allow the building of several private offices in the suite and the equipping of a large room to be used by the general booking men. George Lukes, assistant to Glen Burt, the general booker in the Keith office is to have his own book at the

beginning of the season and will have charge of six and one-half weeks of time.

Grubel Brothers and Truitt have signed a contract with the association to supply their theatres in Kansas City, Kas., St. Joseph, Mo., Joplin and Springfield, Mo., with vaudeville acts beginning in September.

Mannie Gottlieb, manager of the Colonial, Watertown, S. D., was here last week and made arrangements with the Western Vaudeville Managers' Association to provide him with his bills next season. Gottlieb will play five acts and a feature picture on a split week program.

Morris Silvers, a booker on the W. V. M. A. floor, is still confident that Barbee's Loop theatre will yet play vaudeville and that he will have the say over the house bookings. The house was to have started a vaudeville policy last May, but when ready to open the fire department told the management altera-

tions would have to be made to permit more exits. These alterations as yet have not been completed.

With the approach of the new season there is further gloom for loop press agents. A new order at the "Herald-Examiner" has tight-

ened the columns of the "bulldog" editions for the avalanche of press agent stories which have previously found their way therein.

Adorning the front of the Gary (Ind.) theatre, now closed, is a banner (Continued on page 26)

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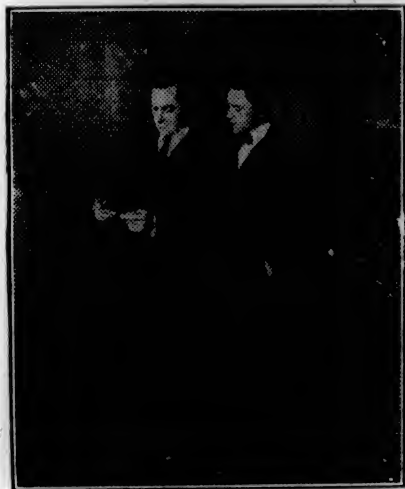
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Chief Electrician  
Bright lights always  
burning.  
Hagenbeck-Wallace  
Circus

**WILLIAM O'DAY**  
Supt. of Side Show  
and Canvas  
Always up and ready.  
Hagenbeck-Wallace  
Circus

**GEO. STUMP**  
Supt. of Stock  
Keeping them fat and  
spink.  
Hagenbeck-Wallace  
Circus

**CHAS. BRADY**  
Supt. of Properties  
Always giving satisfac-  
tion.  
Hagenbeck-Wallace  
Circus

**BERT NOYES**  
Supt. of Animals  
Everything fat and  
healthy.  
Hagenbeck-Wallace  
Circus



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| <b>KRAZY RAY</b><br><br>"HIMSELF"<br>L. Ray Choiser<br>Calliope Player<br>Supreme<br>Millions Have Heard Him—Millions Never Will<br>Hagenbeck-Wallace Circus | <b>SYLVIA ANDREWS</b><br><br>Snake Enchantress<br><br>Side Show Attractions<br><br>Hagenbeck-Wallace | <b>MILLY DEARCY</b><br><br>(The Girl from Indiana)<br>Sword Walker Supreme<br><br>Side Show Attraction<br><br>Hagenbeck-Wallace | <b>DOLLY CLAYBURN</b><br><br>Classy Artist<br>"Pep Like a Pepper Tree"<br><br>With Hagenbeck-Wallace | <b>JAMES G. TARVER</b><br><br>Height, 8 ft., 4 in.<br>Weight 415 lbs.<br>The Giant Among Giants<br><br>With Hagenbeck-Wallace | <b>FLORENCE CARLYLE</b><br><br>Full of Life, Lilt and Pep<br>Side Show Attractions<br><br>Hagenbeck-Wallace | <b>SIGNOR ARCARIS AND NELLIE BRAD</b><br><br>World's Famous Inpalement Artists<br>Fifth Season with Hagenbeck-Wallace Circus<br>1559 W. Phila. Ave., Detroit, Mich. | <b>PRINCE LAURIE</b><br><br>Sword Swallower<br>Side Show Attractions<br><br>Hagenbeck-Wallace<br>En Route 1922 |
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| <b>"NONA"</b><br><br>American Doll Lady<br>(Side Show)<br><br>"TEX" COOPER<br>Manager<br><br>With Hagenbeck-Wallace | <b>LOU and BABE DELMORE</b><br><br>Tickets and 2nd Openings<br>Novelty Act<br><br>With Hagenbeck-Wallace | <b>VIRGINIA ARCARIS</b><br><br>Palmistry Supreme<br><br>With Hagenbeck-Wallace | <b>GRACE OLA RINGLING</b><br><br>One of the Side Show Attractions with<br><br>Hagenbeck-Wallace Circus | <b>ZADA</b><br><br>The Physical Culture Girl<br><br>With Hagenbeck-Wallace | <b>ANDREW STURTZ</b><br><br>Tattooed Marvel<br><br>With Hagenbeck-Wallace Circus | <b>S. Montelongo YATERO</b><br><br>King of Fire<br><br>Side Show Attractions with<br><br>Hagenbeck-Wallace | <b>BABY VIOLA</b><br><br>(Of Los Angeles)<br><br>Weight 672 Pounds<br>Sixth Consecutive Season with Side Show Attractions of<br><br>Hagenbeck-Wallace |
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WORKING ALONE IN PROGRAMME

SELLS-FLOTO CIRCUS

## HERMAN JOSEPH

AMERICA'S FOREMOST HEBREW CLOWN

SELLS-FLOTO

### CORRESPONDENCE

(Continued from page 23)

ner with the inscription, "Closed for the summer. Will open some time in August with the best shows available." The townsfolk here are conjuring just what kind of shows are meant by "vaudeville or road touring combination," with the house manager remaining silent.

Seventy-five years is the age of Thomas McNally, youngest member of the act, "Four Old Veterans," which has been playing hereabouts

for several seasons, and 80 is the age of the oldest, George Washington Wolf. The act has been laying off for the summer, due to the death of a sister of one of the members, Luke J. Smith and James Kubick, the other two members, are 77 and 76 years old, respectively. The act has been engaged to play at Des Moines during the G. A. R. encampment in October. All of the members are Civil war veterans.

According to Walter Downie, of the W. V. M. A. offices, who books the Broadway, Gary, Ind., he has no

difficulty in getting acts to play the house on account of the absence of an orchestra. The house during the summer has only a piano accompanist, who plays for all of the acts on the bill. The acts are also given the privilege of supplying their own accompaniment if they do not choose to use the house pianist.

Mort H. Singer, vice-president of the Orpheum Circuit, who has always been acclaimed as a fashion-plate when it comes to dress and was conservative in his tastes, fell from grace last week when a clerk in a loop haberdashery took him in tow.

Not alone has Singer been exacting about his own attire, but he has been so about the appearance of the attaches of the theatres under his direction. It has been his firm rule all employees at all times, regardless of weather conditions, wear stiff collars.

So when Mr. Singer appeared one day this week wearing a soft blue shirt with collar attached and monogrammed initials on the sleeves the theatre attaches were mortified. They could not understand it. On close inspection the staid design of cravat was replaced by the rather conspicuous zigzag design of attractive colored knits, and on his straw hat he wore a special band of the zigzag type. Having been told by the haberdashery men his new regalia was the height M. H. seemed contented. He remained so ap-

proaching his newsdealer in front of the State-Lake theatre building and said, "Look at me and give me what papers a man of my appearance should have." Without hesitation the newsdealer drew out from under his stand copies of the "Police Gazette" and "Racing Form."

Not a word was said by M. H., but he turned into his State-Lake theatre office and when he emerged he was once again the clothes censoring Mort.

### PHILADELPHIA

By ARTHUR B. WATERS

First intimation of the opening of the fall theatrical season is shown in announcements that the Bijou and Casino burlesque are to open in August. Manager Stevenson expects to have his Fay's (vaudeville house) open shortly after the middle of the month, and

the Walnut, which will probably be the first of the legit houses to open, is dickering for a musical show to begin within a few weeks.

The inauguration of outdoor moving pictures at Barnet's Garden, Ridge avenue and Lincoln drive, to succeed the engagement of Creatore and his band, was marked by the experiment of a solid sheet of sanded glass instead of a screen. The projection machine is 40 feet behind the glass, and the film is run through the machine the reverse of the regular way. The management declares the experiment a success. Three changes a week is the policy of the park.

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| <p>LEO HAMILTON<br/><i>Presents</i><br/><b>DAINTY ETHEL MARINE</b><br/>Combination Trapeze Teeth and Web<br/>ALSO<br/><b>THE HAMILTON SISTERS</b><br/>Human Butterflies and Golden Whirl<br/><b>SELLS-FLOTO</b></p> | <p><b>ROSCOE GOODWIN</b><br/>PRESENTING<br/>Flying Toe and Heel Catching on Trapeze<br/><b>SELLS-FLOTO</b></p> | <p><b>J. W. "HAPPY" BRANDOM</b><br/>Supt. of Privileges<br/><b>SELLS-FLOTO</b></p> | <p><b>JOHN E. OGDEN</b><br/>Manager Side Shows<br/><b>SELLS-FLOTO</b></p> | <p><b>LULU B. PARR</b><br/>The World's Champion Lady Bucking Horse Rider<br/>NOW WITH<br/><b>Buffalo Bill's Wild West and Sells-Floto Circus Combined</b></p> |
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**SAN FRANCISCO**  
VARIETY'S SAN FRANCISCO OFFICE  
PANTAGES THEATRE BUILDING

Containing comedy and some novelty the current Orpheum bill proved but fairly entertaining. Stan Stanley assisted by Joe Kane, an excellent straight man, and Betty Maurice, in the aisle, was the laughing hit of the show. Crane Wilbur and Suzanne Caubet in "Right or Wrong" headlined and were cordially received on their own account, the vehicle displaying but ordinary value. Murray Klissen and Co. in "The Barber of Seville" with Mark Adams, Ben Reubens and Charles Adams secured laughs with hokum in a barber shop set. The singing landed a hit.

Redmond and Wells offered amusing talk through their fortune telling idea with the dancing of Wells

**RAYMOND MATTHEWS**  
COMPOSER and ARRANGER  
413C, 1658 Broadway, New York City

sending the act over solidly. The Bird Cabaret furnished an impressive novelty. The flock or cockatoos and other birds are pretentiously presented in an interesting routine which held the audience in the closing position. Cooke, Mortimer and Harvey provided a lively opening number with basketball on bicycles.

Harry Fox with Beatrice Curtis and Emilie Lea and Co., in their second week repeated to excellent returns and boosted the program's average.

With comedy the prime factor the present Golden Gate bill moved rapidly and suited the clientele nicely. The Four Camerons added to the Orpheum bill Wednesday last week, scored the hit of the show next to closing. "The Show-off" with Fred Sumner, headlined. The with Fred Sumner secured laughs with some of the points missed in this house. Murray and Gerriah opened the show. Working hard with their song and dance impressions they gained a little attention. Herbert Brooks followed with card manipulating and talk scored a hit. Martin and Moore closed the show. The neat ring work and fine ground feats elicited applause. The swinging on the rings at the

rise of the curtain starts them off nicely. Miss Martin is strong on looks, and form holds the attention. Jack "Rube" Clifford assisted by a male pianist landed big laughs and applause with his vocal endeavors.

With the announcement that vaudeville would be discontinued at the Warfield the end of this month the shows at the big house have shown improvement. The current program provides unusually good entertainment. Phil Adams and Girls, featured in the billing, found favor. Adams in a sous character injects good comedy and songs in this well-presented girl act. The specialties and novel numbers by the girls are sterling features. Criterion Four offered good harmony next to closing with their minute and half minstrel first part, winning a hit.

Gordon and Healy with good talk and songs scored the comedy hit of the bill. Andy and Louise Barlow, costumed as tough kids, danced themselves into a hit following laughs secured with talk No. 2. They finished, strongly with a Bowery dance and whirlwind acrobatics by the boy. La Belge Duo opened with a good routine of hand lifts.

a week. Bert Levey will supply the vaudeville.

M. Blumenfeld has taken over the Gilroy theatre and will book Bert Levey Vaudeville.

Business at the Hippodrome at 20 cents is big. It is booked locally (vaudeville) and shows a feature film in addition.

The Rialto, which has had a checkered career of pictures and musical comedy, has again closed. It closed about four months ago, following a disastrous musical comedy venture. Then it reopened with a sensational clinic picture and business held up for a time, but soon slumped back to practically nothing. The future of the house is uncertain.

Nunzio lo Forti, bandmaster, was made the defendant in a suit for divorce filed by his wife here last week.

Alexander Pantages is having a tough time in Oakland settling the dispute as to how much rent he should pay for his theatre in that city. After a great deal of argument and many meetings, the Loeb Realty Co., representing the owners of the property, and Pantages each appointed an arbitrator. The realty company was asking \$4,100 a month, but its arbitrator thought \$3,200 was plenty. When the arbitrators and the principals saw the chatter wasn't getting anywhere it was finally agreed to leave the decision to the courts. This has been done and both sides are awaiting judicial action.

Alma Hinding, of Copenhagen, film star who in private life is Mrs. Hans Gade, wife of the managing director of the Scandinavian "Shipping Gazette," was in San

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Room 619, Imperial Hotel, New York City

**NO MORE MCGREEVEY and DOYLE**

A few months ago Mr. Frank M. McGreevey and Rose Helen Doyle dissolved partnership in the Motorcycle act known as "Motoring Difficulties." That act remained in my possession under an agreement then made between Mr. McGreevey and me. The original act is in my possession and is now known as **DOYLE and WRISTEN**. We have been playing the better time with it since the dissolution.

Regardless of his agreement with me, and after trying out a new act, Mr. McGreevey has put out a similar Motorcycle act, and besides, booked the act under the name of McGreevey and Doyle, a name to which he has no right. I intend to bring a legal action against Mr. McGreevey to prevent him using the name of McGreevey and Doyle or any infringement upon "Motoring Difficulties," to which I claim the exclusive stage rights.

I herewith warn all managers and agents not to book or play "McGreevey and Doyle" in any infringement of "Motoring Difficulties" or the original act as originally played by McGreevey and Doyle when I was a partner of it, under pain of having suit brought by me for damages, unless such act is played and given by my written consent.  
(Signed) **ROSE HELEN DOYLE**

The Lyric, a new house recently opened in Modesto, has a seating capacity of 800 and will book Paramount features. Brubeck & Parker are the managers.

Oliver Morosco is reported to be interested with Ackerman & Harris in a theatre in Sacramento.

The T. and D. Junior organization has taken over the Merced theatre.

The Hippodrome, San Jose, recently acquired by James Beatty from Ackerman & Harris, first intended to play only pictures, will adopt vaudeville, playing acts three

LEW AND TURAH  
**VAN AND TYSON**  
in "SOMETHING JUST A LITTLE DIFFERENT"  
THIS WEEK (JULY 31)—B. F. KEITH'S PALACE, NEW YORK  
OPEN SEASON SEPT. 18, B. F. KEITH'S 81st STREET, NEW YORK—BOOKED SOLID  
Direction **BILLY GRADY**  
EDW. S. KELLER Office

# Special Announcement

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McCullum Silk Opera Hose are made on the original Opera Hose machines—full length—full flare top and doubly strong and all silk throughout.

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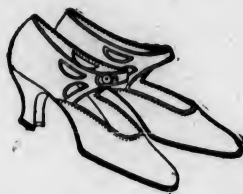
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Francisco last week after visiting the studios in Hollywood.

Charles Thorpe, for a long time orchestra leader at the Cliff House, joined Harry Fox upon his arrival at the Orpheum here and will travel with him.

The Sunset District, a residential section of San Francisco, is soon to have a new picture theatre to cost approximately \$150,000, according to an announcement by J. R. Saul.

F. E. Bailey, of Bailey's Institute of Dancing here, and Bert McCloud, of the Rex Cafe are made defendants in a suit filed by Waterson, Berlin & Snyder, who allege that Bailey and McCloud infringed on copyrighted songs.

Ben Rubin, of Rubin and Hall, who formerly did an act, "On Fifth Avenue" with Eddie Borden, is to return to his former partner.

**BUFFALO**

By SIDNEY BURTON

The chrysalis of the impending season began to stir in the shell this week and show unmistakable signs of pre-seasonal activity. Along the local rialto talk concerned chiefly the changes, plans and projects of amusement institutions, old and new, for the coming fall. The smell of new paint and the sound of hammers betoken the girding for the battle. It is conceded unanimously that the coming season will see the greatest theatrical activity and the keenest competition Buffalo has yet known.

In the picture field Lafayette, Loew's and Hippodrome will fight it out along the old lines. At present the Lafayette heads the bunch, but the Hippodrome, with a new organ and a staggering array of features for the fall, will be counted in the running. Loew's may also be

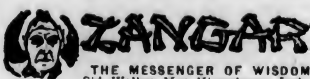
figured as a strong and aggressive contender for big business.

In the vaudeville field Shea's and the Criterion (Shubert) will battle. After some uncertainty it is finally announced that Shea's will reopen Aug. 7. The date was rumored previously, but contingent upon the street car strike. Though the strike continues, improved transportation facilities and cool weather have apparently clinched the decision. It is said Shea will go back to \$1 top.

Within a block of the Court street house the Criterion will go into Shubert vaudeville. This theatre is ideally located, but has slipped past few seasons. Needs strong publicity campaign to put it over. Has been completely remodeled and is said to have excellent stage facilities. Its one drawback is small capacity.

In legitimate the situation has changed somewhat since spring. Majestic due to close with stock Aug. 19. Reopens for regular season Labor Day, though may week earlier. Present plans for Teck call for same type of Shubert attractions as last season. Announced earlier Majestic would house Shubert and Erlanger legitimate bookings this fall, but arrangements now call for presentation of at least the larger Shubert musical productions at Teck.

The Gayety reopens this month with Columbia burlesque. Whether Buffalo will see a No. 2 burlesque wheel is problematical. The Academy, last season's stand, appears doomed, the house being stone dead for any amusement. With Criterion showing vaudeville, no No. 2 house is available. The Olympic will reopen Labor Day with straight picture policy, although burlesque has been mentioned for the house. The Empire will probably close before long, having fallen into disuse some time back and barely subsisting since last winter. The Strand, whose lease expires this year, is also rumored to be contemplating retirement from the field. Business has been off here since early spring, and even the recent big cut in the scale has failed to produce any results.



**ZANGAR**  
THE MESSENGER OF WISDOM.  
Sid. Walker, Mgr. Hippodrome Jacksonville, Florida, said: "They will be building Tabernacles for you like Billy Sunday." Address Variety, New York.

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*You All Know*

# LOLA

(GIRLIE)

and

# SENIA

(SOLOMONOFF)

IN

**TERPSICHOREAN  
TID-BITS**

NOW

*Touring the*

## ORPHEUM CIRCUIT

**Who Is LOLA GIRLIE?**

**SHE IS THE DANCER**

that Broadway was talking about when she appeared

**AT THE PALACE  
NEW YORK**

with **IVAN BANKOFF**

and now the talk of

**THE ORPHEUM**

*Who Is*

**SENIA SOLOMONOFF?**

He is the dancer that created **THE RUSSIAN PEASANT DANCE** while appearing with **THEO. KOSLOFF**

**AT THE PALACE  
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Also appearing as a principal in

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the Comic Ballet at

**METROPOLITAN OPERA  
HOUSE, NEW YORK**

*This Week (July 31)*

**HILL STREET  
LOS ANGELES**

Dir. **MARTY FORKINS**  
1562 Broadway, New York



## DETROIT

By JACOB SMITH

Photoplays: "In the Name of the Law," Broadway Strand; "The Man from Hell's River," Madison; "Borland," Capitol; "Married Flapper," Adams, and "The Safety Curtain," Washington.

Claude Cady, of Lansing, has sold the Colonial for a business structure and purchased the Empress from M. Neal. This will give Mr. Cady two theatres. The Colonial will house the legit shows next season, and feature pictures on the open dates.

The Bonstelle Stock Co. will remain all summer at the Garrick. In previous years her engagement has been for a definite period of not more than 10 or 12 weeks.

Ross K. Hubbard, for many years under E. D. Stair and for the last season manager of the Shubert-Michigan, has taken over the management of Orchestra Hall.

Betty Blythe is in person this week at the Capitol.

Joe Mayer, former exploitation manager in Detroit for Universal, has been transferred to Cincinnati, where he will be sales manager for the Jewel productions. Sam Carver, of Boston, succeeds him here.

The Michigan Securities Commission has passed the stock of the Detroit Motion Picture company, and this concern has broken ground on the east side for its studios. Frank R. Talbot is general manager.

## KANSAS CITY

By WILL R. HUGHES

ELECTRIC PARK—Midsummer Follies.

MAINSTREET—Vaudeville.

PANTAGES—Vaudeville.

GLOBE—Vaudeville.

PHOTOPLAYS—"I Am the Law," Liberty; "The Cradle," Royal; "The Dictator," Newman; "Up and Going," Twelfth Street; "John Smith," Mainstreet; "Her Night of Nights," Globe; "The Cave Girl," Pantages; "Why Girls Leave Home," Isis.

The last week of July proved one of the best of the summer for the Mainstreet, the big baby Orpheum, which reported the biggest Sunday business for several months. The other pop-priced vaudeville houses

were not so fortunate, as business was far from satisfactory. "Follies" continues to draw record crowds at Electric Park.

With the coming of August preliminary announcements regarding theatre openings have been made. Unless changed, Empress, with the Drama Players Stock in "Polly With a Past," will be the first to get under way, Aug. 20. The Shubert, with Shubert vaudeville, will open Labor Day, and the Gayety, Columbia burlesque, Aug. 27. The Century, with road shows, will probably not be ready for opening much before Oct. 1.

Emil Chaquette, whose orchestra has been a feature of the Silhouette Gardens at Electric Park, has resigned and has teamed with Eddie Kuhn.

James J. Larkin, city film censor, has made arrangements to obtain

**ZANGAR**  
THE MESSENGER OF WISDOM.  
Mgr. Wm. Elliott, Strand, Lexington, Ky., said: "You can come back later (after a year after play date), and we will get the same wonderful results." Address Variety, New York.

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MUSIC HALL WITH A  
TOUCH OF THE MOULIN ROUGE



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## "SLIDING" BILLY WATSON

BIG FUN SHOW

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Burlesque People in All Lines

Chorus Girls—Ponies and Mediums

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BOB TRAVERS, Manager.

CALL! CALL!! CALL!!!

ALL PEOPLE ENGAGED FOR

## MOLLIE WILLIAMS' OWN SHOW

Kindly report for rehearsal MONDAY MORNING, August 7, at 10 A. M., at CASINO THEATRE, Flatbush Avenue and State Street, Brooklyn, N. Y.

Can use a few more good looking chorus girls; experience unnecessary. Highest salary paid. Thirty-seven working weeks without a lay-off and then some.

Acknowledge this call to Harry Williams, Marwood Hotel, 242 West 49th Street, New York City.

educational films to be shown at the men's and women's reformatory.

A pair of cake-eating bandits looking for easy money made an attempt to rob the Pantages and Mainstreet theatres last week. At the Pantages the youthful pair lined up several of the employees, including the assistant cashier, and made a vain attempt to get into the safe, but were frightened away. The next morning they appeared at the Mainstreet and went through the same operation. After covering several of the staff, including Manager Lawrence Lehman, with revolvers, they demanded the safe be opened. Mr. Lehman stalled them off by stating the treasurer, who had not arrived, was the only one who knew the combination. The robbers waited for a few minutes, got frightened and ran. Fearing an attempt would be made to rob the house arrangements had been made with the police department to furnish officers to accompany the treasurer when he arrived at the theatre. That morning he was a little late or he and the detectives would have walked into the bandits while they were waiting for the keeper of the cash to arrive.

In spite of the positive announcements that the Century was to be the home of the Shubert road shows for the coming season there have been persistent rumors for several days the plan had been abandoned. It is thought the rumors were caused by the fact that after the house had been dismantled, everything being torn out, work stopped for a few days, there being no activity around the standing four walls. All rumors have been quieted, however, and the work of remodeling will be rushed as fast as possible. Forrest P. Tralles, representing the Butler Estate, which owns the house, was here and gave out the information the reconstruction contract had been awarded to the McCallum Construction Co. of this city. Thomas Taaffe, for a number of years manager of the Century, and representing the Butler Estate, will continue as the local Butler representative. It is the understanding that the estate will spend some \$80,000 on the house and that the Shuberts will pay \$30,000 more toward the expense, it being estimated now that the cost of putting the house in shape for the Shubert attractions will be \$110,000. The name of the house will be changed, and while the title "Missouri" has been suggested it is more

than likely that some other name will be at the masthead when the house opens in October. Joseph B. Glick, representing the Shuberts' interests here in legitimate and vaudeville houses, states that one of the best lists of attractions ever brought to Kansas City has been lined up for the new house.

"Broadway Jingles," a musical tab show playing the Airdomes qu

the Barbour circuit in Kansas and Oklahoma, is featuring "Sawing a Woman in Two" and then exposing how the trick is done. The company was in Fort Scott, Kans., this week.

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NEW YORK CITY

## ROUTE 1922

Sept. 18—Keith's, Washington, D. C.  
 " 25—Maryland, Baltimore  
 Oct. 2—Keith's, Cincinnati  
 " 9—Wichita, Kansas  
 " 16—Oklahoma City and Tulsa, Okla.  
 " 23—Little Rock and Ft. Smith, Ark.  
 " 30—Majestic, Fort Worth, Tex.  
 Nov. 6—Majestic, Dallas, Tex.  
 " 13—Majestic, Houston, Tex.  
 " 20—Majestic, San Antonio, Tex.  
 Dec. 4—Orpheum, St. Louis  
 " 11—Majestic, Chicago  
 " 18—Majestic, Milwaukee  
 " 25—State-Lake, Chicago  
 1923  
 Jan. 1—Empress, Grand Rapids  
 " 8—Temple, Detroit  
 " 15—Temple, Rochester

## ROUTE 1923

Jan. 22—Davis, Pittsburgh  
 " 29—Keith's, Columbus  
 Feb. 5—Keith's, Toledo  
 " 19—Keith's, Indianapolis  
 " 26—Keith's, Cleveland  
 March 5—Keith's, Syracuse  
 " 12—Riverside, New York City  
 " 19—Orpheum, Brooklyn  
 " 26—Keith's, Providence, R. I.  
 April 2—Keith's, Boston  
 " 9—Palace, New York City  
 " 16—Bushwick, Brooklyn  
 " 23—Keith's, Philadelphia  
 " 30—81st Street, New York City  
 May 7—Jefferson and Coliseum, N. Y.  
 " 14—Riviera, Brooklyn, and Franklin, New York  
 " 21—5th Ave. and Harlem O. H., N.Y.  
 " 28—Mt. Vernon, N. Y., and New York, N. Y.

# EIGHT BLUE DEMONS

This Week (July 31)—B. F. Keith's Palace, New York

STITO SHERGY  
 H. B. ALI  
 LAHASSAN ALI  
 A. B. SHERGY

MOCKTAR LAHADER  
 MIKKI BOUSHTA  
 LAHASSAN LAHADER  
 STITO B. AMIED

Direction JOE SULLIVAN

## LETTERS

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 Bonstelle Jessie  
 Bruns Harry  
 Burkhardt  
 Burns Harry  
 Chalfonte Sisters  
 Clarke Mary & Ann  
 Clavijo Abelino  
 Cliff Genevieve  
 Cohen Mrs. S  
 Cole Muriel  
 Corey Wm  
 Crawford Winnie  
 Cowen H  
 Culbertson Bobbie  
 Dale Ethel  
 Davies Grace  
 Deane Laura  
 Deering Phillipa  
 Delano Mr  
 Dinans Miss  
 Dunbar & Turner  
 Dunn Dorothy  
 Glazer Vaughn  
 Gray Alma  
 Grindell & Esther  
 Hall Margie  
 Hamilton Frank  
 Hendricks Peggie  
 Hoffman Max  
 Honeys Jean  
 Houlton Peggy  
 Howard Martin  
 Hunt Madeline  
 Husch Ann  
 Irving Bob  
 Irish Singing Star  
 Johnstone Agnes  
 Kauber Marcey

Keane Billie  
 Laughlin & West  
 Lee Tulsa  
 Lester & Lancaster  
 Lewis Eva  
 Lackey Billy  
 LaVail Ida  
 Layman Gene  
 Lorraine Della  
 Lyle Jack  
 Mallia Harry  
 Manley May  
 Martin Charlie  
 Merrick Walter  
 McGregor Billy  
 McKay H  
 Moore Geo  
 Morton Geo  
 Murphy Kathleen  
 Namall Geo  
 Norman Karyl  
 Norton Jack  
 Oliver James  
 Owen Garry  
 Page Hack & Mack  
 Phillips Goff  
 Paquet Arthur  
 Paris Lionel  
 Patricola Isabelle  
 Sampel Gay  
 Sell Wm  
 Seymour Grace  
 Shirwood Jeanette  
 Shriner Joseph  
 Unitt Ed  
 Wallace Mable  
 Western Helen  
 Wiley Sam  
 Wilking Rudy  
 Wilson Carl  
 Wilson Leonard  
 Wolfe Victoria  
 Wyse Ross  
 York Bert  
 Young Jack

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 Brasse Stella  
 Cox Florence (Pee Wee)  
 Chief Little Eik  
 Carus Emma  
 Day George  
 Dooley Bill  
 Drew Lowell B  
 Ennor Gene  
 Edwards Julia  
 Freehand Bros  
 Furman Hazel  
 Fernandez Jose A  
 Gibson Hardy  
 Hendrickson Jas  
 Helvey Neil  
 Haig Roy Mrs  
 Hyland Leo  
 Haw Harry  
 Iverson Fritz  
 Kennedy Molly  
 Kennedy James L  
 Kataluki George  
 Khaym  
 La Belge Alex  
 Le Payne Babe  
 Leopold Abe  
 Leo Mildred  
 Manning Charles  
 McClure Frank  
 Moody & Duncan  
 Olmstead Mary L  
 Owens Marie  
 Paige Amy  
 Polly & Oz  
 Palmer Bee  
 Phillips Jess  
 Robins Rob  
 Riley Joe  
 Romain Helen  
 Raye Sylvester  
 Sherman Dorothy  
 Summers C B  
 Verga Gladys  
 Vert Hazel  
 Wright Armand  
 Wastika & U'study  
 Weinstein Henry W  
 Whitehead Joe  
 Weston Patricia

## BALTIMORE

By ROBERT F. SISK  
 CENTURY—"Borderland."  
 NEW—"Always the Woman."  
 GARDEN—"Strange Idols" and  
 pop vaudeville.  
 HIPPODROME—"Shoulder Arms" and Loew vaudeville.  
 PARKWAY—"The Wallflower."  
 CARLIN'S ARENA—"El Capititan."  
 The Rivoli opened last week after a three-week shut down to install an orchestra played the picture, "One Clear Call." The Rivoli probably has the most steady clientele of any house in town.

Frederick Rehsen has been appointed musical director at the Century, and has enlarged the orchestra.

The open performance Monday night at Carlin's Park was concluded one minute before a down-pour of rain, and the open-air auditorium in which the show was given had just emptied a large house. On one night of the previous week a large refund had to be made on account of rain. Last week's business took a tremendous jump. Saturday night brought "Iolanthe" out to a good profit. The usual pace of the company has been between \$7,000 and \$8,000, with the operating expenses geared at \$5,000. John Pollock is directing the work, with Fred A. Bishop as production director.

## DENVER

The first vaudeville theatre to open for the new season is the Empress, opening July 31. It plays vaudeville three a day. Louis Levand, manager.

Louis K. Sidney, local director of the Fox theatres, returned from New York last week, and announces there will be a change of policy in

the four theatres under his management in the early fall. Since Fox bought these theatres the Rivoli has been getting the best bookings and has been played as the star, with the Isis taking second choice in the booking. Now the Isis will get all the choice of new releases and will be operated as the best theatre of the chain. The Rivoli is to be given cheaper shows and frequent changes of program. It is a 2,000-seat house and has the capacity to pay out on this policy. "The Strand theatre will take over the present Isis policy. The Plaza will continue as a 10-cent house with old releases and daily change in program.

Sells-Floto circus came into its home town early last week and got \$26,000 in two days. Weather good. In Pueblo, Colorado Springs and Greeley it did very well.

The opposition was a little too strong for "The Two Orphans" at Elitch Gardens last week. The old play was not equal to the task of keeping up the big crowds that have been going to the park theatre for the past three weeks. Business dropped from a little over \$7,000 to about \$5,500. Those who saw the play were enthusiastic in the applause and the company gave a nice performance.

The play this week is "Three Live Ghosts," and it got away to a good start Sunday night. Ernest Glendinning gave a surprisingly good performance in the role of Bill, and made him up in character that ruined any chance for Glendinning to be a matinee idol. The real hit of the piece is Adelaide Hibbard's "Old Sweetheart." It is a great piece of character acting.

"Experience" drew fairly well, and a nice performance was given by the Wilkes Players at the Denham last week. The company follows it this week with "The Naughty Wife," which has been played before by the same company with other leads. The opening performance this time was poor.

## MONTREAL

By JOHN M. GARDINER  
 IMPERIAL—Vaudeville.  
 LOEW'S Vaudeville.  
 DOMINION PARK.—Open-air attractions.  
 PICTURES.—Capitol, Capitol Opera Co. Feature, "Our Leading Citizen"; Allen, Allen Concert Co. Feature, "The Dust Flower." Strand. Feature, "The First Woman."

The management of the St. Denis will next season be in the hands of



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## DULUTH

By JAMES WATTS

ORPHEUM—Orpheum Players in "Come Out of the Kitchen."  
NEW GARRICK—"A Five-Dollar Baby" (film).  
LYCEUM—"A Stage Romance" (film).  
NEW LYRIC—"The Ruling Passion" (film).  
ZELDA—"The First Woman" (film).  
STRAND—"Strange Idols."

This season, for the first time in several years, Duluth will be an all-round show town. With the announcement just made by Al Ansen, manager of the Lyceum, that stage attractions as well as pictures would be offered at that playhouse, the list is complete. Orpheum vaudeville will open Aug. 20 and the Lyceum will begin its presentation of road attractions early in the fall.

Only an occasional show was booked at the Lyceum last year to interrupt the run of pictures. These attractions and dramatic stock, now nearing its close, have met with sensational success.

Ruth Amos, leading woman in stock in other cities, joined the Or-

pheum Players last week and made her bow Sunday in "Come Out of the Kitchen."

Jerry Valliere and Her Three Piano Girls, who put on a new act at the Garrick last week, filled the theatre to capacity for seven days and will be held over another week. The act has been revamped for vaudeville, and after a tour of the big picture theatres of the north-west will go into the varieties for the year. The act consists of four girls at four pianos, with singing and whistling specialties interluding.

Bill Floto, brother of Otto Floto, is paying his annual visit to Duluth as publicity director of the Wertham shows. The shows will play here all week under the auspices of the Duluth Labor temple.

## WASHINGTON, D. C.

By HARDIE MEAKIN

Poll's and the National have large forces of men in an endeavor to have their respective theatre interiors finished in time to open with the beginning of the new season. Neither of the houses has made any announcements.

The Cosmos is also rebuilding portions. The recent shakeup by



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the District Commissioners following the Knickerbocker disaster has caused the various theatres to do their remodeling, put off from season to season.

A film exchange is being opened here in Moore's Rialto theatre building for the distribution of films here as well as in Delaware, Maryland and Virginia.

At the dailies Sunday carried announcements of the opening of a chain of picture houses to be known as "Federal Theatres, Inc.," it being the announced purpose of this company to build theatres wherever population conditions warrant.

Picture houses: Palace, "They Like 'Em Rough"; Columbia, "Narrow of the North"; Metropolitan, "Red Hot Romance"; Moore's Rialto, closed.

The summer parks are reporting a steady stream of patronage that indicates, unless some unforeseen development occurs, that there will be a balance on the right side of the ledger at the close of the summer in spite of a very poor start.

The Garrick Players evidently came into their own with the production of "The Gentleman from

Mississippi," with Tom Wise in the lead and Gus Forbes in the Douglas Fairbanks part. The business has been exceptionally good, with the result the piece is being continued for a second week. Mr. Wise is to be held over for "Cappy Ricks" next week.

The Belasco Players have accomplished many things in the brief career that has made stock history in Washington. With the current offering of "Up in Mabel's Room," for one week, they presented one of the smoothest opening performances ever witnessed here. This is due to the efforts of the youthful director, Jay Strong. Coming here as the assistant to Lumsden Hare, whose contract was for but the four weeks originally intended for the company, Mr. Strong got his opportunity when, because of the excellent business done, it was decided to continue. The cast this week, consisting

of Gerald Oliver Smith, Earle Foxe, Henry Duffy, Kay Laurel, Peggy Allanby, Eleanor Grith, Mary Jepp, Brandon Peters and Camille Little, scored individual successes.

## SYRACUSE, N. Y.

By CHESTER B. BAHN

BASTABLE—"Pinafore" all week by Professional Players.  
B. F. KEITH'S—Pop vaudeville.  
EMPIRE—"Footfalls."  
STRAND—"The Man from Home."  
SAVOY—"Her Majesty."  
RIVOLI—"Tracks."  
ROBBINS—ECKEL—"Poverty of Riches."  
The Wicket will open Aug. 14 with Al G. Fields' Minstrels.

The Ontario Motion Picture Co. of Syracuse is filming a detective scenario in and about Pulaski and other Oswego county towns.

Mrs. Florence Rich of this city stepped into the role of Katisha in "The Mikado" at the Bastable Saturday, when Marta Wittkowska was called from Syracuse by the death of her father-in-law, John H. Mallery at Glenham.

The newly organized Buckley-Ferguson Productions Co. of Binghamton will start work on Thursday, taking exterior for the first scene at Binghamton. The interiors will be filmed in New York city. Baby Elsie Ferguson, niece of Elsie Ferguson, will be featured.

The Robbins Players got away to a flying start at the Palace, Watertown, Monday, opening in "Adam and Eva."

Howard Bradner returned to Elmira this week to manage the Lyceum after some months' absence, during which he presided over a movie house at Beacon. Mrs. Charles T. Fitzgerald will be in charge of the Lyceum's box office this season.

Frank Davis (Davis and Darnell, vaudeville) wrote the comedy scenes for the new Greenwich Village "Ginger Box." He appears in the cast in a light comedy role for two weeks, following the New York opening this week. A three-act comedy, "Biminy Bubbles," by Davis, has been accepted for a fall production by James Montgomery.

The Rialto, Jamaica, L. I., included among the houses to play Shubert vaudeville during the coming season, will undergo alterations prior to the installation of the Shubert units. The house has a stage but 12 feet deep and includes no loft. Pictures have been used since its erection.

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## BILLS NEXT WEEK

(Continued from Page 18)

## PANTAGES CIRCUIT

| MINNEAPOLIS   | OAKLAND, CAL.   |
|---|---|
| Pantages<br>(Saturday opening)<br>Carson & Kane<br>Robinson & Pierce<br>Page Hack & M<br>Geets & Duffy<br>B Swede Hall Co                                     | Pantages<br>(Sunday opening)<br>Judson Cole<br>Mile Rhea Co<br>Britt Wood<br>"Love Nest"<br>Schlett's Maquettes                               |
| WINNIPEG  | LOS ANGELES   |
| Pantages<br>Juggling Nelsons<br>Fein & Tennyson<br>Tyler & Crolius<br>Golden Bird<br>Ross Wyse<br>"Stepping Stone"  | Pantages<br>McLellan & Carson<br>Lockett & Laddie<br>Bryant & Haig<br>Carl McCullough<br>B. B. B. Circus<br>Marion Gibney                     |
| ST. PAUL, MONT.   | SAN DIEGO, CAL.   |
| Pantages<br>(8-9)<br>(Same bill plays<br>Helen 10)<br>Four Roas<br>Hudson & Jones<br>Valentine Vox<br>Rower Trio<br>Rebyn Adair Co                            | Savoy<br>Lipinski's Dogs<br>Jones & Crumley<br>Pantages Opera Co<br>Khalil Darrell<br>Kulowa Ballet   |
| BUTTE, MONT.  | L.G. BEACH, CAL.  |
| Pantages<br>(5-8)<br>(Same bill plays<br>Anaconda 9, Mis-<br>soul 10)<br>Wilfrid DuBois<br>Marion Claire<br>H. Downing Rev<br>Monroe Salisbury<br>4 Bonessett | Pantages<br>"Oh Boy"<br>Emile & Willie<br>Callahan & Mills<br>Royal Rev<br>Telaak & Dean  |
| SPOKANE   | SALT LAKE   |
| Pantages<br>Delmar & Lee<br>Conn & Hart<br>Al Jennings Co<br>Anderson Rev<br>Green & Dunbar   | Pantages<br>LaFrance & Byron<br>Will Morris<br>Nada Norraine<br>Robt McKim Co<br>Bryon Girls<br>J Elliott Girls                               |
| SEATTLE   | OGDEN, UTAH   |
| Pantages<br>Pace & Green<br>Fulton & Hurt<br>Gallarini Six<br>Lerner Girls<br>Walter Weems<br>Alexander   | Pantages<br>(10-12)<br>"Time"<br>Novello Bros<br>Pickfords<br>Bowman Bros<br>Clinton & Cappel   |
| VANCOUVER, B.C.   | DENVER  |
| Pantages<br>Gordon Wilde<br>Ward & King<br>Bob Willis<br>"Indoor Sports"<br>Sybil Brower Co   | Pantages<br>Brown & DeLure<br>Early & Early<br>Seymour & Jean'te<br>Jack Conway Co<br>Clark & Verdi<br>Erford's Oddities                      |
| TACOMA  | COLORADO SPGS   |
| Pantages<br>3 Belmonts<br>Crane Six<br>Colindola 4<br>Willard Jarvis Rev<br>Willard Mack Co   | Pantages<br>(7-9)<br>(Same bill plays<br>Pueblo 10-12)<br>Hori & Nagami<br>Beeman & Grace<br>Hibbitt & Malle<br>Powell Quintet<br>Lulu Coates |
| PORTLAND, ORE.  | OMAHA, NEB.   |
| Pantages<br>Lyle & Emerson<br>Victoria & Dupree<br>Charlie Murray<br>Springtime Frivis<br>Ferry Conway Co   | Pantages<br>Mrs R. Jansen<br>Walter Brower<br>Craig & Holtzworth<br>Kuma 4<br>Ford & Price<br>Chas Rogers Co                                  |
| TRAVEL  | KANSAS CITY   |
| (Open week)<br>"Last Rehearsal"<br>Homer Six<br>Fred Berons<br>Parish & Peru<br>Dan Des Arlesque  | Pantages<br>Cosmopolitan Co<br>Mole Jesta & M<br>4 Popularity Girls<br>Nelson & Madison<br>Everette's Monkeys<br>Mack & Lane                  |
| SAN FRANCISCO   | MEMPHIS   |
| Pantages<br>(Sunday opening)<br>O'Hanlon & Z'b'n<br>Ipb Pender Tr<br>Jim Thornton<br>Pettit Family  | Pantages<br>Watson McAvoy<br>Cinderella Rev<br>Duvall & Symonds<br>4 Erretos<br>Little Jim<br>Waldman & Freed                                 |

## UP IN THE AIR ABOUT MARY

Farce-comedy featuring Louise Lorraine and Joe Moore in five reels. Put out by Associated Exhibitors. Story and direction by William Watson.

Mary.....Louise Lorraine  
Joe.....Joe Moore  
Mom.....Laura La Verne  
Algeron Emptthead.....Robert Anderson

Elaborate posters in myriad colors and of alluring design decorated the front of Loew's New York theatre as advertisements of the feature. They pictured a bewitching bathing beauty. Photographs indicated the same sort of subject and a caption promised "five reels of furious comedy."

Illustration and descriptive matter are false pretense. The picture touches new altitudes of vulgarity and stupid, infantile horseplay. The titles are full of atrocious puns and there are twice too many of them. The vulgarity is in the picture's wretched taste, not in the display of bathing girls, for there is only one short passage in which two or three young women extras stand about inconspicuously in their bathing suits, so inconspicuously, indeed, that one has to look closely to find them at all.

At a guess, one would suspect that somebody looked the negative over and figured that it would be a dead loss unless they put a pretty solid investment in good paper for front display. The posters would sell the picture without an argument—unless one happened to see the production itself. The lobby display ought to draw patronage. But the film will discourage a return visit.

The whole thing is just amateurish comedy, switching back and forth between polite farce and cus-

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fying to her followers. At times it trembles on the edge of farce with the deliberate purpose of coaxing a she knows what it's all about he has landed her in the rough shack laugh even at the expense of plausibility.

Most of the action takes place in the open, and some fine scenic shots have been registered in and about a logging camp, with the wild forest as the background. The photography is excellent.

Miss Dana again is the spoiled darling of a rich and doting aunt. Dick is her playmate, a college youth whom she orders around with imperious self-will. After college Dick goes to manage one of his father's lumber camps. Out of sight is out of mind with this hoyden flapper. She writes only at long intervals to the exile, who remembers her fondly. Dick learns from a newspaper that his former playmate is about to marry a rich dub, and he hastens off to be at the wedding.

Meanwhile the girl finds that her guardians have been in favor of the match, and their opposition which inspired to accept the suitor was only counterfeit. In fury she runs away while the wedding guests are assembled, vowing she will marry the first man she meets. Of course, she encounters Dick as he leaves the train in his north woods working clothes. He has grown a beard, and she doesn't recognize him, but puts the marriage proposal up to him as he stands. He accepts, takes her before a justice of the peace, and the knot is tied.

After the ceremony the girl is for parting with her husband, but he

## THEY LIKE 'EM ROUGH

Metro Screen Classic comedy, starring Viola Dana. Harry Beaumont production. Story and adaptation by Rex and Irma Taylor. At Loew's State, New York, July 24.

An amusing comedy built to order around Viola Dana's screen personality. Not a pretentious picture, by any means, in production layout, but well fitted to the star and satis-

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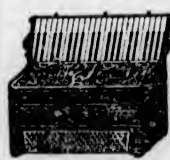
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adopts caveman tactics, and before of the lumber camp, ordering her to "rustle my grub and be quick about it."

She fights back like a wildcat, but there is no escape through the wolf-infested forest. I. W. W. agitators invade the camp and stir up trouble. The coterie of rebels is thrown out of camp by Dick, and in revenge they kidnap the bride, holding her prisoner in a remote cabin. Dick trails them to the hiding place, and there is a battle royal, in which Dick is stabbed. But the rescue changes the girl's attitude toward her caveman husband, even to the extent that when he is shaved she

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begs that he let his beard grow again.

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## John Keefe

With FRANK CRAVEN'S New Play:  
"SPITE CORNER"  
Management JOHN GOLDEN

## FRENCH FILM NOTES

Paris, July 22.  
Michael Maurice Levy, known in local vaudeville circles as Betove, has been booked by Henri Diamant Berger for the role of Scarron in the screen version of Alexandre Dumas' "Twenty Years After" (Vingt ans apres).

Robert Saldreux's "L'Idée de Françoise" is being executed at Epinay, near Paris, with Andre Dubosc, Miles Davis and Gina Palermo.

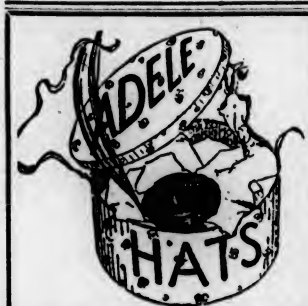
For the picture to be taken from Anatole France's "Crainquebille" the cast will include several legitimates, Maurice de Feraudy, Leon Bernard, Numa and Hieronimus and Jeanne Cheirel.

Gerald Ames will hold the lead in a new French picture, La Maison dans la foret" (House in the Forest"), supported by Angelo, Mmes. Christiane Lorrain and Sylvia Grey.

During the week ended July 15 there were 26,380 metres of films presented at the trade shows (compared with 17,100 the previous week). Released by Fox 2,000, Erka (Goldwyn) 3,930, Paramount 2,000, Gaumont 5,500, Pathe 4,340, Super Film 1,300, Harry 3,500, Meric 1,680, Phocaa 2,130. The United Artists also again trade showed "Little Lord Fauntleroy" at a special private performance. The Erka Film Co. offered a press show for "Compagnons de la Nuit" drama, with W. M. Davidson.

## SELZNICK A SPEEDER

Los Angeles, Aug. 2.  
Myron Selznick has been arrested for speeding and was released under bail.



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Direction MARK LEVY

## JACK and JESSIE GIBSON

IN  
A Cycle of Smiles and Thrills  
STILL VACATIONING  
Booked Solid Next Season on Orpheum and Interstate Circuits.  
Direction: JACK GARDNER

## GEORGE BACKER'S ESTATE

Clarence Schmelzel, one of the transfer tax state appraisers attached to the N. Y. city office of the state tax commission, was this week by Surrogate Cohalan appointed appraiser of the estate left by George Backer, late owner of the Godfrey building, 729 Seventh avenue, New York, for the purpose of assessing whatever taxes may be due to the state, under the inheritance tax laws.

Mr. Backer, who was a millionaire builder of office structures and more or less identified with the film industry, died after a brief illness on May 8, 1921. At various times he was financially interested in picture productions with George W. Lederer, Harry Rapf, Lewis Selznick and others. The Godfrey building was the first structure ever erected for the exclusive use of film concerns and complied with the latest law with respect to fire-proof vaults, etc.

By his will, executed March 6, 1917, which was probated June 14, 1921, he directed his net estate to be divided as follows:

Sarah Backer, widow, of 801 Riverside drive, who was born on Nov. 23, 1880, all the household furniture, including all articles or ornaments of a movable nature in his residence, absolutely, and a life interest in the remainder of his property, after which the principal is to be divided equally among his children, the issue of any deceased one to take parent's share.  
The children are Rose Backer Heller, of 15 West 55th street; William Backer, of 801 Riverside drive, and George, Theodore and Frederick Backer, 20, 16 and 14, respectively, all three of 137 Riverside drive.

Mrs. Backer, together with Waldron P. Belnap and Samuel Levy, friends, without bonds, were named as the executors of the estate, and William Backer, when he becomes of age, is also to act as co-executor. Mr. Backer directed his executors to advance a sum not exceeding \$25,000 to his daughter, Rose, at the time of her marriage, or at any time thereafter during the continuation of the said trust. Also to his sons, after they became 25, each sums not exceeding \$25,000. All advances, however, in such cases, are to be deducted from such child's share at the time of the final distribution of the estate.

P. B. Schulberg, president of Preferred Pictures, gives details of the next two pictures to be made for release through that organization. They are "Ching Ching Chinaman," under direction of Tom Forman, and "Thorns and Orange Blossoms," directed by Gasnier.

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## DETROIT HOLDING UP, MAINLY BY SPECIALS

It Had Three Pictures in Local Houses Last Week—"5\$ Baby" at Madison

Detroit, Aug. 2.  
The rise in the temperature the past week had a tendency to kill interest in theatre-going, yet the first-run houses had profit-taking business. The owners of Detroit's first-runs are doing their utmost to keep up the programs during the summer as in regular season.

For the opening of the new season, The Fox Washington will have the Fox specials; Broadway-Strand, Paramount specials (if it wins its suit against Famous Players); the three Kunsky first-run houses will have the choice of Goldwyn-First National; Metro, United Artists, Universal and all other producers.

"Human Hearts" (Universal) and the Bathing Revue under the auspices of the Detroit "Times," proved strong combination at the Capitol where business came very near being as good as the previous week. The papers praised the U. special highly.

The Broadway-Strand played "Foolish Wives" second run at 40c. top and the business was around \$4,500.

The Adams had "Man to Man" with Harry Carey, which gave the Universal three first-runs in Detroit the same week, a record for that producer. While the picture received good notices it did not prove a good box-office attraction as Carey is unknown to the patrons of that house which does not cater to western stuff. Business on a par with the previous week around \$3,000.  
The Fox-Washington had "Don't Doubt Your Wife" with Leah Baird, an Associated Exhibitor release. In addition, an Al St. Johns comedy, Fox Weekly and Mutt and Jeff Cartoon. Business light. Under \$3,000.

The Madison attraction was the first of the Metro specials for the new season "Five Dollar Baby" featuring Viola Dana. It has heart interest and while it did not prove anything out of the ordinary at the box-office business was almost normal with the receipts of the previous week, which means approximately \$7,000.

## GOLDIN TO POST BOND

The latest development in the litigation between Weiss Brothers, Clarion Photoplays, Inc., and Horace Goldin over the film expose of "Sawing a Lady in Half" is an order issued by the Appellate Division of the Supreme Court, directing that Goldin put up a bond of \$10,000 by Aug. 11. This bond is intended for the protection of Weiss Brothers' interests in the film expose, pending trial in the Supreme Court of the merits of the case.

Supreme Court Justice Delchanty denied the application of Goldin for an injunction several months ago in the "Sawing a Woman" controversy. Later this verdict was set aside by an opinion handed down by Justice Dowling of the Appellate Division.

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## THE BIG HIT!

## 'KEMPY'

WITH GRANT MITCHELL  
And The NUGENTS

## A. H. FISCHER'S ESTATE LARGE

The will of Adelbert H. Fischer, late president of the Fischer Features, Inc., picture laboratories of New Rochelle, N. Y., who died March 30, filed and admitted to probate at the Westchester County Surrogate's Court, gives his entire estate, reported as a large one, of "over \$10,000" in realty and "over \$10,000" in personality, after all debts are paid, to his widow, Elizabeth D. Fischer, of 12 Serpentine Drive, New Rochelle.

Abraham Stein, friend, of 1058 Fifth avenue, here, without bonds, was named as the executor of the estate under the will, which was executed Jan. 20, 1911, and witnessed by Henry L. Moses, of 14 Morningside drive, and Moses J. Stroock, of 50 Central Park West, the exact value of which will not be known until the death of the testator.

The court, it is appraised for inheritance taxation.

Mr. Fischer is survived also by two children, Dorothy M. Fischer and Marguerite G. L. Fischer, the latter born Oct. 9, 1908, both residing with their mother. He was 57 years old, a native of Germany, came to this country when a young man, and to New Rochelle less than three years ago. He formerly resided at Gloversville, N. Y.

## FERN ANDRA NOT DEAD

A report of the death of Fern Andra, formerly a wire-walker in the Bird Millman act and then known as Fern Andrews, who won fame as a stunt movie actress in Germany and who had many romantic and exciting war-time adventures, is disputed by the Famous Players' press department, which states cables have been received that the supposed tragedy in an airplane was either a hoax or an error.

The Griswold, Troy, N. Y., reopened Sunday night under the management of Benjamin Apple, playing pictures.

## ZANGAR

THE MESSENGER OF WISDOM.  
Mr. McGee, from Theatre Uniontown, Pa., said: "Zangar drew capacity business for six nights, the hottest week of the summer 1921." Address Variety, New York.

## BELASCO

West 44th St., Eves. 8:30. Mat. Saturday only 2:30.  
DAVID BELASCO Presents

## LENORE ULRIC

as KIKI

A New Character Study by ANDRE PICARD.

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BROADWAY, and Forty-sixth St.  
Evenings 8:25. Mats. Wed. and Sat. 2:30.

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With a Cast of N. Y. Favorites

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WEST 45th STREET, Eves. 8:30. Mats. Wed. & Sat. 2:30

## THE BAT

—THE BEST MYSTERY PLAY IN TOWN—

## SELWYN THEATRE

W. 42d St.  
BARNEY BERNARD and ALEXANDER CARR in a new comedy

## "PARTNERS AGAIN"

By Montague Glass & Jules Eckert Goodman.  
Prices: Eves. \$2.50. Mats. Wed. & Sat.

## New Amsterdam Theatre

W. 42d Street  
Eves. 8:15. POPULAR MATINEE WEDNESDAY. Reg. Matinee SAT.

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## ZIEGFELD FOLLIES

Nightly at 8:30  
Mat. Tues. & Sat. 2:30.

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New York's Latest, Cleanest and Most Fascinating MUSICAL PLAY

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## Winter Garden

B'way, 50th St. Eves. 8:30. Mats. Tues., Thurs., Sat.

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Season's Smartest Comedy

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## PRISONER OF ZENDA

Metro-Ingram romantic drama adapted by Mary O'Hara from the Edward Rose version of Anthony Hope's novel. About two hours in length. Photographed by John F. Seltz. Production manager, Starrrett Ford. At Astor, New York, July 31. Rudolf Raschendorf.....Lewis Stone King Rudolf.....Alice Terry Princess Flavia.....Robert Edeson Duke Michael (Black Michael).....Stuart Holmes Rupert of Hentzau.....Ramon Navarro Antoinette de Mauban.....Barbara La Marr Count Von Tarlenheim.....Malcolm McGregor Marshall Von Strakenz.....Edward Connelly Countess Helga.....Lola Lee

To say that Rex Ingram and a remarkably good company of screen players have made the very utmost of the possibilities of Anthony Hope's story about sums up the premiere of the big, new Metro venture. In its day "The Prisoner of Zenda" was more than a vagu. It was an institution on both sides of the water, and if you took a poll today of the citizenry between 40 and 50 you'd find a "enormous majority confessing to the recollection that in their late youth the tale touched the peak of fascinating romance.

In its revival for the screen it ought to repeat its first effect and become an extremely valuable piece of property. It is the kind of romance that never stale—fresh, genuine, simple and wholesome. Indeed this screen translation is more profoundly interesting than either the novel or the stage play. The silent recital captures the imagination and holds it by a completeness of illusion that the other two forms somehow did not achieve.

It is not too much to say that the producer has another "Four Horsemen" in this satisfying entertainment. Sophisticated Broadway may not flock to the perhaps over-sentimental play, but it will be unadulterated poetry to the women and to the new generation all over the country. They'll weep enjoyably into their cambrics and repeat the sentimental experience of their elders of twenty odd years ago. Translated into box office terms, that is money.

It's a long time since the screen has found story, players, director and the other elements in such happy accord. A lot of expert care has been lavished on the production. Its simple taste is a thing to be accomplished only with study and intelligence. In every detail the picture reveals high talent. One bit of overdone elegance would have spoiled it, for the story at times treads on over-abundance of heart throbs and superlative sentiment. But the picture never misses. Even so small a detail as the royal ball discloses a touch of novel realism. Give the average movie director a royal ball with un-

limited exotic uniforms, a palace background and peers and peeresses without count and he would go forth with a rush of blood to the head and take on all the extras in Hollywood. The net result would be a sort of combination of a "Follies" number and Rector's before prohibition on a Saturday night.

Instead of that Ingram has built a spacious ballroom with an atmosphere of unobtrusive splendor where a score of couples have room to dance like human beings. For once you get the illusion that it is a royal ball and not a movie mob scene. This innovation alone entitles Ingram to a public vote of thanks.

The same restraint marks the whole. Not once do the players spreadeagle, although the temptation must have been almost overpowering. Quiet emphasis characterizes the action, and perhaps this is the charm of the whole affair. Another big scene is the coronation episode in the first part. It is big and impressive in its massive proportions and involves an enormous number of people. But Ingram has sidestepped the error of trying to make an impression by mere bulk. In the long passage there are only a half dozen views of the assembled crowds. They are merely an incidental background. The attention is centered on the development of the action in the hands of three characters.

Another bit of finesse was the choice of the hero and heroine, in Lewis Stone who makes no pretence to Apollo-like beauty, and Alice Terry who made a Princess Flavia of surpassing blonde loveliness in her regal robes. The story is saccharine enough without a male beauty to gild the lily, while a heroine of any sort can't be too lovely. Another neat trick of Ingram's; all the sympathetic characters on the male side are more or less homely, while the schemers are rather self satisfied in their perfection of countenance. There's a good deal of keen psychology in this choice. Nobody loves a handsome man except himself and his sweetheart. It's a wonder nobody ever thought of it before. Ingram is a pathfinder.

Of course the whole thing is a fairy tale. It couldn't possibly happen in real life. No more could a single hero fight off and defeat four practiced swordsmen. "Cinderella" couldn't happen in real life either, but it has survived the ages. Genuine romance carries its own license and even if they do scoff to save their faces, the people do like the romance full measure and overabundant. It is for this reason that the picture ought to make a strong and universal appeal.

"The Prisoner of Zenda" has all

the romantic elements, the mythical kingdom of Ruritania, a forest castle with a drawbridge and a mote, gold lace and trappings of pageantry and above all the opulent romance of chivalry. It couldn't miss. It probably would have been proof against bad direction, but done with perfect stage management and exquisite literary taste it is faultless.

Since the story deals in more or less poetic materials a special style of photography is employed. The close-ups of all the characters are done in a misty dimness that gives them a remoteness that inspires the imagination. Some of the landscapes are handled in like manner and throughout the photography is marked in its contribution to the dignity of the story. This treatment makes the difference between a well executed miniature and a snapshot photograph.

In the detail of costuming somebody has worked miracles. It would seem impossible to dress a husky man in a white uniform trimmed with sashes and decorations without making him look ridiculous, but these costumes have been modelled on modern lines and except that they look picturesque, they do not intrude on one's attention. In like manner the women's dresses have been made to combine modern smartness with still the vague suggestion of an ancient portrait so that they merge into the picture, leaving only a faint impression of interesting and picturesque oddity, quite in accord with the atmosphere.

It was a wise picture crowd at the opening performance and they fully appreciated some of the fine technical points. One of the best characters is that of Colonel Sapt in which Robert Edeson was thoroughly disguised. He is the rugged old soldier and looked like an impersonation of Bismarck on the screen, but a fine sympathetic character. There are two women besides Miss Terry, Barbara La Marr and Lola Lee, brunet beauties who furnished contrast to Miss Terry. But Miss Terry carried off the honors. Her final scene, the departure of her English lover, was a smashing good piece of pantomimic playing.

Rush.

## HUMAN HEARTS

Universal-Jewel production. Story by Hal Reid. House Peters starred. At Central, New York.

A sob bucolic, with a rugged father, a blind mother, an idiotic son, an unfortunate marriage, a couple of murders and a jail. And yet withal a laugh here and there, a tear more often and a tenseness all of the while. If those ingredients make a picture, then "Human Hearts" is.

This Hal Reid story was original.

ly a stage play, if recollection is working in high. On the screen it spreads out, not so much in territory as in scope. This U runs about 80 minutes. It starts wobbly, but races along pretty soon, and towards the finish it's traveling right to the heart strings.

It's one of those that 'cause you to say to yourself, "How can so much trouble come to one family?" But there it is, here right in the Logan assemblage, somewhere over yonder.

The scene is full of country types, from the mummified-looking figure driving the shivering Ford to that rugged blacksmith, Logan, who knew more than his son, who married the city gal. That city gal! A simp vamp who forgot to vamp and thought she loved the succeeding blacksmith. That was one of the sons (House Peters). The other and younger Logan started to chase a greased pig at a picnic, the grandstand fell upon him and he lost his mind. But Mrs. Logan, a lovely old woman, was blind all of the time.

The popular stunt in sentimental picturizing these days is to throw the strength of the characters into the mother. It has been well done here. The father warned his son before marriage to sidestep the gal, warned him afterward she was double crossing him, even after the baby came, and because "Paw" got robbery in watching the daughter claudestinely meet a former crooked pal from the city "Paw" lost his life through a pistol shot and son-husband was convicted of the murder. Maybe the story is generally known. It develops from that into the son-husband receiving a life sentence, securing the good graces of the prison's warden through saving the latter's life, and after about four years in prison being freed upon the wife confessing her paramour had done the "Paw" shooting.

Her husband had remained in jail under the belief his wife had murdered his father. Freed, he went to

her home and overheard the other man confess the shooting. In the same scene the other man, attempting to shoot the husband, killed the girl instead as she threw herself between them. And then back to the blacksmith shop, the peaceful ruralness and the anvil.

It isn't the story so much. Paris and all of it have been told in as many different ways on the screen. It's rather the blending or adaptation or scenarizing and direction that could cram the comedy with the pathos and hold an audience for 80 minutes straightaway, which audience filled the Central to capacity downstairs Tuesday evening.

That speaks rather well for Broadway and Forty-seventh street, a section blase and tough on pictures, and in Times square, where sentiment centers on the bankroll more than on unfortunates, for the section has enough unfortunates of its own, every kind.

"Human Hearts" will catch the human hearts, and for the inhuman at least, it will show that there is still peace to be had in the country if you can keep your family away from the breaks.

As a feature it's a good U production, well if fervently played at times, and it is absorbing, for all of us, no matter how tough we may think we are, still have a heart while we can stand up. But "Human Hearts", away from Times square, will still be a bigger picture, an educational in its way, telling country yokels to stick to their own, making them city-gal-shy.

For as all the good looking girls in the country eventually go to the cities, so it should be taught that when good looking city girls go to the country, let the yokels hide in their own back yards.

But play "Human Hearts" because it takes in so much; it is clean and it is quite apt to do business in all communities, for there is the mother, and who can resist a mother, and who is so tough that a blind mother won't make him wilt? Sime.

## Start the Fall Harvest Now with

Aug. 7—JACKIE COOGAN in "TROUBLE"

Five reels of joy and laughter with sometimes a sob. Jackie's biggest and best. Your patrons fell in love with Jackie in "Peck's Bad Boy" and "My Boy." They'll lose their hearts entirely when they see this one. Get this quick.

Aug. 14—GUY BATES POST in "THE MASQUERADER"

This is the wonderful story of Katherine Cecil Thurston. It has been road-showed for years and everyone is familiar with the stage production. Mr. Post's wonderful acting is known to your patrons and this is considered his greatest work.

Aug. 21—KATHERINE MacDONALD in "HEROES AND HUSBANDS"

Comes the most beautiful woman in the world, so adjudged by the Chicago Tribune and New York Daily News beauty contest, in the latest of her new series of finer productions. We can guarantee that it ranks among the best this star has produced.

Aug. 28—NORMA TALMADGE in "THE ETERNAL FLAME"

This has been called by those who have seen it greater even than "Smilin' Through." That is SOME recommendation. It is the wonderful story of Honore de Balzac, and it gives Miss Talmadge the opportunity for the most marvelous emotional acting of her career.

Aug. 14—SENNETT-TURPIN — "HOMEMADE MOVIES"

The best the criss-cross eyed comedian has appeared in up to date. It'll bring the roof down when you play it. A good comedy story with all the inimitable Turpin tricks produced as only Mack Sennett can make a comedy.

Aug. 28—BUSTER KEATON in "THE FROZEN NORTH"

Our own frozen-faced comedian in a tale of the frozen trail in the Northlands. It is the most novel comedy with the most novel tricks in the most novel settings that you have ever seen. It's funny enough to shake a tombstone with laughter.

## SAVE 9 DATES

4 for August—5 for September—the latter to be announced later

First National Attractions



## "A Showman's Picture If ever there was one"

CARL LAEMMLE Presents

The UNIVERSAL JEWEL

# HUMAN HEARTS

A STORY  
THE WHOLE WORLD LOVES  
From Hal Reid's Great Stage Success

Directed by KING BAGGOT

HOUSE PETERS AT HIS GREAT BEST

And 20 Others—Great Cast

HUGE—THRILLING—HAS EVERYTHING  
TRIUMPHING AT THE

CENTRAL Broadway at 47th St. NOW



## COUNTRY FLAPPER

Flapper.....Dorothy Gish  
 Boy.....Glenn Hunter  
 Sister.....Mildred Marsh  
 Father.....Harlan Knight  
 Brother.....Tommy Douglas  
 Brother.....Raymond Hackett  
 Brother.....Albert Hackett  
 Sister.....Catherine Collins

Dorothy Gish is presented here by Dorothy Gish Productions as a cross between "Mickey" and "Tom Sawyer," with spots here and there for suppressed emotional pathos of juvenile grief over puppy love. It is perfect casting, though far from a perfect picture. The same underlying principles, if applied with a bit more plot importance, might have made this a presentation of great merit. As it is, one can only credit it with being entertaining and amusing, and may deplore its being frivolous and smart-Alex.

There is no story to this film, and a title early in the showing warns of this. That is all very well, but it will scarcely make for a public interest such as comes when an intrinsically compelling moral or a situation of broad human appeal gives audiences something to take home with them and retail to others, in place of merely being able to say "It was a cute picture and Dorothy Gish was a darling."

Miss Gish, of course, is a comedienne of unquestionable genius and irresistible charm. But, especially since she has been identified with some powerfully absorbing roles, is it somewhat expected of her that she will contribute a clutch on the sympathies and the craving for seeing a girl who knows how to suffer and endure more poignant woes than those which come of the heart-aches of a village flapper thrown down by the villainous druggist's boob son.

And where the story does try to have moments beyond those of juvenile love-troubles, the titles, trying desperately to be "clever," persist in making what is already a light story, flippantly facetious. The titles are by Joseph W. Farnham, who is blamed for them in the "credits." He should title Mutt and Jeff animateds, but not Gishes. Miss Gish is a star and has so much human contact in every look and gesture that she should not be forced to drag the weight of tawdry stabs at wise cracks, even though some of them draw laughs, and even though some of them really hit. Their whole tone is detrimental and cannot be welcomed by the great body of film-lovers.

Richard Jones identified with several of Mabel Normand's conspicuous hits directed "The Country Flapper," and he is in part at fault for the generally thin texture of the tale, though he did wonders with developing the thoughts that he selected to emphasize.

The casting is good enough, though not important in any outstanding instance. The star is left to her own resources except for the accustomed brand of reasonably able support. The sets are very plain for the most part, and this does not appear to have been a heavily costly production, except for the star's hefty compensation.

At the Capitol this film held interest through Miss Gish's personality, even though the monotony of the story caused her to fall into repetitions of situation, mood and action time and time again. There were some hearty laughs, also. But there was very little to take out of the theatre after it was over, except to repeat that Dorothy is Lillian's very lovely sister, and that in "The Country Flapper" she is mighty winsome and deft. The name will draw, and those who come may not complain. But so much more might have been done and might yet be done if here and there a title with some sincere sentiment were substituted for the reel after reel of small-time observations on small-town romances.

Latt.

## FOOLS FIRST

Crook drama, produced by Marshall Neilan from Beatrice Fairfax's scenario based on the story by Hugh McNair Kahler. Distributed by First National. At Strand, New York, July 30.  
 Tommy Frazer.....Richard Dix  
 Ann Whitaker.....Claire Windsor  
 Denton Drew, banker.....Claude Gillingwater  
 "Tony the Wop," leader of gang.....Raymond Griffith  
 Spud Miller, half brother to Frazer.....George Siegmann  
 "Blonde" Clark.....Helen Lynch  
 "Spider Webb".....George Dromgold

Here is a clean cut melodrama full of arresting situations and surprises, ingeniously contrived and screened with admirable skill by this always dependable director. It takes a place in notable film works corresponding to the stage play of ten years or so ago by the late Paul Armstrong called "The Deep Purple."

The picture story is bizarre in its odd twists, but still absorbingly real and it has a curious sort of philosophy as a background in what at first has the tinge of bitter cynicism, but turns about in the startling climax so that all is cheerful and rosy. Neilan's pictures always have something of the unexpected. A new one takes on the complexion of an entertaining adventure. This one delivers the goods.

The story has two high power kicks, in a theatrical sense. The first is where a desperate gang is conceal-

ing a dead man just as the police knock at the door. They prop the corpse up in a chair at the poker table while one of the crooks takes a position kneeling at his side out of sight and using his arms to make it appear that the dead man is playing his hand.

For grisly, creep, suggestion the trick was a fine bit of dramatic effectiveness. The whole play is done with polished craftsmanship. The story builds up into compelling suspense, gathering force and momentum as it progresses. The big situation has the crook who is on the way to reform try to do a last job of bank robbing. He is aided by a girl employe of the bank whose motives are shrouded in mystery. The owner of the bank is another strange figure, an ancient financier and student who lives in a weird mansion where his butler swears at him and drinks with him at dinner.

At the same time the old gang of thieves which has thrown the hero out is engaged on the same safe cracking enterprise without the hero's knowledge. It's an electric situation and the solution is unguessable. When it does come, the surprise is complete. A minute before the mine is sprung one would have said the author had got himself into an impossible tangle, but the denouement smooths everything out and it is over in a twinkling. The solution is that the banker had served time himself and had made a hobby of reclaiming ex-convicts by allowing them to find themselves, directing their regeneration in secret and letting them work out their own destiny, aided by the girl, the daughter of a one time forger and the comedy butler, an alumnus of the lockstep too.

It's all gripping drama and its full value is secured by the excellence of the direction. Neilan has a unique knack for suggestion. One brief detail gives an illustration: The gangsters are gathered over the body of a member just "bumped off" by rival gunmen. They must

avenge him and get rid of the body before the police catch up. The gang leader, a sinister Italian, calls up a woman confederate and directs her to entice the rival gang chief to the place. Then he calls another phone number. A change shows a ghostly apparition of a bald-headed demon in the smock of a surgeon, or maybe a butcher, answering the phone, and the title says "Spider isn't with us any more. We'll need you tonight." Presently the murderer is maneuvered into the gang's power. The Italian confronts him and with horrifying relish snips off coat and shirt buttons with a murderous knife, then he hits him a blow that sends him staggering into a closet masked by a heavy portiere. There are eloquent swayings of the curtain and the Italian comes out polishing his dirk. He goes to the phone and observes to the same nightmare figure at the other end, "We'll have two of them for you."

Where a less subtle director would have circled these highly colored incidents, Neilan strives to make them as casual and simple as possible. Of course, the simple directness gives them force and emphasis. His method is to apply kid glove melodramatic tempo to lurid characters and dime novel situations. The scheme is tremendously effective in this case.

In like manner when he undertakes the gradual regeneration of the young crook his skillful indirection is as interesting. Deft bits of detail are introduced, such as a holiday excursion into the country, where the crook deals tenderly with a lost and frightened child which point to phases of character development. The crude device of the verbose title never once comes into the building up of the desired effect. Indeed sometimes Neilan's technique is too fine. It takes a pretty alert spectator to absorb the full dramatic force of what is going on, and all pictures are not always that attentive.

Rush.

## THE SONG OF LIFE

John M. Stahl production released by Louis B. Mayer through First National. Beas Meredith supplied the scenario with the direction by Stahl.  
 David Tilden.....Gaston Glass  
 Aline Tilden.....Grace Darmond  
 Mary Tilden.....Georgia Woodthorpe  
 Neighbor's Boy.....Richard Headrick  
 District Attorney.....Arthur Stuart Hull  
 Richard Henderson.....Wedgwood Nowell  
 Amos Tilden.....Edward Fell  
 Police Inspector.....Fred Kelsey  
 Central Office Man.....Claude Payton

"The Song of Life" is the initial John M. Stahl First National release. The theme develops a mother idea with the customary sob material invariably linked with subjects of this order. The production includes what is usually termed an all-star cast, in other words, a starless feature. In this instance, as is often the case with mother pictures, a name is not essential. Georgia Woodthorpe in the mother role injects goodly sentiment and provides the necessary pathos. Gaston Glass is entrusted with the male lead with Grace Darmond handling the other role of importance.

Stahl has given the picture a satisfactory production. The interiors range from commonplace tenement quarters to more pretentious layouts all of which are effectively worked out. Street scenes supposedly on the lower East Side of New York are realistically handled.

"The Song of Life" is but one of many sob pictures on the screen today. It fails to disclose a powerful story and is only fitted for the intermediate houses as a feature.

The story deals with the experiences of Mary Tilden who deserts her husband and baby to find the better things in life. After a lapse of several years she is located washing dishes in a restaurant in New York. She loses the position and is about to be ejected from her tenement when befriended by a young man and his wife who offer to give her a home in their flat. She later discovers the man is her own son whom she had deserted. His wife

is about to desert him as he had failed to secure the finery she demands. The mother tries to stop her with a shooting occurring shortly after, when the discovery is made that the younger woman is about to run away with another man. The latter is shot and the mother takes the blame. Usual finish. Hart.

## OATHBOUND

William Fox semi-society crook feature, with Dustin Farnum starred. Story by Edward LeSaint, script by Jack Strunwasser. Directed by Bernard Durning.  
 Lawrence Bradbury.....Dustin Farnum  
 Constance Hastings.....Ethel Gray Terry  
 Jim Bradbury.....Fred Thomson  
 Ned Hastings.....Maurice Flynn  
 Hicks.....Norman Selby  
 Alice.....Eileen Pringle  
 Gang Leader.....Bob Perry

An effort to make this a mystery melodrama. In effect it is a success. There is much mystery. The audience wonders what it is all about. It could have been made into burlesque melodrama had the picture been jazzed with comedy titles. Now it is simply a rather draggy program feature.

Dustin Farnum is a wealthy steamship owner, whose liners from the Orient are being despoiled each trip of part of their cargo. He sends his younger brother to trap the thieves. As a matter of fact the boy is in with the crooks. In the screen version the audience is led to believe the boy is on the level and those really working in the interests of the law are the crooks. That is the mystery element. In the end the audience is let in.

In cast the picture has its best selling points. There is a good supporting cast. Ethel Gray Terry gives a dandy performance. Maurice Flynn is a likable secret service man, and Norman Selby (Kid McCoy) characterizes a burlesque detective for laughable results.

No one is going to go crazy about this picture in its present shape, but it will do for the cheaper daily change houses.

Fred.

# THE BOX OFFICE WINNERS

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## THE BONDED WOMAN

Famous Players (Paramount) feature, starring Betty Compson. Adapted from John Fleming Wilson's story, "The Salvaging of John Somers." Scenario by Albert S. LeVine. Director, Philip Rosen. At the Rialto, New York, week of July 30. Angela Gaskell.....Betty Compson John Somers.....John Bowers Lee Marvin.....Richard Dix Captain Gaskell.....J. Farrell MacDonald Lucia.....Ethel Wales

The third picture in a short time from the same producer having a girl skipper of a roughneck crew on a deep-sea vessel. They all run to South Sea Islands, and they're all rather silly. This one makes a new mark for absurdity.

The sweet heroine goes ashore in a satin skirt and silk sweater and high-heeled shoes. To make it more difficult when she is marooned in the good old deserted island she makes a change of costume to middie blouse and sport shoes. And all this time the audience is called upon to sympathize with her because the wild man whom she is trying to cure of the drink habit has brought her to poverty.

This is only one of innumerable violations of good sense. You can't hang such nonsense even on the sentimental film fans. Curing dipsomanias is in the closed season anyhow in America. Prohibition has made the curse of drink a comedy subject nowadays, and it is a mistake to use it as the basis of a sob story.

The picture has some excellent storm views, probably done in the studio tank, although they pass for the real thing. However, the episode of the heroine climbing the rigging and pretending to faint on the cross-trees so that the hero will have to rescue her was not so well counterfeited. A topmast on a pitching, rolling vessel ought to move, but this one is as motionless as the obelisk in Central Park.

Not that it mattered much, for by this time the accumulation of inconsistencies had alienated the audience. It was all so futile. John Somers didn't appear to need a rescuing angel. Even in his cups he was a perfectly capable first mate—good enough at least to save Angela's father from drowning when the old boy wanted to go down with his foundering ship. Besides he was perfectly well behaved when he came to Angela's house, lit up a little, but not more than enough to be good natured. At least that was the impression one gathered. It was Angela's father who wrecked the ship, and he was sober. John Somers, even if he was drunk, had sense enough to save the situation.

And so it didn't strike one as important that Angela chase half around the world to find John in Samoa. Of course John had a claim on Angela because he saved her father, but John also was under an obligation because Angela mortgaged her home to furnish a bond (hence the title) so that John could get a berth as skipper, and thus redeem himself. He made a gallant struggle to leave the stuff alone, but when he reached port his mate stole the ship's money, and everybody, including Angela, accused him of the theft.

What could he do but return to the South Seas and go to the dogs? Angela could have married a fabulously rich ship owner, but the title made it plain that while she could respect the saint her heart was with the sinner. She meets up with John in a waterfront dive in Samoa. He has managed to scrape up enough to buy a small schooner and intends to pay off Angela's loss, but Angela demands that he surrender the ship to her in payment immediately and sail the same night.

That's what they do. On the voyage John goes to drinking again, and Angela "plays her last card" by running the ship aground on an uninhabited island, sending the crew off in the only lifeboat after they had landed the stores, including many cases of whiskey. Angela once more "plays her last card," as the title has it, by pointing to the mound of beach and declaring herself. "I'll talk to you when you have emptied those bottles." The picture makes a lot of the spiritual struggle John has with himself, but in the end he conquers his weakness and smashes the wet goods as sign and symbol of his surrender. All just in time for the arrival of the rescue ship picked up by the crew.

Rush.

## HER GILDED CAGE

Jesse Lasky production (Paramount), with Gloria Swanson, based on the play by Ann Nichols. Scenario by Elmer Harris and Percy Heath. Designated Sam Wood production. Suzanne Orloff.....Gloria Swanson Arnold Pell.....David Powell Lawrence Pell.....Harrison Ford Jacqueline Orloff.....Anne Cornwall Bud Walton.....Walter Hiers Gaston Pettiford.....Charles A. Stevenson

A revel in gorgeous clothes and elaborate settings is this comedy of stage life, but it is pretty mild in action. The picture is all appeal to the eye and none to the sympathies. Miss Swanson outdoes herself in sartorial splendor, and the producers have matched the array of frocks with a scenic equipment as elaborate. If these accessories make a picture, "Her Gilded Cage" is an event.

Otherwise it's a rather tame affair. Suzanne is the daughter of an aristocratic French family in Paris which has fallen upon ill fortune. She is the sole support of a crippled sister and a doddering old uncle.

She makes a living at first by teaching music. Then she becomes a model, and in that occupation meets and falls in love with a millionaire artist studying in the Latin quarter.

The artist makes love to her and she quits his employ. With her occupation gone Suzanne's family is in deeper difficulties until she unexpectedly gets an opportunity to sing in a small cabaret. An American press agent sees her performance and undertakes to boom her by circus publicity methods. First he fakes the story that she is "the favorite of King Fernando," making the tale out of a trifling incident in the cafe. The American artist visits the place and, hearing the supposed scandal which is the talk of Paris, leaves in disgust. Suzanne observes from the stage his expression of shocked dismay as he recognizes his shy model in the notorious Fleur d'Amour of the cabaret.

An opportunity presents itself for Suzanne to make a fortune on the American stage and she seizes it for the chance it will give to restore Jacqueline, the crippled sister, to health. Here comes the coincidence. The first person Suzanne meets in the States is a brother of the American artist. And to make the coincidence more binding the brother also falls in with Jacqueline, who is being cared for in the country.

Of course Jacqueline and the brother fall in love and, of course, Suzanne is invited to a gay and giddy party at the town house of the artist's brother just in time for the returning artist to meet her unexpectedly. He denounces her for a notorious adventures whose affair with King Fernando is the scandal of Europe. Brother, being pretty well lit up at the party, takes umbrage, and asks Suzanne to marry him, and Suzanne agrees to do so in pique at the artist.

By some means which are not disclosed all the principals to this tangled next appear together at the country place where Jacqueline is being cared for, and the misunderstanding is all cleared up. The shock of the meeting jolts Jacqueline into perfect health on the instant, and without waste of time Suzanne falls into the arms of the artist and Jacqueline into the embrace of his brother. It's stretching credulity pretty tight all around.

But there are several striking bits of staging. The dinner party is an elaborate pageant, the guests being assembled in a huge bird's cage within which the dinner table is laid. The theatre scenes are also rich in production incidentals. Harrison Ford, as always, makes a manly juvenile, and from first to last Miss Swanson's gowns are eye filling. That's about as far as the picture goes.

Rush.

## THE LOVE SLAVE

Feature length, probably of foreign origin. Stars Lucy Dornale, who is described on the billing as "the famous screen beauty." Story by George Ornet, author of the drama, "The Iron Master." Sponsored by the Hiers Film Corporation.

Unfamiliar players and unfamiliar locations indicate that this picture is an import, probably from France. It adds further data to the explanation of why French pictures do not make much headway in this market. It was shown as half of a double bill at Loew's New York, July 28.

The picture has only one good point—some of its landscapes and backgrounds of lake country are very pretty, but that does not entitle it to a classification for any Broadway house, even of the daily change kind. It is poor screen material in all departments. The story is chaotic, stilted and implausible, the acting is exceptionally bad and even the photography is ten years or more behind the times.

In some of the shots the hero's face is an expressionless white blank because the mechanical work was inept somewhere from camera-man to printing. The direction is poor and never once does the screen action get anywhere near an illusion of reality. It commits the worst fault a director and a cast can be guilty of, it fails completely to arrest his attention at any point.

The story might make a trashy novel, but it couldn't be made into an interesting film. If it is French it is curious that the nation that leads the world in the art of fiction could produce so crude a picture play. There isn't a sympathetic character in the whole cast. The hero is a pompous tourist in Damascus, an artist traveling for local color.

Passing through a narrow street he sees a native sheik beating the heroine, a coffee colored girl, whom he has tied up to a whipping post. The European knocks the native down and goes on his way after freeing the girl. She follows him, and one is left to gather that a liaison develops. When the hero has to return home, he brings the girl with him, but doesn't introduce her to his family, setting her up in a villa, apparently on the Riviera somewhere.

She is piqued at this treatment and takes unto herself a new lover. The hero catches her and Sweetie No. 2 in a compromising situation in the girl's bedroom and shoots her. She recovers, but for the crime the hero has to serve five years at hard labor. He is shown at length in his handsome prison in much footage of adulterated Hugo. He escapes and becomes a teacher of painting in Paris.

One of his pupils, the greatest heiress in France, falls in love with

him and they are married. Meanwhile the brown woman has prospered vastly and is proprietress of a luxurious gambling casino. By a series of made to order circumstances the hero is brought to the place. She threatens to deliver him to the police as an escaped convict and tell the bride the details of his career, and as the price of her silence demands that he come to her casino every night and spend the evening there in her company to the neglect of the bride.

It is apparent that she still loves him and desires him back and here begins a struggle between them, she to force him to infidelity and he to resist. In the struggle she goes mad and dies, while he reveals all to the bride and is forgiven. Sloppy, sentimental trash, all, and counterfeited melodrama, badly done at that.

Rush.

## THE NEW TEACHER

William Fox five-reel feature of New York life from the script by Dorothy Yost. Directed by Joseph Franz, with Shirley Mason starred. Constance Bailey.....Shirley Mason Bruce von Gruff.....Alan Forest Edward Hurley.....Earl Metcalf

A program melodrama of New York life from society to the slums that is interestingly portrayed on the screen. It is a picture that, while it hasn't any great punch, will please the majority. William Fox presented it last week in his own Academy of Music as part of a double feature bill, splitting the show with "Oath-bound." "The New Teacher" is more interesting of the two. In the regular daily change houses it will hold up with any of the regular program productions.

Shirley Masons is a little society

girl who has consistently refused to marry the hero, played by Alan Forest. She has a desire to "do something in the world." The opening shows her with Forest above New York in a plane. He proposes and is again refused; the plane is forced to descend in the midst of the slums. Here she sees an opportunity to "do something," and becomes a teacher in a lower East Side school. The hero follows her, by obtaining an appointment on the police. A few months in the squalid atmosphere convinces her he is about as good a catch as she can make.

There are a number of clever little human touches with the East Side kids and wholesome comedy from schoolroom scraps.

In direction Joseph Franz has handled his kid stuff particularly well. The photography is also up to the standard, with the aeroplane stuff particularly well matched up to create the illusion the plane is sailing above New York, with cut-ins of the Manhattan skyline.

Earl Metcalf as the heavy gives a corking performance.

Fred.

## THE HEART OF A TEXAN

At Loew's Circle, New York, half of Monday's (July 31) double bill at 30c. top (regular house scale). Presented by William Seiner Productions; Neal Hart starred. Story adapted for screen and directed by Paul Hurst.

The title says it's a western and it is, not unusual, not unconventional and not without a tiny bit of interest, even though a western all through. In dressing, locale and story. But good enough for the houses liking westerns that play the small-time feature stuff.

Inexpensive exteriors, mostly, with interiors of shack living-rooms.

Extras may have counted up to 20 people, all men, with but two women in the picture, one mother and her daughter. The player of the daughter role seemed amateurish and was always posed, with one-colored screen in the living-room so much favored that after the daughter played it heavily behind her for close-ups, mother got in the same spot later.

The couple of points of interest were when Neal Hart, the Texan hero, made a couple of flying leaps from his horse, each time landing on the villain. The first was on the road, but the second held a little thrill, Hart making the leap as he and his horse jumped through a window into the cabin or shack.

Just what Hart's official capacity was, if any, in the place near the Mexican border, where the scenes were located, never became divulged. He may have been just a Texan. The lobby billing says a Texan is strong to protect women. Hart certainly did protect the daughter against Pete Miller, "a bad man on both sides of the border." Hart whipped Pete two or three times—in fact, every time he met him, and always with his hands, throwing away the guns and guarding himself from knives in various ways. Aren't those some of the Bill Hart stunts? At times Neal Hart was more reminiscent than in name only of the original Bill.

A rustlers' fight against the Texans wound it up, the Pete Miller gang having sent for assistance when hearing Hart had sent an Indian for more Texans to protect the Jackson home.

Not much other than those riding tricks and some poor acting, while all of the horses there could have ridden through the holes in the direction.

Simc.

"I'm not sacrificing myself  
God help me, I love him!"  
So she—

Which man won her?  
The millionaire  
or the derelict?



From the popular story by  
John Fleming Wilson

Scenario by Albert S. LeVine.  
Directed by Philip Rosen.

"ONE of the most dramatic pictures in which Miss Compson has appeared in many months. A thrilling story of the sea, with many remarkable scenes."

—N. Y. Journal of Commerce

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# "ZENDA" REVIVES INTEREST; MAY BREAK SUMMER DULLNESS

**Metro Special at Astor Looked to Stimulate Public Interest in Screen—Business Irregular—Surprise in "Mysteries of India"**

The first sign of revival of public interest in the screen came this week with the sensational beginning of the Metro special, "The Prisoner of Zenda," produced by Rex Ingram, at the Astor. The premiere Monday night was before an invited audience of film notables and the reviewers. The notices were uniformly favorable, and the first day showed a virtual sell-out. The matinee was \$762, making a probable total for the first two performances around \$1,200.

Picture men regarded the outcome as distinctly favorable to the general business of Broadway, if it continues. Their experience has always been that a big "smash" following a long slump stimulates business everywhere, arousing public interest in the picture form of entertainment.

Elsewhere business was irregular last week. "The Mysteries of India" was a surprise at the Rialto. Under the handicap of bad notices it showed an improvement of \$1,000 over the previous week with Tom Meighan in "If You Believe It, It's So," moved down from the Rivoli. Takings also were up at the Rivoli with "Borderland." Several of the specials showed some promise, while others went off. The week had two handicaps. It poured Tuesday evening at the wrong time, and Thursday night public attention was centered in the Leonard-Tendler fight in Jersey City.

Estimates for last week:  
Apollo—"Silver Wings" (Fox Special). (Seats 1,200; scale \$1.65.) (Twelfth week.) Attraction is getting some public interest. Slight betterment encouraged Fox office to undertake advertising campaign with six-inch double-column space in the morning papers. Around \$2,700.

Astor—"Prisoner of Zenda," Ingram-Metro special. (House seats 1,131.) (Scale, \$1.65.) (First week.) Opened Monday night before audience made up of film notables and other guests. Camera cranked under the arcs in front and Broadway was blocked. Newspapers extraordinarily favorable, and reviews and first-night ballyhoo appeared to have started something. Line at box-office Tuesday and Wednesday. All indications picture has started something in mid-summer.

Cameo—"Sherlock Holmes" (Independent). (Seats 550; scale 55-75.) (Seventh week.) Picture held in because of special arrangement between producers and house management. About repeated previous week's \$2,300.

Capitol—"The Kick-Back," with Harry Carey (F. B. O.). (Seats 5,300; scale, mats., 35-55-85; evs., 55-85-\$1.10.) Following its big Chaplin week of \$34,000, house dropped off somewhat. Reviews not especially enthusiastic. Started at usual Sunday pace for season and eased as week progressed. Grossed \$28,400.

Criterion—"Forget Me Not" (Metro). (Seats 886; scale 55-99.) (Second week.) City officials and producer in controversy over propriety of children from orphan asylums seeing film as guests of house, and argument, getting into the newspapers, drew attention. Metro won the debate, and buses filled with children and placarded with title drove around the city, a boys' band calling attention to the parade. Good deal of paper out, but receipts up to \$6,700, big improvement over previous takings with "The Five Dollar Baby," its predecessor.

Lyric—"Nero" (Fox Special). (Seats 1,400; scale \$1.65.) (Eleventh week.) Picture to remain until Aug. 31, followed Sept. 1 by "A Little Child Shall Lead Them." Elaborate exploitation campaign getting better results. Receipts moved up more than 10 per cent. to around \$3,500.

Rialto—"Mysteries of India" (German spectacle). (Seats 1,960; scale 50-85-99.) Ufa spectacle sponsored by Hamilton Co. did surprisingly well in view of the unfavorable notices of the Monday morning

newspapers, which are coming more and more to be watched by the fans. Picture did nearly \$2,000 more on the week than "If You Believe It, It's So," with Thomas Meighan, although it is to be remembered that the Meighan play was moved from the Rivoli, where it had played the week before. Last week, \$16,400.

Central—"The Storm" (Universal Special). (Seats 960; scale 55-75.) (Fifth and last week.) Final week grossed \$6,500. "Human Hearts," another U production, went in Sunday for four weeks until the U lease expires and house reverts to Shuberts. Last week of "The Storm" proved the best of its five-week run. The engagement was one of constant building up. Last week, \$7,500; increase of \$1,000 over previous week. "The Storm" moved into the Broadway for its sixth, Broadway week, making room for "Human Hearts" at the Central.

Cohan—"In the Name of the Law" (Robertson-Cole-F. B. O.). (Seats 1,111; scale 40-50-85-\$1.) (Fourth week.) Business slipped still further last week, and the current week is noticed in the advertisements as the final one. "My Dad," another F. B. O. feature, due Sunday. Takings last week, \$4,600.

Rivoli—"Borderland," Agnes Ayres (Paramount). (Seats 2,210; scale 50-85-99.) No special reason to account for this picture topping the previous week by an even \$3,000. Last week \$18,200, against previous week, with Jack Holt in "Man Unconquerable," of \$15,200.

Strand—"Hurricane's Gal" (Allen Holubar-First National). (Seats 2,900; scale 30-50-85.) Another drop from the summer's high mark with "The Fast Mail," two weeks previously. No special distinction to offering, which registered \$15,800.

## FRISCO'S GOOD FILMS DRAW GOOD RETURNS

**Granada Helped by "Names"—  
—"Grandma" Got \$14,000  
Second Week**

San Francisco, Aug. 2.

Harold Lloyd in "Grandma's Boy" is the one best bet among the downtown picture houses, this feature luring the cream of the business. The feature is being held over for a second week, and indications at the box office are that it will stand up.

The Imperial, not doing so well lately, put on a reissue of "The Delicious Little Devil," featuring in 24-sheets Mae Murray and Rodolph Valentino. The bait proved attractive. Will be held over for second week.

At the California "Nanook of the North" attracted satisfactory receipts by virtue of the novelty of the production.

Estimates for last week:  
California—"Nanook of the North" (Pathe). (Seats 2,750; scale 50-75-90.) Lobby decorated with seal hides, canoes, furs and Eskimo implements loaned for week by local department store. \$13,500.

Granada—"The Dust Flower" (Goldwyn). (Seats 1,100; scale 50-75-90.) Helene Chadwick and Claude Gillingwater starred. Topped all others, doing \$16,500.

Imperial—"The Delicious Little Devil" (Universal re-issue). (Seats 1,425; scale 35-50-75.) Rodolph Valentino and Mae Murray. \$11,000, doubling gross of previous week.

Strand—"Grandma's Boy" (Pathe). (Seats 1,700; scale 25-40.) Harold Lloyd. Started second week strong and got \$14,000.

Tivoli—"My Wild Irish Rose" (Vitagraph). (Seats 1,800; scale 25-40.) Pauline Stark and Pat O'Malley. Pulled \$6,000.

Frolic—"Foolish Wives" (Universal special). (Seats 1,000; scale 10-30.) Playing return to good business at \$3,200.

## 'PAGEANT OF PROGRESS' OPENED IN CHICAGO

**Two Big Weeks of Business in  
Theatres Booked—Randolph  
Passes to U**

Chicago, Aug. 2.

The Universal has taken over Jones, Linick & Schaefer's Randolph, and started its term of occupancy of this movie house with "The Storm," which played two weeks ago at the Chicago theatre, almost directly across the street. At the Chicago "The Storm" reached a top notch gross, and it is likely the film at the Randolph will do a smashing business. July 30 the new regime of the U became effective.

Last week in Chicago was an ordinary one, with interest centering on the Pageant of Progress, which opened Saturday night. The Pageant has always held the boards for patronage and is due for two weeks at the Municipal Pier. "The \$5 Baby" at the Chicago rounded out a good week, even though the daily critics took an occasional slam at it, in spots. The weather was ideal with this film and "Orphans of the Storm" getting the breaks.

Estimates last week:  
"A \$5 Baby" (Chicago) (Metro)—(Seats 4,200. Mornings 39c., mats. 55c., nights 65c.) Stopped at \$25,000 for week. Downpour Saturday kept a little business away.

"Orphans of the Storm" (Griffith) (Roosevelt)—Fourth and final week with business around \$12,000. Holding up very strong with heavy expense in advertising and exploitation during run.

"Crossroads of New York" (First National) (Randolph)—Final film for this house under Jones, Linick & Schaefer management. Film originally named "For Love or Money" (Mack Sennett producer) drew around \$4,500.

## RIALTO, WASHINGTON, ANNOUNCES VACATION

**Closes Suddenly for Two  
Weeks—Was Fourth Last  
Week to \$5,000 Gross**

Washington, D. C., Aug. 2.

After many weeks that registered the poorest business in the history of the house, Moore's Rialto closed Saturday for two weeks. The announcements stated that the vacation was for the benefit of all employees and to permit redecoration. The slump in business experienced is largely due to the films shown. The theatre had been trailing along behind the other three houses as poor fourth last week.

Loew's Columbia led in the downtown section last week, getting a fairly good play, considering the season. This house and Loew's Palace have gone onto their winter schedule with the current week, with the latter discontinuing the split-week policy, showing each picture for a full week.

Estimates for last week:  
Loew's Columbia—(Capacity 1,200. Scale 35 mat.; 35-50 nights.) Led all downtown houses with Agnes Ayres in "Borderland." Picture received considerable favorable comment. Approximately \$8,500.

Loew's Palace—(Capacity 2,500. Scale 20-35 mat.; 35-50 nights.) Ethel Clayton in "Her Own Money," first half; Constance Binney in "The Sleepwalker," second half. Hard to judge which picture drew the better. Business, however, on week dropped to at least \$7,500.

Crandall's Metropolitan—(Capacity 1,700. Scale 20-35 mat.; 35-50 nights.) Came along fairly good third, with Charles Ray in "Smudge." Did less than \$7,000.

Moore's Rialto—(Capacity 1,900. Scale 30 mornings, 40 afternoons, 50 evenings.) Business skidded to bedrock with Marie Prevost in "Her Night of Nights," with sudden announcement house would close for two weeks. Week barely reached \$5,000.

## HOT OR COLD, GOOD PICTURES DO BUSINESS IN PHILLY

**At Height of Dull Summer Season, "The Dictator" at Stanley Draws \$31,000—"Lady Godiva" Couldn't Help Aldine, Now Taken Over by Stanley Co.**

The long-expected end of Philly's one big independent film house came last week when the Stanley company acquired the Felt Brothers' Aldine, 19th and Chestnut streets.

It had previously been stated it could be only a matter of a few months before that happened, the main question being whether the house would be handled directly through the Stanley company or by Fred G. Nixon-Nirdlinger. The official announcement Saturday came from Jules E. Mastbaum, president of the Stanley company, but many here still believe that Nirdlinger has a good slice of interest in the newly-acquired house.

In the transaction which brought the Aldine over to the Stanley company ranks, the organization was represented by Mr. Mastbaum, while the interests of the Aldine stockholders were taken care of by David Borton, one of the directors. The deal was practically arranged a week ago, and the story telling of the change was written and waiting in the Stanley company's office, for the final word "go."

**Felte's Activities End**  
The passing of the Aldine over to the Stanley company marks the end of the Felt Brothers' activities here. Several weeks ago, their Ambassador in West Philadelphia was added to the Nirdlinger chain. Their Aldine in Wilmington has also been sold; \$1,000,000 was expended on the purchase of land and building of the Aldine which, when erected, was in an almost wholly residential section of Chestnut street.

Another turn for the better was taken by local film houses last week. Waiting queues, often extending half a block, were seen after an absence of three or four months.

The weather was spotty with first a hot period, then several cold days, and a scorching week-end. This together with vacation season, was figured to send the grosses tumbling, but they rose instead. The big gainer last week was the Stanley with a crackerjack show. "The Dictator" won fine notices and mopped up, hot or cold. Monday was uncertain, but by Tuesday night they started coming, and on Wednesday night they had the best house the Stanley has had since early spring.

It may or may not have been this encouraging boost in attendance that caused the Stanley company to change bookings next week from

## BOSTON SO-SO

**Business Standing at Even Summer  
Pace**

Boston, Aug. 2.

As far as the picture houses here are concerned things remain in "statu quo." Those houses that a few weeks ago inaugurated the summer policy are still sticking to it and leaving the same old trio—State, Beacon and Modern—doing all the first release business.

It is said that the gross for the State has varied only some hundred dollars the past few weeks, those that are going seeming to be the regular patrons that the house has now secured and which go no matter how weather conditions are.

Estimates for last week:  
Loew's State—(Scale 25-50c.; capacity 4,000.) Thomas Meighan in "If You Believe It, It's So," first runner, and Florence Vidor in "The Real Adventure," for support.

Beacon—(Scale 23-40c.; capacity 300.) "South of Suva," with Mary Miles Minter, with "Restless Souls" featuring Earle Williams for the underline.

Modern—Capacity, attractions and scale same as Beacon.

The Gralyn theatre, Gouverneur, N. Y., has been sold by the second mortgage bond holders for \$32,000. Mrs. Frank Farmer purchased the house, to reopen this Saturday. The Gralyn has been in the hands of a receiver for some time. It was built in 1919, and is the only picture house in the town, through the recent burning of the Gauthier.

"One Clear Call" to "The Masquerader," which everybody figured wouldn't strike here till fall. This week with "While Satan Sleeps" and Keaton's "Blacksmith," the house expects to keep the good work going.

The Aldine, while not hitting the trough of poor business experienced several weeks ago, did not achieve much with "Lady Godiva." Curiosity seekers don't help pictures here a lot, for the reason that they are beginning to realize that the Censor Board lets little slip by, and so they stay away. Those who did go to the Aldine the first part of last week gave little encouragement to others, and the highbrows were dissatisfied because of the mangling of the Tennyson poem. The dailies all panned, or damned with faint praise, and all in all, "Lady Godiva" didn't do much. "The Leather Pushers" proved a real attraction at this house and have been pulling more than the main features. Monday night of last week the bill consisted of the five-reel feature, the two part "Leather Pushers," a single reel comedy, cartoon, news reel, and two educational, but this was cut down somewhat later in the week. "Silas Marner," in this house this week, is figured a poor choice for a hot weather attraction. With schools and colleges closed and vacation exodus at its height, it is not expected to hit a very high figure.

The Kariton with a rather weak program picture, "Her Social Value," with Katherine MacDonald, did better than expected, though it is doubtful if the house was much helped in the long run by the increased attendance because of the weak nature of the feature. First class pictures at the Aldine and Kariton last week would have sent their grosses soaring.

The Palace, with "Our Leading Citizen" and "Nanook of the North," the two pictures which scored at the Stanley week before last, did splendidly. The house front received some special decorations, and the snow scenes of the much-talked-of "Nanook" probably drew them in from the hot street. This house, located at the end of the "drop-in" territory, has boomed recently.

The placing of "The Glory of Clementina" in the small Capitol, Sixth and Market streets, surprised everyone, as this kind of a feature might have done well at the Arcadia. Although it drew some new trade to the Capitol, the regular clientele didn't like it.

Estimates last week:

Stanley—"The Dictator" (Paramount). Happy choice for hot week in vacation time. Brought them in from the outskirts, and tickled them, too. Got \$31,000; high mark for long time. Evident that company expects to hold advantage, booking a double feature bill this week ("As Satan Sleeps" and Keaton's "Blacksmith") and "The Masquerader" next. This also may be caused by acquisition of Aldine and shifting in booking plan. (Capacity 4,000; scale, 35-50 cents matinees; 50-75 cents, evenings.)

Kariton—"Her Social Value" (First National). Program picture which failed to arouse much enthusiasm, but shared in general turn upwards. Mystery as to policy of house in fall, with realization something must be done to revive business there; \$4,500. (Capacity, 1,000; scale, 50c. straight.)

Aldine—"Lady Godiva" (Pathe released). Derisively received by critics, and not enthusiastically received by fans, but general turn for the better in local film business, plus "Leather Pushers," kept gross up better than might have been expected. House will run one other independent picture, and then go over to Stanley management; \$6,000. (Capacity, 1,500; scale, 50 straight.)

Arcadia—"Come On Over" (Goldwyn). This house, formerly recipient of all Stanley's "class trade," has been limping badly all summer, though it bobbed some with "North of the Rio Grande." Rupert Hughes' feature benefited by better business in general, and tiny house got about \$2,200.



# FAMOUS PLAYERS ROW IN DETROIT SPLITS EXHIBITORS' ASSOCIATION

**Kunsky Theatres Withdraw from Michigan Theatre Owners When Directors Demand Paramount Fulfill Contract with Phil Gleichman**

Detroit, Aug. 2.

The Kunsky theatres here, three in number, have withdrawn from the Theatre Owners of Michigan, and a split has been precipitated in the body by the action of its board of directors in demanding that Famous Players continue its service to Phil Gleichman's Broadway Strand under a five-year franchise. Meanwhile Gleichman has secured a court injunction restraining Famous Players from supplying pictures to the Kunsky houses. He seeks to renew the annual agreement with Famous Players.

The row in the state organization threatens to go further and reach the officers of the National Theatre Owners. A resolution was adopted recently by the Michigan body's directors in the absence of George W. Trendle, associate of Kunsky and a member of the board, in which a demand was made that the Famous Players-Gleichman contract be continued. Trendle forwarding the resignation of the Kunsky houses declares that Kunsky is not interested in the Gleichman controversy except as a prospective purchaser of the Paramount service. He objects to the directors taking action in his absence.

Trendle has been extremely active in the building of the state organization, which has a membership of about 400 exhibitors.

Detroit, Aug. 2.

The film trade is following with intense interest the legal battle in the county court.

Gleichman alleges that Kunsky and Famous Players "combined and confederated" to deprive him of valuable rights by sundry methods of fraud and double dealing. He avers that Famous Players "wrongfully and fraudulently seeks to rid itself of" the Gleichman franchise "in order that it may contract with Kunsky at a greater price."

## Gleichman's Franchise

The basis of the litigation is the following "exclusive exhibition agreement," made Sept. 29, 1919, for a term of five years, as incorporated in the moving papers:

"Agreement made and entered into this 29th day of September, 1919, by and between Famous Players-Lasky corporation, a New York corporation hereinafter called the distributor, and Philip Gleichman of the City of Detroit, State of Michigan, hereinafter called the exhibitor.

"Whereas, The exhibitor has acquired and is now seized and in possession of, a certain leasehold covering the premises now known as and called the Broadway-Strand theatre, situated at 35 Broadway, in the city of Detroit, State of Michigan, and now manages, operates and controls the said theatre as and for a place of amusement for the exhibition of high-class motion pictures, and

"Whereas, The said distributor has heretofore advanced to the exhibitor the sum of \$12,500, of which said sum, the sum of \$12,000, evidenced by a certain promissory note of the exhibitor, bearing the date the first day of October, 1919, payable on demand, remains due and payable, which several advances were made by the distributor to the exhibitor to assist the exhibitor in financing the acquisition of the said leasehold and the possession and control of the said theatre in consideration of a promise of the exhibitor to exhibit at the said theatre the motion picture productions distributed by the distributor exclusively for the period of five years from the 29th day of September, 1919.

"Now, therefore, in consideration of the premises and of the mutual covenant and promises herein contained the said parties hereby agree as follows:

First: The exhibitor agrees to pay to the distributor the said principal sum of \$12,000, with the interest thereon, in the following installments:

(A series of payments, one and two months apart, of \$500 and \$1,000 is specified, running from Nov. 5, 1919, to March 5, 1922, is set forth.)

"To each of said installments shall be added the amount of interest due on the amount of said note for any unpaid balance on the date of payment of said respective installments.

"Second: The distributor agrees

to accept the said payments as and when made on account of the said indebtedness, principal and interest and not to demand payment of the said promissory notes of the amount of said loan except in the manner hereinbefore provided; or in the manner provided for in paragraph Fourth hereof.

## Five-Year Franchise

"Third: The exhibitor hereby agrees to contract with the distributor for and to exclusively exhibit at the said theatre for the period of five years, from the 28th day of September, 1919, motion picture productions released by the distributor and to fill the entire time of the said theatre with bookings of the product of the said distributor, the said contracts and bookings for the first year of said term being covered by agreement of even date herewith, and the said contracts and bookings for subsequent years of said term to be made upon the basis of the standard practice for such years established by the distributor and upon terms and conditions similar to those applied by the distributor in theatres of like seating capacity, location and standing. And the distributor hereby agrees to contract with the exhibitor from year to year for the exhibition of motion picture productions released by the distributor for the said period of five years, from the 28th day of September, 1919, upon terms and conditions similar to those applied by the distributor during such years to theatres of like seating capacity, location and standing.

"Fourth: In the event that the said exhibitor should fail well and truly to keep and perform all the terms and covenants of this agreement and of the contracts provided for in paragraph Third hereof, which are on his part to be kept and performed, then and in that event, the whole of said indebtedness of any balance thereof then remaining due shall, at the option of the distributor, become immediately due and payable.

## FAMOUS PLAYERS-LASKY CORPORATION

(By Arthur Friend)

## "PHIL GLEICHMAN."

The explanation of the \$12,000 loan is made in an attached affidavit by Al Lichtman, who was general manager of distribution for Famous Players and negotiated the Gleichman franchise which took exclusive rights from the Kunsky interests in 1919. Famous Players, he swears, was dissatisfied with the Kunsky connection, and Lichtman approached Gleichman and Harry Garson, owners of the Broadway, to take the contract over for Detroit. Garson declined to accept a contract for all-Paramount program because he was producing Clara Kimball Young productions, distributed through Selznick, and the exclusion of those pictures would interfere with his Selznick connection. Thereupon, Lichtman agreed for Famous Players to advance Gleichman \$12,000 to buy the Garson interest in the Broadway Strand.

Lichtman adds that during the first year of the Gleichman agreement the Broadway Strand paid more rentals for 30 pictures than Kunsky with three theatres, all of them larger than the Broadway, had paid the previous year for more than 100 films, and President Zukor expressed himself as gratified at the arrangement.

## Terms for This Year

The 1919 agreement was an underlying contract upon which were based annual booking agreements which set forth rentals and percentage arrangements. The agreement for the current season, up to September, which is printed elsewhere in this issue, provides among other things:

"The said license fee of \$1,500 shall be payable at least seven days prior to the first of the week for which the production is licensed, and the license fee computed by way of percentages shall be paid on or before Tuesday of the week immediately following the week for which it is computed."

Gleichman describes the oral agreement as to rentals which modified the booking contract for 1921-22 as providing that the \$1,500 guarantee be waived and in its place a sliding scale of percentages

be substituted—20 per cent up to \$5,000 on receipts, 30 per cent from \$5,000 to \$6,000, and 50 per cent for all over \$6,000. Subsequently, it was agreed verbally that these reduced payments be deferred until business improved in the fall.

Gleichman avers that this clause was modified by an oral agreement with Sidney Kent, Famous Players' distribution manager (on Gleichman's representation that "summer business was bad"), so that summer rentals were to be reduced and deferred until fall. He also alleges that the last \$1,000 payment on the \$12,000 note was "extended by oral agreement. Kent denies that he was a party to any such understanding.

Gleichman swears that he made all payments and furnished all required statements of receipts, except that in the case of three pictures he held up payments pending the adjustment of certain claims. He presents correspondence purporting to show that he sent his check for the final \$1,000 installment of the \$12,000 loan, the check being drawn "to my (Gleichman's) order and endorsed by me to your order." This check was returned following a telegram from E. J. Ludvig, treasurer of Famous Players, which said in substance: "We cannot accept check with endorsement thereon. Unless you pay the note and all rentals immediately we will not supply any further pictures or discuss an agreement for next season." This communication was dated July 12.

The plaintiff alleges that, on June 11, George Weeks, Famous Players' division sales manager, was in Detroit and held conversations with Kunsky and his associates, and that Kunsky and others interested had held several conversations in the Famous Players' New York office before that. It was not until June 21 that Kent and Weeks informed Gleichman that the deal with Kunsky was in negotiation. Subsequently, Gleichman's service was suspended and on July 9 "The Dictator" was exhibited at the Adams theatre (owned by Kunsky) and "If You Believe It, It's So" at the Madison. "The Top of New York" was shown July 16, and "Nice People" was announced as coming.

The 1921-22 booking agreement (described as "standard agreement") follows:

The articles of the Famous Players-Gleichman agreement, covering the 1921-1922 (Sept. 1 to Sept. 1), are as follows:

## Text of Agreement

"First: The distributor hereby grants to the exhibitor a license to exhibit in the above named theatre only, one copy of each of the productions usually called 'feature' productions, which shall be mutually chosen and agreed upon between the parties from time to time.

"The exhibitor agrees to exhibit each of the productions for a minimum run of seven days. If and so long as the gross admission receipts (exclusive of taxes) for and during Sunday, Monday and Tuesday of any week of the run of any said production shall be \$4,500, the exhibitor agrees to continue the exhibition of that production for the entire week succeeding the week in which such gross receipts shall have equalled said amount and shall continue to run accordingly from week to week.

"Second: The exhibitor agrees to pay for the license fee for each week of the first two weeks the minimum guaranteed sum of \$1,500 and in addition thereto a sum equal to 50 per cent. of the amount of gross admission receipts, exclusive of taxes, for and during each week, remaining after deduction by the exhibitor from said gross receipts of the following items: The actual operating expenses of the theatre (not including the said guaranteed license fee), plus \$2,100. For each additional week the exhibitor shall pay as license fee 50 per cent. of the weekly operating expenses (not including license fee for such production). (Another paragraph deals with the payment by the exhibitor to the distributor of the 5 per cent. film rental tax provided by section 906 of the revenue law of 1918. It is specified that the exhibitor shall pay such other taxes as are subsequently imposed.)

"The said license fee of \$1,500 shall be payable at least seven days prior to the first day of the week for which the production is licensed, and the license fee computed by way of percentages shall be paid on or before Tuesday of the week immediately following the week for which it is computed.

"Third: The distributor will give at least 10 days' notice to the ex-

hibitor of the date on which the exhibitor will be entitled to exhibit each of the productions agreed upon, and the exhibitor agrees to exhibit same on said dates respectively.

(Paragraphs four and five deal with the distributor's liability for non-delivery of prints for reasons out of its control, and for delay in delivery.)

"Sixth: The foregoing license shall be upon the further conditions, each of which the exhibitor agrees to observe and perform:

"1. The exhibitor shall exhibit the said productions only at the theatre above named and on the date or dates designated by the distributor, and shall charge an actual minimum admission fee of at least 20 cents.

"2. The exhibitor shall project the prints and all leaders and trailers as delivered, without cutting or alteration, and shall not project any leaders or trailers except as may be furnished by the distributor.

"3. The exhibitor shall use only such advertising matter in connection with such productions as the exhibitor shall lease from the distributor and shall use such advertising matter only in connection with the showing of such productions at the theatre above specified, and shall return the same to the distributor . . . shall use only such newspaper advertising and publicity matter as shall strictly adhere to the form of announcement furnished by the distributor.

"4. The exhibitor shall pay to the distributor as liquidated damages the sum of 5 cents for each linear foot of print not returned or destroyed or injured in any way . . . and shall pay the actual cost of replacement of reels, cans, shipping cases or other accessories lost or destroyed or injured.

"5. Provides for return shipments and payment of all charges by the exhibitor.

"6. If the exhibitor shall use or retain any print delivered hereunder, or if any print delivered to the exhibitor is run at any theatre other than the one specified herein, the exhibitor shall forthwith pay to the distributor an additional license fee of twice the pro rata amount per day. . . .

"7. The exhibitor agrees to furnish to the distributor a certified, itemized statement of the gross receipts . . . upon forms supplied by the distributor, should the latter so desire, at the end of each day of such exhibition. The distributor, through its accredited representatives, shall have access at all reasonable times, for the purpose of inspection, to all the books, records, tickets, government tax reports and to all other records pertaining to the receipts. . . .

"Seventh: Makes the franchise nontransferable.

"Eighth: If the exhibitor shall default . . . in any contract between the parties hereto, the distributor shall have the right to withhold delivery of any photoplay until such default shall have been cured, or at the distributor's option to terminate this agreement and the license hereby granted by mailing or delivering a written notice of its intention so to do, and in the event of such termination the distributor shall retain all moneys theretofore paid. . . .

"Ninth: Any claim by the exhibitor must be presented in writing within 20 days. No action shall be commenced until the expiration of 60 days from the occurrence upon which the claim is based, and no such action shall be commenced after the expiration of six months of the occurrence.

"Tenth: . . . All negotiations and agreements respecting the license hereby granted are merged and contained in this agreement, and no representations or stipulations not set forth herein shall be binding upon the distributor."

## BUFFALO UNSETTLED

A solid week of cool weather served to force the business barometer up at local picture houses last week. Street car strike has now become accepted fact and public is settling down to make the best of a bad situation. Cars running, but under guard and with some disorder. Result is greatly decreased business in all lines in downtown section, with theatres coming in for fair share of the depression. Peculiar feature is that after first novelty had worn off neighborhood houses failed to come up to expectations, public apparently preferring to remain at home if unable to get to the downtowns.

Takings last week rose substantially at all houses. Credit belongs mostly to the weather, the thermometer clinging low for past ten days and theatre men congratulating selves on the break. Result is that houses break in August with a creditable week's showing instead of the usual dog-day levels.

Last week's estimates: Loew's—"Up and Going" and

## MABEL NORMAND FILM PASSES ALONG IN K. C.

**"Head Over Heels" Released After Year—No Rumble of Hollywood Murder**

Kansas City, Aug. 2.

All of the large downtown picture houses opened big Sunday of last week, and after the countups the managers commenced to hope the bad business of the past few weeks had been broken, but the customers failed to keep coming as expected and the week turned out but a little better than the summer average.

At the Newman, with "Our Leading Citizen" strongly boosted, the Sunday business was the best, by far, for a number of weeks, and the nights held up fairly well, but the afternoon play was off. "Fair Lady," with Betty Blythe, at the Royal, proved a flopper, business falling off badly, as the regulars did not like the picture. The Liberty offered a Mabel Normand picture, "Head Over Heels," and was dubious as to how the public would take to it. The papers called attention to its being the first of Normand's to be shown here since the unpleasant notoriety she received in the Hollywood murder mystery and to the fact that many were of the opinion the public would declare "thumbs down" on all pictures in which female stars who were mentioned in the Taylor murder were featured.

It did not happen here. The public, as many as have been attending the theatre these summer months, were on hand as usual, and the picture and star were well received by press and patrons.

Some of the large suburban houses are holding up better than those downtown. They are continuing to offer high grade films at extremely popular prices, and in some cases are getting more money than the first run places in the high rent district.

For the current week the Hardings have "I Am the Law" at their Liberty theatre and have been advertising the picture for weeks. For the past few days they have had a mounted policeman ballyhooing the streets, and have used thousands of stickers on automobiles, poles and dead walls. Just a few doors away the Newman will fight for the business with "The Dictator" and "A Trip to Paramount Town," and in the next block at their Royal will offer "The Cradle" and several special features.

Estimates for last week:

Newman—"Our Leading Citizen" (Paramount). (Seats 1,980; scale, mats. 35c., nights 50-75c.). Special feature, Southern Comedy Four. Thomas Meighan strongly featured in feature, responsible for business. Mermaid comedy, "Spooks," completed bill. Around \$13,000.

Royal—"Fair Lady" (United Artists). (Seats 900; scale, 35-50c., children 10c. all times). Betty Blythe. Picture is thriller, but failed to please. Torchy comedy and Edythe Decker, soprano, also on bill. Business badly off. About \$2,700.

Twelfth Street—"The Crimson Challenge" (Paramount). (Seats 1,100; scale, 25c., and 10c. for kids). Dorothy Dalton. Western story. Christie comedy and short drama "Plain Grit" added to make two-hour bill for a quarter. Title of feature proved good for house and business held up to summer average. About \$2,100.

Liberty—"Head Over Heels" (Goldwyn). Seats 1,000; scale, 35-50c.). While this picture was made over year ago featuring Mabel Normand, just released. Miss Normand at times recalls the work of Mitzi Hajos, who appeared in stage presentation under same title. Last three reels of "Nanook of the North" and Buster Keaton comedy completed splendid bill. Business, \$5,500.

vaudeville. (Capacity, 2,400. Scale, mats., 20; nights, 30-40.) Mixed feature found favor and stood up well as drawing card. House bettered previous week's business. Close to \$9,500.

Lafayette Square—"Woman Wake Up" and vaudeville. (Capacity, 3,400. Scale, mats., 20-25; nights, 30-50.) Satisfactory week, climbing substantially over previous seven days. Picture devoid of much to distinguish it. Around \$11,000.

Hippodrome—"Woman Who Walked Alone," first half; "Watch Your Step," second half. (Capacity, 2,400. Scale, mats., 20-25; nights, 30-50.) Did nicely, with heaviest part of business first part of week. Dalton feature sure fire. Slightly under \$7,000.



## PICTURES

Friday, August 4, 1922

## GOOD SIGN IN RELEASING THREE MONTHS' SUPPLY IN TWO MONTHS

New York Metropolitan District and All New Jersey Key Cities Sold Up by Famous Players—Increase of Schedule Regarded as Most Favorable

Word was sent out from the home office of Famous Players this week of a change in releasing schedule which calls for the issuing of the new production listed for July, August and September in July and August.

This move, in conjunction with signs of awakening activity in other directions, is taken as a distinctly favorable augury for a prompt revival of business of greater scope than had been anticipated, and likewise reveals a definite shortage of new material suitable for the better class first run houses.

New York City territory is well sold on contract ahead of the expected time, and New York sets the pace for the rest of the country. Resumption of theatre business always starts first in the metropolitan district. New England, which has already been closed for the F.P. product, ordinarily follows in a short time. After that the Middle West and West get into line and the South gets under way last. Many of last season's features still remain to be played below the Mason-Dixon line.

One of the last contracts to be signed was for the entire chain of Frank Hall houses in Northern New Jersey.

The release of three months' production in eight weeks necessarily closes up the following months, and it is possible, if the demand for new pictures keeps up the pace it has shown at the start, the Famous Players list designed to cover the supply up to January will be exhausted by December 1. This would necessitate a new production schedule, involving greater studio activity from this time on.

Among the September releases which are moved up to August-September list are DeMille's "Nice People," with Wallace Reid; Fred Niblo's "Blood and Sand," with Valentino; "The Valley of Silent Men," directed by Frank Borzage and starring Alma Rubens; Irvin Willat's "The Siren Call," with Dorothy Dalton; "While Satan Sleeps," with Jack Holt, directed by Henabery, and DeMille's "Manslaughter," with Thomas Meighan.

## BUYS "MIDDLEMAN"

Old Screen Version of Jones Play Destroyed in London

London, Aug. 2.

Henry Arthur Jones has sold the screen rights to his old play, "The Middleman," in which Chevalier played in England as a stage play and later in the film adaptation, to Louis B. Mayer, who will film it for the second time.

The play was produced as a picture by the London Film Co. and distributed in the United States under the sponsorship of Metro in 1914 and 1915.

The original negative and all the prints are said to have been destroyed in a London warehouse fire some time ago.

## STATE RIGHT DEALS

"A Woman's Woman," seven-part serial, directed by Charles Giblyn, will be distributed by Allied Artists' Corporation in September.

George Hamilton sold New England this week for two imported pictures.

## FIGHT PICTURES SHOWING

Atlantic City, Aug. 2. Pictures of the Leonard-Tender fight last Thursday night were shown at the Criterion here within 48 hours after the battle ended.

## Husband Misses Wife

Los Angeles, Aug. 2. The police have been asked by the husband of Florence Campbell to locate her. He says she has been missing for a week. Miss Campbell is 21 and a picture actress.

## W. A. BRADY ANNOUNCES NEW FILM DISTRIBUTOR

America, Inc., Will Sell in U. S. and Canada Only Foreign Made Features

A new combination in the picture industry which may bring a series of developments has been announced by William A. Brady.

This is the International Pictures of America, Inc., for which papers have been filed in Albany. The purposes of the company are said to be as follows: To sell in the United States and Canada nothing but foreign made pictures, distributing these through branches in such manner as to avoid the present lanes of distribution, and at the same time to find an outlet abroad for films turned out here by independent producers which have under present circumstances small opportunity. Mr. Brady predicts this company may be the means of saving a world market for American pictures in general. He has been for six years past president of the National Association of the Motion Picture Industry and is still personally interested in the production of films. His recent study of conditions in Europe, extending over a period of three months, convinced him there is serious danger of American producers losing the world market through criminal lack of foresight.

The plan for International Pictures of America, Inc., is to have a board of directors comprising bankers of New York, with powerful interests abroad, and other men of financial standing representing the picture industry of every nation of importance. Two European governments have already indicated their interest in the proposed company and its efforts to help the picture producers of their nations. The first meeting is to be held in New York during October or November. It will be the first occasion on which men representing picture interests throughout the world have met, and Mr. Brady predicts some interesting developments.

In a statement given out, Mr. Brady said:

"It was considered essential to have a Will H. Hays come in and supervise the picture industry here. I say it is just as essential to have a man in Europe who will represent American pictures there with enough ability to interpret our viewpoint to them and in turn theirs back to us. So far, American pictures have been handicapped abroad by a large number of disreputables who have drifted about claiming to be producers.

In some cases they have collected funds for formation of companies and then decamped in the most approved manner of embezzlers. The accredited American agents are, of course, men of ability and worth and the heads of our American industry on their few visits abroad have created a most favorable impression, but we all suffer from the rascals who have been allowed to run loose to our infinite discredit. They have given us a bad odor even in our own legations and consulates. Something will have to be done to curtail their activities.

"As for this new corporation—in which I'd like to repeat, I am not interested actively as yet—it will undertake through its foreign connections to give an outlet in Europe for our independent producers who have not been able to maintain expensive branch offices abroad. And under the conditions it has been practically impossible for them to reach the market. The corporation will arrange facilities for the free and open distribution of independent American film producers in their respective countries. And when it comes to selling foreign pictures here the small independent who turns out a picture in Italy or France will have as much consideration as the powerful corporation. No effort will be made to undersell unless such opposition develops to the new enterprise as will make that necessary."

## SHOWMAN SHOT IN HOLD UP

Kansas City, Aug. 2. David H. Harding was shot and dangerously wounded this morning, during an attempted hold up of the Liberty theatre. The robbers shot him in the small of the back. One of them was captured.

Harding is one of the owners of the Liberty and Doric, and is also interested in a chain of suburban theatres.

## TERRITORIAL BUYERS ARE COMING GRADUALLY TO LIFE

Some Sales Made, But Trade Activity Gradual—Far Apart on Prices—60-Day Slump—Cash Scarce and Limited Credits

## SPECULATION ON DEAL OF METRO AND FAMOUS

Alliance with Loew, Inc., Figured from New England Tie-up

The disclosure of a booking deal by which Metro pictures will get a look in on New England bookings, in houses owned by Famous Players and houses controlled by that company through the former Alfred Black affiliation, has inspired a lot of guessing in the trade.

The old talk of a Loew-Famous Players alliance is up again. Loew recently signed a contract for Paramount pictures, said to have been one of the biggest deals of the sort in the history of the industry. It is suggested that one of the considerations in the transaction was the opening up of New England to Metro.

Famous Players and its Boston and Maine affiliations control more than 100 houses in the territory, which is practically closed to other product under the Gray arrangement. Metro, which is owned by Loew, has never had much of a hold down East, and its new entree means a good deal of money.

Metro for the last two years was more or less of a drag on Loew. There are many observers who venture the forecast sooner or later one of the big distributors or producers will take it over. The logical company would be Famous Players. This procedure would fit into the old scheme for an out and out alliance of Famous Players and Loew's.

The film concern has the product that Loew needs, and is going to need more and more as its holdings increase, while Loew has the playing days that Famous Players could use handsily. As one man put it, "Maybe a treaty between Loew and Famous Players is in the distant future, but in any other business than this it would have been accomplished long ago."

If the Loew film chain is going to grow—and it is growing constantly in Greater New York—it must have a larger and more assured supply of pictures. During the summer shortage the pinch has been distinctly noticeable at the New York theatre, which has to have new features a week to cover its daily change and two double feature days. The bigger the circuit becomes the more pressing will be the need.

They have managed to piece out the New York program this summer, but it has included some pretty poor material, including half a dozen revamped foreign pictures that had been on importers' hands for more than a year and couldn't be moved until the shortage came. The New York has an admission top of 50 cents, and books these foreign flops only because it has to, not because the Loew people think they are desirable.

Marcus Loew is now abroad.

## CHAPLIN'S HOME

Marriage Stories Revived When Comedian Buys Acreage

Los Angeles, Aug. 2.

The purchase of an extensive and expensive acreage near the home of the Douglas Fairbanks' by Charlie Chaplin has revived reports the comedian may have wedding plans.

The site is in Beverly. Chaplin refuses to state what he intends doing with the property.

## PICKFORDS GO SWIMMING

Los Angeles, Aug. 2.

Jack Pickford and Marilyn Miller, who were married Sunday at the home of the Fairbanks, did not go to Santa Barbara on their honeymoon. Instead they remained at home and went swimming.

Today Jack Pickford resumed his picture work.

Some sign of activity was discernible in the State rights market this week, but the coming to life of the buyers was only gradual. As the season approaches it becomes apparent sellers and buyers of territory are far apart on price agreement.

The slump in the State rights market has lasted about 60 days, during which business has been practically at a standstill. Territorial distributors have been buying nothing, while they attempted to clear up all they had on their shelves. They supposed at first this process of liquidating their supplies would bankroll them for new purchases, but rental prices have dropped badly and so many houses have been closed that the sale of pictures in hand has done no more than keep the distributors covered on running expenses.

Now that the new season has come near it is imperative they replenish, but nobody knows where the money is coming from. The State rights producers are in no better condition. The long slump has exhausted their funds. They cannot do business on anything but a cash basis, and the buyers haven't the cash. This early business, therefore, has to be done on credit, but the territorial distributors in a large number of cases are a questionable credit risk.

This is the first time in years the summer business has got down to rock bottom. There have been lulls of short duration, but buyers and sellers were fairly well fixed for resources and the temporary gap was filled by payment for pictures in short term notes. With the situation as it is, there are very few sellers who will accept notes, even where they can come to an agreement on prices.

On the exhibitor side the cry is all for reduced admission scales, and the argument for lower rentals comes from every section. The debate is passed along from territorial buyer to producer and seller. The old average for all territories used to be figured as high as \$75,000, but few sellers are putting out propositions that costly. The demand is for pictures with a valuation of around \$40,000.

## HAYS CORRECTS ERROR

Never Said "Stay Away" as N. Y. Times Indicated

Correspondence between Will H. Hays and the Theatre Owners of America was given out this week, clearing up the objections of the exhibitors to an interview published in the New York "Times," which made it appear that Hays advised the people to discourage objectionable pictures by staying away.

The matter objected to was the headline in the "Times" which read: "Hays' Cure for Movie Evils. Recommends Public Stay Away from Objectionable Pictures."

In reply to the telegram of complaint of the Theatre Owners, Mr. Hays wired:

"I will take care of the matter in a speech here (Los Angeles) tonight. If that does not entirely take care of it I will do so when I get back. Of course, we understand each other and our position is we support the good. I do not know how the paper got that slant as what we are doing is to emphasize the support of the good ones."

## MISS BONNER'S HEART

Los Angeles, Aug. 2.

Priscilla Bonner is back with her non-professional husband, Wyness Alexander, after starting suit against him some weeks ago for divorce.

The suit was withdrawn, following Miss Bonner's change of heart.

## WALLIE REID AT WORK

Los Angeles, Aug. 2.

The report in the East that Wallie Reid is ill is a bunk. He is well and working on a picture here.

# GILDA GRAY

## GOLDEN GIRL

*Of the Ziegfeld "Follies--1922"*

NEW AMSTERDAM THEATRE, NEW YORK

**HEYWOOD  
BROWN**

*in the August*

**VANITY FAIR**

"Miss Gilda Gray manages to wear beauty without also assuming an air of responsibility. . . . She shakes not only her hips but the whole pageant out of a Percy Mackaye mood into something sociable."



... : GILDA GRAY, ...

**KARL K.  
KITCHEN**

*Says:*

"South Sea Island dance dominates 'Follies.' . . . There is a new name to conjure with on Broadway—it is in big electric letters in front of a theatre. . . . The name I refer to is that of Gilda Gray. . . . On the opening night she 'stopped the show' with her South Sea Island dance. . . . Gilda Gray, the most sought after performer in America. . . . In short, she has danced herself into fame and fortune. . . . And success in almost any profession consists simply in doing one's job a little better than the others."

*Golden in Her Art*

*Golden in Her Beauty*

*Golden in Her Popularity*

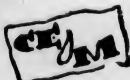
*Golden in Her Audiences*

**THE**

**STOP-THE-SHOW GIRL**



*The Golden Girl*





# VARIETY

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NEW YORK CITY, FRIDAY, AUGUST 11, 1922

40 PAGES

## GOOD CARNIVALS GOING BAD

### ALL PROHIBITION REFERENCES BARRED FROM KEITH HOUSES

Order to House Managers Issued This Week—Nearly All Talking Acts Affected by It—Orpheum Circuit Issued Similar Order Long Ago

All humorous or serious references to prohibition, whether in favor of or against, or contained in songs, jokes, gags, wheezes or dialog, were barred by the Keith office in the houses it books and controls this week, in an order sent out to every house manager on the circuit. E. F. Albee signed the order barring mention of prohibition.

The order states there have been many complaints from patrons of the Keith houses regarding jokes about the Volstead Act. The order says in the instructions to house managers that the humor in prohibition has been overdone, and to continue its use by the artists in the Keith theatres is irritating to those who favor prohibition.

The Keith order further states theatres should not be used for political purposes.

#### FEATURED ORGANIST

Now Lafayette Square Won't Pay G. Sharpe Minor, \$750 Weekly

Buffalo, N. Y., Aug. 9. G. Sharpe Minor came here last week as organist at the Lafayette Square, a new picture house controlled by local laymen. Minor received, according to report, at that time \$350 a week and the house heavily featured him. Not much was ever said about the organ he played.

In the spring Mr. Minor requested \$500 weekly and received it, still featured by the same theatre.

Last week according to the story, Minor asked for \$750 a week, was refused, and will shortly leave the Lafayette.

#### SISTER ACT BOOTLEGGING

A sister act called at one of the vaudeville exchanges this week to furnish billing. In chatting with the executive handling the publicity department, one of the girls asked if he would like to take a drink. Surprised, he asked if any one didn't.

On that cue the girl stated she could supply some very good stuff and quoted Scotch at \$110 per case.

The publicity man refused to say who his callers were, but thought the price was a little too high.

### CHICAGO, FILM HOUSE, ADDS 2 ACTS TO BILL

Balaban & Katz Picture Theatres to Adopt Policy of More Vaudeville Turns

Chicago, Aug. 9. Two vaudeville acts were added to the regular program of the Chicago theatre (pictures). The theatre has been running a feature first run, with a prolog series of specialties and added attractions, usually consisting of one vaudeville act. The double acts engaged for the week with the running of the film "The Dictator" were Myers and Hannaford and Hans Hanky. The former will tour the four picture houses Balaban & Katz.

It is reported it will be an established policy by Balaban & Katz people to place two vaudeville acts in conjunction with their prologs at the Chicago theatre, as well as their outlying theatres (Riviera, on the north side, Central Park, on the west side, and the Tivoli, on the south side). The other holding of this firm, Roosevelt (the former Ascher Bros. house, in the loop), does not have presentations, prologs nor specialties.

#### NEWS REEL PROPAGANDA?

The publishers of several of the topical news weeklies have lately received complaints from exhibitors, who declare that their patrons, the majority belonging to the labor union class, have taken exception to some of the views of events in the coal and railroad strike centers.

Exception was taken by one showman to certain shots of railroad yards on the Philadelphia & Reading lines which made it appear that the strikers had not been successful in hampering freight movements. The picture patrons, and the exhibitor, complained that such pictures made it appear that the strike was a failure and had the appearance of favoring the employers.

### POOR CONDITIONS ALTER MANAGERS' INTENTIONS

"Flat Joints" and "Cooch Dancers," Eliminated from Some Shows at Summer's Start, Restored for Necessary Quick Money—One Carnival Espouser of Cleanliness Recently Ordered Out of Town by Police for Filthy "Cooch"—Railroad Troubles Another Managerial Worry

#### SEASON'S END AWAITED

Good carnivals are going bad. Not all the good carnivals, but enough in proof that the original intentions of several at the opening of the current season to operate cleanly, were forgotten when the business conditions of light attendance and chary money spenders arrived.

"Flat joints" and other crooked concessions, along with "cooch" dancers and unclean "girl shows" have been revived by some carnivals as the quickest money-getters in sight, with the alternative of facing bankruptcy or closing.

Helping the change in attitude of the carnivals that thought they would listen to the cry of the clean campaign and reform have been local officers who found it easy to overlook the rottenness for what

(Continued on page 8)

### "FILM HISTORY" STARTS LITIGATION

Will A. Page Wants His Money for Writing Samuel Goldwyn's Biography

Litigation over Samuel Goldwyn's "History of the Screen" impends. Frederick E. Goldsmith, acting for Will A. Page, having called on Goldwyn to pay \$2,500 on alleged

(Continued on page 2)

### HOUDINI ON SPIRITISM IN PERSONAL APPEARANCE

Magician Will Give Lecture and Exhibit Slides in Conjunction with His Picture, "Man From Beyond"—Has Grouped Photo of Mediums

### SEASON'S SOCIAL EVENT TAKES 'CHAUVE-SOURIS'

Special Performance in Special Theatre at Exclusive Southampton, L. I.

The season's social event in the exclusive Southampton, Long Island, colony for Sept. 3 (night) will be a benefit for the local library with Morris Gest's "Chauve-Souris" as the special and only attraction.

Clarence Mackay, Mrs. Thomas Barbour, Mrs. Goodyear Livingston and Samuel Parish are among the leaders of the elite society who have taken charge of the affair.

A special theatre costing \$12,000 will be erected for the single performance. It will be on the grounds adjacent to Mr. Parish's art galleries. The theatre will be built by subscription. It will contain only boxes, of six seats each, with the minimum price per box \$100. These may be disposed of however by auction.

The Russian company will be transported to Southampton and returned in a special train.

There is a possibility Mr. Gest will suggest his mode of conducting the highly successful charitable benefit "Chauve-Souris" held on a Sunday evening last spring when at the 43rd Street theatre. Stars of the stage then officiated as ushers, ticket takers and doormen, with lights from the banking, legal and

#### GILPIN'S OWN SHOW

Charles Gilpin, the colored star of "Emperor Jones," is taking advantage of the vogue for all-negro attractions, and is gathering an eight-act vaudeville company which will play two weeks at the Lafayette in the Harlem colored belt, beginning Aug. 21.

After that it will go on tour. This is the first time Gilpin has been in vaudeville for five years.

Washington, Aug. 9. When "The Man from Beyond" opens at Moore's Rialto Aug. 20, Harry Houdini, the picture's star, will personally appear with it during the local engagement, employing a lecture on spiritualism and exhibiting slides.

Nothing is indicated in advance as to the character of the Houdini dissertation on spiritualism. It is not presumed it will be an expose, for Houdini's attitude on that tense subject has been, in his writings (and especially in an article in Variety some time ago), that if spiritualism does or can exist, he has never seen a genuine manifestation.

In connection with that statement, it is said Houdini will go in more through the lecture and slides to propound that there has never been

(Continued on page 2)

#### ONE PER CENT. OFFER

Marcus' Proposition—Has Two Shows Rehearsing

The bankruptcy case of A. B. Marcus, owner of the Marcus Show, was set for preliminary hearing for Aug. 11 in Boston. Marcus was in New York last week.

One of the creditors states that he was approached as to a settlement, and when asking the emissary what sort of a proposition was obtainable, he was told that Marcus was willing to pay 1 per cent. in lieu of all obligations, and that if the creditors refused they probably would get nothing, as the schedule alleges no assets.

Marcus is rehearsing two road shows for opening about Labor Day.

#### LOST PICKFORD-MILLER FILM

William Fox has purchased the screen rights to "Six-Cylinder Love," the Harris comedy. It is reported Mrs. Pickford made an offer to repurchase the property by paying a bonus of \$20,000 over the price paid by Fox.

It was proposed to use the Harris piece as a film vehicle for Jack Pickford, co-starring with Marilyn Miller, if arrangements could be made.



# VARIETY IN ENGLISH KINEMAS GODSEND TO NATIVE ACTORS

**Parliament Asked to Modify License Restrictions as Way to Employing Turns—Present Regulations Prevent Expansion and Fix Type of Show**

London, Aug. 9.

A movement is on foot, which, should it succeed, and it has every likelihood of doing so, may easily form formidable opposition to the existing vaudeville circuits and prove a blessing to the artist. Many cinema managers already have found that very few pictures "pull" nowadays with the exception of the very big features, but at the same time they have learned that pictures coupled with judicious variety is a popular and paying proposition.

The Theatres and Music Halls Committee of the London County Council is to apply to Parliament for power to vary at any time on application the license conditions attached to stage play licenses for music and dancing and cinematograph licenses during the currency of such licenses. The committee explains that many music licenses issued in respect to kinemas are subject to a condition that only instrumental music incidental to the cinematograph show shall be given. If vocal music is desired showmen now have to wait until the annual licensing session in November of each year to get the restriction removed.

For some time past the L. C. C. have been taking an unusual interest in some aspects of the show business and it is thought this forthcoming application to Parliament is a move on the part of the Council to help combat and solve the ever-growing unemployment question. Should Parliament grant the request, and there is no reason to expect refusal, the Council will be able to make the employment of "acts" incidental to the running of cinema shows.

Many kinemas have been built, probably with a view to one day getting a general license, with stages big enough to stage any ordinary act and many provincial kinemas employ turns, although there are very few in the metropolitan area.

At the moment the summer concert party is in full swing, there being something like 600 concert parties out, many of them doing anything but well owing to the bad weather; in fact, several have been absolutely ruined during the recent gales. When these parties come off the unemployment players in London will be increased by many hundreds of men and women who are either small vaudeville turns, minor musical comedy artists, or chorus people. The majority of them will have little chance of work until the pantomime season, but even then only a small percentage will be absorbed.

A general removal of the present restrictions as planned by the L. C. C. would lessen the hardship considerably.

## MARX BROS.' EXPLANATION

Manchester, Eng., July 19.

We opened at the Coliseum, London, in fifth position, and were such a big hit we were switched that night to closing the show, switching the positions with the Russian dancers.

Ardent admirers of the Russian dancers, sometimes known as a clique, took exception to the switching of their favorites, and were responsible for the pennies that were thrown. After they were ejected the act ran smoothly and we finished to a terrific hail of applause.

That the disorder was due to a clique was later substantiated by the stage manager, and Mr. Johns, the Stoll booking manager, who personally investigated the entire affair.

Why your correspondent here gave such prominence to the penny throwing incident and none to the reasons thereof, I do not understand. Why he quoted our salary at \$1,000 a week, when as an actual fact we are receiving 400 pounds a week for showing is also a mystery to me. The statements he sent in were injurious to our professional reputation.

Julius H. Marx.  
(Four Marx Bros.)

## DEATHS ABROAD

Maria Gelabert, opera comique singer, died in Paris. She was born in Madrid, 1857, but lived most of her life in France, creating the role of Germaine in "Les Cloches de Corneville."

Felix Floury, former manager of the Chatelet and Porte St. Martin theatres, died in Paris after a long illness.

Leon Beyle, tenor, 25 years at the Opera Comique, Paris, died at Lyons, following an operation, at the age of 51.

## ZIEGFELD'S NEW DANCER

Paris, Aug. 9.

Nyota Nyoka, Egyptian dancer, has been engaged by Flo Ziegfeld, Jr., for his show at the New Amsterdam theatre, New York.



For I'm the only man in the world who can take a biscuit apart and put it back just as it was. If you don't believe what I'm saying, just ask the lady where I'm staying. If I do or I does and she will tell you that I'm the only man in the world who can take a biscuit apart and put it back just as it was.

This week, Brighton, Aug. 14, Bushwick, 21, Buffalo, 28, Toronto, Sept. 4, Montreal. Well I mean to say I mean after all. If Boyce Combes is on the bill it will be three o'clock in the morning six or seven years from now half past eight a quarter to nine. Or as Mikeal Daley would say, "Tee da dum dum dum da dum dum dum." Sept. 11, Boston. Per address care Variety. Like to hear from lot of people. Frankie Van Eddie Keller's Best Act, Hoven.

## AL FRANK VAN HOVEN

P. S.—Phil, phone me Murray's, Bryant 4535, Apt. 8, up till 1 A. M. and after 12 noon. Positively no other hours.

# IN LONDON

London, July 28.

Sybil Thorndyke's season at the New is planned to last five months. Her opening play, "Jane Clegg," will be preceded by one of Little's "Grand Guignol" playlets "Squaring the Triangle."

The following extract from the Savoy program gives some idea of what a lessee "several times removed" is up against when he takes over a West End house. Who makes the money is a matter of little moment to the new man, who will contribute: "Proprietors, Savoy Theatre, Ltd.; Licensee, Rupert Doyly Carte; Lessee, Executors of the late H. B. Irving, Sub-Lessee, Gilbert Miller; Sub-Lessee, Denys Grayson and Lyn Harding, Sub-Lessee, P. C. Townsend; Sub-Lessee (also owner of the present production), Alban B. Limpus."

Many players have joined with Donald Calthrop in his co-operative theatre scheme which will be housed at the Aldwych. The co-operators, however, will not be able to begin work until September, and then their stay at the theatre may be short, even if the scheme is successful, as Calthrop's lease has only a short time to run.

The break in the weather has led to good business for this time of the year and the reprieve of at least half a dozen plays. We are within a few days of the official start of the autumn, and rehearsals are taking place in all sorts of out of way places and at nearly every theatre.

Walter Hann, the oldest scenic artist in England, has died. He was 84 years of age and began his career as a scenic artist in 1853 at the Surrey, from whence he went to the Bower Saloon in the Westminster Bridge Road. In 1872 he painted most of the scenery for Dion Boucicault's production of "Babil and Bijou" at Covent Garden, and was responsible for the scenery for the original production of "Peter Pan" at the Duke of York's in 1904, when Nina Boucicault created the title role.

Judge Parry has some remarks to make about the doings of the South American Tour, Ltd., during a case in which the Les Artos brought an action against an agent, Bert Bernard, for damages. In giving judgment for plaintiffs he advised the Variety Artists Federation to keep an eye on the tour, which he said might be a far from name covering the activity of some one with agents in Paris and London. Bernard approached Les Artos and offered them a 12 months' South American tour at 160 pound a month. A contract was signed but it was subject to the confirmation by the Paris representative of the Tour. He declined to confirm except at a lesser salary. Meanwhile plaintiffs had canceled English engagements, had been vaccinated, and had closed up their home. Judgment was given to plaintiffs for the amount claimed.

A report circulated here that Victor Herbert, the composer of "Angel Face," is a German is incorrect. As everybody in America knows, he is an Irishman born in Dublin and the grandson of Samuel Lover the novelist. He studied music in Germany and was for some time in the orchestra of the Court Opera House, Stuttgart.

Alexander Aaronson announced he had engaged Eleonora Duse and also Yvette Guilbert for a short season in London. There seems to be a hitch in the Duse part of the arrangement, as messages have been received in London from the actress denying that she is coming here. She has not played in London since 1906.

"Hunky Dory," Macdonald Watson's Scottish play which was produced at the Kingsway and transferred to the Apollo last year, has been secured for America by Marc Klaw. Macdonald Watson sails for New York Aug. 5 to superintend the production in which he will play his original part. "Hunky Dory" was originally produced in the provinces with Nell Kenyon as the "star." It was not a success then.

The Lord Chamberlain has refused to allow a new play, "The Queen's Minister," by F. Dampier Smith, to be played in public. It is understood the reason is that the period of the play is that of the reign of Queen Victoria and that Lord Melbourne, who was her first Prime Minister, is one of the principal characters. Lord Melbourne, who held office for six years, was born in 1779 and died in 1848. Anthony P. Ellis was to have produced the piece. It is a law of the censorship here that no recent royalty or important personage actually living be brought into a play. In this case probably some allusions to the late Queen may have been thought likely to give offence to the royal family.

Following "The Wandering Jew," Temple Thurston has written a play around the character of Judas Iscariot which will shortly be produced. Another Scriptural drama with which we are threatened has Pontius Pilate as its main character.

The principal players in "The Broken Wing," which Gus and Gordon Bostock "present" by "arrangement" with Violet Melnotte, and Alan Brooks "produces" at the Duke of York's Aug. 15, are Thurston, Gladys Webster, Dorothy Hanson and Dorothy Dix. Dorothy Dix was the leading lady in the original production here of "The Bird of Paradise." Gus Bostock is the eldest son of E. H. Bostock, the English manager, and a cousin of Gordon Bostock. It is understood Gus is financing the production for his cousin and George Chios.

The farce which C. B. Cochran has acquired from Lord Dunsany is entitled "Mr. Faithful." It will be produced in London and New York the coming season. There seems to be some doubt as to what he is going to do with the Palace now that the "Co-Optimists" have finished. It was originally understood that a revue was to be produced there, but it is now said that another manager may produce a version of a French piece before Cochran does "The Music Box" in December. When a successor is found for "Chuckles" at the Oxo, he will bring over another American piece with the original players.

The new Laurillard revue, "The Smith Family," will be originally (Continued on page 3)

# ENGLAND'S FILM TRADE IS EXCEPTIONALLY QUIET

**Everybody Cursing Slump—English Pictures Making or Proposed—Few Producers Are Now Working**

## VAUDEVILLE'S DECREASE EVIDENT IN ENGLAND

**Former Variety Circuits with Few Straight Vaudeville Theatres**

London, Aug. 9.

The Syndicate halls of variety shows formerly numbered 11 on one circuit. With the London Pavilion and Euston of that chain closing last week, there remain eight houses playing drama, high class comedies or revues.

Out of the 12 houses formerly playing vaudeville in the London Theatres of Varieties, Inc., four only are now billing that policy. The same relative condition exists with all other vaudeville tours.

## HOUDINI'S SPIRIT TALKS

(Continued from page 1)

a professional medium successful enough to avoid detection.

Houdini, known to be a master at "spiritualism" (as magicians understand it), as he is in other advanced branches of magic, may deal with "slate writings" in the course of his appearance. It is understood he has a "spirit photograph" carrying a group of many believers in spiritualism, surrounding himself and including Sir Conan Doyle. The others are mediums of the past, long since dead.

The lecture arranged by Houdini will be given to three or four unit attractions to be made up of the "Man from Beyond" picture, and travel with it, a lecturer being assigned to each unit.

Whether this innovation by Houdini predates a Houdini road show in the future where spiritualism will be more extensively dealt with by him, is not known.

## ROW ON GOLDWIN'S BOOK

(Continued from page 1)

breach of a verbal contract with Page, who was to write the book.

Page states he agreed to write a biography of Goldwyn, starting with his early adventures, and detailing his meeting with the stars of the picture world, it to be virtually a history of moving pictures.

Goldwyn was to be credited with authorship. Page was to sell the story as a serial for his labor, was to receive one-half of the price paid, and also to get 50 per cent. of the book royalties should the story later be printed in that form.

The yarn was first known as "The Mirror of the Movies," its later title being "Behind the Screen." Page claims to have completed more than a chapter, and to have arranged with the "Woman's Home Companion" to accept the Goldwyn biography. The publication submitted a check of \$1,000 as advance payment, but it is claimed Goldwyn refused to sign the agreement. Page alleges that publicity derailed the proposition as first laid out, since it resulted in advisers telling Goldwyn a million copies of such a book would be sold.

Thereafter, it is claimed, Goldwyn wanted \$50,000 for the publication rights, and further that the picture man planned to engage a newspaper man at \$75 a week to write the book.

It is now said the "Pictorial Review" has secured the Goldwyn story for \$10,000. Attorney Goldsmith's action is predicated on half of the price made with the "Woman's Home Companion."

Page wrote a similar biography for Geraldine Farrar, which is said to have led to Goldwyn and Page making the original agreement.

London, July 27.

Things generally are exceptionally quiet even at a time when everybody is cursing the slump.

Among the few producing concerns which are working are Adelqui Millar Productions making "Pages From Life" with Evelyn Brent and the producer as stars. Alliance is shortly starting on "Love and the Whirlwind" under the direction of Harold Shaw with Chas. Broke and Marjorie Hume; the British International Co. is still out in Algeria doing some of the exteriors for "The Price of Silence" with Fred le Roy Granville producing; "B. & C." is re-making history under the direction of Edwin Greenwood; British Productions are working on the armorial film "The Field of Honor" which is apparently only a vehicle to exploit a private collection of weapons and armor and which is being directed by a player with a "dud" naval rank, British Super, the new name for Samuelson, has just shown "Brown Sugar" and is now preparing "The Four Walls Told"; Gaumont is clearing except for the exteriors of "The Roy"; Guy Newall is starting work on the new George Clark picture, "Maid of the Silver Sea"; George K. Arthur Productions are on "The Night Errand" which is being directed by Edward R. Gordon ("Young Deer"); Clift is in the eighth week of making "A Bill of Divorcement" for Ideal and Frank H. Crane is ready to start on "The Grange Orphan" for the same firm; J. Stuart Blackton has "My Lady April" in hand; Walter West has completed "The White Hope," and the Stoll Co. is at work on three pictures after going easy for some time. There are "The Nonentity" with Sineath Hill producing, "The Prodigal Son" the exteriors of which are being made in Iceland, and "Dick Turpin" Ride to York.

## DOLLYS AT DEAUVILLE

Paris, Aug. 9.

The Dolly Sisters are playing an engagement at Deauville, France, famous watering place. They opened last week.

## BAR "DRY" GAGS

(Continued from page 1)

litical propaganda, advancing that as another reason why no mention of prohibition is to be permitted.

If the barring order is to be taken seriously by acts playing the Keith circuit, it will hit a number of head-line as well as countless small turns that feature prohibition gags, songs mentioning the subject, etc.

Raymond Hitchcock, at the Palace, New York, last week had a considerable portion of his monolog devoted to a humorous reference to prohibition. Nearly every monologist and most of the double talking comedy turns have one or more gags about the same subject.

The Orpheum circuit issued a similar order three years ago.

When first issued the order was adhered to in a modified form by Orpheum circuit house managers requesting acts to eliminate prohibition "gags," etc., but the past couple of seasons the barring order has appeared to be a dead letter, acts generally using prohibition gags, songs with lines referring to prohibition, and talk.

Last season the Keith office issued an order to house managers instructing them to forbid acts using the slang expressions "cat's pajamas," "cat's meow," etc. This was obeyed for a short time, but after five or six weeks the order was more conspicuous by its breach than its observance, numberless acts using the slang phrase in the Keith houses.

The Keith, order re-mention of prohibition also takes in the Proctor and Moss houses.

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# GOLDWYN COLLAPSE CHECKS UPTURN IN AMUSEMENTS

Drop from 7 1/2 to 5 on Curb Disturbs Whole Group  
—Famous Players and Others Recover After  
Brief Uncertainty—Pool Shows Profit

The breaking off of negotiations between Goldwyn and First National and the collapse of Goldwyn stock on the Curb from 7 1/2 to 5 early in the week was used as the basis of an argument against the other amusements. The advance of Famous Players and Loew, based on approved prospects for the autumn, was checked for a moment, but the weakness was short lived and the recovery prompt.

After getting to a high of 85 1/2 late last week, Famous Players sagged to a low of 83 Wednesday, but before the closing had regained most of the loss and was steady under normal dealings at better than 84. Loew, which had been giving a good account of itself, broke below 100 for the first time in nearly a week, but came back to 10 1/2 in a few trades. Orpheum, which is immune from influences of the film trade, appeared to be unaffected.

A single trade in D. W. Griffith stock (off 1 1/2 points from the last sale) may have been brought about by the same influence. Basically the same situation applies to Famous Players as last week. Not only on Broadway, but at other points in the country business last week was considerably better (except in Chicago where a strike interfered). The Famous Players pool is making the best of an improved outlook. For several months the price of the amusement dealer has been moving back and forth between 80 and 82, accompanied by irregular daily turnovers. It is altogether likely that the pool has managed these movements in the furtherance of a set plan to accomplish accumulation averaging midway between the extremes of the range.

That being the case the clique is well supplied with stock, the floating supply is considerably reduced, and with the approach of the active season it would be in order to mark the price up to the point at which realizing would be desirable. Famous Players is reported by the market information bureaus to be earning at the rate of \$20 a share on the common. The company makes a practice of reporting current and profit and loss account for each quarter. If the third quarter statement should prove to be better than some of the gloomy forecasts have made it appear, the stock could get a boost on the assumption that if the third quarter was favorable the last quarter would be doubly so. It is an axiom of the amusement business that the four months from September to January are the cream of the year. Figuring this as the contemplated campaign some speculators look for a brisk forward movement during the fall, its continuance being dependent upon what the pool has set.

Some of the strength in Loew is attributed to the prospects of substantial profits from Metro's (Loew-Metro) new picture "The Prisoner of Zenda" which made a good start at the Astor, New York, last week. When "The Four Horsemen" first began to pile up profits Loew's stock moved up 2 points. It was figured then that if the picture made good its promise a money getter, it would yield almost enough to pay the Loew dividend alone. This hope was dashed by the difficulties the company ran into on its building campaign during the tight money market. While there is small prospect of "Zenda" matching "The Four Horsemen" in profits (because interest in \$2 pictures is waned) the success of the picture is another element in the

general betterment of the Loew property.

Orpheum was quiet and steady within a narrow range generally close to 20.

The summary of transactions August 3 to 9 inclusive is as follows:—

| STOCK EXCHANGE |       |        |        |        |       |
|----------------|-------|--------|--------|--------|-------|
|                | Sales | High   | Low    | Last   | Chg.  |
| Fam. Play-L.   | 5,500 | 85 1/2 | 84 1/2 | 85     | + 1/2 |
| Loew, Inc.     | 200   | 10 1/2 | 10 1/4 | 10 1/2 | + 1/4 |
| Orpheum        | 200   | 19 1/2 | 19 1/4 | 19 1/2 | + 1/4 |
| Griffith       | 50    | 18 1/2 | 18 1/4 | 18 1/2 | + 1/4 |

Friday—  
Fam. Play-L. 1,800 84 1/2 84 1/4 84 1/2 — 1/4  
Loew, Inc. 100 10 1/2 10 1/4 10 1/2 — 1/4  
Orpheum 1,000 19 1/2 19 1/4 19 1/2 + 1/4  
Griffith 200 18 1/2 18 1/4 18 1/2 + 1/4

Saturday—  
Fam. Play-L. 1,000 84 1/2 84 1/4 84 1/2 — 1/4  
Loew, Inc. 1,000 10 1/2 10 1/4 10 1/2 + 1/4

Sunday—  
Fam. Play-L. 2,300 85 1/2 84 1/2 84 1/2 — 1/4  
Loew, Inc. 100 10 1/2 10 1/4 10 1/2 + 1/4  
Orpheum 1,800 19 1/2 19 1/4 19 1/2 + 1/4  
Griffith 200 18 1/2 18 1/4 18 1/2 + 1/4

Monday—  
Fam. Play-L. 3,600 84 1/2 82 1/2 82 1/2 — 1/4  
Loew, Inc. 200 10 1/2 10 1/4 10 1/2 — 1/4  
Orpheum 1,300 19 1/2 19 1/4 19 1/2 + 1/4  
Griffith 200 18 1/2 18 1/4 18 1/2 + 1/4

Tuesday—  
Fam. Play-L. 3,600 84 1/2 82 1/2 82 1/2 — 1/4  
Loew, Inc. 200 10 1/2 10 1/4 10 1/2 — 1/4  
Orpheum 1,300 19 1/2 19 1/4 19 1/2 + 1/4  
Griffith 200 18 1/2 18 1/4 18 1/2 + 1/4

Wednesday—  
Fam. Play-L. 2,300 84 1/2 83 1/4 84 1/2 + 1/4  
Loew, Inc. 100 10 1/2 10 1/4 10 1/2 + 1/4  
Orpheum 200 19 1/2 19 1/4 19 1/2 + 1/4

| THE CURB  |        |       |       |       |       |
|-----------|--------|-------|-------|-------|-------|
|           | Sales  | High  | Low   | Last  | Chg.  |
| Goldwyn   | 1,700  | 7 1/2 | 7     | 7 1/2 | + 1/2 |
| Friday    |        |       |       |       |       |
| Goldwyn   | 2,000  | 7 1/2 | 6 1/2 | 6 1/2 | — 1/2 |
| Saturday  |        |       |       |       |       |
| Goldwyn   | 3,900  | 6 1/2 | 6 1/4 | 6 1/2 | — 1/4 |
| Monday    |        |       |       |       |       |
| Goldwyn   | 11,300 | 6 1/2 | 5 1/2 | 6 1/2 | — 1/2 |
| Tuesday   |        |       |       |       |       |
| Goldwyn   | 7,000  | 6 1/2 | 5 1/2 | 6 1/2 | — 1/2 |
| Wednesday |        |       |       |       |       |
| Goldwyn   | 2,800  | 5 1/2 | 5     | 5 1/2 | + 1/2 |

## SUN'S BOOKING OFFICES

Not Going to Discontinue One of Them—Sun's Bookings

Gus Sun denies one of his booking offices will be closed as reported last week. The office in Buffalo will be continued, although J. W. Todd who has been in charge there will take over the New York office. Wayne Christie's resignation taking effect Sept. 2. It is claimed 12 weeks will be booked in New York State by Todd in conjunction with the Buffalo bookings.

In a statement issued from Springfield, Sun declares he has not been notified that houses in Indiana will change booking affiliations. The theatres concerned are the Brentlinger string, booked on a week-to-week basis. The understanding is those houses will swing into the western Keith office at Chicago starting this late month. The Broadway, Columbus, O., is under booking contract to the Sun office, but the announcement of William James is that the house will continue with musical stock this summer. The theatre will pay its regular booking fee to Sun, as per contract.

Charles Olsen's Indianapolis house will also swing into the western Keith office next season according to present plans. Olsen explained the change was necessary because of the passing of the Rivoli from the Sun office to the Keith Exchange, which would lease his house standing alone in the territory.

The Sun office will supply a number of towns with musical acts, including Crawfordsville and Hartford City, Ind.; Elton and Alton, Ill.; Clarion, Johnstown, Sunbury and Erie, Pa.; Middletown, O.; Bay City and Lansing, Mich.; Bedford and La Porte, Ind.; London, Ont., has been added and will play vaudeville.

The Sun office has supplied most of the other towns mentioned with acts from time to time.

Charles Marsh will have charge of the Sun fair department, conducted in association with Wirth Blumenfeld and Co. of New York.

## BALIEFF IN SOCIETY

(Continued from page 1)

commercial world possibly substituting in those capacities at the Southampton affair.

Mr. Gest is reported as having conferred with the sponsors at the exclusive Long Island summering place for the preliminary arrangements.



## WILLIE HOWARD

Champion Fly and Mosquito Swatter of Long Beach.  
Will take on all comers at Chester and Washington Boulevard, Long Beach, L. I.

## WON'T INSURE PLAYERS AGAINST JEWEL LOSS

One Company Rejects \$42,000 Policy by Manager—May Insure with Lloyds

At least one insurance company has thrown out all burglary business of stage clients. This came to light within the last few days when a New York showman desired to renew a floater policy on his wife's jewelry. The brokers informed him the company claimed to have been "stung" so often by theatrical people it had decided not to accept any further risks from anyone even remotely connected with theatricals.

To the lay public the attitude of the insurance company may be surprising, since there now are very few stories of the loss of jewels by actresses in the newspapers. Yarns of the kind, true or otherwise, were barred sometime ago by the Associated Press. That the insurance firm is in earnest may be judged from the fact that the showman's risk which was rejected carried an annual premium of \$325 that being the rate of 3/4 of 1 per cent. on a valuation of \$42,000, and he had never had a loss claim. The policy will probably be placed with the Lloyds.

## BAGGAGE INSURANCE

Organization of Transfer Companies Make Uniform Rates

A consolidation of the theatrical transfer and express companies has been formed under the name of the Theatrical Transfer Owners' Association. The new corporation has zoned the territory of Greater New York and surrounding cities, adopting a uniform rate.

Another feature now being prepared is a blanket insurance policy that will insure the baggage of the artists from the time of collection to delivery at the train.

The officers are: Eugene Walton, president; H. Clement, vice president; Ralph Bayhle, treasurer; Jack J. Peters, secretary, and Harry Sacks Heckelmer, attorney. The members include every prominent transfer company and are about 100 per cent organized.

Sixteen companies in New York, Newark and Jersey City are in the organization. Applications from three outside companies are being considered.

The new rates become effective Aug. 21.

## JACK ELLIOTT, SHUBERT MGR.

Jack Elliott, last season manager of Keith's Hippodrome, Youngstown, Ohio, will be the manager at the Masonic, Cincinnati, the house which will play the Shubert vaudeville units.

Elliott was mentioned as the next manager for the Colonial, New York, the Keith vaudeville house. He resigned as manager of the Hipp late last season, and has since been managing the tour of two professional golfers.

A new show for the Plantation cafe, 47th street and Broadway, will be produced Sept. 15, with Florence Mills featured.

## IN LONDON

(Continued from page 2)

seen in Liverpool, Aug. 23, prior to its production at the Empire. The book is by Clifford Grey, Stanley Logan and Phillip Page, music by Nat D. Ayer and Robert Nelson. The principals are Harry Tate, Connie Ediss, Ella Retford, Mabel Green, Cora Griffin, Basil Foster, Robert Nainby, Charles Brooks and Millicent Marsden.

July 31 will see an innovation in vaudeville turns when the Coliseum will put on the complete chorus of the British National Opera company which recently created a big success at Covent Garden. They will sing arranged choruses from "The Meistersinger," "Cavalleria Rusticana," "Faust" and other operas.

When "Ambrose Applejohn's Adventure" fails to attract at the Criterion Sir Charles Hawtrey contemplates a revival of one of his previous successes, "Jack Straw."

Mystery surrounds the £30,000 which was to have been presented by an anonymous donor, a friend of Lady Cunard, to put the "Old Vic," firmly on its legs. Lillian Baylis, the manageress of the theatre, has not received the cheque, but it is known to have been handed to a well-known journalist, who banked it. Presumably it still rests at the bank waiting until the removal of some hitch allows it to fulfill its destiny. Meanwhile all other contributions to the theatre's fund have stopped, resulting, it is said, in a loss of £300 a week.

At the Southwestern Police Court Claude Ohmy was fined £5 with five guineas costs for ill treating his performing horse. Police evidence was to the effect that Ohmy was seen leading the lame animal to the hall where his troupe was working and was warned against using it. Police officers took seats for the performance and saw Ohmy riding the horse and doing various acrobatic feats on its back, despite the warning he had received. An inspector of the Royal Society for Prevention of Cruelty to Animals said that when he saw the horse it was suffering great pain and was unfit to work. It had ringbone and strained tendons with some inflammation.

Allan Brooks has temporarily abandoned the vaudeville stage for legitimate production. His entire time is taken up with staging "The Broken Wing" for George Chooos and Gordon Bostock, which opens at the Duke of York's Aug. 15. To allow him to do this the managers here have postponed his vaudeville dates.

Fred. Ginnott has sailed, being under contract to appear in his sketch, "Hunting Morn," in a production at the Hippodrome, New York. This was a feature in the last Xmas show at the Crystal Palace.

Birmingham is famous for steel, "dud" jewelry, genuine Egyptian mummies and other curiosities and its own private censor. This gentleman, who in his spare time is a policeman, has recently dragged the management of the local Bordesley Palace and the manager of the revue "Hullo Charlie" up before the magistrates on a charge of exhibiting an indecent show and introducing indecent gestures on the stage, as far as the traveling manager was concerned and for permitting the same as far as the theatre went. The censor failed, both summonses being dismissed. The censor, aided by the Lord Chamberlain's department, then had another cut and charged the traveling management with presenting an unlicensed play. The management pleaded ignorance of the law, but pleaded guilty and was fined £2. Later on being informed that a conviction would close the theatre, the magistrates allowed the plea to be altered to not guilty, on which they dismissed the summons.

Preparations are already being made for a pantomime season. The Kennington, which under the rule of Sylvia Rozen has become a sort of "trial turn" vaudeville house, will stage one with Albert le Pre as its producer. The news that there is to be a pantomime, there is being kept very quiet, doubtless for fear of a rush of aspirants.

George Thorne, of the Thorne family and a famous creator of parts in the Gilbert and Sullivan operatic productions at the Savoy, died July 25 after a lingering and painful illness. One of his most famous parts was the jester Jack Point in "The Yeoman of the Guard," and he always claimed to be the inventor of the death scene. H. A. Lytton, who is still playing the part, also claimed to be the originator of the scene in question. This led to a quarrel between the one-time comrades, which was carried on with great bitterness via the correspondence columns of the press. The dead player's associa-

tion with Gilbert and Sullivan opera ran on for 33 years.

Ernest C. Rolls made another appearance before the Bow street magistrate July 22 on the charge of obtaining credit to the amount of £173 from Edwin George Loveday, a contracting carpenter, and £246 from George Robert Helmsley, a scenic artist, without disclosing the fact that he was an undischarged bankrupt. The hearing was again adjourned.

The first meeting of the creditors of Edmund Lewis Waller, son of the late Lewis Waller, took place at Bankruptcy buildings July 21 under a receiving order made on July 6. Debtor estimated his liabilities at £4,075, and the only asset disclosed was a share in E. Lewis Waller, Ltd., which was of uncertain value. Debtor attributed his insolvency to the failure of two theatrical productions and to the general depression. The case was left in the hands of the official receiver for administration in bankruptcy.

"Ambrose Applejohn's Adventure" will shortly finish at the Criterion and will be succeeded by "The Dippers," which Cyril Maude will produce toward the end of August.

The cast of "The Broken Wing" at the Duke of York's has been added to by the inclusion of Joseph Spurlin, who, like Thurston Hall and Gladys Webster, is new to London audiences.

Fanny Ward is lying seriously ill at her London home. She fell at Pourville-sur-Mer near Dieppe and sustained a broken arm and other grave injuries. She insisted on returning to England at once, aggravating the trouble.

The following is the complete cast of "If Winter Comes," which will be produced at the Hippodrome, Margate, Aug. 3: Owen Nares, Clifford Heatherley, Tarver Penna, Ernest Mainwaring, Frank Moore, Lichfield Owen, Arthur Stratton, J. J. Daly, rank Forster, John Minster, Marie Pollini (Mrs. Owen Nares), Grace Lane, Helen Spencer, Margaret Reeve, Iris Vanderleur, Maisie Darrell. The production, the property of Owen Nares and Bertie Meyer, in conjunction with Frank Curzon, will stay in the provinces for some months before it comes to London, probably to the Playhouse.

William A. Brady has arranged with William Holles to negotiate the London production of three plays—"The Teazer," "The Things That Count" and "Drifting."

The George Edwardes management, in other words, James White, is sending out eight touring companies for the autumn—three with "The Lady of the Rose," two with "Whirled into Happiness," two with "Sybil," and one with "The Dollar Princess."

Despite the announcements of Alexander Aaronsohn, who seems to have his finger in every theatrical pie here these days and is hopeful of buying a few more leases of West End houses before Xmas, the Signora Duse will not appear here this autumn and her reappearance in London at any time is doubtful. She remains for the time being in Italy, but hopes to tour America in the early summer of next year.

"Zozo," the English version of the French farce, "Le Fils Surnaturel," will be a literal translation of the original, every effort being made to preserve the Parisian atmosphere. It will be rehearsed and produced by a Frenchman, Marcel Varnel. In the cast are Jerrold Robertshaw, Forbes Dawson, Isabel Osmead and Ursula Hughes.

George Le Maze, formerly of Montmartre, has a place of his own at Long Beach. It is on the upper boardwalk and located above the Long Beach bathing establishment.

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# PICTURE EXHIBITORS INQUIRING ABOUT SMALL TIME VAUDEVILLE

Agents Say Questions Frequent of Late—Pop Vaudeville Attracts Exhibitors' Attention—Booking Offices Said to Have Sent Out Scouts

Small time vaudeville booking agents in New York this summer have been in receipt of more inquiries from out-of-town picture houses regarding the playing of acts when the new season starts than any season previously. The greater part of the inquiries emanate from houses that have hitherto played nothing but straight pictures, with a smattering from those that have played concert turns, but not vaudeville.

During the week in the neighborhood of 25 picture exhibitors from one Pennsylvania section alone have been making the rounds of the small time bookers, digging up information as to show costs, service to be obtained, etc.

It seems to be generally conceded that most of the former straight picture houses even of large capacity must have something besides the films to draw next season.

The success of the pop price neighborhood houses with films and vaudeville at a pop admission scale has attracted the attention of the out and out picture men.

The main trouble with arranging bookings for the film houses is that most of the picture palaces lack stage room, inasmuch as most were built at the height of the picture boom, with pictures only in view.

The type of acts most favored by the picture houses intending an invasion of the vaudeville field appears to be "girl acts" and the regulation singing and dancing doubles, with singles, both men and women, who sing or do some sort of musical specialty in addition to talk.

Last season platforms were utilized for the concert turns and vaudeville acts not requiring any great stage room; next season will see a general movement toward the adding of stages that are at least modestly equipped with lights and accessories.

The condition has attracted the attention of the larger agencies like the Keith and Pantages circuits, both having scouts out during the past week in the eastern and middle west territories, talking the matter over with prospects.

## ELTINGE RECUPERATING

Buffalo, N. Y., Aug. 9. The operation performed upon Julian Eltinge at the Buffalo General Hospital was not for appendicitis, but for abdominal hernia caused by weakened condition of the muscles from a previous operation. Eltinge traveled here from Los Angeles to be operated on by Dr. Thew Wright, an old friend and one with whom he became acquainted in Paris several years ago.

The star is recuperating steadily, but will be confined to bed for some weeks to come.

## LE MAIRE'S TWO ACTS

The first engagement for Conroy and LeMaire as a reunited team will be played at Brighton Beach next week. The act will be opened "cold" without working out in small time.

LeMaire will appear in two acts on all succeeding bills after the Brighton date. He is to continue with Joe Phillips in the turn which they are now playing. LeMaire will work in white face, as formerly, when first joining with Conroy.

## FRED STONE DINNER

The Lights Club will tender Fred Stone a dinner Sunday evening (Aug. 13) at 7.30, at its clubhouse in Freeport, L. I.

Tickets for the dinner are now on sale. They may be secured in New York from Manny Manwaring in the Palace theatre building.

## ORPHEUM'S 3d-OF-A-CENTURY

The services of William E. Burlock were contracted for by the Orpheum circuit for the celebration of the circuit is anticipating to hold on its third of a century of progress.

Burlock will handle the special publicity for the occasion, and is now making a tour of the Orpheum houses.

## TEXAS GUINAN HELD FOR SELLING AUTO

Released on Bail in Los Angeles—Machine Was Mortgaged

Los Angeles, Aug. 9. Texas Guinan was released under bail when arraigned in Hollywood police court charged with having disposed of a mortgaged automobile.

Miss Guinan's attorney says he will fight the larceny complaint, as the matter is for the civil courts to settle.

When accused last week Miss Guinan was playing at Loew's State here. She has been appearing on the Loew circuit in a western sketch.

## DIVORCE RECOMMENDED

Referee Decides Against Nora Bayes—Alienation Suit May Follow

John Godfrey Saxe, acting as referee, handed down a recommendation to the Supreme Court Tuesday, granting a divorce to Arthur Gordon from Nora Bayes.

Spencer Welton, reported to be an official of a Baltimore trust company, was named as co-respondent. Miss Bayes did not appear at the hearings before the referee. Prior to the alleged friendship between Miss Bayes and Welton the latter was a visitor at the Bayes home on West End avenue with his wife and grown daughter.

Evidence submitted was that Gordon, who, after his marriage to Miss Bayes, became known as Arthur Gordon, accompanied by Joseph Cohen and two detectives, raided the Bayes home and found Welton in a room with Miss Bayes without shoes, stockings or shirt. Gordon swore his wife threatened to shoot if the door was broken down, but the raiders broke in.

The couple were married in February, 1920, at Springfield, Ill. That was shortly after Gordon joined "Ladies First" during its Chicago engagement. At the time Gordon was appearing in the Bessie Clayton act. On the invitation of Miss Bayes, he replaced Irving Fisher in the Bayes show. Trouble between them dates from the time Miss Bayes returned from England last fall. They definitely separated in November. Miss Bayes has been seen much in the company of a musical comedy actor in recent months, but it was known inside Welton figured as co-respondent in the pending divorce action.

Gordon plans taking action against Welton, asking \$100,000 damages for alienation of affections, it is said.

Miss Bayes' maiden name was Leonora Goldberg. She has been married four times, her other husbands being C. A. Gressing, Jack Norworth and Harry Clarke. Some time ago, she adopted Christian Science, but friends say her practitioner took exception to her conduct. Gordon was formerly of the vaudeville trio, Fisher, Gordon and Lucky. He is leaving for the coast shortly to enter pictures.

A few weeks ago, Miss Bayes sent a representative to Cleveland to interview Jack Norworth, with a view to have Norworth become her leading man in the new Bayes play, now in rehearsal. Norworth declined to listen to the proposal. He has been starred in stock this summer at the Ohio, Cleveland, under the management of Robert McLaughlin.

## THAW AGAIN PRODUCING

Gus Thaw, veteran vaudeville producer, who retired to a California chicken farm two years ago on account of ill-health, is back in New York and will become active theatrically in the production field.

## CAL GRIFFITH INDICTED FOR \$10,000 EMBEZZLED

Former Transportation Manager of Orpheum Circuit Arrested in Hollywood

Chicago, Aug. 9. Calvin C., better known as "Cal" Griffith, for many years connected with the Orpheum circuit, was arrested in Hollywood, Cal., last week. He is on his way back to Chicago to face an indictment charging him with the embezzlement of \$10,000 of the circuit's finances.

Griffith, for many years stenographer to Martin Beck, president of the Orpheum circuit, was five years ago advanced to the position of Chicago manager, railroading the acts over the Orpheum circuit. It became incumbent upon him to advance the fares and tickets to the acts going over the circuit.

Last year he told Martin Beck he was some \$12,000 short in his accounts. He said he was in ill health, and that if given a chance he would make restitution. Beck, having confidence in Griffith, was willing to give him a chance to make good.

Griffith turned over to the Circuit money he had coming to him on insurance policies and an automobile, amounting in all to \$2,600. He also promised if allowed to go to Hollywood, where he had rich relatives, he would be able within a prescribed time to pay the balance.

That did not happen. Last month B. B. Kahane, secretary-treasurer and attorney for the circuit, went before the Cook County Grand Jury and had him indicted for embezzlement.

Aug. 2 the indictment and warrants in the case arrived in Hollywood and Griffith was placed under arrest in a music store where he was employed. Detective Sergeants Birmingham and McGinnis of the detective bureau left here at the same time to return with Griffith, who waived extradition. They will arrive here Sunday.

## BIG TIME KEITH'S AGENTS AGREE NOT TO 'STEAL' ACTS

"Round Robin" Signed by Agents with Sanction of Office—Back to Former Condition Before Unlimited Changes of Agents Was Permitted

The promiscuous "stealing" of acts by one Keith agent from another will be obliterated by the "round robin" sent to the agents, putting them on their honor not to take another agent's act unless for a valid reason.

All the Keith agents have signed the agreement, which was sponsored by the Keith office. It aims to do away with the wholesale "stealing" of acts which has sprung up during the past season.

The larger agents have been so swamped with applicants wishing to "sway agents" their books have almost represented a monopoly of the available material.

This brought a protest from several of the smaller fry who were on the floor daily trying to place turns in a crowded market only to have the act "walk out" and transfer to another agent after No. 1 had done the preliminary work with various bookers.

For several seasons past it has been understood among Keith acts they could change their agent at any time by giving the agent written notice. The fact that the act desired to change representatives was sufficient cause. Formerly an act could not change agents in the Keith office without consent.

The original ruling allowing the artist unlimited latitude in choosing and changing representatives followed reports to the Keith people many acts were so tied up by agents that they couldn't get away.

## WISHED HUSBAND DEAD

Earl Christie's Wife Has Him Arrested

Chicago, Aug. 9. The wife of Earl Christie, after having him arrested Sunday, verified a letter found from her in Christie's pocket, which said, besides calling him names, that she wished he were dead. Mrs. Christie charged her husband with occupying a room in a hotel with another woman.

Christie said it was jealousy over the other woman that caused his wife to take the step. Christie was fined \$50 and costs in the South Clark street court for disorderly conduct. He admitted having been drunk Sunday evening.

Christie was formerly of Lloyd and Christie in vaudeville. He is now secretary at Medill McCormack's Rock River farms.

When arrested in his hotel room Christie was alone. His wife alleges he had registered there with a woman in vaudeville.

## NOTHING ABOARD

Keith Booker Returns to New York After European Trip

Saying he had seen nothing abroad in the way of vaudeville talent that could be utilized for that stage over here, I. R. Samuels, the Keith's booker, returned to New York on the Berengaria Friday.

Mr. Samuels with his wife was away for six weeks, visiting mostly in England and France.

## MACFARLAND AND BALL ACT

A partnership has been formed between Ernest Ball and George MacFarland. The new combo will play the Palace, New York, next week, and may continue as a double permanently provided their terms are met.

The act is asking \$1,500 for a route, according to report. MacFarland has been doing a singing turn assisted by a pianist, while Ball has been working with his wife Maude Lambert.

## JAY HERMAN EXONERATED

Los Angeles, Aug. 9. A coroner's jury last week exonerated Jay Herman from blame in the auto accident July 29, when a machine he was driving crashed, killing Edna Kuehne and injuring other occupants of the car.

Herman is of Kane and Herman, vaudeville.

## LOVE SISTERS MARRY

San Francisco, Aug. 9.

The Love sisters, Lucille and Garrett, were married here yesterday to Arthur Munson, member of the Chicago Board of Trade, and Charles Read, also a non-professional.

The brides will leave the Harry Carroll vaudeville act they have been with, and which is at the local Orpheum this week.

## Wire Walker at Hipp

R. H. Burnside of the New York Hippodrome visited the Main circus when it was in the vicinity of New York this week and made arrangements for Miachua, Brazilian woman wire walker, to enter the new Hipp show after the close of the outdoor season.

## ACT SCARCITY

Big Time Bookers Find Shortage of Comedy Terms

The scarcity of comedy and next to closing for the big time bills is said to be causing the bookers much concern. The condition is attributed to the reluctance of acts to accept routes at "cuts" over last season's salaries and the refusal of the bookers to play acts from week to week who haven't been submitted routes but remain unsigned.

## EMMA CARUS GUILTY OF DISORDERLY CONDUCT

Vaudevillian and Pianist Leopold Arrested on Assault Charge

Chicago, Aug. 9.

Emma Carus and J. Walter Leopold, her pianist and aid, playing at the Majestic last week, got abundance of notoriety with the dailies broadcasting she and her aid had been found guilty by Judge Lawrence Jacobs in the South Clark Street Court on a charge of disorderly conduct.

Miss Carus and Leopold were arrested on a warrant after an altercation in the rooms of Harry Newman, a song writer, in the Hotel Sherman, during which Miss Carus and Leopold are said to have given Newman and his wife a pummeling. According to the story told in court Newman and Leopold, who were friends, had a disagreement, and Leopold resented some remarks made by Newman. He called upon Newman to refute them. When the latter refused Leopold is alleged to have struck Newman, and Miss Carus aided him.

When called upon to testify as to what occurred, Miss Newman told the court that Miss Carus was so fat she filled the room and interfered with Mrs. Newman's line of vision, which did not enable her to see what was being done to her husband.

Miss Carus said Mrs. Newman remarked she was going to "get a pistol" for her husband to use, as she held the woman while Leopold was tussling with the husband.

Judge Jacobs for over half an hour listened to an exchange of personal opinions on both sides and then adjudged the two players guilty. He deferred the imposition of sentence for a week to give Miss Carus and Leopold an opportunity to file a notice of appeal from his findings.

## HOUSE MANAGERS

Shubert Circuit Announces Name in Charge of Local Houses

The house managers for the affiliated Theatres Corp. which will play the Shubert vaudeville unit next season met Thursday, Friday and Saturday of last week at the New York headquarters to discuss plans and outline the campaign for the season.

I. H. Herk announced the following managers had been appointed: Central, New York, Robert Task; Harlem opera house, New York, M. Brecker; Crescent, Brooklyn, Sam Tauber; Astoria, Astoria, L. I. M. Glynn, owner and manager; Ben Park, Brooklyn, Wm. Mahoney; Keeney's, Newark, Frank Smith; Philadelphia, Whittaker Ray; Baltimore, Frank McCune; Washington, Ira Lamont; Altoona, Pa. I. C. Mishler; Zanesville, O., Mr. Brown; Wheeling, W. Va., Fred Johnson; Pittsburgh, Pa., Zach Harris; Cleveland (open); Garlick, Chicago (open); Park, Indianapolis, Glad E. Black; Louisville, C. Floyd; Cincinnati, Jack Elliott; St. Louis, I. Smith; Kansas City, Joe Glavin; Omaha, C. J. Sutphen; Des Moines, Mr. Clark; Minneapolis, A. N. Bahr; St. Paul, John O. Hoehn; Englewood, Chicago, Chas. E. Burton; Detroit, A. Cohan; Toronto, Canada, Loudon & Wall; Buffalo, Sol Myers; Utica, Mr. Goldstein; Syracuse (open); Springfield, Mass. Mr. Goodside; Boston, Mr. Taylor; New Haven, Mr. Eldridge; Hartford, Conn., Chas. Finberg.

## HARRY DAVIS VISITS ERIE

Erie, Pa., Aug. 8. The visit of Harry Davis of Pittsburgh to this city lead to a story, a local paper that Keith's vaudeville, in association with Davis might locate at the Colonial, through transfer of its lease by A. P. Wechsler, who has been playing vaudeville in the house for many years under his own franchise that office.

Another report is that Samuel Ostrow, realty man, has made Wechsler an offer for the Colonial provided the Keith franchise is with it.

Still another report is that Keith has offered to take a half interest in a new house if Davis wants to build there, which report leaves matter of the franchise hanging also indicating inside stuff in the section.



# ENTIRELY NEW POLICY FOR ORPHEUM'S SMALL TIMERS

**Chas. E. Bray Revives Plan of Years Ago—Five Performances Daily in New Association Houses—Chicago Offices and Managers Gingered Up**

Chicago, Aug. 9.

Five shows a day will be the policy of the Majestic, Chicago; Seventh Street (formerly Orpheum), Minneapolis; Majestic, Milwaukee; Grand opera house and Rialto, St. Louis next season with each act doing four shows. For this purpose ten acts will be used on each bill with eight appearing at each performance.

The policy of these theatres is to be distinctive and apart from the "State-Lake" policy of the Orpheum Jr. houses. None of the theatres connected with this new type of operation will be in any way connected with the Orpheum organization.

They have to be booked by the Western Vaudeville Managers' Association and acts playing them will receive the W. V. M. A. contracts.

The houses will be under the personal supervision of Charles E. Bray and will not be known as Orpheum houses. Bray is a general manager of the Orpheum Jr. and association.

These houses are to be conducted along lines followed by Bray most successfully 10 years ago when he was at the helm of the W. V. M. A. organization and put the association on the theatrical map.

The "State-Lake" type is to continue as heretofore, with the three shows a day policy charging 55 cents top on week days and 66 cents Saturday, Sunday and holidays, while the new small time circuit will run from early morning until midnight and charge 40 cents maximum tariff, including war tax at all times with no change in prices for week-ends.

These five houses will be used as the foundation for a new organization which has been primarily gotten together for the purpose of competing with independent circuits operating along similar lines. By next season it is to extend from Chicago to the Coast.

**Different from Orpheum, Jr.**

The method of operation with respect to acts played will be entirely different from the Orpheum, Jr. policy, which has its houses play headline acts. The houses on the new circuit will not have any of the big headline acts on their bills, but will depend entirely upon recognized standard acts to the small time type.

It is calculated by Bray he can procure a better grade of acts for these houses, even though four shows a day are compulsory, than are obtainable by independent circuits which operate along these lines. A picture entertainment is to be used in conjunction with the vaudeville. The Palace, Milwaukee, and the Main Street, Kansas City, operating along the State-Lake lines, will continue to do so and not be added to the new combination.

**Bray Instills Confidence**

Since the advent of Mr. Bray into the Orpheum, Jr., and Western Vaudeville Managers' Association fold as general manager with offices in Chicago, it is apparent a new lease of life has been taken on and that 100 per cent confidence has been entrusted in him by all doing business with the offices.

With the announcement that Bray had taken hold there was an influx of out-of-town managers, including the independent managers who book through the offices, and all pledged their allegiance to the Bray regime. Actors and agents as well called on Bray and informed him that they were with him "hook, line and sinker," broadcasting their asser-

It seems that whether Bray was or was not known to them all personally, the managers, agents and actors had cognizance of his "cards on the table" method of doing business and are looking upon him as the "Foch" of the western vaudeville field. They have all been through a rather hazardous and perilous period during the past two

years and they depend upon Bray to pull them out of a "rut."

Upon assuming control Mr. Bray let it be known that with respect to personnel, there would be no change for the present. He made it clear at the same time he expects the theatre managers and agents and bookers to take on new life and show results. If they fail on this score he will replace the "weak" links.

John J. Nash has been retained by Mr. Bray as business manager of the W. V. M. A. offices, and Tom Carmody will continue to officiate as booking manager.

With the Bray announcement circulated among the managers of the independent theatres they have been daily coming into his offices appealing for him to take a personal interest in their bookings of their theatres and allowing any latitude necessary in the expenditure for shows during the coming season. This confidence exhibited by independent managers is something new around these offices and it has set the "loop-hounds" talking.

The opening dates of the new policy theatres of the Orpheum Circuit are to be inaugurated as follows: Seventh Street, Minneapolis (new policy), Aug. 27; Majestic, Milwaukee (new policy), Aug. 24; Majestic, Chicago (new policy), Aug. 31; Palace Orpheum, Milwaukee, Aug. 27; Hennepin-Orpheum, Minneapolis, Aug. 20.

The opening dates of the Orpheum Circuits proper are: Winnipeg, Aug. 14; Denver, Aug. 15; Duluth, Aug. 20; Sioux City, Aug. 20; Milwaukee, Aug. 24; Minneapolis, Aug. 27; Kansas City, Aug. 27; Omaha Aug. 27; Des Moines, Aug. 27; St. Paul, Aug. 27; Chicago (Palace), Aug. 27; St. Louis (Orpheum), Aug. 27; St. Louis (Rialto), Aug. 27; Vancouver, Aug. 28; Salt Lake, Aug. 30; Seattle, Sept. 3; Memphis, Sept. 4; Lincoln, Sept. 6; Portland, Sept. 10; New Orleans (Orpheum), Sept. 11; Oakland, Sept. 17; Sacramento, Sept. 24; Fresno, Sept. 28.

The official dates for the opening of the Orpheum Jr. houses are Aug. 13, Orpheum, South Bend; Aug. 20, Majestic, Springfield; Orpheum, Madison; Palace, Rockford; Hippodrome, Terre Haute; Orpheum, Sioux City; Aug. 27, Empress, Decatur; Aug. 31, American, Chicago; Lincoln, Chicago; Sept. 3 New Grand, Evansville, with stock; Orpheum, Champaign; Aug. 24, Columbia, Davenport (vaudeville last half only).

A change in managers and new appointments for the Orpheum Circuit are announced: The Palace, Milwaukee, James Higler; Majestic, Milwaukee, Harry Billings; Hennepin-Orpheum, Minneapolis, George C. Sackett; Seventh Street, Minneapolis (old Orpheum), Frank Phelps; Grand Opera House, St. Louis, Al Gillis; Orpheum, Winnipeg, F. E. Wadge; Orpheum, Duluth, Edward A. Furni; Orpheum, Vancouver, W. A. Hartung; Orpheum, Salt Lake, Sam Maurice; Orpheum, New Orleans, Earl Stewart; Palace, New Orleans, J. A. Bertram; Mainstreet, Kansas City, John Quinlan; Orpheum, Lincoln, Willis Jackson.

The rest of the houses are locally managed as last year.

Orpheum circuit routes issued by the New York Orpheum office include Majestic, Chicago; Orpheum, St. Louis, Memphis, New Orleans; Palace, Milwaukee, Winnipeg, Vancouver, Seattle, Portland (half week), San Francisco, Oakland, Sacramento-Fresno (split week), Los Angeles, Salt Lake (4½ days), Denver, Kansas City, Omaha, Des Moines, Sioux City (three days, last half), Minneapolis; State Lake, Chicago.

Houses playing four shows daily, which is distinctive from the "State Lake" policy, will be booked out of Chicago exclusively. Houses playing State Lake policy other than those mentioned above will be booked out of Chicago, with the New York office supplying feature and other acts as needed.

## JAMES WORKS OUT

**Court Dismisses Receiver—Theatre Returned to Owner**

Columbus, O., Aug. 9.

The James theatre, which was in the hands of a receiver for over a year, has passed back to the control of its owners, it being dismissed from the care of the court July 29. The house was built at the peak of high construction costs and when it opened the theatrical slump had already begun. Building liens actually threw the house into the hands of the receiver.

William M. James re-financed the James theatre, and mortgages totaling \$1,175,000 have been placed with the Guarantee Title and Trust Co. and Harold A. and Charles B. Moore, trustees. The mortgages were given to secure bond holders, retire old mortgages and provide funds for the payment of creditor claims. There were 132 claims disposed of, 49 of which were liens against the James building company. One claim in dispute has been covered by a sum left on deposit with the trust company. The receivership covered all properties of the James company, including the Broadway.

James was originally interested in the Rivoli, Toledo, but when his Columbus properties became entangled he sold out, getting two for one for his interest.

## ORPHEUM BOOKERS HAVING TROUBLE

**Artists Refusing Orpheum Routes With Salary Cuts and State-Lake Houses**

The New York Orpheum Circuit bookers are experiencing difficulty in inducing standard acts to accept Orpheum routes for next season, all of which include the "State Lake" weeks.

According to the artists the routes now offered also include a "cut" over last season's salary. The Orpheum people are reported as standing firmly behind an intention to cut salaries and to include no exceptions in submitting routes that include the four-a-day weeks.

Two standard acts turned down the Orpheum time offered this week. Both acts claimed they were proffered "cuts" and told that they would have to play the four-a-day houses in order to receive a route for the entire Orpheum Circuit.

The vaudeville bookers are adopting a "take it or leave it" attitude in their dealings with acts.

The announcement that the casts for the Shubert units are about completed is believed to be one of the chief reasons for this, according to the artists.

## BERT LEVEY EAST

**Coast Agent May Make Eastern Connections**

San Francisco, Aug. 9.

It is understood Bert Levey, the coast vaudeville manager and agent, who has his main office in this city, is contemplating invading the east, through or by connections there or through his own booming offices, to be established at possibly two eastern points.

General Manager Bentley may start east this week, travelling first over the Levey circuit.

## KEITH'S IN WHITE PLAINS

The Strand and Palace, White Plains, N. Y., have been added to the theatre booked by William Delaney of the Family Department of the B. F. Keith Vaudeville Exchange. The Strand played a straight picture policy and the Palace played stock the past season.

The Lynn, White Plains, N. Y., has had the vaudeville field entirely to itself. It is independently booked, playing five acts and a picture.

# LOEW'S-PANTAGES POOL IN HAMILTON, CANADA

**Town Too Small for Both Vaudeville Theatres—Loew's to Play Pictures—Canadian Corporation Controls Both**

## SOME LOEW HOUSES OFF FOR NEXT SEASON

**Pittsburgh and Dayton Taken Out of Vaudeville—Also Texas Time**

Several of the Loew houses now closed may be off the circuit or reopen, or continue with straight pictures for next season. Two houses, Lyceum, Pittsburgh, a full week stand, and Loew's, Dayton, a split-week on last season's routes, will not play vaudeville.

The Garden, Kansas City, and Metropolitan, Cleveland, are doubtful starters also.

The Strand, Washington, a full week, will reopen with Loew vaudeville as will the King's, St. Louis. The four split week houses, Birmingham, Memphis, New Orleans and Nashville, will in all probability become full week stands.

The Hogkins' houses in Texas (at Dallas, Waco, San Antonio and Houston) last season booked through the Loew office, are also doubtful starters on the Loew books. They will have opposition from the Interstate Circuit, which has announced a change of policy to three-a-day.

Hamilton, Canada, Aug. 9.

A pooling arrangement between the Loew and Pantages houses in Hamilton has been effected. The Loew house, a former full week vaudeville stand, will play a straight picture policy, while Pantages will continue to play the Pan vaudeville road shows on their eastward tour.

The Hamilton United Theatres will operate the two houses with Pantages controlling preferred and common stock totaling \$1,087,500 and Loew \$900,000.

The Loew house has been closed during the summer. It will reopen with the picture policy. The Pantages, about a block away from Loew's, will continue to play pictures and vaudeville. It is a full week on the Pan time.

In Hamilton it has long been the local contention the town could not support two vaudeville houses of this size.

The "pooling" doesn't affect any other cities in which the Loew and Pantages circuits control houses.

A meeting of the Hamilton-Pantages Co. will be held in Toronto, Aug. 18, to ratify the agreement agreed to in Hamilton by the Loew stockholders.

The Loew's Canadian theatres are operated by Canadian corporations, apart from Loew's, Inc. (American), which holds a stock interest for use of name and bookings.



**GILDA GRAY**

**THE STOP-THE-SHOW-GIRL**

of the Ziegfeld "Follies of 1922" at the New Amsterdam Theatre, New York

Versatile, artistic, golden in her popularity, and Queen of the Dance. Her songs, "It's Getting Dark on Old Broadway" and "Come Along," stopped the show the opening night, while the "South Sea's Moon" song is danced with such subtlety and artistry it is the big hit of the production.

## TINK IN NEW YORK

C. S. (Tink) Humphreys, western manager of the B. F. Keith Circuit (Western), journey to New York this week to discuss booking plans for the coming season. Humphreys has of late been touring around lining up houses and strengthening the circuit out here.

## HOUSES OPENING

Keith's Royal and Alhambra, New York, will reopen with Keith big time policy vaudeville (two-a-day) on Labor Day. The Colonial, New York, will reopen late in September. The opening dates were set this week.

## ASTORIA SPLIT WEEK

The Astoria, L. I., will play Shubert vaudeville next season, according to the officers of the Affiliated Theatres Corporation. Mike Glynn, owner of the Astoria, was in conference with I. H. Herk this week.

The official list of Shubert house managers included the Astoria and named Glynn as the owner-manager of same. The house will split with the Boro Park, Brooklyn.

The Astoria has been booked by Fally Markus, the independent vaudeville agent, who has a contract with Glynn with a year to go.



# MUTUAL ISSUES 22 FRANCHISES FOR NEW WHEEL'S PRODUCTIONS

Four Producers Receive Two Each—Some Theatres Mentioned—Regular Season Opens on Labor Day

Franchises for 22 shows were announced as having been issued by the Mutual Burlesque Association following a meeting of the board of directors of the organization on Wednesday. Tom Sullivan, Billy Vail, James Madison and S. W. Mannheim each received two franchises. Tom Sullivan's two shows will carry the same titles as when playing the American wheel and Burlesque Booking Office circuit last season, "Monte Carlo Girls" and "Mischief Makers." The other shows awarded Vail, Madison and Mannheim have not been titled yet.

Producers receiving a franchise for one show each were Jake Pottar (show unnamed), Charles Taylor, "Footlight Frolics"; George Peck, "Jazz Babies"; Morris & Bernard, "Heads Up"; Mike Kelly, "Cabaret Girls"; Griff Williams, "London Gaiety Girls"; Frank Damsell, "Frances Farr and Her Pace-makers"; Lou Sidman (show unnamed), Matt Kolb, "Follies and Scandals"; Harry M. Strause, "Pell Mell"; Fred Strause (unnamed), Sam Raymond (unnamed), Joe Howard, "Lid Lifters"; Joe Oppenheimer (unnamed).

Charles Taylor was a burlesque producer several seasons ago; George Peck had the "Jazz Babies" on the American wheel for a number of years in conjunction with the late Louis Jennings; Sam Morris is a burlesque author and producer; Mike Kelly was for a number of years associated with I. H. Herk and Frank Damsell in the operation of American wheel shows; Matt Kolb is a stager and producer, mostly active in stock the last couple of years; Harry Strause had "Pell Mell" on the American wheel last season; Griff Williams and Joe Oppenheimer were partners in an American show; Joe Howard has been a burlesque house manager for years.

Eight more franchises will be issued. The Star and Gayety, Brooklyn (formerly playing the American wheel and controlled by the Columbia) will play Mutual shows. Sam Raymond took both Brooklyn houses over three months ago. Raymond, who will have a Mutual show, was connected with the late Ben Kahn when the latter operated the Union Square with stock for 10 years or more. He is credited with representing the Kahn estate interests.

Other houses to be played by the Mutual are the Bijou, Philadelphia (an American and at times a Columbia wheel house in the past); Empire, Hoboken (independently controlled, that played American shows for years); Lyric, Newark (former American wheel house); Olympic, New York (former American wheel); Howard, Boston (also ex-American wheel house); Priscilla, Cleveland (operated by S. W. Mannheim).

Cities announced to play Mutual shows with the names of houses not mentioned are Buffalo, Albany, Chicago, Pittsburgh, Fall River, Newport, R. I., and Springfield, Mass.

The first shows to open for a preliminary season will be "Pell Mell" at the Bijou, Philadelphia; "Heads Up" at the Gayety, Brooklyn, and "Jazz Babies" at the Star, Brooklyn.

Regular season starts Labor Day.

## CANADA BARS MANAGER

James Weedon, appointed manager of the Empire, Toronto, Columbia burlesque, was refused admission August 4 to Canada, while en route to take over his new post. The reason advanced for barring Weedon from the Dominion by the Canadian emigration officials was that he (Weedon) had been engaged in New York for the position, and in that way came under the head of "contract labor."

The Columbia Amusement Co has registered a protest against Weedon's exclusion.

Weedon was informed he would have to secure a permit from the Canadian Emigration Bureau if he desired to take over the Toronto managerial position. Arrangements were made to secure the necessary permit this week.

## CURLEY'S TRIBUTE TO DR. GEO. E. LOTHROP

Mayor James Curley Pays Fine Tribute to Showman

Boston, Aug. 9. Mayor James M. Curley of this city paid the following tribute Dr. George E. Lothrop:

No man in Boston more deeply regrets the passing of Dr. George E. Lothrop than I. His sunny character, his quiet and unobtrusive method for devising ways and means to aid those who had met adversity, his untiring devotion to his friends and his cheerful optimism leave an especially hallowed memory.

From my first entrance into politics I knew Dr. Lothrop both intimately and well. There was a kind of transparent honesty in the character of his friendship that always appealed to me.

Despite the fact that for two years past he has come within the shadow of continued ill health and great personal suffering, he still maintained a courage and cheerfulness that was remarkable.

I mourn the loss of a cherished and valued friend whose devotion was unflinching, and whose gracious spirit aided me upon times innumerable when shadows fell across my pathway. JAMES M. CURLEY, Mayor of Boston.

## 3-IN-1 POLICY AT CASINO NEXT SEASON

Waldron's Casino, Boston, will be the only house of the 41 listed to play Columbia wheel shows next season that will operate with the "three-in-one" burlesque, vaudeville and pictures policy, which a number of the Columbia stands tried last season. The "three-in-one" idea for Columbia wheel burlesque started at the Casino, Boston, about mid-season last year.

According to Chas. Waldron, manager of the Casino, the "three-in-one" continuous plan was sufficiently successful at his house to warrant its continuance next season. All of the other Columbia wheel houses that operated with the continuous idea last season lost money, the total losses running into many thousands of dollars.

The plan of the Casino, Boston, next season will be the same as last, with the show starting at noon with a picture, the burlesque at 2 p. m., vaudeville following the burlesque with pictures included for the supper show and the burlesque again at 8 p. m., with pictures following until midnight.

## COLUMBIA SHOWS' CASTS

"Chuckles" (Jean Bedini and Miner Estate); Joe Harvard, George Snyder, Sterling Saxo Four, Southland Six, Jane May, Edith Keller, Florence Drake, Marie Fanchonette, Batzer Sisters.

"Follies of the Day" (Barney Gerard and Miner Estate); Tommy (Bozo) Snyder, Sam Green, John Williams, Bob Tolliver, Gertrude (Babe) Lavetta.

"Wine, Woman and Song" (Lew Talbot and E. K. Hynicka); Bert Bertrand, Chas. Cole, Gene Schuler, Harry Le Van, James McInerney.

Jimmie Cooper's "Beauty Revue" (Jimmie Cooper and R. K. Hynicka); Jimmie Cooper, Eddie Fox, Gonzell White Revue, Freddie Harper, Dancing Sullivans, Victor Kaplan, Romanoff Betty Burroughs, Betty Delmonte, Ruth Osborn.

"Bubbly Bubble" (Billy Wells and R. K. Hynicka); Joe Freed, Billy Wallace, Billy Browning, Lone Star Quartet, Kale Kaxoxa and Bird, Lee and Van Dyke, Paul Orth, Ralph Vernon, Leslie Barry, Kila Hendrix, Ruth Gibbs, Lillian Bennett, Lillian Price, Miss Dore.

"Youthful Follies" (Wm. S. Campbell); Joe Marks, Eddie Cole, Will Smith, Al Grant, Hazel Algers, Tom Phillips, Mattie Leonard, Pep Bedford, Myrtle May, Russell Sisters.

"Billy Watson's" Beeftrust Beauties" (Billy B. Watson and George Rife); Billy Watson, J. Francis Xavier Sullivan, Jukes Jacobs, Morette Sisters.

"Bowery Burlesquers" (Hurtig & Seamon); Billy Foster, Frank Harcourt, Frank Martin, Spencer and Rose, Mary Kelly, Libby Hart, Kitty Glasco.

"Social Maids" (Hurtig & Seamon); George Niblo, Anna Spencer, Johnnie and Anna O'Donnell, Jimmy Connors, Frank Wakefield, Juliette Belmont.

"Greenwich Village Revue" (Hurtig & Seamon); Ray Read, Tom Senna, Ward and Bohlmann, Don Valerio and Co., Gertrude Weber, Ellinore Wilson, Margaret White, Cecil Fantelle.

"Step On It" (Hurtig & Seamon); Harry D. Ward, Lew Dean, Pay and Florence, Edith Lamont, Corinne Arbuckle, Sonia Meroff, Rubini and Rosa.

"American Girls" (Dave Marion, Drew and Campbell); Dan Coleman, Chas. McCarthy.

"Mimic World" (Maurice Cain and Dan Davenport); Frank Manning, Harmon and Harmon, Milton and Carmen, Bert Reilnick, Phil Reich, Morak Sisters, Grace Fletcher, Mazie Evans, Marie Clark, Minnie Wood, Powell Sisters, Rose Weber, Ermie May.

Al Reeves Show (Al Reeves); George Ward, Chas. Le Roy, Chas. Golden, Chas. Le Roy, International Comedy Quartet, Lew West, Henry Meyer, Art Mayfield, Ed Critchley, Al Reeves, Belva McKay, Hilda Giles, Lena Miller, Genevieve Smith, Venetta Pomret, Clare Le Roy, Elinore Marshall.

Sam Sidman Show (George Jaffe); Sam Sidman, Billy Hall, Al Pinard, Frank Conkey, George Wright, Irving Baker, Lou Krugel, Harry B. Streumel, Sadie Banks, Rose Bentley, Jeanette Kayton, Terris Twins.

"Radio Girls" (Sim Williams); Billy Gilbert, Bobby and Emma Wilson, Guth, Curley and Guth, Warren Fabien, Dare and Kennedy.

"Broadway Brevities" (Ed. Daley); Jay C. Flippen, Walter Brown, Big Three Trio, Stanhope, Drury and Anderson, John Grant, Lou Kessler, Lena Daley, Babe Healy, Rose Maynard, Gladys Jackson, Frances Meadows.

"Broadway Flappers" (Rube Bernstein); Jack Hunt, Clyde Bates, Major Johnson, Richy Craig, Jr., Jim Hamilton, Aaron and Kelly, Shirley Malette, Rose Ford, Mae Dix, Edna Lee, Virginia Phillips, Billie La Verne.

"Knicks" (Harry Hastings); Dick Hulse, Lew Denny, Three Synopators, Joe Lang, Frank Vetrani, George Naimoli, Kenneth Christie, Madlyn Worth, Kitty Warren.

"Joys of Life" (Sam Howe); Sam Howe, Eddie Dale, Hunter, Angelo and Hunter, Helen Tarr, Vera Desmond.

Mollie Williams' Show (Mollie Williams and George Rife); Mollie Williams, Art Frank, Ralph Sanford, Cliff Worman, Robert W. Jones, Salvatore Zito, Theresa Malot, Margie Barron, Vivian Gill.

"Maids of America" (J. Herbert Mack); George Shutta, George Leon, Fred Reeb, Sidney Page, Gus Legert, Florence Devere, Alfaretta Simonds, Mildred Franklin.

"Keep Smiling" (James E. Cooper); Frank Hunter, Charlie Ward, William P. Murphy, Charles Wesson, Therese Adams, Gladys Stockton, Burke and Lilette.

"Folly Town" (James E. Cooper); Gus Pay, Harry Kelly, Jacques Wilson, James Holley, Lester Dorr, Snappy Trio, Dolly Rayfield, Lucille Harrison, Helen Andrew.

"Talk of the Town" (Irons & Clamage); Frank (Rags) Murphy, Charles Pagan, Arthur Lanning, Sam Bransky, Paul Cressy, Jack Henderson, Snow and Campbell, Cheska Dupont, Exie Butler, Jessie McDonald.

"Town Scandals" (Irons & Clamage); Harry (Hickey) Le Van,

## DR. GEORGE EDGAR LOTHROP

Boston, Aug. 9.

Dr. George Edgar Lothrop, widely known in show business and especially in burlesque and vaudeville as the proprietor and manager of the Howard Atheneum, Grand and Bowdoin Square theatres in Boston, died Aug. 4, from a complication of diseases, at his home, here.

"Doc" Lothrop as he was affectionately called by his many acquaintances and friends in the theatricals was 71 years old. He managed the Howard Atheneum for 35 years consecutively, the Howard being the oldest house in America playing a continuous policy of burlesque, vaudeville and pictures, an idea originated by the deceased. He was noted for his gameness as a theatrical manager as regards the engaging of big name attractions.

None of 'em came too big or expensive for "Doc" Lothrop to gamble with at the old Howard. But a season past he engaged Jack Dempsey at \$2,500 a week, and also was the first to put Harry Wills, the colored contender in vaudeville, the latter also playing the Howard at a four figure salary.

He was a self made man in the real essence of the phrase, starting life in Boston, his birthplace, as a newsboy, and earning enough to pay his way through preparatory school, Dartmouth College and Harvard Medical School successively, receiving a degree of doctor of medicine at the latter institution and graduating from Dartmouth with high honors.

His initial interest in theatricals came about through an acquaintance, who was connected with the museum field. This was along in 1878, when the museums were in their prime. Liking show business as a layman, Doc Lothrop decided to retire from active medical practice and devote all of his time to theatricals, securing with his show business acquaintance control of the Boyleston Museum on Hanover street, Boston, and operating it successfully.

Later he acquired the Windsor theatre, Boston, which had been known previously as the Grand Dime Museum, and located at Washington and Dover streets, Boston. In 1887 Doc Lothrop took over the management of the old Howard, Boston, playing variety, minstrelsy, and burlesque, and in later years vaudeville and burlesque, with the pictures added about 22 years ago. The Howard has remained under his management continuously since. The Howard was the only American wheel house to pay the American shows a guarantee of \$2,400 weekly.

He was president of the American Burlesque Association several years ago and later vice-president. Recently he was elected vice-president of the newly organized Mutual Burlesque Association.

Despite his theatrical activities which entailed the management of three houses, Doc Lothrop maintained a keen interest in medical and scientific matters throughout his career. He was also active in Boston political affairs. In addition to his theatrical holdings he is reputed to have held extensive interests in railroads, steam ship lines and other mercantile businesses.

The deceased was an Elk, Mason and Odd Fellow, and member of the Burlesque Club, being an officer of the latter.

He leaves a widow, Elizabeth Lothrop, and a son, George Edgar Lothrop, Jr. Burial was from his home in Boston, Monday, with services at Mt. Vernon Church, Beacon and Massachusetts avenues, Boston. Interment was at Mt. Hope Cemetery, Boston.

Johnny Hudgins, Floyd Wright, David Dowd, Mabel Clark, Arnette Le Lierre, Germaine Le Pierre, Paula Le Pierre, Lettie Bolles.

Temptations of 1922-23; Danny Murphy, Joe Stanley, Two Brownings, Don Clark, Joe Yule, Dancing La Bordes, Sedal Bennett, Rosie Chevelier, Dolly Marlowe.

"Varieties of 1922-23" (Joe Maxwell); Adele Archer, Margaret Evans, Ruth Adaire, Vee and Bee, Billy Grant, Joe Parsons, Binns and Farr, Will Rogers.

"Bon Tons" (Jacobs & Jermon); John Barry, Bob Startzman, Walter La Foy, Gertrude Beck, Sarah Hyatt, Jean De Lisle, Lou Barry.

"Flashlights of 1922-23" (Jacobs & Jermon); Eddie Shubert, I. B. Hamp, Jack Callahan, Olga Woods, Ann Meyers, Harry Rowe.

"Let's Go" (Fred Clark and John Jermon); Marty Collins, Jack Pildard, George Hunt, Tillyou and Rogers, Mae Janese, Kitty Darling.

## COLUMBIA'S SHARING TERMS UNCHANGED

Same Percentages as Prevailing Past Seasons—60-40 at Columbia, New York

The sharing terms for the producers and houses of next season's Columbia burlesque circuit were at a meeting held at the Columbia theatre building, New York, Aug. 5.

At the Columbia, New York, the producers will share 45-55 per cent with the house up to \$5,000 weekly. Between \$5,000 and \$12,000, the producer and house split even. At \$12,000 or above the producer receives 60 per cent of the total takings, provided there is no holiday in the week when the prices are raised, with the Sunday vaudeville performances not included.

This scale will represent the average for the entire circuit and is the same prevailing for the past two years. Last year it was reported that the Columbia, New York, was to raise the producer's share to 50-50 up to the first \$8,000, but the house went through the season without change.

## EXTRA FRANCHISE

Reported Columbia Will Add One More Show

There is a possibility that the Columbia circuit will add one more show to the 37 now comprising the next season's list before opening. Arthur Harris was in negotiation for the Columbia franchise in question this week.

The possible purchase of George White's last season's "Scandals" production entered into the proposed deal in that Arthur Harris is reported to have offered \$5,000 for the production, with White asking \$7,500 and holding out for it. Jean Bedini was also a bidder for the White production, Bedini claiming to represent Charles B. Cochran of London, but report has it Bedini, if securing the show, would use it for his next season's "Chuckles."

## OLYMPIC ALL SUMMER

The Olympic, on 14th street, controlled by the Krauses, and playing American, Burlesque Booking Office and stock burlesque last season, will remain open all summer this year, the first in a decade that it has done so, with burlesque. Some 12 years ago, and previously, when the Olympic was Tony Pastor's and playing continuous vaudeville, the house always kept open all the year round.

The odd part of the Olympic's all summer try this year is that it has nearly by opposition, which it never had in previous years, when it closed for the hot months, the Irving Place around the corner, like the Olympic, also playing stock burlesque at pop prices, and going along satisfactorily since it started around the middle of May.

Both burlesque stock houses make a change of principals every couple of weeks.

Next season the Olympic will play the Mutual Burlesque Association shows. With the Irving Place and the National Wintergarden on Houston street, also playing stock about a mile and a half from the Olympic, but close enough to be called "opposish," downtown New York will see quite a battle for burlesque patronage at pop prices next season.

## ONE COLUMBIA SHOW

Barney Gerard will operate but one, not two shows on the Columbia wheel next season. The sole Gerard Columbia contribution will be "Follies of the Day." This will be produced by Gerard, and operated in conjunction with the Miner Estate, which controls the franchise.

The other franchise on which Gerard produced for a number of years, "Girls de Looks" is controlled by the Miner, also, but no provision has been made as yet for leasing it, or producing a show on it for next season. It is likely, however, that the "Girls" franchise will be turned over for production to a lessee by the Miners before the season starts, negotiations having been on between the Miner and several vaudeville producers to that end, for the last three weeks, but with nothing definite occurring.



# NEWS OF THE DAILIES

The premiere of George White's "Scandals" at the Globe, New York, will take place Aug. 28.

Arthur Hopkins announces that the Don Marquis play, written around "The Old Soak," will be produced as "The Old Man." Hopkins is directing the rehearsals, with Harry Berensford in the leading role. The show will be the opening attraction at the Plymouth theatre, New York.

"The Cat and the Canary" will be produced in London Nov. 1.

"The Warning" will go into rehearsal this week. The cast includes Robert Edson, Anne Mason, Marion Lord, Clarence Derwent, Frank Andrews, Frank Montgomery, Henry Mawbray, Ann Winslow, Margaret Sullivan, Richard Beecraft and William Penman.

"Lonely Wives," by Walter De Leon and Mark Swan, will be produced by A. H. Woods in Stamford, Conn., on Aug. 11 and in New York at the Eltinge theatre the week of Aug. 14.

"Swiftly," by John Peter Toohey and Walter C. Percival, with Hale Hamilton in the leading role, will be produced in Stamford, Conn., Aug. 18, by William A. Brady.

Oliver Morosco will soon place "The Hardy-Gurdy Man," by Le Roy Clemens and John B. Hymer, in rehearsal.

A. L. Erlanger and George C. Tyler are going to produce "Humoresque," written by Fanny Hurst, based on the story and film by the same name. Laurette Taylor will be starred as the Jewish mother.

Arrangements have been made whereby Sam H. Harris' "Six Cylinder Love" will be screened by Fox.

"Orange Blossoms," a comedy with music by Victor Herbert, will be the first production placed in the Fulton, New York, by A. L. Erlanger and Charles Dillingham. The cast includes Edith Day, Robert Michaels, Pat Somerset, Hal Skelley, Queenie Smith, Nancy Welford, Robert Fisher, Elva Pomfret, Mary Lucas and Maurice Darcy.

Iden Payne will direct his own play, "Dolly Jordan," when he finishes directing Louis Evan Shipman's "Fools Errant."

Frank Reicher sailed Tuesday to witness several foreign plays that he is scheduled to stage here for the Selwyns.

Edwin D. Reynolds, brother of Marilyn Miller, who last week married Jack Pickford, is being sued for divorce on the grounds of desertion. Mrs. Lola Reynolds asserts he deserted her and her small daughter in December, 1919.

The Shuberts will produce "Sally, Irene and Mary," by Eddie Dowling and Cyrus Wood, with music and lyrics by J. Fred Coots and Raymond Klages, out of town on Aug. 21.

Charles Dillingham's "Tons of Money" will be the season's first attraction for the Gaitey, New York.

Benny Davis, the song writer, is being sued for \$25,000 in a breach of promise case brought by Inez Ford.

Dorothy Clark, the 16-year-old dancer who is suing Herbert Rawlinson, pictures, for \$200,000 for alleged assault, is now seeking annulment of marriage to Karl L. Elms, who married her to shield her.

The title of the new play in which Josephine Drake is to be starred has been changed from "Momma's Profession" to "Deliver the Goods." It is by Nina Wilcox Putnam and Ethel Watts Mumford.

Mrs. Austin Flint Gibbons, Jr., better known as Olga Treskoff, who appeared in "Marjoline," sailed on the Berengaria Tuesday to resume her fight for divorce in Paris.

A. L. Erlanger's first production of the season will be "The Endless Chain," by James Forbes, a play of present-day life in New York. The show will open in Rochester, N. Y., at the Lyceum, Aug. 21, and at the George M. Cohan theatre, New York, Labor Day. Margaret Lawrence will be in the leading role, supported by Olive May, Martha Mayo, Lucille Sears, Kenneth McKenna, Charles Hampden, Harry Stubbs and Charles Minturn.

"Better Times" has been selected by Charles Dillingham as the title for the Hippodrome, New York, show for next season, which will be staged by R. H. Burnside.

Rehearsals were begun the early part of the week on "East of Suez," by Somerset Maugham, which A. H. Woods will produce at the Times Square, New York, Sept. 11, with

Florence Eldridge in the leading role.

"The Ginger Box," scheduled to open Monday night at the Greenwich Village theatre, New York, again failed to open, and has been postponed until next week.

An unnamed comedy by Roland West is in rehearsal. The company includes John Arthur, Lois Bolton, John Westley, Joseph Allen.

George M. Cohan has put "So This Is London," by Arthur Goodrich, into rehearsal with a cast including Lily Cahill, Marie Carroll, Leah Winslow, Marion Grey, Edmund Brees, Donald Gallagher, Lawrence D'Orsay, John L. Shine, John Truoghton. The show will open at Stamford, Conn., Aug. 24, and at the Hudson, New York, during the following week.

A motion was denied Mrs. Mary Opp from restraining her son-in-law, William Faversham, and the Carnegie Trust Co. from transferring or prosecuting the collection of a note for \$6.50 bearing an endorsement, the authenticity of which she questioned.

E. Ray Goetz will produce "The Star Sapphire," by Robert Housum, which will open Labor Day in Buffalo.

Florenz Ziegfeld, Jr., has announced that he will produce Billie Burke in a new comedy next season; Fannie Brice in a new comedy; Mary Eaton in a new musical play by Jerome Kern and Guy Bolton, with lyrics by Clifford Grey; a new musical comedy in November by Gene Buck and Ring Lardner, and in January he will produce a winter revue by the authors of the "Follies."

"The Exciters," by Martin Brown, has been placed in rehearsal by the Selwyns with Allan Dinehart and Tallulah Bankhead in the leading roles.

Henry Baron has announced five productions for next season—"My Man," by Andre Picard; "Amants," by Maurice Donnay; "Spirits," by S. Jasper Null; "Le Passe," by George de Porto-Riche, and "Come le Foglie," an Italian play by G. Giacosa. He also announces "The Rubicon" will open in Chicago, Aug. 27.

## UNIT GUARANTEE

Boro Park on Shubert Vaudeville Route

The Boro Park, Brooklyn, will play Shubert units next season. The Levy Brothers placed the house on the route this week. It has played Keith pop vaudeville, but was considered "opposition" to Henderson's, Coney Island, and was later withdrawn from the Keith office.

The Fox office has had the house until recently. The Boro Park will be a split week. According to report, it will guarantee the producer \$2,500 for the last four days of each week.

## MARRIAGES

Chris Penlor to Gladys Burns, Aug. 3 at Cape May, N. J. Mr. and Mrs. Penlor are with the Herman Timberg vaudeville unit act.

Jack Yellen, song writer, in New York, last week, to Sylvia Stiller (non-professional), according to word received in Buffalo. The bride is a Buffalo girl and a childhood friend of Yellen's.

Frank Monroe to Ruth Stretton, a business woman of Chicago, Aug. 4 at City Hall, New York. It is Monroe's third marriage. He is one of the leads in "Thank-U," which opens Aug. 20 in Chicago, where the couple are spending their honeymoon.

Ruth Viola Blackman, parachute jumper, to Ward Watkins, non-professional, of Corning, N. Y.

## ENGAGEMENTS

Phil Baker with "Hello, New York" (Shubert Vaudeville).

Miriam Doyle for Chicago company, "Cat and Canary."

Rhea Estelle Irving, "Laughs and Lullies" (Shubert Vaudeville).

Three Wainwright Sisters (foreign) for three years by "Greenwich Village Follies." They are dancers and known as "The Girls from Liverpool."

Jack Donohue, "Molly Darling."

## ILL AND INJURED

Fred Curtis of the New York Pantages office is suffering with water on the knee. He was ordered to the hospital.

## VICE SOCIETY FAILS TO CLOSE BALTO. FOLLY

### Injunction Beaten—"Sitters" in Adjoining Cabaret Alleged

Baltimore, Aug. 9.

The vice society here has been after John C. ("Hon") Nickel to close his Folly (stock burlesque) theatre and cabaret. It applied for an injunction in the city courts, saying his place gave an immoral entertainment and that "sitters" were employed in his cabaret. Though they failed in the injunction order, it has evidently given impetus to the popularity of the place, for the hotel section of the theatre building is being torn down and a new one erected in its place, while the cabaret is being improved.

This cabaret closes at 1 a. m., but many harking cars make it a hanging out place. They are ready to convey all comers to places which keep open later. The cabaret feature is redolent of the old days when people pitched pennies at the performers. They do that still at the Folly and the performers, whether they be male or female, go about on the floor picking them up.

The women who frequent the place have had reputations, police of the Eastern District say.

Much sentiment is being aroused in Baltimore against the place.

About four months ago the United States Government started proceedings in equity against the management of the Folly, with the intention of closing the house. The government action was taken under the "nuisance" clause of the Volstead act. The government's action sought to restrain Nickel from storing liquor in the Folly premises, as well as selling it.

Two weeks prior to the beginning of the government proceedings the Folly was visited by prohibition agents, who made a seizure of what was claimed to have been liquor.

## "HELLO PROSPERITY" PEOPLE

"Hello Prosperity," a musical show managed by Charles Brave, is reported routed over the Erlanger time, opening Aug. 17 at Perth Amboy, N. J.

In the company are Harry L. (Heinie) Cooper, starred, Frank Pickett, Althea Barnes, Dorsey Biron, Jack Cook, Arthur Borman, Alice McLeod, Chas. W. LaVine, Jr., Pat Perry, Ruth Parker, Geo. Tillinghast, Geo. N. Cohan, Sarharmonic Band, Six English "Pepper Pots" and chorus. Jack Horner is orchestra leader, H. L. Burton is in advance, and L. J. Chapman, press.

## BURLESQUE ENGAGEMENTS

"Footlight Follies" (Mutual wheel); Billy Barry, Sammy Spears, Lee Allen, Eddie Hart, Symond and Garner, Josie Dennis, Mattie De Lece, Beatrice Rogers. Charles Taylor, manager; Charles Emmett, musical director; J. H. McCarty, carpenter.

Tom Howard for Minsky's Park theatre burlesque stock.

## John Whitehead Managing Empress

Chicago, Aug. 9.

John Whitehead will take over the duties of house manager at the Empress, 63d and Halsted, when it starts its burlesque season within the next month.

## NEW ACTS

Anna Propp, last season soubret of Barney Gerard's "Follies of the Day," teamed with George Stone for specialty in Gerard's Shubert unit headed by Jimmy Hussey.

Jackie Saunders and Co., comedy-dramatic character sketch.

Robert Warwick and Co., in a three-people comedy melodrama.

Baroness Hollub, three-act with an operatic tenor and pianist.

Dedson, single (formerly of Retter Bros.).

"The Sun Dodgers," production by Charles Maddock, with John Walker and Leda Errol featured; 13 people.

Leo Hoyt in a new comedy with three people, produced by E. L. Striker (Mutual office).

Neyna McMein, known for her drawings of women for the covers of the "Saturday Evening Post," in a new cartooning novelty (Rose & Curtis).

## BIRTHS

Mr. and Mrs. Fred B. Mack, daughter, Aug. 6. Mr. Mack is a Keith vaudeville agent, connected with the Alf J. Wilton office.

## OBITUARY

### EDWIN LEE WROTHER

Edwin Lee Wrothe died at his home, Bayside, Long Island, Aug. 6. Death came as the after effects of an accident occurring in Philadelphia five months ago, when Mr. Wrothe suffered a bad fall, severely injuring his elbow. Following a short period of convalescence the deceased returned to the stage, appearing in vaudeville with Owen Martin. The injury had not properly healed and about two months ago he was forced to retire again, a bad infection having set in the affected elbow and gradually affecting his whole system. He was under contract to L. L. Weber and Charles B. Friedlander for a Shubert unit.

He was born in Indianola, La., and was 54 years of age. The deceased entered the show business via one of the traveling circuses of the eighties, appearing as a clown. He was educated in Omaha. During his early career he played with medicine shows, variety combinations and similar touring attractions. His theatrical career covered a period of 35 years.

At one time he lectured on Indian life, with which he was extensively familiar. One of his early vaudeville partners was Frank Wakefield. About 20 years ago the trio of Bickel, Watson and Wrothe was formed. This combination starred in the popular priced houses in "Me, Him and I" for ten years or so.

Prior to entering vaudeville with Owen Martin last season, Mr. Wrothe for seven or eight years had been starred in burlesque by Hurtig & Seamon, his character of "Janitor Higgins" becoming an established standby on the Columbia wheel.

### ROBERT DOOLEY

Robert Dooley, 52, father of Gordon, Ray, Johnnie and the late William Dooley, died Aug. 4 at the Knickerbocker hospital, New York, where he had been rushed after being found unconscious in bed at the home of Johnnie Dooley, 254 West 84th street, New York city. Death was attributed to over-excitement following the marriage of his son, Gordon Dooley to Martha Morton, daughter of Sam and Kitty Morton.

The deceased came to this country 20 years ago from Ireland. He appeared on the vaudeville stages several times with William and Gordon Dooley, also assisted Johnnie in one of his two-a-day turns. He is survived by a widow, two daughters and two sons. Burial was from Philadelphia, the original home of the Dooley family.

### JENS FLAATEN

Jens Flaaten, aged 53, director of the Lyceum Symphony orchestra, one of the best known musicians and orchestra conductors in the northwest, was almost instantly killed by an auto Saturday night as he left the theatre in Duluth about 11:55 o'clock. He was rushed to a local hospital, but died before reaching there. Charles Lyons, driver of the auto, was arrested.

Mr. Flaaten was leaving the theatre with J. B. Clinton, one of the proprietors, and Al Anson, manager, after they had reviewed the program for the coming week. Mr. Flaaten started to board a street car when he was struck by the auto and dragged 40 feet. Both of his legs were broken and he also suffered many bruises about the head and body.

Mr. Flaaten was born at Christiansand, Norway, and went to Grand Rapids, Wis., in 1888, and two years later to Duluth. He had directed the Lyceum orchestra for 26 years. Jens Flaaten was a brother of Gustave Flaaten, head of the Flaaten Conservatory of Music, and uncle of Roy Flaaten, conductor of the New Lyric orchestra. Many other members of the Flaaten family are prominent in musical circles in the northwest.

### JOHN WILLIAM KELLETTE

John William Kellette died at the age of 37 Aug. 7 at his home in Worcester, Mass., after a lingering illness. He had been a picture director and a song writer, securing his most fame through "I'm Forever Blowing Bubbles." Starting to work as a linotype operator, Kellette commenced writing film scenarios, later becoming connected with the Fox picture organization and advancing to director. His "Bubbles" song was one of the biggest popular music hits of the past 20 years. Kellette died a poor man, it is reported. A widow survives.

### IRENE HART

Irene Hart (Irene and Bernice Hart) died Aug. 6 at the French hospital, New York, where she was to have been operated upon for thyroid gland condition.

The Hart Sisters graduated via vaudeville into musical comedy last season, appearing in "Bombo" with

IN TENDER MEMORY  
OF MY BELOVED HUSBAND  
**TEX SHEA**  
August 12th, 1918.  
And his dear old Texas pal,  
**WEST AVEY**  
February 6th, 1922  
Alike in looks—alike in heart—  
they have met again.  
**MABEL SHEA**

Al Jolson. The deceased was 11 years old and is survived by her mother and sister, the latter the other half of the Hart Sisters' act. Interment at Indianapolis, the family home.

### MILLIE DE LEON

Millie De Leon, famed in burlesque as "The Girl in Blue," an exponent of Oriental dancing for a number of years, died in Bellevue Hospital, New York, Aug. 6. She was about 52 years of age. Death was due to a complication of diseases. Funeral services were conducted at Campbell's Chapel Tuesday.

During her career she played as an extra attraction with many burlesque shows. She leaves a daughter, Pam Lawrence, of the vaudeville team of Hughes and Lawrence.

### GEORGE HERBERT

George Herbert died Aug. 2, in Chicago, due to injuries received while at Camp Custer in 1918. The deceased was rated as one of the foremost authorities on the Gilbert and Sullivan operas and editor of the librettos of these operas. He is reputed to have played the part of "Ko-Ko" in "The Mikado" over 1,000 times. Interment in Chicago.

### FRANK HARTLEY

The death of Frank Hartley, who died June 30, did not become known until this week. Hartley, a juggler, was a victim of sleeping sickness, his demise occurring at Norwalk, Conn. He was born in England, but played in this country for a number of years. A widow and eight-year-old son survive. He was 37 years of age.

### RICHARD DUFFY

Richard Duffy, of Duffy and Kellar, in vaudeville, died Aug. 8 at Mount Sinai hospital, New York. Though about 35 years of age, his illness was reported to have been dropsy. His home was in Pittsburgh. Burial was from Campbell's Funeral Church Thursday.

### FRED A. HODGSON

Fred A. Hodgson, former manager of the Circo Orrin in Mexico City, Mexico, died in Collingwood, Canada, Aug. 8. He made annual trips from Mexico to New York in October to book the season's show, and upon his retirement from the amusement field made his home in Petersboro, Canada. He leaves a wife, Carrie.

### MRS. JEAN BOITEAU

Mrs. Jean Bou Boiteau, aged 54, died July 30 at the Corpus Christi hospital, Houston, Tex., following an operation for appendicitis. The deceased was a daughter of J. N. Rentfrow and had appeared in her father's theatrical company during her theatrical career. Her husband, George Boiteau, survives.

### HERBERT L. SALINGER

Herbert L. Salinger died Aug. 3 at Cody, Wyo. He was formerly manager of the Rorick Glen theatre at Elmira, N. Y., had been with Shubert attractions also for a number of years and was last with Jos. M. Gaites' "Take It from Me." Two sisters survive, Mrs. Thine Salinger-Branson and Helena Hanlon.

The sister of Charles Kippatrick died at Danville, Ill., July 21. The deceased was 58 years old, and succumbed to death after a short illness.

The mother of Harry Kline, Broadway house and company manager, died Aug. 3 at her home in Norwich, Conn.



# OPPOSITION CIRCUS BILLING BRINGS PROTEST IN SEATTLE

**Business Buildings in Downtown Section Heavily Plastered with Barnum-Bailey Paper—Posted High Up to Be Inaccessible**

Tacoma, Wash., Aug. 9. The Ringling - Barnum - Bailey circus is due here Aug. 23, with the Sells-Floto circus here today. It is the local impression the Barnum-Bailey circus believed it would be possible for the opposition to cover up or do something with its paper. To prevent mishap, the Ringling posters plastered the Barnum-Bailey paper high up on many downtown business buildings. The paper was posted on the sides and near the tops of the buildings. The matter was brought to the attention of the Common Council through a protest from citizens against what was claimed to be unsightly billing. Those entering the protest were informed it was a matter only for the property owners.

## 'WHITE CITY,' LONDON, REOPENING NEXT YEAR

**300-Foot High See-Saw with Electric Railway—All Old Concessions Retained**

London, Aug. 9. White City is in course of being renovated after its career as a war depot. Showmen are looking out for attractions for next year's exhibition. All the old concessions will be there. Among the new ones will be a 300-foot high see-saw with 400-foot long arms carrying an electric railway and a mammoth globe of the world 200 feet high. A thousand men are at work cleaning up the mess made by military occupation. Meanwhile the whole place will be put up for sale and negotiations are proceeding. Whoever buys the property Charles Kiralfy guarantees the exhibition's opening in 1923.

## OUT DOOR ITEMS

The Young Tiger Bill Wild West Show joined the Con T. Kennedy Carnival Co. at Pond du Lac, Wis., this week with several head of working ring stock and a small company of cowboys and other wild west performers. Leo Snyder "Young Tiger Bill" will manage the show with Tex Sherman making the outside openings.

Paul Simon, owner of a Ferris wheel at Clason Point, New York, was discharged at the Morrisania Court, Bronx, and freed of the charge of homicide. The ferris wheel was blown down in a gale on June 17 and eight people were killed.

George Westerman, general agent for the Keystone Shows, has recovered from the effects of a minor operation performed at a Montreal hospital and is now out looking for territory for his show.

George Dorman, recovering from his long and stubborn illness, is now operating the Gadabout at Fairmount Park, Kansas City. George is the former partner of W. H. ("Bill") Rice, with the Rice & Dorman Shows and was also equal owner of the Krause & Dorman Shows. Mr. Dorman is one of the oldest and most capable carnival executives. His carnival experiences date back to the Frank W. Gaskill Shows of pioneer days.

The Illinois Nursing Hospital at Chicago was the recipient of 50 complimentary tickets to Ringling Bros.-Barnum-Bailey circus when it played here. The tickets permitted admission to Saturday and Sunday shows. The nurses are mostly in training here and work for an average salary of \$10 per week, remaining with the hospital for a three-week period.

## California Fairs

San Diego, Cal., Aug. 9. The Orange county fair will be held at Santa Anna, Sept. 27-30. San Diego county fair in San Diego, Sept. 20-24. Imperial county fair at Imperial in October.

# A ROARING DAY IN TENNESSEE

By GRIFTY GRIEF

Moonshine, Tenn., Aug. 4.

My dear old pal: Since my last letter, life has been one jam after another. Day after day the Law has taken fixing dough and then made a pinch of the first man to open up.

The old man is beginning to talk about running the outfit to quarters and even the Privilege Car, where in the past seasons, Baldy, its manager, would lay you anything from frogs' legs to a thousand bucks on the turn of a card, is now only serving coffee and sandwiches, with a few roughnecks for customers.

The baggage wagons haven't felt the blacksmith's hammer in weeks. Death Valley Pop and Chicago Whity are holding the outfit together with bale wire, and it has been raining steadily for a month; but today Mister Sun came out and a quick flash at the village told us that here in this beautiful capital of the tall grass towns fortune favored us once more.

As the first wagon rolled down the runs on to the crossing, Kelly the Fixer, after greeting the Mayor, Sheriff, Chief of Police and District Attorney, invited them all for a visit to the Old Man's private car. After spending a pleasant hour around the festive board, the Mayor, who was beginning to feel the effects of many high balls, insisted on taking all hands for a peep at the beauties of Lookout Mountains. Kelly, always a generous fellow, sent for the gasoline wagon, piled them all in, sent word to the Lot he was taking the Law on a sight-seeing trip, and to have everybody open up and work fast.

The announcement came to our ears like music. In a few moments, Hill Billies and Towners were falling over each other for a chance to lay their dough and pick the lucky numbers. Peoria Tom was selling out-side tickets from a high stand. As a native would open his poke, Peoria would lean over and get a peak. If said wallet was filled with paper money as he bought his ticket, Peoria would say in his most pleasing manner: "Oh, yes, you want to go all the way through," and slip a white card in Mr. Comen's hatband. If he had nothing but silver, Peoria would decorate him with a red card. This made it easy for the boys to separate the dead from the live ones.

It seemed as if every rube on the lot decided at the same moment to visit the side-show. Its line-up of curiosities consisted of a four-piece nigger band, two drop cases, two spindles, a three-card Monte, a fat girl, four cooch dancers and my own simple little shell game. All were getting a big play, with the dancing girls 100% in the lead, when a red-headed kid with a depraved turn of mind decided the fat girl wasn't fat, only blown up. To prove his theory he jabbed a pin in the lady's big leg. For a second there was a hissing of escaping air and then, with a bang, the lady exploded. The kid ran and the farmers yelled "buncoed." For a moment, our relations with the public were at the breaking point, but the big show band was playing, with Tin-horn Haley, the announcer, hollering, "This way to the balloon ascension."

In a minute the fight was forgotten and the natives all rushed for the free out-side show. Arkansas Slim was riding the trapeze and as the big gas bag rose in the air the town folks looked up in gaping wonder.

As the Gun Mob began going through them, Slim, looking down, yelled for a fair count, in his excitement lost his hold and fell. He lit square on the Big Top, hesitated for a moment and shot through it. Senorita Naja was working her leopard group in the big steel arena. Slim landed like a frog right on top of the biggest one, called Beauty. All you could see was Mr. Beauty and 10 other leopards biting and clawing in a tangled heap, with Slim on the bottom. Senorita backed out of the cage, leaving the door open. Slim, seeing a loop hole, made for the door, with the wild beasts after him. Then everybody in the tent tried to get out at the same time, and a grand Hey Rube started.

The leopards, frightened, ran back to their cage. In the midst of it I heard Death Valley Pop blow four whistles, which meant everybody put a white handkerchief around his neck, grab a stake and hit anyone who failed to have said handkerchief showing.

The fight became general, the town guys cut the ropes and the Big Top fell. Kokomo Kid brought the elephants out with side poles in their trunks and began to battle their way through the crowds. The Grifters all beat it, leaving the Roughnecks and Swetty Acrobats to fight it out with the Towners.

Peoria Tom passed three rabbits on his way through the jungles. On my way toward the setting sun I came up with a big auto loaded with a joy party. It was Kelly the Fixer, and all of the Law. I explained what had happened. The Laws were still tight, so I hopped in and we headed straight for the cars where we loaded the boys in a stateroom and locked the door.

Baggage wagons were piling up at the runs. In the distance we could hear the banging of shot guns. A great yelling mob was coming toward the train. For a moment I was sure scared, but 'twas only the Roughnecks following the pole wagon to the crossing. As the last wagon was loaded the Towners were swarming around us. They began shooting at the cars. Doors were locked and everybody lay flat on the floor.

Two Gun Whitey, the train master, worked his way to the engine, crawled in the cab and yelled to the engineer to stop on it. Suddenly there was a flash of lightning, a roar of thunder, the train began to move, somebody opened a door, pushed all of the Law off the platform, there was another flash of lightning, another roar of thunder, and then it rained.

Yours as ever,

Grifty Grief.

## CIRCUS ROUTES

Ringling Bros.-B. B.  
Aug. 11, Regina, Can.; 12, Saskatoon; 14, Edmonton, Alberta; 15, Calgary; 16, Lethbridge; 17, Cranbrook, B. C.; 18, Spokane; 19, Wenatchee.

Sells-Floto  
Aug. 11, Portland, Ore.; 12, The

Dalles; 14, Boise, Idaho; 15, Shoshone; 16, Pocatello; 17, Logan, Utah; 18, Salt Lake City; 19, Ogden.

Walter L. Main  
Aug. 11, Newton, N. J.; 12, Stroudsburg, Pa.; 14, Easton, Pa.; 15, Plainfield, N. J.; 16, Englewood; 17, Newburg, N. Y.; 18, Catskill; 19, Mechanicville.

# 'PICKPOCKET PRIVILEGE' WANTED IN NEW YORK

A Merchandise Fair held this week at the Grand Central Palace, New York, under the auspices of the 71st Regiment, gave out through its publicity department an approach had been made for the pick-pocket privilege during the week.

Also, bootleggers had applied for the exclusive rights to dispense liquor during the running of the fair. The bootleggers wanted a booth.

The pickpocket privilege is not unknown among open-air amusements. The pickpockets carried by carnivals, which allow them, are known in the open-air vernacular as "the gun mob."

# CARNIVALS RESORT TO GRAFT

(Continued from page 1.)

there was in it for them from the carnival people.

Had business held up, it is claimed on behalf of the carnivals, this summer would have marked the high mark of all time in the out-door show business for clean carnivals. But it didn't, with the result that while a few traveling carnival organizations (those generally known as reputable amusement attractions for years) have maintained their reputation and performances as of yore, while others have brought out the grift and undesirable shows.

It is said that some of the carnivals going wrong, and more especially the smaller outfits, have been driven to it through limited resources, inadequate equipment and weak attractions. They were compelled to "take a chance" along with the larger organizations that decided to turn to the worse in the belief that the thieving store, "for gents only," dancing-girl show and crooked concessions in toto were the certain means of bringing in the dirty money they needed badly.

The good carnivals gone bad along with the majority that were bad before they started have revived the clamor against the carnival, with the outlook threatening dire things next season. The carnivals this season have complained the countryside has grown too "wise"; that they know too much, and instead of the carnival opening up with what it had, it was often informed by local authorities what it could open up with.

One well-known Eastern carnival owner lately suffered having his shows closed and the carnivals ordered out of town by the police. It was not so long ago this carnival owner espoused the clean show in strident voice at meetings of carnival men.

He stood for "readjustment and protection of the carnival business," he said; had himself appointed to legislative committees acting on behalf of the carnivals, proclaimed his cleanliness to the world, and is now at the head of a fairly sized carnival which opened in the spring amidst a declaration of the "model perfection carnival" by its proprietor.

The police chased this carnival off the lot and out of town because its "model attractions" included a filthy "cooch dance" in a raw-after show at 25 cents "for men only," performed in an indescribably lewd exhibition by a trio of depraved women, carried by the carnival for that purpose, and who wore little or no clothing in the exhibition.

The season has been bad. Some improvement was hoped for and expected. So far conditions in the outdoor show business remain the same.

A survey of conditions, covering every section, discloses there is little, if any, improvement. Unless some phenomenal change occurs immediately, the present season will go down into history as the worst of the outdoor show business—and the carnival in particular—has experienced.

eight usaq dany saohs duum moH to keep moving in the face of the difficulties is the wonder.

From California come rumors of prosperity, but at the same time reports from the middle west and other sections are far from encouraging. While the railroad strike has affected but a few of the shows, it has brought about a condition that has done much to hamper satisfactory routing and many shows have had to cancel good territory for fear of finding themselves caught and unable to move towards their previously contracted regions.

While reports from the west tell of better business, a message from Butte, Mont., says that the Kaplan Greater Show, which closed there abruptly a week or so ago, is still tied up in storage. One report says that much of the show's equipment has been seized by western creditors.

The Jack Burroughs' Wild West show which has been playing in the Hawaiian Islands has had to close and the people are all back in the U. S.

From the early fairs come gloomy reports and carnivals that are booked to play the smaller fairs are evidently getting cold feet, as a number of shows have already cancelled fair contracts in batches and announced their intention of playing still dates. Their excuse for cancelling fairs is the shows are unable to secure satisfactory support from the railroads, but those in the know say the carnival managers are protecting themselves, and would rather

take a chance playing still carnival dates than the fairs where empty fair grounds and empty pocketbooks are the best they can look for.

In Texas and the southwest there has been some railroad trouble. Among the carnivals involved was the Leggette Show, which had to make a 300-mile jump over the Santa Fe to Drumright, Okla., owing to the refusal of the M., K. & T. R. R. to haul the show.

A number of smaller shows have had their itinerary spoiled and dates cancelled through the railroad situation.

The circuses have been hit. The A. G. Barnes' Show lost time and money through transportation difficulties. The Hagenbeck-Wallace Circus was compelled to change its route through railroad troubles. The Barnum-Bailey Circus, now headed west, has made some changes in its route but the show will make the Coast. Its advance agents have already been there. The show will be in San Francisco Sept. 1, coming down the Coast from Vancouver.

The present season has been one of many trials. Outdoor showmen express themselves as fed up with worry and work. They seem anxious for the time when the shows will again be in the peace and seclusion of winter quarters.

## K. C. STREET FAIR

McClellan Shows Have Kansas City to Themselves

Kansas City, Aug. 9.

Kansas City was given a touch of a real old-fashioned street fair last week, when the McClellan Shows set up on the streets under the auspices of the South Side Improvement association. The streets given over to the affair were about a mile from the business district in the vicinity of 31st and Main, an important transfer point and a busy outside district. The affair had been heavily billed, and on account of the South Side Merchants' association the papers gave it considerable publicity and there was no interference.

In a walk around the three blocks containing the show 37 wheels and spindles were counted, turning for everything from dolls to silverware and silk umbrellas, three "five in a row" corn games, several rolling ball and swinging ball games and a couple of "cover the spot" stores.

The grounds were crowded with spectators, but the concessions and games were not doing much. Some were "shooting" for a nickel and others offering two prizes on every roll for a dime.

All of the many wheels and games did not belong to the McClellan outfit, as several local people were sold rights for the week. The McClellan trick consisted of four rides, a merry-go-round, whip, swing and Ferris wheel, with a minstrel show giving a mixed performance with girls, an athletic show, several pit and snake shows and a Hawaiian village. The latter show featured three dancing girls working in regulation straw skirts, rolled hose and everything. A strong ballhoos was given here and the girls did everything in their repertoire. The announcer on this attraction is an artist and should be in faster company. His "stuff," together with the work of the girls, if toned down a bit, would make a big time vaudeville act.

With the exception of the wiggles in the Hawaiian village the shows were as clean as the average, but the entire outfit looked much the worse for wear.

## KILLED IN BRAWL

Dixon, Ill., Aug. 9.

Frank Rinks, electrician with the L. J. Heth Shows, was killed in a brawl here the other night.

Local authorities state the trouble was caused by carnival people crazed with moonshine liquor. Will Holly, H. Andrews and William Lawler were arrested in connection with the affair.

The Elgin "Daily News" carried a story blaming men connected with the carnival for the trouble.

## D'OLVER HEADS ASS'N

Philadelphia, Aug. 9.

Franklin D'Oliver has been appointed president and director of administration of the Sesqui-Centennial Exhibition Association here. D'Oliver is a well known cotton merchant and First National Commander of the American Legion. He was elected by a unanimous vote.



# T. A. WOLF SUPERIOR SHOWS

First week of July 31 at Hammond, Ind., a short distance from the outskirts of Chicago, saw the T. A. Wolf Superior Shows, camped there under the auspices of the Veterans of the Foreign Wars. Hammond is a small-sized town, but has a drawing capacity of the working class, who earn big money, due to proximity of the steel mills.

Though the residents of Hammond and vicinity have facilities to get to Chicago, they seemed to be satisfied to congregate on the midway of Wolf's shows. A panorama of the midway revealed a mixed clientele with the working class and their families predominating. On the sides of the entrances to the midway plenty of auto trade was in evidence, and parking room was scarce.

That the Chicago street cars were on a strike the cars running into Hammond, but not through it, left no effect on the show, for where street car transportation was unavailable, a fleet of motor buses took up the trail.

It becomes a surprise, the manner in which the show simply hurried its way through Hammond, for the time it was there. An apparent military command was controlling everyone connected, for though the night the reviewer visited the grounds is accepted as an off-night for business, the midway was orderly uniform, well laid out and neat in every sense.

Hammond, Indiana, is the last "still" date these shows are booked to play. They are more inclined to favor the state fair and expositions. The show travels in 30 cars on "still" dates, while the other dates are met with an increase in equipment, shows, concessions and rides, at which time 35 cars make up the Wolf train.

The first concession visited was the Hawaiian show, run on different principles than usually encountered for this type. Where most Hawaiian shows were pit shows, Wolf has his performance given on a raised platform with five men and two women. The show is of a good calibre, conducted on a sprinkling of talk, a melange of music and a smack of dancing. The troupe gave the impression of being original natives of Hawaii. Before the show the ballyhoo was legitimate, with boisterousness taboo.

"Visions of Splendor" is a girly show, running off with a clean bill of health. The cast numbers five chorus girls, two principal women and two tramp eccentric comics. The ballyhoo with the girls is snappy, but magnetic, particularly the women, for the performance seen had an overflow, with women being in the majority. An afterpiece was put on. The show is neatly costumed, spotless wardrobe and a good sense of decency prevailing.

The Hippodrome show, next in line, was well patronized; 12 ponies delighted the children in a series of formation and routine tricks. There were quite a few caged animals, which added to the effect through the animals measuring up to their pictures on the bill sheets. This show was also a favorite with the patrons.

A minstrel show had five men and four women, all colored. It is of the usual type with specialties and an afterpiece that brought it up to as good a show as has been seen of its kind. The same cleanliness noticed upon entrance prevailed here also, with nothing to offend anyone.

A ten-in-one show had some good features, including a glass blower, armless wonder, snake exhibition, fire eater, mind reader and the Howard, knife throwers. Each of the ten attractions worked hard to hold the attention and succeeded in keeping the crowds directed toward this display.

A motordrom made the most noise of any attraction and drew a tremendous crowd. The place was quickly filled with the show not delaying. Three men riders and one woman rider did risky curves, swoops and nose dives. The riders dared a plenty, causing much awe. At the same time they were very careful. The races ran off with remarkable order.

A pit show was in charge of a Hindu. It was an exclusive reptile exhibition. It remained strictly within bounds and got its share of business.

Another ten-in-one show carried the usual attractions of this type, with a special feature of displaying a raised pit show with the exhibit consisting of grown-together twins.

The aggregation of rides is probably the finest looking of any outdoor show. They were clean and well coated with paint, well lighted, and operated by courteous attendants. This section of Wolf's show consisted of a dodge 'em, giant swing, whip, Let's go, three abreast merry go round and a brightly illuminated Ferris wheel. Young and old, men and women, each took a fling at these rides, and this was substantiated through actual close observation.

The concessions presented a sight which passed the rigid rules of operating honestly. They were made up of three large corn games, parol stands, parrot and canary stands, bucket, blanket, beaded bag, candy and country store stands. No money wheels, percentage games, buy-backs or the like.

The T. A. Wolf Superior Shows live up to the reputation of their owner and manager, T. A. Wolf. For a carnival of its size and of its calibre, it is worthy of the highest recommendation.

## PENNSYLVANIA FAIRS

Harrisburg, Pa., Aug. 9. The season for county fairs opens today in Pennsylvania when the Pen-Mar County Fair Association holds its annual exhibition in York County. Last year there were 1,456,992 paid admissions, with receipts amounting to \$688,440 in the state.

Fairs will be held this year at the following places and on the following dates:

Kiskiminetas Valley, at Apollo, Armstrong Co., Sept. 20-23.

Dayton, at Dayton, Armstrong Co., Sept. 12-15.

Beaver, at Junction Park, Beaver Co., Sept. 27-30.

Bedford, at Bedford, Bedford Co., Sept. 26-29.

Kutztown, at Kutztown, Berks Co., Aug. 22-26.

Blair, at Altoona, Blair Co., Aug. 15-18.

Bradford, at East Towanda, Bradford Co., Aug. 29-Sept. 1.

Inter-State, at Athens, Bradford Co., Sept. 12-15.

Troy, at Troy, Bradford Co., Sept. 5-8.

Bucks, at Perkaskie, Bucks Co., Sept. 13-16.

Butler, at Butler, Butler Co., Aug. 22-25.

North Washington, at North Washington, Butler Co., Aug. 29-Sept. 1.

Cambria, at Carrolltown, Cambria Co., Sept. 12-15.

Carbon, at Leighton, Carbon Co., Sept. 26-30.

Grange encampment and fair, at Centre Hall, Centre Co., Sept. 2-8.

Chester, at West Chester, Chester Co., Aug. 29-Sept. 1.

Clarion, at Clarion, Clarion Co., Aug. 29-Sept. 1.

Clearfield, at Clearfield, Clearfield Co., Sept. 26-29.

Grampian Hills, at Grampian, Clearfield Co., Sept. 20-22.

Columbia, at Bloomsburg, Columbia Co., Oct. 3-6.

Conneaut Lake, at Conneaut Lake, Crawford Co., Aug. 28-31.

Oil Creek, at Titusville, Crawford Co., Sept. 12-15.

Mifflin, at Newville, Cumberland Co., Sept. 20-22.

Gratz, at Gratz, Dauphin Co., Sept. 26-29.

Elk, at St. Mary's, Elk Co., Sept. 27-29.

Erie, at Erie, Erie Co., Sept. 21-26.

Wattsburg, at Wattsburg, Erie Co., Sept. 5-8.

Greene, at Carmichaels, Greene Co., Sept. 19-22.

Waynesburg, at Waynesburg, Greene Co., Aug. 22-25.

Indiana, at Indiana, Indiana Co., Sept. 5-8.

Greene Township, at Cookport, Indiana Co., Sept. 21-23.

Jefferson, at Brookville, Jefferson Co., Sept. 12-15.

Punxsutawney, at Punxsutawney, Jefferson Co., Aug. 30-Sept. 2.

Junata, at Port Royal, Juniata Co., Sept. 19-22.

Lackawanna, at Ackery, Lackawanna Co., Sept. 4-9.

Keystone, at Moscow, Lackawanna Co., Sept. 20-23.

Lancaster, at Lancaster, Lancaster Co., Sept. 26-29.

Lawrence, at Pulaski, Lawrence Co., Aug. 16-23.

New Castle, at New Castle, Lawrence Co., Oct. 3-7.

Lebanon Valley, at Lebanon, Lebanon Co., Aug. 29-Sept. 1.

Lehigh, at Allentown, Lehigh Co., Sept. 18-23.

Dallas, at Dallas, Luzerne Co., Sept. 12-15.

Lycorning, at Hughesville, Lycorning Co., Oct. 10-13.

McKean, at Smethport, McKean Co., Sept. 12-15.

Mercer Central, at Mercer, Mercer Co., Sept. 12-14.

Mercer County, at Stoneboro, Mercer Co., Sept. 4-7.

Mifflin, at Lewistown, Mifflin Co., Aug. 22-25.

Monroe, at Stroudsburg, Monroe Co., Sept. 4-8.

Northampton, at Nazareth, Northampton Co., Sept. 12-15.

Milton, at Milton, Northumber-

land Co., Oct. 10-13.

Perry, at Newport, Perry Co., Aug. 29-Sept. 1.

Philadelphia, at Philadelphia, Sept. 4-9.

Pennsylvania Horticulture, at Philadelphia, Nov. 7-9.

Meyersdale, at Meyersdale, Somerset Co., Sept. 19-22.

Somerset, Edgewood Grove, Somerset Co., Oct. 3-6.

Sullivan, at Forksville, Sullivan Co., Oct. 3-6.

Susquehanna, at Montrose, Susquehanna Co., Sept. 12-14.

Harford, at Harford, Susquehanna Co., Sept. 19-21.

Cowanesque Valley, at Westfield, Tioga Co., Sept. 12-16.

Smythe Park, at Mansfield, Tioga Co., Sept. 19-22.

Union, at Lewisburg, Union Co., Oct. 17-20.

Venango, at Oil City, Venango Co., Oct. 25-27.

Warren, at Warren, Warren Co., Sept. 19-22.

Washington, at Arden, Washington Co., Aug. 29-Sept. 1.

Union, at Burgetstown, Washington Co., Oct. 3-5.

West Alexander, at West Alexander, Washington Co., Sept. 12-14.

Wayne, at Honesdale, Wayne Co., Oct. 3-6.

Wyoming, at Tunkhannock, Wyoming Co., Sept. 19-23.

York, at York, York Co., Oct. 3-6.

Hanover, at Hanover, York Co., Sept. 19-22.

Stewartstown, at Stewartstown, York Co., Sept. 13-16.

Pen Mar, at Fawn Grove, York Co., Aug. 9-11.

## AMBITIOUS GIRL

Elsie Ferguson, Prima Donna, to Study

Elsie Ferguson, burlesque prima donna, with James E. Cooper's shows for several seasons, will undertake a course of study this season with a view to making a try for the concert stage and opera.

## TWO FAIR WEEKS

Chicago, Aug. 2. The International Wheat Show at Wichita, Kan., has secured its quota of entertainment for its annual event Oct. 2. Art Adair, formerly with the Hagenbach-Wallace circus as producing clown, will be at the fair in the same capacity.

The show is being managed by E. A. Watkins, president of the organization. Each of the weeks will have separate shows.

Week of Sept. 25 has the following: Clairmonts, Pickards' Seale, Crane Family, Sternad's Midgits, Stuart's Band, Four Bards and Flying Levans. Oct. 2: Beckworth's Lions, Fisher Sisters, Larue Troupe, the Valentinos, "Spirit of Mardi Gras," Flying Millers and one to fill. Various agencies here contracted for the acts.

## PAXTANG PARK SOLD

Harrisburg, Pa., Aug. 9. Thomas E. Kerstetter of Newark, N. J., promoter and operator of amusement parks, has obtained an option on Paxtang Park here, operated for the past 25 years by the Harrisburg Railways Co. The park, consisting of 16 acres, owned by the S. S. Rutherford estate, and a few acres leased from Dauphin county, has not been a paying venture for the past few years.

The Kerstetter option provides for either purchase or a long term lease. The Newark man will come here within the next few weeks to make a final decision regarding the park, which will be given up by the company after the end of the present season.

## Frame Cuban Circus

Charles Sasse is framing the Santos & Artigas circus for a four-week stand in Havana early in the fall, followed by a tour in the interior of the island. Acts will be given an option of the interior trip. An ice ballet headed by Charlotte is promised as the feature of the show in Havana.

## WITH MUSIC MEN

Louis Gohn, formerly manager of the S. C. Calne Music Publishing Co., is suing the concern for \$370 salary alleged due him. Phillip Hartman, associate of Nathan Burkan, is attorney for the plaintiff. The case will be heard in the Municipal court at West 54th street Aug. 16.

James Coogar, Whitely, aged 37, died Aug. 3 at Denver, where he represented the Feist music concern. A widow and sister survive. Interment was at Denver, with services conducted by the Denver Lodge of Elks.

Dorothy Dare wrote the lyrics and Theodore Bendix the melody of a new fox trot called "The Cat and Canary," the title being used by permission of the producer of the show of that name.

# BED-SIDE CHATS

BY NELLIE REVELL

I think that I shall never see a poem as lovely as a tree;  
A tree whose hungry mouth is pressed against the earth's sweet-flowing breast;  
A tree that looks at God all day and lifts her leafy arms to pray;  
A tree that may in summer wear a nest of robins in her hair;  
Upon whose bosom snow has lain; who intimately lives with rain.  
Poems are made by fools like me, but only God can make a tree.  
—Joyce Kilmer.

Did you ever think, while looking from a car window, strolling through the woods or motoring through shaded drives, how lonesome you would be if you could not see trees? I never realized what they meant to me, and would give anything on earth to see one.

Wuxtra! "News from the front." I have been in a wheel chair and taken down in the yard. I saw grass and some vines growing. It was my first trip this year. I was, however, down there several times last season, and the jarring seems to have retarded my progress. But I make it now with less effort and much less discomfort. I am so happy and so grateful to God and all of my other friends for the help extended me and for the sweet privilege of life.

Wells Hawkes rises to say he knew the navy would get me, and sends an anchor pinned on a card which reads, "Petty Officer, Gold Filled," and requests me to wear it. I may feel or look like a "petty officer," but I don't feel like I was gold filled. In fact, I feel pretty hollow most of the time. Anyhow, I have squaring enough to do with the army, as matters stand now, without involving myself in further complications by wearing a U. S. N. insignia. And why an anchor? What I need is a two line. (Rube Goldberg just came in and said to tell you what I need is a tow line for my big toe.)

I wonder if there was any subtle meaning concealed in Edile Cantor's way of proving that he reads my column, when he sends a box of salt water taffy from Atlantic City.

Anyhow, candor compels me to admit it's a mean trick to play on an English sailor to near skin him alive for a patient in an Irish hospital. I wonder if they read Variety in Belfast.

Yes, I know "the navy took them over and brought them back again." And that all sailors were volunteers and were not drafted men. I also remember that Lieutenant Hobson was a sailor.

Jack Pulaski tells me that a flock of destroyers are anchored in the Hudson. I am not looking for destroyers. I am trying to evade them. I am looking for a mender.

The recent experience of Silvio Hein is just another instance of the ultra-helplessness of a victim of spinal trouble. He had been examined by 30 doctors, had X-rays galore made, but they failed to reveal the cause of his suffering. In one hospital a prominent orthopedic surgeon told him he was a neurasthenic, and said, "Composers, writers, painters or people whose work requires imagination are very apt to imagine they have pains when they have none. And as our diagnoses and X-rays do not show any disease, I am inclined to think it is your highly developed imagination." Poor Silvio was getting worse all the time. He consulted another specialist, submitted to an exploratory operation, and tumorous ulcers were found in his spinal cord. Now he is managing a show for John Golden, fully recovered. In my case they all agree on the cause, but no two agree on the treatment. So I just try them all. Moral: If you must be sick, let it be any other part of your anatomy but your spine. It's the most difficult to diagnose or to treat, and more completely disables one than anything that could overtake you.

I'm interested in knowing what became of the promised invention of Geo. S. Kaufman and Marc Connelly that would make it possible to eat toast in bed without getting crumbs down one's neck. Also the one that prevents grapefruit juice from squirting in our eyes.

Nature may be very grand and all that, and no doubt is a wonderful architect and physician, but just the same, a few good old union bricklayers and hodcarriers have built a mighty fine seven-story structure across from my window in much less time than it has taken Nature to build a couple of inches of bone in my back—proving that they can't build backs as fast as they can buildings. And I watched those fellows working on that building, and they didn't seem to be very busy, either.

Ashby Deering, my favorite reporter, asks why I don't sue Frank Bacon for infringement of copyright. The papers keep on saying Frank has the record for staying the longest in one place. I opened cold and have been here three years. Have no understudy, no vacation. I would welcome a two weeks' notice.

The New York Stock Exchange has closed out more than 150 brokers, and announces its intention to "clean up Wall street." That's a good trick if they do it. But take it from a visiting Elk, Wall street knows a heap about that cleaning business, too.

Dorinely and Girard's revival of "The Rainmakers" did not succeed in keeping all of my visitors away. Among those who during the month of "wish you were here" postal cards braved the heat and storm to come to see me were: Frank Van Hoven, Harold Orlow, Jas. J. Brady, Ike Hope, Flo Courtney, Fred Herendeen, Wm. Macart, Mlle. Dazie, Father Leonard (from St. Malachi's), Mr. and Mrs. Chas. E. Bray, Earl Stewart, Mrs. E. P. Churchill and daughter, Laura Burt, Mayme Gerhuc, Nellie Sterling, Mollie Fuller, Irwin Southard, T. Daniel Frawley, Mrs. Linder and daughters (Esther, Dorothy and Barbara), Wm. Stuart, Kitty Morton, Ann Sutherland, E. F. Albee, Wm. Mitchell, Madam Haverstick, Jack Wilson (and the pretty lady in his act), Dorothy Hirsch, Miss Parker, Anna Chandler, Cornelius Fellowes, Zoe Beckley, Myles McCarthy, Mrs. Walter Sanford, Mrs. Withington, Harry C. Blaney, Agatha de Bussey, Mrs. Gus Schey, Miss Daniela, Jenie Jacobs, Bide Dudley, Mrs. Wm. Spence, Thos. J. Ryan, Thos. Gorman, George (Duke) Dunlap, Edward Oakford, Jet Hahlo and mother, Al Darling, Chas. Reagan, Mr. and Mrs. Ralph Belmont, Mrs. Antonio Monahan, Josephine Ober, Rube Goldberg, Mrs. Frank Campbell, Silvio Hein, Laura Bennett, Sam H. Harris, Clara Bell, Wm. Sleeper and Claude (Tink) Humphries.

Wasn't I glad, though, to see Tink Humphries' old smile as he came in, aided and abetted by Wm. Sleeper! Rube Goldberg honored me at the same time, and all came in as Betty was trying to collect the copy for this column. So if it is worse than usual, please excuse it and know that I was too happy to see them all to be responsible for what happened.

Wanted to exchange: A blond hair switch, size 36, for a dark brown hair net.

Wanted to exchange: Three million copies of poems on courage for one deck of cards to play solitaire.



# VARIETY

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Ben Bernie was eating his dinner at the Friars. A page came through the grill calling his name. No managers present at the moment, the other diners knew the paging was on the level. Mr. Bernie stood up, automatically reached for a violin, grabbed a fork instead, and said he was he. The boy answered someone wanted to see him outside. Under the impression it could be a producer or an angel wanting to put on a show starring one Bernie, Benjamin removed the napkin from his chin, substituted his sleeve on the way out, and when reaching the place where strangers must wait at the Friars, saw what Bernie described as "a very nice tall man," who called himself Mr. Thompson. He was so affable that before going into details, Bernie invited the stranger in, subscribed his name to the register for visitors in the Friars and guided him to the lounge adjoining the billiard room. The stranger seemed to only want to make certain he was talking to the genuine Ben Bernie. Ben assured him there is only one; and told two or three of his best known gags in proof. Thompson said he had never seen Mr. Bernie upon the stage. About that time though, Mr. Thompson remarked he was satisfied Mr. Bernie was Mr. Bernie and he would get down to business. He had been looking for him for some time, said Thompson to Bernie, becoming more affable, and was delighted to have at last caught up with him, at the same time regretting his mission was to serve Mr. Bernie with a summons and complaint in a \$10,000 action for an auto accident last spring. When Bernie came to he said that the next law suit he starts he's going to get Mr. Thompson to serve the papers.

Eddie Mack, the clothier, has taken over the three-story building at 166 West 46th street, New York. He will open it in September as a merchandise establishment of his own, meanwhile continuing his present Broadway clothing store. Last week Mr. Mack received a post-card from Paris, written in French. When translated it read the writer had seen Mack's advertisements in Variety, that he was the best dressed man in France, and when visiting New York intended to call on him.

Maude Odell, the English actress, once known as the "world's most perfectly formed woman," arrived here from abroad on the "Cedric" Sunday. She originally played on this side for William Morris and was press agent into popularity by Eddie Pidgeon, now critic of the "Journal of Commerce."

E. C. Jackson, formerly of Proctor's, Albany, has joined the executive staff of the F. F. Proctor Enterprises in New York, in the capacity of general auditor.

J. C. Bertram, succeeding Howard McCoy as manager of the Palace, New Orleans, was formerly manager of the Orpheum, Memphis, and later at the Orpheum, Salt Lake.

Billy Kelgard and Homer Lind split as a vaudeville team Sunday when they completed an engagement at the American, New York.

"Saucy Stories" announces a vaudeville department commencing with its September issue, to be edited by Walter Haviland.

European ships docking this week continued to disgorge theatrical Americans returning after trips abroad.

One New York restaurant man said this week: "What is there to this business? They have got me walking out every Saturday night with a million dollars, and I haven't made a cent this summer. Between the bunch that hangs onto my neck for coin and the other bunch that's always at my throat, if I had a chance to get a dollar, they would find it out and take it away from me."

## CABARET

Gambling around New York and the beach resorts of the east this summer is not overactive. It may be the usual complaint of poor business and short funds, or it may be an aftermath of prohibition. It is alleged by sporting men who gamble that when business is bad in commercial lines their business is better. They theorize that with money tight with people who formerly gambled they turn to gambling as a speedy way to either lose or win, believing their losses won't leave them worse off in an already complicated position. Reports don't bear out that statement. About the only gambling now of any account is at Saratoga, where the races draw a vacation crowd. Even the crowd there has been smaller than customary, despite a large opening attendance drawn mostly from surrounding cities and villages, the same sources from which come the regular Saturday's big crowd.

Saratoga's gambling is mostly confined to Lake George, about 20 miles north, where many of the Saratoga visitors remain over the summer. Saratoga, however, contributes its regular quota to the Lake George gambling places, as does Schroon Lake, farther up the state road.

Times square has been quiet in its gambling houses for a long while. There are a few that will open up if anyone wants to play, but the gambling of the old days, with five or six places between 34th and 59th streets always ready, is no more. Formerly gambling houses opened during the summer adjacent to closely populated road colonies, like Long Branch had years ago with the Dalys, but these road places with a couple of exceptions have passed out. About the biggest and only one of any account left is on Long Island in a neighborhood where if they lose they can afford it, but the play has been very light so far this summer.

Prohibition may have had more to do with it. For some uncharitably reason wealthy men, to whom money means nothing, want to gamble when they are drinking. Sons of wealthy men do nothing else of any account and also are bad gamblers prefer to guess out the wheel rather than to give money to charity. But with booze not so plentiful and an evening spent drinking more enjoyable nowadays than a combination night of liquor and gambling the wealthy crowd is also off the gambling proposition.

It's not alone the wealthy set who believe they are getting a run when going against the wheel. One of the wisest men who ever sat into Times square circles once averred his faithful belief that a roulette wheel never had been braced.

There is an ethical common law or understanding among gamblers and including dealers that when going into a house run by one of the fraternity they will not play unless invited. It's like a restaurant man calling upon a friend in the business and only taking the first drink if asked by his host.

A well-known gambler invited a lay friend not so long ago to visit a couple of gambling houses with him. They called at the first place, were cordially greeted by all connected with the house, and after spending an hour or so they left. In the next place the same reception was extended, and in addition the gambling visitor was asked if he wouldn't like to play. He did for a few minutes to exhibit a returned friendliness, and after chatting some more the two callers departed.

The proceeding puzzled the layman. He couldn't understand why his gambling friend gambled in the second house (where he won) and did not in the first. Not being able to contain himself he asked him, to receive the reply, "I play when invited." It was some time after before the layman secured the full explanation of that remark. Whether because when not invited to play in the first house was a tip-off to the gambler or whether he was not invited to play because he is too wise, or because he was a friend in the business simmers down to the ethical point between gamblers referred to.

In the west and south gambling at the established points goes on as strong as ever.

Federal agents, augmented by a motor machine gun force and the U. S. Coast Guard cutter "Chillicothe," are combing the Canadian

border night and day in their quest for liquor smugglers.

The biggest seizure in months occurred near Alexandria Bay last Friday when a large party of federal agents, representing four branches of the government, customs, border patrol, prohibition enforcement and immigration, swooped down on a motor launch in the St. Lawrence river, seized 109 cases of liquor and champagne, valued at \$10,000, and captured a member of the crew, who gave his name as Jake Goldman and address as the East Onondaga Hotel, Syracuse. Two men who were with Goldman escaped by jumping into the river. The motor boat bears no name, but government officers assert the license was issued to Jacob Couter of 763 Harrison avenue, Syracuse. Goldman is detained at Alexandria Bay, the cargo of liquor is at the local custom house and the boat is tied up alongside the government cutter at its dock in Ogdensburg. It was the first seizure made by the "Chillicothe" since the craft was stationed here three years ago. Although the alleged smugglers were armed, they offered no resistance. When the government men went aboard the launch and searched the boat they found a repeating rifle and three automatic pistols.

The cargo, it is said, was arranged for by government agents who posed as liquor brokers. They were met on the pier at midnight by an carsman, who was shown a large roll of bills and told to land his wares. He put out into the river and signalled to his confederates by firing three shots. A few hours later the motor cruiser appeared and the government cutter, with all lights extinguished, came alongside and the seizure was made.

The "Chillicothe" was a source of diplomatic negotiations three years ago when assigned to duty there. Canadian war veterans protested against an armed vessel being on the border. It was found, however, that the craft carries no guns, although its crew is equipped with automatic pistols.

Will prohibition bring about international complications for this government? That query is spreading about. It was often heard before the dry forces thought they would make seizures outside the 12-mile customs limit around New York. Vessels passing through the New York port with liquor under seal have been held up in defiance of all international laws. Different branches of enforcement seem to go to extremes or don't move at all. One ship or more stays out at sea, unloading to smaller vessels, while others come in with boatloads, make regular landings, and always at the same place, without being observed to all appearances.

The Missouri primary was an excellent line on the "country."

It renominated United States Senator Reed on the Democratic ticket, and Reed, who is an avowed wet, will be re-elected. While the Missouri Republican dry for the Senate was nominated, he won out through a split on the other side that opposed several candidates against him instead of only one, as Reed had. Missouri is a pretty fair example of a western state which the dries have been so dependent upon. It has Kansas City and St. Louis for its leading towns, but the state is a big one and the farming element extensive in it.

The straw ballot by the Literary Digest, upon concluding, carried the same percentages against the Volstead act as when announced for a portion of the vote during its running. That was over 60 per cent. for a modification or revocation of prohibition and the other per cent. in favor of its enforcement. The Digest will now proceed to obtain a straw vote from the women, which won't be as reliable, however, for while any woman may vote on a straw, she is easily susceptible to argument before the time arrives for an official ballot.

"Liquor men," however, don't appear to hold much hope of a Volstead modification. While the November elections will give a decided line upon the tenor of the country at large toward it, the dealers in booze merely shrug their shoulders, saying there is too much money behind the dry. They seem to think that if a modification movement even gets a start within two years it will be more than they now anticipate. But those directly interested in liquor other than the

bootleggers are but a minute number compared to all of the citizens who want to have a drink when they want it without becoming a criminal.

Gladys A. Reeves, widow of John J. Reeves, who was a member of Ford Dabney's colored orchestra at the Amsterdam Roof Garden, New York, was directed this week by Surrogate Cohalan to show cause Aug. 25 why the will of her late husband, leaving his entire estate to his brother, Arthur Reeves, of 2405 Seventh avenue, New York, should not be admitted to probate.

Mr. Reeves, who named his brother, without bonds, also as the executor, died at the Harlem Hospital April 7, 1922. The will offered for probate was executed on April 6, and bears the names and addresses of John F. Harrington, of 18 West 34th street; Josiah S. Evans, of 137 West 142d street; Deltena Reeves and Ruth Williams, both of 2405 Seventh avenue, as witnesses. According to the petition attached to the will, the estate is estimated at about \$1,000 in personality. Claiming that her husband had failed to leave a will and that he had left an estate not exceeding \$1,500 in personality, Mrs. Reeves, who gave her address at 624 Lenox avenue, New York, had herself appointed administratrix of the estate about six weeks ago under a \$1,500 bond.

The Chicago dry agents are doing a continuous performance with no intermissions. The instructions to the booze sniffers are to make this formerly gay town dry as an oasis, and it seems as though they are succeeding in tacking up a good record. The dry agents have not paid much attention to "pulls," showing no favoritism. They kicked up dust when swooping down upon the Municipal Pier roof garden, an apparent harmless location where people go who would not be suspected of being able to pay for a nip. Walters were taken into custody and John Doe summonses issued for the concessionaires of the place, supposed to stand in with the administration. But what topped this bombshell were the six raids by the prohibition agents of places taken for granted to be "immune." The report of these agents reads: Arrest of Violet Dewers in the Rhodes cafe, owned by George Graham, an influential politician; two waiters taken at the Pilem cafe; visited, also, were the Venice, O'Brien cafe, Cullen buffet. The dry agents did no confiscating, and claim to have evidence enough to warrant their writs for injunctions.

Successful prohibition raids never fail to get columns of publicity, but the flippers rarely creep into print, although they often carry much more interesting stories than the (Continued on page 20)

## INSIDE STUFF

ON VAUDEVILLE

The report, confirmed, that the attractions on what is known as the Mutual burlesque circuit, will organize a weekly overhead of \$950, carrying seven principals and 16 chorus girls next season, and play to a guaranteed gross of \$1,150, giving the show \$200 profit weekly, started many people talking how a show in these days could organize with that group for the \$950 limit. The accounts say the producers of the Mutual attractions are old-time burlesque men who believe they can obtain unknown talent cheap through cabarets and budding amateurs who lately have become professionals.

The Mutual, executives and producers, were burlesque managers formerly connected with either the Columbia or American wheels. When the American wheel commenced to break up last season, several of its producers received offers to go with the Burlesque Booking Office, a new formation of the same time. They were guaranteed \$200 weekly profit for the remainder of the season with the B. B. O. to operate their shows. The B. B. O. was but a temporary organization, and it is believed to have been supplanted by the Mutual, which has the Krauses (Olympic, New York) at its head. Since there was believed to have been a connection between the Columbia and the B. B. O., the same link is supposed to exist at present between the Columbia and Mutual, if the Mutual has succeeded the B. B. O.

Up to date, it is said the Mutual has about 11 theatres, with as many companies lined up for the opening of the circuit. The number may be increased before Labor Day. The Mutual announced a circuit of 30 theatres and 30 shows.

Nine hundred and fifty dollars is not the cheapest weekly overhead a burlesque company has ever been hooked up for. While the times were different then and expenses less, yet Weber and Rush in the olden days of burlesque had a show that played the Columbia wheel of its day, which cost the firm \$700 a week to operate. It probably didn't cost Weber and Rush \$2,500 to produce the show that season.

The ownership of that irregular piece of property opposite the State theatre in Jersey City has developed more unexpected angles. It was purchased more than a year ago by showmen whose identity has not come out, except that Pat Casey is one of the interested parties and the deal was made with the idea that sooner or later a theatre would be built. The Keith interests may have been concerned in the deal for two reasons—that the town was growing west and north and it would some day prove a good realty speculation, and the other was that the downtown Keith house had only a capacity of 1,200 and was entirely inadequate. Besides, the residential district was growing away from downtown. It was only a matter of time when the uptown location would be desirable. The deal seems to have been made on that basis.

But, before the building enterprise was taken, a group of local men financed the State theatre at Summit avenue, close to the station of the Hudson tubes, and the surrounding district boomed almost over-night. The prosperity of the State depended upon the absence of nearby competition and the ownership of the site opposite became a menace. What the showmen investors did not know was that a number of influential Jersey City men owned stock in the State and it came upon them as a complete surprise when the proposition was put and publicly discussed of making a public plaza out of the ground. If this proposal goes through, the appropriate authorities will apply to the courts to condemn the showmen's property under the principle of eminent domain, and the courts will fix the compensation to the owners. The amount of recompense does not interest the owners, for it is the loss of the site that comes as a hardship and it ends the possibility of an outsider getting a desirable site near the station and in the center of the new development. The owners probably will fight the condemnation proposal in the United States courts, where the action would probably be brought, the parties to the liquidation being residents of different states.

An incident Monday afternoon disclosed a lack of judgment, system or instruction by a representative of a vaudeville booking office in New York. At the same time, it was a commentary in itself on the manner of "reporting" a new act or any other at a first performance. Monday afternoon a blinding rain storm, with repeated crashes of thunder, suddenly came up. In one of the split week houses in Manhattan at the time a new act was on the stage for the entire storm, that suddenly subsided. During its course, not a word on the stage was distinguishable by the audience. The act should have been commended for holding the stage and its heads during the terrifying thunder and lightning. Instead, the "reporter" returned to the booking office, said he didn't think much of the act, for he couldn't hear it, and the "report" was altogether adverse. The circumstances compelled the act's promoter to unusual efforts in an attempt to overcome the "report," which had neglected to mention the concurrent storm.

A transfer concern which specializes in the delivery of theatrical trunks is bemoaning the loss of two automobile trucks. The trucks were taken into custody by prohibition agents outside of New Haven last Monday night and found to contain what was alleged to be some excellent liquor.



# UNIFORM CONTRACT PROVISIONS IN COMBINE'S AGREEMENTS

**All Attractions Booked by Shubert or Erlanger Offices Receive Same Sharing Form—\$3,000 for Partial Damages Instead of \$1,500**

All attractions booked out of the Erlanger and Shubert offices next season are being given the same form of sharing contracts. Uniformity of the provisions is one of the points agreed upon by both offices. It becomes effective in all major stands except New York the coming season. Fixing the limit on stage labor and musicians which houses will share with attractions is the main purpose of making the terms in each office the same. It is claimed by the big offices that many houses out of town sustained losses last season because of the burden of theatre labor called for by attractions.

The big offices also state that the new system will force the producer to figure how many stage hands and musicians he has to pay for and not how many he is going to use. The booking heads claim that 90 per cent. of the contracts issued thus far for next season have been signed, signifying the producers' recognition of the claims heretofore advanced that not sufficient attention to the roster for stage hands and musicians has been the rule in the past. That the producer has no other alternative than to accept the new contract regulations is countered by the big offices who claim there have been few objections raised.

The uniform provisions are that  
(Continued on page 18)

## ALCAZAR, FRISCO, GOES TO TOM WILKES

**Sam H. Harris Reported Interested—Stock and Tryouts—\$100,000 for Deal**

San Francisco, Aug. 9. Yesterday Tom Wilkes closed, to take over the Alcazar Aug. 17, and will reopen it Aug. 26 with entire new stock company.

Sam H. Harris of New York is reported interested with Wilkes. It is said that the house, involving \$100,000 in the transfer, will also be used as a tryout theatre for new plays when it is added to Wilkes' coast chain of stock houses.

The present plan is for Lionel B. Samuels, present manager, to be retained.

Wilkes has been angling for a long time to locate here as a base for his circuit. He leased the Alcazar from the widow of Fred Belasco and her sister.

## CHICAGO OPENINGS AT \$5

Chicago, Aug. 9. Opening night tickets at the new twin theatres (Harris-Selwyn) will be placed at \$5.

The painters will finish up the interior of the Selwyn this week, and barring unforeseen happenings, the Selwyn will be ready to receive "The Circle" Sept. 15.

The Harris' interior in its present shape makes the definite opening date an uncertainty. In all probability some arrangements will be made whereby the original plans to open the twin theatres on alternate nights will be adhered to.

Gov. Small and staff, Mayor Thompson and staff, with other dignitaries have been asked by leaders in Chicago's "400" to be special guests of honor at the society ball that will be given Sam Harris and the Selwyns on the opening night of the twin theatres. The Drake will be the scene of the gathering. Abe Halle, formerly treasurer at the Hanna, Cleveland, and James Shean, former treasurer of the Apollo, are here waiting the return of Walter Duggan from a hurried call to New York as to their exact status for treasurer positions at the twin houses. Sid Chon will be one of the treasurers at the Selwyn.

Duggan's return will bring the official personnel of the executive staffs for both theatres. Halle and Shean have been engaged as treasurers, but which theatres they will be employed at isn't known.

## DELETED "JEW GAG" CAUSES GARDEN ROW

**Georgie Price Disobeyed Instructions—Out of "Spice" For Two Days**

Georgie Price returned to "Spice of 1922," at the Winter Garden, Tuesday night after leaving the show Saturday matinee when he became involved in a fistic encounter with the theatre's management over the use by him of what is known as a "Jew gag."

Following the disagreement explanations were made, and Price returned to the performance through mutual understanding of the misunderstanding.

The management claimed Price had been informed not to tell the "gag" or story during his specialty. It was an order by the Shuberts affecting all of their houses, as recently reported in Variety, and also included the Erlanger houses. The order issued by both booking offices was to the effect that no offensive racial reference or caricature could be employed on their stages.

Price has a seven-year contract with the Shuberts, operative in September. His previous Shubert contract expired last week. During the lapse Price said he believed he was under the jurisdiction of the show and not accountable to the Shuberts when without a contract. Accordingly he restored the gag Friday night. Saturday afternoon he was again told the Shuberts did not want the story told on the stage, but he repeated it at the Saturday matinee performance, immediately after which occurred the argument.

Nan Halperin will join "Spice" next Monday, replacing Adele Rowland. Miss Rowland submitted a salary figure to the "Spice" management it would not consider.

Ned (Clothes) Norton will also be a newcomer to the cast, in place of James C. Morton, who, with his family, goes with a Shubert unit production.

## LONG BEACH THEATRE

**1,600-Seat, \$250,000 House—Town Had 565 Voters Last Fall**

Long Beach, L. I., is to have a 1,600-seat, \$250,000 theatre in the Castles block. It is being built by Frank Frankel, an operator who is reputed to have out-smarted oil men and to have cleaned up a million in the Texas fields.

At the last election Long Beach registered something like 565 voters. Most of the resort's summer visitors return to New York in the early fall.

It is said the highest rental offered has been \$11,000. The house was to have been completed Aug. 15, but will probably not be ready before September.

Both attractions and pictures have been mentioned as the policy.

## WOODS SELLS BOSTON SITE

Boston, Aug. 9.

A. H. Woods has called off plans to build a theatre here and has disposed of the site at a profit of \$50,000. The manager sold the property to William N. Ambler, the selling price reported being \$260,000.

The site is that of the Children's Home Mission near the Shubert theatre. It is understood Ambler will use the lot for business purposes.

## CHICAGO STRIKE ENDED

Chicago, Aug. 9.

The six-day street car and elevated strike, which stagnated show business in all its branches, came to an end in the early hours of Sunday evening. Its climax was just a few hours the wrong side of the line for the benefit of theatres, with the result Sunday business was as poor as the other days of the strike.

## CHICAGO'S LEADING SPEC VISITS B'WAY MANAGERS

**Mrs. Couthou's "Buys" for New Twin Theatres—Competition Coming**

Chicago, Aug. 9.

Mrs. Couthou is in New York closing final arrangements for the "buys" for the new season. Her assistants have been called back from their vacations, and with her return from New York this week end, the Couthou stands will start to assume an active atmosphere.

What effect the present plans of Aldermen Coughlin (Bathhouse John) and Kenna will have on the present established ticket brokerage business for the loop theatres, insiders are speculating over.

It is reported the Coughlin-Kenna combination has made offers for outright "buys," and their plans in general indicate the loop will have lively competition this fall among the brokers.

Alderman Coughlin has made several trips recently to New York in the interest of the new system. "Ready cash" is reported to have landed Coughlin considerable attention in several offices.

Mrs. Couthou, the Chicago ticket broker, visited the offices of the Broadway managers this week. She will have outright "buys" at the new twin theatres (Harris-Selwyn) in Chicago, and negotiations will probably be closed before she leaves for Chicago today (Friday) for an outright "buy" for Al Jolson, when he opens in Windy Town.

It is reported the Couthou stands will start off the two attractions at the twin theatres, "Six Cylinder Love" at the Harris and "The Circle" at the Selwyn, with a nightly buy of 400 seats, with no returns at either house.

Mrs. Couthou will have the same contract with the Jolson engagement, according to present plans.

## SHAKESPEARE IN JAPAN BY NEW YORK COMPANY

**First Time in Orient—Hamlet on a Bicycle Wearing High Hat**

A special company is being cast to play Shakespeare in Japan, the players being due to leave for Nippon in November. It will be the first time for a Shakespearean season in the orient, previous presentations being occasional and by repertoire companies.

The special organization is the result of a guarantee of at least 10 weeks by a syndicate of Japanese theatre managers.

J. D. Barton, who has been at work on the deal, cabled this week that the agreement had been signed. The time will be played in the four principal cities of Japan.

Heretofore 30 days was considered the limit for any foreign theatrical attraction, though it is the rule to play only in Tokio.

Shakespeare is regularly read by Jap students, it being part of the language course. A Japanese well known in show circles here gave that explanation why the Shakespearean season was accepted by the native managers. He stated he first saw "Hamlet" presented a little over 20 years ago in Japan, it being played by students and some native actors. The manner of staging was made a matter of logic at the time, Hamlet entering riding a bicycle and wearing a silk hat. That, the students argued, was right, because being a prince Hamlet should have the most expensive form of locomotion, and being high bred he should wear the topper.

## MUNICIPAL OPERA PROFIT

St. Louis, Aug. 9.

St. Louis's municipal open air comic opera season, closed a fortnight since, netted a profit of \$15,000 for its eight weeks. At a \$2 top, the receipts averaged \$25,000 weekly, the gross taken exceeding \$200,000.

Frank Ringer, stage director for Charles Dillingham in regular seasons, is given credit for the unusual success of the project, now in its fourth season.

## SING SING ASKS CO-OPERATION FOR NEW THEATRICAL SEASON

**Appreciates Goodness of Show People—Equipment Needed—Director of Entertainments Mentions Past Season and Hopes for Future**

## FLO ZIEGFELD AND WIFE IN MAINE, TALKING LIBEL

**Producer Returns—Met at Dock by Billie Burke—"Sally" Reopens Soon**

Rehearsal dates have been set for "Sally." The chorus is called for next Monday and the principals Aug. 21. The cast will remain intact, with no changes noted in the Ziegfeld office. No word has been received from Marilyn Miller-Pickford, though it was stated she will open with the show when it resumes at the Colonial, Boston, Labor Day.

Ziegfeld returned to New York Friday. Billie Burke met him at the White Star line pier and the couple started for Yorke Harbor, Maine, early Saturday.

A message from Ziegfeld was received in New York Monday to the effect proceedings for criminal libel would be instituted by the manager against a cable company on the allegation there was a leakage of news of a cablegram sent to his wife.

This followed a chat with Miss Burke, who was positive the message could not have gotten into the hands of reporters after received by her. The cablegram in question, as printed in the dailies, began: "Billie darling I am nearly insane," and also is supposed to have contained the declaration: "I swear to God there is nothing you can take exception to."

Sam Kingston, general manager, for Ziegfeld, said the general idea that Ziegfeld was opposed to his stars marrying was nonsense. According to Kingston, the Ziegfeld attractions are really matrimonial agencies.

## "GOODNESS SAKE" LEAVING

**Chicago's Theatrical Summer Gossip Maker Due for Road**

Chicago, Aug. 9.

"For Goodness Sake," closing a 12 weeks' engagement at the Garrick, Aug. 26, will open the night after at the Davidson, Milwaukee. The Shubert offices will handle the route for this attraction.

J. H. Trudeau, secretary-treasurer of the Phoenix Play Company of Poughkeepsie, N. Y., has arrived here for the road tour plans. He will travel as the representative back with the show, with Fred Jordan ahead.

John E. Young will be starred for the road, with Block and Dunlop featured as the dancing team. Edna Bates goes out Saturday, succeeded by Jeannette McDonald. Louise Kelley is being negotiated with for the Ethel Wilson role.

In its present financial condition, the Garrick attraction stands its first chance of reaching a profit with the break noted in the bookings of several important fair week dates, headed by Milwaukee, Indianapolis and Peoria.

"For Goodness Sake" furnished the loop managers with their summer theatrical gossip, reaching a climax last Sunday when the characters on the stage failed to hold a member who engaged in the premiere performance. Charles Judels was the last of the original cast to leave, with his place taken by Arthur Lipson Sunday.

The end of the car strike helped this attraction to a good Sunday night for the get-away trade for the new week.

## DEMAND FOR BILLBOARDS

San Francisco, Aug. 9.

There is a big demand for billboard space and the competition is keen between the leading picture houses, vaudeville and legit theatres. This is due to some big features scheduled at the local houses in the immediate future.

The picture people are the most prominent on the choicest locations

Sing Sing Prison, N. Y., Aug. 9.

Merritt Trimble Wyatt, Director of Entertainments for the Mutual Welfare League of this institution, has issued the following as an indirect appeal to those who may be interested, in order to promote as much entertainment for the prisoners of Sing Sing as may be secured, and in order that visiting players shall be given every aid the Entertainment Committee can afford.

Mr. Wyatt, personally, says:

"I hope this coming season to put the dramatic work here on a really constructive basis, and to do this I must have the co-operation, not only of the men here, the outside professionals, but of the many interests that might out of the kindness of their hearts help us with gifts and loans of scenery. The scenery is our greatest problem, for not only must I stage our own little things properly, but I do believe that when vaudeville and play-people come up here gratis with not even their transportation paid, the least we should do is to provide as good a setting as could be expected in return for their generosity."

"While our custom is not to appeal for gifts directly, I know that there are many people in the business who, were they to know of our work and our needs, would only be too glad to help us along."

"We would like to have no future worry over our ability to welcome visiting artists with just as good physical equipment as can be found in other little theatres throughout the country."

## Season Opens Labor Day

Mr. Wyatt's statement says:

The theatrical season of Sing Sing's Little theatre which closed in May with "Shuffle Along," donated by Harry Cort, will open Labor Day with the performance of Louis Hallett's company, in a two-act farce and several vaudeville acts.

The establishment and main-  
(Continued on page 16)

## P. M. A.'S PLAY LIST TO DETECT PIRATES

**Committee Issues Brochure—Piracy Arrest Shortly Looked For**

The Producing Managers' Association through its play piracy committee, headed by John Golden, has issued a brochure holding the list of plays controlled by members of the association. The list was compiled for the information and use of special representatives of the piracy committee who have been appointed on the regional system. Over 150 such representatives have been apportioned in 36 states and Canada.

Notification has been made to all play brokers of a P. M. A. resolution that "in any case where a stock or repertoire company management has been proven guilty of using plays controlled by the P. M. A. without authority the use of all other plays to such managers shall be withdrawn immediately." As aids to the piracy committee are named the American Play Co. (Richard Madden, manager), and the Century Play Co. (Thomas P. Kane, manager).

The P. M. A. has recently unearthed several alleged pirates in the middle west. In Illinois the Calaman company, a tent outfit, has been presenting a show called "The Bat," also using the title of "The Roberts Mystery." Upon investigation it was found the piece was not "The Bat." Notice was served to discontinue the use of "The Bat" title.

One alleged out-and-out piracy was reported, and an arrest may be made this week.



## INSIDE STUFF

### ON LEGIT

The draw of "Shuffle Along" off Broadway has brought bidding to book the attraction. Even though it made a run of 60 weeks at the 63d Street, the major booking offices failed to show interest in offering the colored show regular houses in the big stands. The Selwyns accepted it to start their season at the Selwyn, Boston. "Shuffle Along" opened July 29 (Saturday) and for eight days played to a gross of \$15,563. For the seven days last week the takings were a little under \$14,000. It is playing at \$2.50 top. The Olympic, Chicago, has been offered "Shuffle Along," that being the first house mentioned for the show last spring. The tentative booking was later cancelled. Present plans call for the show reaching Chicago in November, it being listed to remain in Boston for 10 weeks. That it will play the new Selwyn theatre here, following "The Circle," is the intention of the Selwyn office. The piece could draw about \$20,000 weekly in Chicago. The success of the mechanical records of several song hits in "Shuffle Along" is believed to have made the show a safe booking in any stand.

Advertising revenue for legitimate producers for bits in Broadway attractions is an old story. Twenty years ago, Ed. Rice, through a "tie-up" with Macy, the New York department store; the New York "Herald" and several foreign dressmakers, pulled a "Daily Hints from Paris" stunt through the co-operation of the "Herald," and bits in the attraction then running at Wallack's, New York. The "Follies," in 1911, had an "Anheuser Busch" song and "Budweiser Was a Friend of Mine" song that brought a revenue from the brewers. The Shuberts also capitalized the "bit" possibilities in attractions during 1912-13-14 and 15. It's an old story, according to veteran showmen, and is being used at the present time to advertise a well-known soft drink and a popular automobile tire.

The appointment of Charles E. Bray as general manager of the Orpheum, Jr., and Western Vaudeville Managers' Association of Chicago happened just as Bray was at the height of negotiations between Sam H. Harris and the Selwyns to take over the direction of the firms' two new legit houses, opening early in the new season at Chicago. The proposition had been placed before Bray through his knowledge of equipping theatres and sending them on their smooth-running way, an experience he gained through long service with the Orpheum circuit.

The Orpheum people, east and west, about the same time decided to ask Bray to return to their fold as general manager of the two organizations, the Orpheums, Jr., being now formed into a circuit and under the general management of Bray, as is the Chicago "association," the big booking institution of the west, which Bray built up some 10 years ago. Always a vaudeville man, Bray listened more readily to the appeal from his former associates and accepted the Chicago position in preference to handling the legit houses, although it may be arranged he will give friendly assistance through advice to the management of the new theatres.

A. H. Woods made a curtain speech Sunday night at the Woods theatre, Atlantic City, at the premiere of "The Guilty One," with Pauline Frederick. Woods said it was the second he had ever uttered, but he did it with calmness and assurance, getting over to big applause. Al spoke as though in the lobby of the Eltinge, standing with his arm around Miss Frederick and doing all the talking for both. There had been repeated calls for Miss Frederick, and Woods could be heard saying, "Don't, don't," but the star forced her manager out in front.

Ben Ali Haggin, the artist, doesn't drive his glittering silver-mounted Daimler any more. It has passed for the present from his possession. Some months ago a quiet sort of person chugged into a west side garage and put the big Daimler up, receiving a call-check for it. Garage fees piled up and up, until the garage manager appealed to the sheriff to get it off his hands. The owner had left no name or address. In the same garage Johnny Green, office manager for Hutton Bros., stock brokers at 61 Broadway, keeps his motor equipment. He fell in love with the Daimler. When the public auction was ordered, after the legal preliminaries of advertising were accomplished, he sent a representative with orders to buy it, bidding up to \$3,000. Only three dealers appeared in answer to the advertisement, and they backed out after the bidding got to \$550, at which price Green took possession. The dealers figured it was a stolen car.

Green drove around town in state for two weeks, constantly followed by a squad of motor cops, who trailed a car that looked as though it couldn't move slower than 35. Then Haggin called for his equipage at the garage. The garage man told him to talk to Johnny Green, who had all the aspects of a legal owner by virtue of the sheriff's sale. Green's reply to all argument was, "Talk to the sheriff. He's the man I bought the car from." And that's where the matter now stands, although the car isn't what it used to be. The speedometer only registers up to 60 miles. Green took it to the speedway to see what would happen if he sent it along further than that. A tire blew out when the Daimler was going good, and both Green and Long Island were somewhat damaged. So was the Daimler.

There are three Harrises managing Broadway theatres. The latest to ascend to the job is Sydney Harris, promoted from treasurer to house manager of the George M. Cohan, now operated by Max Spiegel. Charles Harris is in charge of the Longacre, and his brother Julius (Dude) is the treasurer-manager of the Republic. The latter moved over from the Fulton, where he held a similar post with Oliver Bailey. Sydney Harris is a cousin of Charles and Julius. Nora Bayes was to open the season at the Cohan in "Queen of Hearts," but the house first gets "The Endless Chain." It had the call on the Cohan before Spiegel placed Miss Bayes under contract. The "Hearts" show will play out of town about four weeks and will probably be assigned to another house.

A colored woman sought to annex a job at the Little theatre, New York, last week, applying for the laundry work of the "Pin Wheel" cast. The management was agreeable to her getting trade, but told her she would have to wait until after the performance to talk to the players. She was permitted to witness the show. After seeing the naked women prance about, she opined there was nothing for her to do. She said all the "Pin Wheel" bunch needed washing was their skins, and that wasn't her business.

But one attraction is to be sent on tour by Comstock and Gest in the fall, "Chu Chin Chow." It was the only one of the trio of big shows traveled by the producers last season that turned a profit. Both "Mecca" and "Aphrodite" have been shelved along with "The Wanderer," and it is doubtful if any of the latter three will again reach the boards. "The Wanderer" was considerably condensed last season, but the other attractions all held heavy rosters. "Chu" counts as the first of the firm's spectacle productions. "Chauve-Souris" may not leave Broadway until late next season. Morris Gest expects it to hold up for a solid year on Broadway. It is holding up to remarkable business at the Century roof and is piling up a record for a run at \$5 top. The Russian show may be brought down on Broadway again in the winter. Its big draw at the Central Park West theatre is one of the amazing features of the summer season.

"From Morn Till Midnight," which the Theatre Guild ran at the Frazee for six weeks (closed last Saturday), may not be sent out. The mystery of how the attraction could operate at a low gross and survive is explained by the very low salaries paid. Some in the cast are said to have played without salary to secure stage training. The piece is an adaptation from the German, and the plot has to do with the psychology of a defaulting bank cashier. The man stole 60,000 marks

## ROBERT MOROSINI'S ESTATE

An accounting of the estate left by Lieut. Herbert W. Owen, known in the musical world as Robert Morosini, who sang with the Duff Opera company when Lillian Russell was the star, and also had appeared with the Emma Abbott company in the original "Erminie" cast, filed last week in the Kings County Surrogate's Court, was approved there by Surrogate Wingate and Emma J. Blair discharged from her duties as such administratrix.

Lieutenant Owen, who lived at 3518 Avenue L, Brooklyn, where he lived alone, was found dead by the police at his late home March 10, 1921. He was dressed only in his underwear, and his head, side and one of his legs were bleeding. Papers found about the room showed that he was about 65 years old, had been a teacher of music and at one time conducted a studio at 486 Boylston street, Boston. During the war he was a singer in the Camp Community Service, and had been stationed at Forts De Sota and Dade, Fla. The papers also disclosed that he was a member of the Key West Lodge, B. P. O. Elks, and the Society of the Silent Seventy of Kansas City, Mo. A letter, undated, from ex-Governor Small of Massachusetts, requested his presence at a reception at the Executive Mansion. Because of his failure to leave a will, Emma J. Blair, of 1240 West Governor street, Springfield, Ill., who said that she was his aunt, had herself appointed administratrix of his property, and in her accounting she charged herself with \$3,929, which were as follows: Personal effects, jewelry, furniture and furnishings, \$3,718.95, and cash on deposit with the Irving National Bank, \$210.05. Against this she charged herself with funeral, administration, creditors, etc., \$2,591.17; and paid to Emma E. Dunbar, Ulysses G. Owen, both of 1123 North Walnut street, Springfield, Ill.; Daniel G. Owen, of R. F. D. No. 2, Wichita, Kan., and Arthur R. Owen, of Neelyville, Mo., aunt and uncles, each \$246.52. The remainder, \$351.75, she held for further distribution, subject, however, first to the deductions of her commissions and the expenses of the accounting.

In signing the decree Surrogate Wingate directed that she take \$246.52, being her share of the estate, and the balance, \$105.23, as her commissions and her costs, and with that done she could consider herself discharged from all further responsibilities as such administratrix.

from the bank and in his ravings repeatedly emphasizes the enormity of taking such a vast sum. To those who are acquainted with the exchange on German money, the seriousness of the offense counted for little. The recent quotation was 600 marks for a dollar, which made the theft measure to \$100. The adapters did not appear to think it necessary to alter the amount.

Lewis Rogers, who is presenting "Oh Joy," the latest colored show, at Bamboo Isle, which is a tent at 57th street and Eighth avenue, looked about for a publicity man early last week. Someone figured to break the summer monotony for Charles McClintock, and told Rogers Charlie was positively the best colored show agent in the world. Rogers sent for McClintock, who promptly made a balloon ascension. After indignantly telling Rogers he handled the publicity for Julian Eltinge, Charles came back to earth and mentioned the Eltinge show would be "The Vanishing Lady." Bernard Sobel, who has specialized on the black outfits, got the "Oh Joy" job. He has been doing "Strut Miss Lizzie" also.

John Pollock threatens to quit politics. His regular job with the Orpheum circuit has his evening occupation as mayor of Leonia, N. J., beaten all ways, he claims. Especially the salary matter. John says there is nothing in the mayor job, and maybe it is keeping him from making more dough. His term has a year and a percentage to go, and he says he may stick it out. John's comment may be in the nature of a squawk. He admits having a fuss with the editor of the local paper in Leonia.

Advices from one of Variety's continental correspondents visiting Oberammergau state the "Passion Play" has never been more successful, though there has been almost as much rain during the summer there as here. The play is given twice weekly, but so big is the demand that supplementary performances are given. The open-air theatre where the drama is enacted holds over 5,000 persons, and the tickets have been fully sold out a day in advance. "The Passion Play" begins promptly at 8 a. m. There is an intermission from noon until 2 in the afternoon, with the performance concluding at 6 o'clock. No one is permitted to enter or depart except at the noon interval, and there is no applause at any time from the audience. A returning New Yorker who lately saw the performance, with his wife, says that the total expense of living there for a day and a half (at the home of one of the artists), and including the admission to the play, amounted to \$7 (American).

## STOCKS

Closing their summer engagement at the Bastable, Syracuse, Saturday night, after five weeks, the Professional Players, Inc., will reopen in mid-September, continuing the comic opera repertoire, it was announced by Arlington H. Mallory of the Players' management.

The same policy will be maintained. Stars will be brought here each week to be featured, with Syracuse talent forming the supporting company. Nace Bonville, loaned by Charles Dillingham, will return as general director. Charles Berton will, it is expected, come back as musical director.

The Strand Players at San Diego, opening July 10, were at the Speckles theatre.

Bessie Barriscale and Howard Hickman opened a special engagement with the Fulton Players, Oakland, Cal., last week. Their first bill was "Twin Beds." It is to be followed by Hickman's play "Scrubby."

Mrs. Thomas Whiffen is in San Francisco to join the New York Players at the Columbia, where she is to appear in "Just Suppose," now in preparation. The company is headed by Isabella Lowe and Creighton Hale.

The Clark Thompson Players, rotation in stock between Martinez, Livermore, Crockett, Antioch, Pinole and Concord, Cal., closed Saturday because of poor business. All salaries paid.

The company included Robert Reid, Lloyd Clark, James Newman, Ray Ewart, Dolores Thompson, Ruth Mae, Fay Martin.

The Leon E. Brown stock opens Labor Day at the Bijou, Woonsocket, R. I. In the company are Amy Dennis, Elizabeth Wells, Elizabeth Shirley, Edith Brown, Foster Williams, Earle Mayne, Robert Fay, Frederick Allen, William Worswick.

The Somerville Players will open their ninth season of stock at Somerville, Mass., Labor Day, with Harry Benham leading man.

Atlantic City Opens Next Week  
Atlantic City, Aug. 9.

Legit openings listed for next week are "Tons of Money," an English piece, opening at the Woods Sunday, and "Daffy Dill," with Frank Tinney, starting off Monday at the Apollo.

## JOHN C. FISHER'S BEQUESTS

Heirs and creditors of the New York property left by John C. Fisher, late manager of the "Irish Players," and producer of "Floradora" and "The Crystal Slipper," who died at his late home, Chicago, Ill., Dec. 17, 1921, were directed by Surrogate Cohan last week to show cause on Sept. 19 why ancillary letters of administration with the will annexed should not be granted to Everett Ryder of Pleasantville, N. Y.

In his will, executed Sept. 14, 1917, which, although filed for probate in Chicago on Dec. 22, 1921, was not admitted as such until May 20, Mr. Fisher, although survived by a daughter, a half-brother and two sisters, cut them off, each with \$1, and gave the remainder of his property to Olivia Depp Seller of St. Louis, Mo., the wife of J. William Seller.

While he did not give his reasons for naming Mrs. Seller the residuary legatee of his estate, his relatives stated that he felt indebted to her because of her help as an actress in some of his productions.

Regarding his relatives, he said: "I give and bequeath unto any and every person who may claim to be one of my heirs at law, and who may, within one year from the date of my decease, obtain an adjudication of such heirship, by the court having jurisdiction of the probate of this, my will, and the settlement of my estate, the sum of one dollar."

Mr. Fisher further directed that if Mrs. Seller failed to survive him then her intended bequest was to go to her sister, Virginia Depp, also of St. Louis, Mo. He next said:

"It is my desire and wish that, if convenient and practicable, my body be cremated and that the ashes be disposed of as my said executrix or other person having charge of the administration of my estate may direct."

Mrs. Seller, without bonds, was named as the executrix under the will, which was executed at Denver, Col., and witnessed there by Henry H. Clark, an attorney; Fred W. Billings and Charles T. Spencer, both theatrical men.

As the will was filed for probate in Chicago, and as the three subscribing witnesses were in Denver, the testimony of the trio had to be taken by deposition. Mr. Clark said that the decedent impressed him to be about 65 years old, and possibly older, while the other two said that he appeared to be between 60 and 65 years old at the time of the signing of the will. The three agreed that he was of sound mind and memory at the time of the making of the document and that he was not under any restraint when he in their presence signed it.

As Mrs. Seller was a non-resident, she was not permitted to qualify as the executrix of the estate, and the Chicago Title & Trust company were appointed administrators, with the will annexed there, and it was the company that granted Mr. Ryder the power of attorney to act as the New York ancillary administrator.

According to Mr. Ryder, in his application for such appointment, the decedent's New York property amounts to only \$6,623.95, while the New York liabilities are \$40,723. Itemized, they are as follows:

Liabilities: Hotel Claridge, Inc., Broadway and 44th street, \$40,500, and Ma't Grau, 1520 Broadway, \$223. Assets: Liberty Loan bonds, \$4,000; cash, on deposit with the Lawyers' Title and Trust Company, \$223.95; 200 shares (common) stock of the Port Lobos Petroleum Corporation, now Atlantic Lobos Petroleum Corporation, at \$9.50, \$1,900; 50 shares (preferred) stock of the same company at \$10, \$500; and 1,000 shares of the Sammies Oil Corporation and 100 shares of the Treasure State Oil Company, which are of no value.

Mrs. Josephine K. Jones, who is the decedent's daughter, resides in New York.

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## PEGGY JOYCE RETURNS TO FRONT PAGE SPOT

Defies Picture Makers' Ruling—Will Produce Films Herself and for Peggy—Up-lift Dramas Only

Los Angeles, Aug. 9.

Peggy Joyce just can't get off the front pages. She's been there again this week with an announcement that picture magnates go hang—they can't keep her away from the screen.

Miss Joyce, whose chief occupation of late appears to have been a penchant for the near-buying of some of the coast's best theatres, now proclaims herself as a picture star in a Peggy Joyce personally conducted film-making organization, backed by Peggy's own money and to star Peggy Joyce.

Miss Joyce claims she is now organizing and selecting stories, likewise declaring she will appear only in uplift dramas.

While Peggy was abroad and started to hog the front page when a Paris blood thoughtlessly shot himself in the same hotel where she was registered in Paris, the picture controllers carelessly kept up the headline publicity by saying Peggy was out of the picture business.

Probably the best known woman in the country by means of newspaper mention, other than Miss Liberty Statue, Peggy, if necessary, to get before the picture-going public, may build a theatrical circuit of her own with her own money if the exhibitors don't accept the Peggy Joyce releases.

According to the records, every time Peggy loses a husband she gains a healthy bank account. Accordingly up to date, if the returns are correct, Peggy could have bought all of the theatres she nearly did.

## SYRACUSE STOCK CO. WINDS UP IN WRANGLE

Professional Players, Inc., at Bastable, Undergoes "Strike"

Syracuse, N. Y., Aug. 9.

Closing with all the thrills that mark the failure of a professional company—angry chorus people, striking principals, threatening lawyers and police—Professional Players, Inc., is not ready to give up the ghost; instead, like regular professionals, they're going to re-organize and start anew.

That was the announcement from the Players, via Arlington H. Mallory, husband of Marta Wittkowska, co-starred with Jefferson De Angelis in the last two Gilbert & Sullivan productions offered by the company at the Bastable. Mrs. Mallory is the president of the corporation. It was through money advanced and donated by Mr. Mallory that the Players were enabled to run five of the eight scheduled weeks.

A strike by two principals and six members of the chorus of the cast of "Pinafore" delayed the Saturday night performance about 30 minutes. Finitte and Bronwen Edwards (daughters of Dr. David L. Edwards) stepped into the parts of Hebe and Josephine after they had been vacated by Blanche Brennan and Mrs. Agnes O'Neill and saved the show.

It took police to escort the strikers from back stage. Attorney Starr G. Taylor, representing the majority of the disgruntled, unpaid Syracuseans, was on the scene and held conferences with his clients in and out of the theatre. Others who appeared in prior productions have also engaged counsel and are threatening suit. Loretta Rogers wants the remainder of her salary for work in "The Chimes of Normandy," and Mrs. Alma MacLellan wants the balance of her salary for her appearance in "The Firefly." Attorney John Rogers represents the former and Robert Murray, the latter.

"It's just another example of what happens when you try to do something for the other fellow," declared Mr. Mallory. "Those fostering the Players did not go into the theatrical game for profit for themselves. They wanted to give the theatre-goers of the city a season of comedy opera and, at the same time, offer a means of training for

(Continued on page 14)

# BUYERS IN NEW YORK, WEATHER GOOD, THEATRES GET EARLY PLAY

Dress Exposition Brings Business Crowds and Makes Stir at Ticket Agencies—Early Starters Get Favorable Break—Four Newcomers Next Week

With the buyers' invasion at its height Broadway is beginning to gather speed for the new season. A special attraction for the merchandise people is a merchants and manufacturers' exhibition at Grand Central Palace.

Early this week there was more activity around the ticket agencies than for several months.

Last week found a further increase in practically all theatres lighted. Weather counted again. The excessive rainfall that hurt the seashore resorts during June and July has been the real factor in keeping some of the attractions alive during the summer. The June rainfall record was broken and precipitation throughout July was almost as great.

The revival of box office interest has coaxed some producers into bringing in a steady stream of attractions for the rest of the month, though there have been few changes of premiere dates and the opening period will not find an inrush of offerings as in the past few seasons.

Three new attractions and two re-surrections started off the season this week. A break for the producers of the premieres was noted in the favorable reception given "Whispering Wires" at the 49th Street and "Shore Leave" at the Lyceum, opening Monday and Tuesday. "The Monster" was started at the 39th Street Wednesday night. "Tangerine" came back for three added weeks at the Casino and won a \$1,500 house Monday. "Apple Blossom's" restart was not so strong at

the Ambassador, but that attraction is booked in indefinitely.

Next week will find four attractions added to Broadway. Woods will bring in "Lonely Wives" at the Eltinge, "Lights Out" will relight the Vanderbilt, "Manhattan" will bow into the Playhouse, and a new comedy will start the season for the Longacre. The latter piece was not given a title up to Wednesday. It is the three-person play tried out by Sam H. Harris early in the summer and at the time called "My Lady's Lips." Lewis & Gordon will sponsor it.

There will be as many entrants the week of Aug. 21, during which

(Continued on page 18)

## \$1,000,000 IN "CHI" ON "LIGHTNIN'S" RUN

Passes "Bat's" Chicago Gross in 54 Weeks—"Lightnin'" Averages \$1,800 Weekly

Chicago, Aug. 9.

"Lightnin'" the John Golden champ long distance runner, with Frank Bacon has set the Loop sharps winging. Showmen here never expected to see the run and gross records again go to new marks but it is now admitted that "Lightnin'" will turn the trick both ways.

The show has played four times as long as any attraction ever presented at the Blackstone and it will beat the stay of "The Bat" which last season accomplished a 54-week run, is now certain.

"Lightnin'" is now in its 49th local week. The bookings have been made indefinite and it may remain until November, the length of continuance being dependent on whether the new season's entrants will affect the pace at the Blackstone.

For the first eight months "Lightnin'" drew virtual capacity, the takings being from \$19,000 to \$21,000 weekly for the nine performances and on special performance weeks as high as \$24,000.

The gross to date is estimated at around \$900,000 with indications it will more than pass the million dollar mark before leaving for Boston. It has not fallen under \$12,000 since opening here late last summer. Last week the takings were a bit under \$14,000.

The show started off this week with \$11,000 Monday. The total to date based on an average of \$18,000 weekly. "Lightnin's" first year in Chicago will easily run 40 per cent. ahead of the first year on Broadway at the Gaiety where it accomplished a three-year run. The capacity of the latter house is about the same proportion less than the Blackstone.

"The Bat's" record in Chicago saw a total gross of about \$650,000. That was secured while the original company was playing Broadway. The show is still at the Morisco, New York, where it will complete a total stay of two weeks over two years Sept. 2. In Chicago the play ran at the Princess for the bulk of the 54 weeks, then moved to Cohan's Grand. The same company then continued on for a 64-week run out of New York.

## LONGACRE'S QUICK BOOKING

The Longacre, New York, will get a sudden booking next week, when Lewis & Gordon will present a new play by Edward Locke. The cast calls for three persons and is the same piece tried out by Sam H. Harris early in the summer. The title, "My Lady's Lips," will be changed, but a new label was not selected up to Wednesday. Harris sold the rights to the play to Lewis & Gordon and Wallace Edginger.

The cast will be the same as originally assigned, Martha Hedman playing the lead, with Gilda Leary and William Powell in support.

## TICKET SELLING BOOTH AT LOCAL CONVENTION

Harris' Three Attractions Represented Before Buyers—50,000 Expected

For the first time a Broadway manager is appealing directly to conventionites. It is in the form of a booth-box office at Grand Central Palace, where the Manufacturers' and Merchants' Association is holding its first annual exhibition. Sam H. Harris, the only producer with three attractions on Broadway at present, rented a booth for \$650, with box office men from the Harris theatre and Music Box in attendance, their duties being to sell tickets and distribute advertising matter on the "Music Box Revue," "Six Cylinder Love" and "Captain Applejack."

Up to now attractions have depended on convention visitors seeking tickets via the agencies or the box office. It is estimated the exhibition will attract 50,000 buyers to New York, and when the Harris office sought direct contact, the managers of the exhibition bluntly stated that could be done by renting a booth.

Abe Levy, general manager for Harris, accepted the proposition, and figured it out that with the three houses and a trio of attractions splitting the expense six ways, it would mean but a little over \$100 additional for each. Also it parties of size asked for a rate at this period of the season, the reduction granted would more than make up the cost of the booth.

Monday the sale of tickets at the booth was negligible. It was claimed the theatre stand was not a good location among the exhibits, but that the main body of buyers would not arrive until later in the week. The exhibition is conducting a fashion show staged at the 71st regiment armory. The exhibition will last 18 days.

## "TANGERINE'S" RETURN

"Tangerine," which resumed at the Casino Monday, had Julia Sanderson again featured, the only principal change in the cast being the addition of Frank Lator in the "king" role. He is the fourth comedian in the part since the show opened last summer. Jack Hazzard was first, succeeded by Hansford Wilson, Richard Carle and Herbert Corthell.

The show remains for three weeks, giving it a total run of 48 weeks. The out-of-town booking calls for the original company to play Boston, Philadelphia and Chicago only. A No. 2 "Tangerine" is being held up through casting difficulties, but a one-nighter will leave for the road during the month.

"Sally, Irene and Mary" is the next Casino attraction. The opening date is indefinite.

## O'BRIEN MINSTRELS OPENING

The Neil O'Brien Minstrels will begin its tenth season Monday, opening at White Plains, N. Y. The show will be in entire control of O'Brien, although the late Oscar Hodge owned a 50 per cent. interest. Hodge's widow has waived all rights, electing not to participate in the production.

There was a verbal partnership between O'Brien and Hodge, and the former was ready to continue the arrangement with Mrs. Hodge.

Special numbers for the O'Brien Minstrels have been written by Frederick V. Bowers. Charles Vaughn will be company manager, and George Jordan will be in advance.

## CAST FOR "MOLLY DARLING"

"Molly Darling," to be presented Aug. 28 at the Liberty, New York, where the show is now rehearsing, by Moore & Megley, the Chicago producers, will have Jack Donahue, Marjorie Gatenon, Mary Milburn (in title role), Jay Gould, Clarence Nordstrom, Harry Short, Catherine Mulqueen, Benny and Western, Billy and Billie Taylor, Nina Penn, Albert Roccardi, Cecil Summers.

Harry Sioane will have charge of "Molly's" publicity.

## \$2,500 ON ROOF FOR LILLIAN LORRAINE

Musical Comedy Star's Record Weekly Salary in Philadelphia—Then Vaude.

Philadelphia, Aug. 9.

The Walton Roof, the fashionable restaurant of Philadelphia, with a cabaret attachment, will pay \$2,500 weekly for two weeks, commencing Aug. 28, to Lillian Lorraine, pending her entry into vaudeville in an act now being prepared for her by Blanche Merrill. The weekly salary in Philadelphia is a record one.

It will be a double debut for the musical comedy star. Although inundated for seasons with cabaret offers, and from vaudeville, Miss Lorraine steadfastly refused; also many production offers tendered her during this summer. Her declination of the latter was made necessary through an ailment following her accident some time ago that obliged Miss Lorraine to spend most of the summer in a hospital.

Miss Lorraine's last engagement was as the star of "The Blue Kitten," that had a lengthy run last season at the Selwyn on 42d street, the show closing early in the warm spell when Miss Lorraine's illness forced her retirement.

Next week Eva Tanguay will be at the Walton Roof.

## COLORED SHOW FADING; 'OH JOY' NOT OVER

"Plantation" Ending This Week—"Lizzie" May Leave Anytime

The approach of the new Broadway season spells the receding of the colored shows which floated onto Broadway at the start of the summer. "The Plantation Revue" stops at the 48th Street Saturday, for four weeks. Business the

first week was a little over \$6,000 and the succeeding weeks saw a gradual decline, with last week's business slipping to \$4,900. The house was rented for 11 weeks, the first two being secured from the W. A. Brady office and the last two from the Equity Players, Inc., which the house and lease for a year.

"Strut Miss Lizzie," which has been on a co-operative basis since the first week at the Carroll, is reported ready to close and is going along on a week to week basis.

"Oh Joy," which opened under canvas 57th and Eighth avenue (Bamboo Isle) Thursday night last week, drew weakly thereafter, despite the show being voted good entertainment. The latter attraction is the fourth of the colored show invasion, started over a year ago by "Shuffle Along." The evening night at \$3.30 found good attendance, but most of the seats were complimentary and the evening's takings were about \$125. Admission at \$1 with front benches and tables \$1.50 obtained after the premiere.

The management of "Oh Joy," which before being revamped and strengthened was "The Smart Set," virtually colored burlesque traveling show, appeared to vacillate over the policy. Two shows nightly were attempted, but the early session found so few people in that the performance was delayed. The first show Friday was about \$100 gross, and over \$300 was drawn for both performances Saturday night. The 7.30 show on Saturday was held until 8.30 and the two performances made the performance virtually continuous.

It was finally decided to play one show nightly, but to give midnight performances Tuesdays and Thursdays, and a matinee Wednesday. Advertising in the dailies did not appear until Monday and that hurt the show's chances the first days. Indications are that there will be no more colored shows, with none set for the fall at any rate.

The cabarets may attempt to continue the vogue, which is partly responsible for the colored invasion of Broadway. The Plantation will re-open again with the "Plantation Revue," which comprises one act of the two-hour show at the 48th Street.



# SELWYN'S COLORED SHOW HIT REVERSES BOSTON'S OPINION

**Class House in Beantown Playing to Capacity with "Shuffle Along"—Cohan's "Nellie Kelly" Knock-Out Success**

Boston, Aug. 9.

Joy in two legitimate theatres because of the splendid showing made last week by "Little Nellie Kelly" at the Tremont and "Shuffle Along" at the Selwyn. Both played to capacity last week, and on the opening night of this week, it appeared as though the same thing would occur again.

"Little Nellie Kelly," the Cohan show opening here cold, did \$20,800 for the first week. This spells capacity with a big "C," and it is the top business that could be done at prevailing prices. The show has caught on and is good for an indefinite run. It is still under the watchful eye of Cohan, who has yet to leave it for more than a 24-hour period. But it has demonstrated so far that it has the appeal that marked "Mary" and "The O'Brien Girl." Cohan's large following will do the rest for the benefit of the box office.

"Shuffle Along," the colored show, has sold out at every performance. The house can accommodate just \$1,897 at each performance, with every seat from the top to the bottom sold. It has done nearly that much business at each performance. Fred Wright, the manager of the house, just watches and wonders and is thinking of reconstructing his ideas on Boston's theatregoing population. The Selwyn is a house that always appealed to the higher class of theatre patrons. Shows were put into this house that were figured for the society pull like "The Circle." Then along comes "Shuffle Along" at the beginning of a season, bucks hot weather and packs them in. This show is good a long time to come for big business and sends the Selwyn away to the first flying start in several seasons. To believe common report, it also keeps the house in the ranks of the legitimate theatres, for it was reported that last year's poor business had discouraged the Sel-

wyns and they were willing to put it out on lease for other shows.

"Love and Kisses," a musical show, opened the Wilbur, thereby starting the season for the Shubert houses in town. It opened to capacity on a reported two-for-one basis with a big last-minute box office business. It comes in on rubbers, very little being known of it even in theatrical circles and with the conventional sort of an advertising campaign. It is supposed to remain until the house is ready to receive "The Bat" supposedly on Labor Day.

"Sally," with that great publicity question settled for the time being, is due at the Colonial Labor Day. This show closed here with approximately 550 columns of publicity to its credit. Some of the publicity was good, some bad and some indifferent, but it was a record for a show playing a local house. The show closed going at top speed, and should open up again traveling at the same rate. The announcement that Marilyn Miller will again head the cast is being played up prominently.

Nothing definite has been decided as yet for the Hollis. In the course of a week or so some show will be selected for this house to open on Labor Day, or later. No announcement has been made as far as the other Shubert houses are concerned.

There were over 2,000 copies of song numbers for "Little Nellie Kelly" sold in the lobby of the Tremont during the first week of the new Cohan piece. That is the biggest music sale ever known here for the initial week of a show and is claimed to be a record anywhere. Publishers are much interested in the activity of the "Kelly" score, it being taken as an encouraging sign for next season in the music trades. "Little Nellie Kelly" is booked in for eight weeks, but the time will possibly be extended. Its Broadway debut is timed not before late October. Monday night the takings were \$2,428. There have been standees in for all performances.

## DETROIT'S LAY-OUT

**Two Permanent Stocks—No Legit Pool**

Detroit will have two permanent stock companies next season. The Woodward Players will remain at the Majestic, where they have had phenomenal success. The Bonstelle Players will remain at the Garrick until Sept. 2 and open Sept. 3 at the Shubert-Michigan as a permanent fixture. This house only seats about 900. Last season it operated with Shubert dramatic shows, but was dark half of the time as it is not big enough to house big productions. With the new policy at the Shubert-Michigan, it leaves the legitimate field covered by the New Detroit, with Klaw & Erlanger shows, and the Garrick with the Shubert shows.

The Shubert-Detroit will have the Shubert vaudeville.

Detroit is one of the few cities where K. & E. and the Shuberts have not pooled, although it is very likely that some arrangement will be made to shift the bigger Shubert musical shows into the New Detroit if a suitable transfer of other stars can be secured for the Garrick.

Forest Orr has succeeded Walter Davis as leading man of the Woodward.

David Nederlander, of the Shubert-Detroit, returned from New York last week and arranged to open his theatre with the new Shubert shows two weeks earlier than the regular opening date of Sept. 17. The Shubert-Detroit will open Sept. 3. The house is now showing a feature film, the engagement concluding Aug. 26, when the house will remain closed for one week to renovate and clean up. Prices for the coming season there will remain as last season—\$1 at night and \$1.50 for Saturday and Sunday nights.

## "BUYS" SHOW FOR \$10,000

**"Abraham Lincoln" Sold for Oakland Week**

San Francisco, Aug. 9.

"Abraham Lincoln" closed last week at the Savoy, where it moved from the Columbia, to play an extra week in San Francisco. The Savoy engagement did not hold up to expectations. The company is to open Aug. 28 to play one day in Santa Rosa, to be followed by a week in Oakland.

The show has been bought for the Santa Rosa date, the price being \$1,500. The Oakland's week engagement at the Orpheum also has been bought for \$10,000.

## "SCANDALS" CAST

The full cast for George White's "Scandals," opening Aug. 28 at the Globe, New York (Atlantic City week previously, called off, with break-in engagement not yet set) has the Paul Whiteman Orchestra, W. C. Fields, Lester Allen, Lightner Sisters, and Alexander, Franklin Ardell, Jack McGowan, Pearl Regay, Coletta Ryan, George White, Richard Bold, Piano Trio, Argentine Dancers, Charles Wilkens, Temple Quartet, Olive Vaughn, Dianne Gordon, Edna May Reed, and chorus.

## ADA MAE WEEKS FEATURED

George M. Cohan's next attraction, "How Very American," will open at Stamford, Conn., Aug. 24, entering Broadway via the Hudson during the week of Aug. 28. The cast will be Edmund Breese, Lily Cahill, Marie Carroll, Lawrence D'Orsay, John Shine, Donald Galaher, Marion Gray, Leah Winslow, John Troughton.

Cohan will send but one "The O'Brien Girl" on tour next season. Ada Mae Weeks will be featured. The show opens at Newark Aug. 28.

# STRIKE A BODY BLOW AT LOOP THEATRES

**Breaks Up Pageant's Good Promises—From Merriment to Gloom**

Chicago, Aug. 9.

It wasn't the same kind of atmospheric car strike the loop theatres profited by four years ago.

Then the loop was turned into holiday merriment, for the careless citizens remained in the loop, patronizing the theatres and switching the situation from one of apparent gloom to merriment.

A week ago yesterday morning, however, when the street transportation was completely tied up with the walkout of the surface and "L" workers, there appeared a deadly atmosphere around the loop, and as the hours of the strike went farther, greater became the gloom. There was no holiday atmosphere. Perhaps the novelty of a car strike in Chicago has worn off. At any rate, the citizens made a very neat job of getting to their homes early on the first day of the strike, for Tuesday night's business in all of the theatres was of the variety which calls for the word "awful." Throughout the week the car strike dealt the theatre business a solar plexus blow.

The approach of the car strike didn't worry the theatre managers. They remembered the good business of at least the first three nights of the 1918 strike, and inwardly were holding happiness that Chicago's latest car strike would close up the summer season with huge business returns. Disappointment was theirs, and all the good things that the Pageant of Progress was slated to distribute in the way of big crowds went a-glimmering.

Because of the existing conditions, the loop managers have declared closed the summer season. Aug. 27 is now marked off as the opening of the new season, and the interim will consist only of disjointed hope for pick-up business.

A resume of the summer season can quickly be made by stating "Lightnin'" ran away with the honors at the Blackstone, with the Apollo making little over expenses with "The Hotel Mouse" and the La Salle establishing itself on a solid foundation for the new year by the profitable business gained by "Just Married."

It's going to be difficult to keep up with the switches of houses for various approaching attractions. With "The Cat and the Canary" listed for the Princess for Sept. 3, Marjorie Rambeau in "The Goldfish" will follow "For Goodness Sake" at the Garrick, Aug. 27. This Rambeau booking makes it a guess the Shuberts will yet utilize the Great Northern for the unit shows, although original plans installed unit preparations for the Garrick. In case of a local hit for "The Goldfish," the Great Northern will greet the Rambeau piece on a transfer, still keeping the unit shows at the Garrick.

Painted outside afresh, the Olympic awaits Fiske O'Hara's coming Sunday. "To the Ladies," at Cohan's Grand, will not have Aug. 21 to itself for a premiere, for Pauline Frederick is now underlined to open in "The Guilty One." An attempt to keep the premieres separated will delay the opening of "Thank-U" at the Cort until Aug. 27, although on that same night Ed Wynn is still listed for an opening of "The Perfect Fool" at the Illinois. The Sept. 3-4-5 openings are unsettled as to the nights they will pick, and the choice of dates will be made from "The Cat and the Canary," "The White Peacock," "Good Morning, Dearie," and "Bulldog Drummond." Between Labor Day and Sept. 15 the new twin theatres, Selwyn-Harris, will pick their alternate nights for openings, while Al Jolson is now officially underlined for Sept. 16.

It was easy for the checker-up to observe the slump in business that the car strike caused. It took Sunday's business to make it a respectable week for "The Hotel Mouse." Neither the Cort nor the Garrick drew anywhere near the customary Saturday matinee and night business.

All the critics are back at their desks with the exception of Shephard Butler, who will be back in time for Sunday's opening at the Olympic, when the new season will begin with a horizon that promises much activity in general, particu-

# 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 (12th week). Indication this comedy will last into September and may stick longer, with house later getting Theatre Guild attraction which outlasts Garrick time. "Rose" better than \$8,500 last two weeks.

"Blossom Time," Ambassador (41st week). Reopened Monday. Closed July 1, off boards five weeks. Had completed 40 weeks at time of temporary retirement. Was getting between \$8,000 and \$9,000 weekly. Management expects continuance into new season.

"Captain Applejack," Cort (33d week). Protective booking in subway houses made for comedy hit in September, but that will likely be cancelled and attraction continued until November. \$8,600 last week.

"Cat and Canary," National (27th week). Expectation to run this mystery play through fall season. Has not had more than one or two losing weeks and is now safely on right side again. Number two show for Chicago next month. Over \$7,000 last week.

"Chauve-Souris," Century Roof (28th week). Reputation of Russian show is keeping attendance up to virtual capacity, out-of-towners buying briskly. Agencies sold as high as \$10 \$5 tickets for evening performances last week. Only show at scale on Broadway.

"Follies," New Amsterdam (10th week). Going as strong as opening weeks, with arrivals in city calling for it first. Business last week was close to record since opening, takings better than \$37,500, with nothing on list competing in gross.

"From Morn Till Midnight," Frazee. Taken off Saturday, Theatre Guild having run attraction six weeks, two more than expected. Got little money and hardly strong enough for touring.

"Good Morning, Dearie," Globe (41st week). Dillingham musical smash will leave town in two weeks. Was coupled with "Music Box Revue" as biggest money getter of last season's musicals and could have stayed here longer. "Scandals," White's show, Aug. 28.

"He Who Gets Slapped," Garrick (31st week). One of surprises, in that it was kept on through summer. Will probably be continued until Theatre Guild's new season production is ready in October.

"Kempy," Belmont (13th week). Strongest attraction ever offered in this house; rates as one of best comedies of season. Will continue into fall, possibly taking another

lary because of the addition of the new twin theatres.

Last week's estimates:

"Her Temporary Husband" (Cort, 6th week). Started off with big Sunday night business, but went to average \$800 gross per performance for balance of week. Will go out Aug. 26, with "Thank-U" to follow night after. Seeking Broadway house for Labor Day opening. Profit both sides on \$6,000.

"The Hotel Mouse" (Apollo, 11th week). Not only fell off \$1,167 from previous week, but also lost record business. Pageant would have brought had there been no car strike. Definitely assigned to go Sept. 16, with probability of middle west week stand route covered instead of direct journey to Boston. Rang up \$11,058.

"Just Married" (La Salle, 15th week). Telephone company treated overworked operators housed in loop hotels due to strike to this attraction, saving week's gross for profit. One night attraction had 250 phone operators. Stopped at \$8,200.

"For Goodness Sake" (Garrick, 9th week). Strike handed this management perhaps most disappointing blow of all, since good getaway money was on horizon with Pageant. Will depart Aug. 26, with Marjorie Rambeau in "The Goldfish" to follow Aug. 27. Transportationless its way to \$6,100.

"Lightnin'" (Blackstone, 49th week). Many tickets "out" in count-ups, indicating early purchasers were unable to reach theatre. Considering everything, weathered better than any other show in town. Grossed \$13,500.

house. "That Day" figured for Belmont. "Kempy" better than \$6,500; good for house.

"Kiki," Belasco (37th week). Belasco smash back on eight-percentage basis, Thursday matinee again inserted. Continues far ahead of other non-musicals in demand and gross and should run well into new season, with run possibly lasting until next spring. Grossed \$14,000 in seven performances last week.

"Music Box Revue," Music Box (47th week). Outstanding new musical revue of last season will celebrate solid year before going to road late next month. Its clearing true last week when takings went to \$22,000 division again. Near capacity.

"Partners Again," Selwyn (15th week). Broadway's comedy marvel is coming back with rush after being off during early July. P. & P. show ought to keep big houses laughing all of new season. Last week business climbed to \$12,500.

"Plantation Revue," 48th Street (4th week). Colored show has house rented until end of this week, when it stops. Slid down under \$5,000 for third week. \$6,200 was high (first week).

"In Wheel," Little (2d week). Odd revue from Greenwich Village, with dash of Japan. On before with vaudeville interspersed. Business mediocre and another week or so will let it out. Takings under \$4,000.

"Shore Leave," Lyceum (1st week). David Belasco production with Frances Starr featured. Earliest opening by producer in years. Premiere Tuesday.

"Six Cylinder Love," Sam Harris (51st week). Completes year's run next week. After that may tarry through month, then may off and then to Chicago to open new Sam Harris theatre there. Succeeding attraction here is "It's a Boy," due Sept. 11.

"Spice of 1922," Winter Garden (6th week). Holding up to great business for revue and with gross \$22,000 last week is running second to the "Follies" in gross attained.

"Strut Miss Lizzie," Earl Carroll (8th week). Colored show on week to week basis. Will try to finish out month but new attraction possible any time. Business around \$5,000. "Ginger Box" to succeed.

"Sue Dear," Times Square (5th week). Moved up again and got best gross to date here, takings being shade over \$8,000. Attraction due to remain another four weeks, house getting "East of Suez" Sept. 11.

"The Bat," Morosco (103d week). Last weeks announced. Three more to go, show opening at Wilbur, Boston, Labor Day. It has been great money maker here and on tour. Six companies out next season.

"The Dover Road," Bijou (34th week). Intention to run Milne comedy into September. Time held for producer, who will offer new attraction as successor. Business again between \$4,500 and \$5,000. Makes money at gait on a summer basis.

"The Goldfish," Shubert (16th week). Has one week more, new "Greenwich Village Follies" opening Aug. 28. "Goldfish" again bettered \$8,500.

"The Monster," 39th Street (1st week). One of week's three new offerings. First production of Joseph M. Galtes aimed directly at Broadway in several seasons. Premiere Wednesday.

"Tangerine," Casino (46th week). Brought back Monday for three weeks before going on tour. Show played 45 weeks, ending run in July, and has been laying off since. Frank Lalor now in cast with Julia Sanderson starring. Opened to \$1,500 Monday night. Cut rates figured.

"Whispering Wires," 49th Street (1st week). Shuberts' first production for new season. Tried out in spring and first mentioned to come in directly. Is mystery play. Opened Monday and won good notices. Tuesday night drew strongly.

"Silver Wings," Apollo (13th week). Film. One week to go. House gets "Daffy-Dill," Aug. 21.

"Nero," Lyric (12th week). Film. Advertised last weeks.

"Prisoner of Zenda," Astor (2d week). Film.



# 'LA GOLONDRINO' AND 'REAR CAR'

## NEW COAST PRODUCTIONS

**McGroarty's Historical Drama Preferred to His "Mission Play"—Edward E. Rose's Melodrama of Spinal Thrills—Both Pieces First Shown This Week**

Los Angeles, Aug. 9. The latest play by California's favorite home-grown author, John Stevan McGroarty, had its premiere Monday at San Gabriel. It is "La Golondrino," and a historical drama in three acts, running about three hours.

The critics say it is a greater drama than McGroarty's "Mission Play," a celebrated California product with a long career, but it is doubted if "La Golondrino" has as much popular appeal.

"La Golondrino," translated from the Spanish, is "the swallow." It has plot and plenty of dramatic action besides romance, whereas the "Mission Play" is purely atmospheric and historical.

The latest of McGroarty's is slightly hampered through a lengthy seance of Spanish dancing, singing and music. A little of this is enough to detract from the interest. But "La Golondrino" is really remarkable for its historical value.

Mr. McGroarty has succeeded, if nothing else, in adding a new chapter to California's dramatic literature.

Patia Power (formerly Mrs. Tyronne) is most effective as the heroine. William Ellingford and E. A. Pyke were others of the cast to notably score. Remainder of the company is the same as in the "Mission Play," which closed a week ago.

J. M. Cox directed the new play. "Rose's 'Rear Car'"

At the local Majestic Sunday and for the first time Edward E. Rose's "The Rear Car" was produced, with Richard Bennett in the lead. It is a meller of "The Bat" type. Mystery, murder and almost mayhem are in the plot.

The action is set in a Pullman, where a passenger is found strangely slain. The piece's players are called upon to perform crazy stunt after stunt until the audience is bewildered.

The story moves entertainingly until the final climax, when the author evidently "blew up." It is the only disappointment.

Mr. Bennett has not a role here equal to his talents, but lifts the character of a silly ass insane Sherlock Holmes far above the ordinary. Nana Bryant and one or two others exceptionally good.

"The Rear Car" may get to Broadway, but if it does it will be only through the rear door, despite its rivals some of the New York melodramatic hits for spinal thrills.

## LOVE AND KISSES

Boston, Aug. 9.

Conductor.....George Henry  
Sally O'Day.....Walter F. Jones  
Libby O'Day.....Russell Mack  
Mary Thompson.....Louise Allen  
Harrison Bartlett.....Alan Edwards  
Edmond Ripley.....Eleanor Dawn  
John Cousins.....Eddie Buzzell  
Maxie Lelower.....Dolly Lewis  
Sonya Malmson.....Berthe Beaumont  
Sophia Trask.....Amelia Summerville  
Pauline.....Valdene Smith  
Fauvette.....Dorothy Faye Smith  
Walter.....Martin Gibbons  
Mimi.....Helene Coyne  
Armand.....Henri French  
Butler.....John Mosser

City Censor John Casey, the man who compiled the now famous "Puritan Code of Theatrical Blue Laws," apparently suspected that "Love and Kisses" sounded suggestive of salacious, which was not perhaps an entirely unreasonable suspicion. So he bought him a railroad ticket to Stamford, Conn., and he found "Love and Kisses" as staged by Lawrence Schwab (erstwhile Keith agent) and Danny Kusell (producer of snappy vaudeville acts) was clean enough to enter the Sinless City.

Originally "Love and Kisses" tried out in Atlantic City, in June, with 16 in the chorus. It promised much, but was miscast. Eleanor Dawn, Amelia Summerville, Russell Mack and Louise Allen were inserted, the chorus cut in half, and Stamford picked for an opening last Friday night. The performance was listless and languid and the outlook for "Danlor, Inc." (apparently Danny and Larry) was rather gloomy.

Sunday and Monday rehearsals in Boston worked a miracle and at the premiere Monday night at the Shuberts' Wilbur, with a capacity house brought in on a two-for-one basis, and with a month's open time in

Boston as an incentive, "Love and Kisses" knocked the house for a goal and had Charley Hertzman babbling with joy.

As a musical comedy "Love and Kisses" has more real comedy lines and less whistly music than the average of the last few years. Albert von Tilzer's score was obviously ground out to order during a season when he was battling low in the melody league, falling behind even Neville Fieson's lyrics. Comedy situations are also weak, but as regards nifties and laughing lines the show is there. Kusell has made a flash invasion into the musical comedy field from vaudeville, and, regardless of what happens financially to the present venture, he is going to find that the musical comedy field is going to knock at his door from now on for books, or better yet the doctoring of lineless, gagless books.

Eddie Buzzell, who should be featured and who undoubtedly will be in the next run of programs, has been using Kusell's lines in vaudeville and has the effective knack of nibbling every bit of meat off them. His role is that of the small town smart Aleck chick who has all the belated wise cracks that filter out of the local poolroom and barber shop. He gets a howl on "That's the cat's ankle" merely because it is antiquated by a calendar year and the geographical distance between New York and New Hampshire.

The gags in Kusell's dialog are of the type of "What have you got on your hip? Nothing but a birthmark," and "Bring me a needle. I want to sew some wild oats in Greenwich Village," and "You can't teach me anything. I spent a year at Hollywood." Hokum and burlesque comedy permeate the plot, including the country yokel taking a chorus girl to dinner, bringing his own table cloth to duck the cover charge and producing a bag of bananas, ordering the waiter to bring two knives and two pitchers of cream. When the girl finally orders the yokel (Buzzell) orders an aspirin tablet, and on his exit, when the waiter wants something for his services, he tells him he can have the aspirin tablet.

The cast is inconspicuously competent, Louise Allen and Helen Ford giving the dominating performances, and having a golden opportunity. The entire production is flash, the ensemble of 20 looking like a stageful, especially in the intimate Wilbur, a small capacity house. If ever a flash was made on his exit, when the waiter wants something for his services, he tells him he can have the aspirin tablet.

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In scenery and costumes the money has been spent wisely and far from niggardly, and toned up the production until it looked the honey from out front. Three full sets and a drop are used for the three acts, with a second scene in the second.

The plot is another crack at the Cinderella theme, which apparently is going to be worn theatrically for another season by successful musical comedy producers. In a New Hampshire town a girl is pushing a cookie known as "The Blue Bird." Her kick sweetheart departs to knock Broadway for a row of ash cans, and in leaving gives her half his bankroll out of sympathy under the subterfuge of buying a leg of the Blue Bird Cookie Co. A city chap, whose father is a cookie king, sees a chance to back the cookie under cover and prove to the old gent that he has brains. The cookie is a success, the kick bats around New York and finally lands in the new cookie factory looking for a job as a salesman on the theory that if business is bad on the road he can always eat his samples. From here on the plot tries to tie up a sob or two, but it might as well try to swim the Hudson River with a fishful of eels.

Give "Love and Kisses" a villain for plot interest, let it annex at least one punishable melody, and keep Kusell relentlessly injecting his comedy needle into the occasional creaking joint in the dialog, which ought for blue stuff in lyrics (especially the Newlywed number) and

Danlor, Inc., will have some federal income taxes to pay in New York, even though the biggest bundle of dough will have come in off the road, where it should send them off their seats.

And, somehow or other, it seems as probable as anything is for New York when viewed from the bushes, that the sweet little New Hampshire cookie girl wandering through Greenwich Village may bring in the golden guilders in the wisest city in the world.

Libbey.

## THE NERVOUS WRECK

Sally Morgan.....Frances Howard  
Henry Williams.....Edward Everett Horton  
Mr. Underwood.....James Marlowe  
Chester Underwood.....Stanley Taylor  
Harriet Underwood.....Betty Ross Clarke  
Tim, the chauffeur.....Byrce Kennedy  
Andrew McNeill.....Mortimer Johnston  
Mort, a cowboy.....Cliff Heckinger  
Danny Bryant.....Adam Goodman  
Bob Wells, the sheriff.....Hal Briggs

Atlantic City, Aug. 9.

It hardly seemed like going to a play—it was more like being at a party, this new adventure from the pen of Owen Davis. They did not program it as simply a comedy, but as a "burlesque comedy," and in that mood it possessed all the habiliments of a wild west melodrama set to a rollicking tune of constant laughter.

The situations were exceptionally keen, the fun a constant patter and the people really human beings, set to explosive outbursts. After the plain and gradually growing tiresome melodramas of recent years, the recollections of past days and then the unexpectedly sombre domestic "The Detour," what kind of a man is this Owen Davis of 1932?

This is a story of a nervous man, addicted to pills and ills, who finds himself on a mountain road, in company with a most attractive maid, and without a gas. A peppery old man refuses him a supply and this surprising young bundle of nerves proves a highwayman sufficient to his purpose.

The story goes on at a ranch, where the peppery man proves the owner, his ranchman in need of a cook and a sheriff in search of the highwaymen, who have now grown to nine. The story races on—and the youth and the maid become the cook and the waiter by force of duress. The girl, engaged to the sheriff, the whole gang accused of crime and the tale magnified like the growing acts of "The Tavern" proves farce and then again more farce.

It is buffoonery that persists with a steady speed of seeming reality and makes for a refreshing, clean, merrymaking evening of the best kind of fun imaginable. It is an event worthy of an all next season run for Sam H. Harris.

The play was first produced on the coast by the Wilkes stock. It is therefore fitting the leading role should be held by one of their own members, Edward Everett Horton. Mr. Horton played "Clarence" on the coast and in this role keeps much to those personalities made popular by Alfred Lunt plus one pair of spectacles. Certainly the role could not have been more enjoyably spread forth. Frances Howard was the girl, whose eyes fairly raced with fascinating attraction for every man nearby, and she put herself behind the mere element of beauty. James Marlowe has not been so pleasantly cast since he sauntered through the gates of the Cape Cod village in "Shavings." He was the landlord with nerves and little reason.

Scheuer.

## THE GUILTY ONE

Ronald Short.....Charles Waldron  
Dick Rastor.....Jan Keith  
Mr. Seaton.....Charles Dalton  
Dr. Draxley.....Henry Warwick  
Irene Short.....Pauline Frederick  
Madge Ellis.....Mary Moore  
Annie.....Florence Edney

Atlantic City, Aug. 9.

Being a screen actress gives an indefinable accent of association with the public. Others have ventured forth upon the stage and thereby found a public ready to see them in the flesh.

Thus the appearance of Pauline Frederick at Woods' Sunday evening proved an ovation for she who long triumphed in plays of striking calibre and bizarre setting under the same banner of A. H. Woods, quite a few years ago.

The role provided by Michael Morton, with assistance from Peter Trull, was highly emotional in the second and especially the third act. It is a play wherein a man uses his extreme device to compel his wife to know him as her husband. It stresses the human impulse to the breaking point in the wife's role and gives Miss Frederick an opportunity for many tears, more sobs and much exclamation.

A surprise twist in the third act heightened the vividness of the story, not much above the usual level but still a worthy evening's entertainment, when the audience gained a certain rising sense of expectation that was finely climaxed with a thrill.

One role held forth for marked interest—it was the newspaper man-detective, handled by the skilled actor Charles Dalton in the leading male role. Charles Waldron gave a very satisfying performance, repeated with seriousness, which gained admiration second only to the applause accorded Miss Frederick.

## PUSH ALONG

Chicago, Aug. 9.

Selected from some 35 musical comedies and operettas submitted, "Push Along, Chicago" was proclaimed by the Pageant of Progress Opera Association as the most symbolic and consistent extravaganza submitted, with Charles Bohler awarded the honor of producing it. Bohler was selected by Dr. John Dill Robertson, president of the Pageant, from some 50 contemporaries. This was probably due to the fact that his work at the Terrace Gardens (Morrison Hotel) had been observed by the City Hall officials, and they felt that he could be entrusted with giving their theatrical "pet" the proper presentation.

To do this was a gigantic task, as "Push Along" had been written as an operetta which would take some three hours for presentation. According to the book, lyrics and music provided by Wirt Denison, the author and composer of all, some 150 people will be required to properly interpret it. The story deals with the history of Chicago from 1812 until the present time. Bohler took the story, etc., and boiled it down so that on the opening performance it consumed just 75 minutes to an audience of some 2,500 persons in Congress Hall, a theatre which had been especially constructed on the municipal pier for its presentation.

A good and wholesome entertainment was presented by some sixty people in unstinted style. The newspapers clamored forth the virtues and good points of this attraction, with the result patronage was very heavy. This was evidenced by the fact that on two nights during the past week, when the city was crippled through the car strike, the attendance at Congress Hall was capacity.

"Push Along" in its present shape is presented in a prolog and two acts. The prolog is laid on the banks of Lake Michigan near old Fort Dearborn, July 1, 1812. At this time Black Wolf, the medicine man (Robert Clifton Long), has a dream of the future. This dream is entirely in song, with long lyricizing for some 15 minutes his predictions of the future greatness of Chicago. Aiding him in this endeavor are Chief Silver tongue, a Paw Paw Indian chief; Orjana Abbot Jennison and Charles F. Wiley, all capable vocalists.

The scene of the first act is Michigan boulevard looking north from Monroe street 110 years later, with the story brought up to the present day entirely in song, with the scene of the second act the reception room of the Chicago Yacht Club in Belmont harbor.

Scenically the production is built as elaborate as the average first class musical comedy, with nothing being stilted in bringing out the minutest details that are necessary to interpret the author's story and its enactment.

All of the music is of the special kind and adapted lyrically to the story.

Ruth Fischer, a plump and pleasing looking dramatic soprano whom Bohler recruited from amateur circles last winter, acquitted herself most creditably in singing the stellar feminine role. She looked most charming as she led the flash numbers of the extravaganza, and sang most superbly the solo numbers that were entrusted to her. In leading the "Peacock the Bird" number backed up by eight peacock girls, each wearing a peacock contraption revealing 1,000 peacock feathers on each, Miss Fischer on the opening night brought the audience to their feet cheering. This number is the prelude to the grand finale in which the Queen of the Pageant is crowned and it served as a most meritorious entree.

Frankie Klassens, the demure premiere danseuse who is doubling from the Terrace Garden revue, proves as refreshing as ever before in her interpretive dance solos and ensembles. Both as an individual dancer and a leader of ensembles one becomes quickly smitten with Miss Klassens' work, due to the grace and ease it is rendered with.

The ballet which supports Miss Klassens is the same that appears with her in the Terrace Garden revue, but their duties here are entirely different than those there, for there is no similarity in numbers and costumes between the two places.

Others that appear here as well as at the other place are Bill Pruitt, the "cowboy" singer; Chief Silver tongue and Ethel Dean, a charming blonde soubrette of the dashing, vivacious type.

Besides these miscellaneous roles are entrusted to Louise Channing, Agnes Mack, Norah Love, Dorothy Arden and Jean Breen.

Wirt Denison in addition to being responsible for the entire production also serves as conductor of the orchestra, and achieves individual distinction when he wields the baton in "Push Along, Chicago," the official pageant of progress song, which is sung by Bill Pruitt and a chorus of twenty show girls.

The costuming for the show is more than adequate, with all of the garments and costumes being of the elaborate order. Two sets of costumes, "The Peacock" and "Jeweled Gowns," are exceptionally elaborate and give to the production that tone which class generally necessitates.

Bohler may do with this

production when it leaves the pier is not known, but from what was seen of it, it appears as though it would be an unusual flash novelty for a floor or outdoor revue show with a bit of pruning in spots and a reduction of the amount of principals and members of the ensemble. This could be easily done, it appears, at a moderate expense, with the show developing into a "blue ribbon" among the floor and revue shows.

Bohler is said to have received in the neighborhood of \$12,000 for the production intact and no doubt will be several "grand" to the good when all expenses are met.

## SINS OF HOLLYWOOD

Detroit, Aug. 9.

The drama in three acts by W. C. Herman that opened Sunday afternoon at the Orpheum, for its first out on any stage, has two surprises under its lurid title—they are that it treats picture folk kindly and is fair entertainment.

The purpose of "The Sins of Hollywood" seems to have been two-fold, to defend the good name of the picture player as a class and to administer a slap to the professional reformer.

In doing both much sloppy sentiment and vast quantities of heroics are there, relieved though by humorous passages and several worthy serious ones.

The cast is uniformly good. It includes Adel Chare, Otis Oliver and Vanda Hellman.

The piece is at the Orpheum for the current week. Jacob Smith.

## BRISTOL GLASS

Cleveland, Aug. 9.

"Bristol Glass," a new comedy by Booth Tarkington and Harry Leon Wilson, was given its first performance on any stage at the Ohio Monday. Gregory Kelly and Ruth Gordon appeared in the leading roles, and the production was staged by George Farren.

In "Bristol Glass" Tarkington conceives the idea of pitting the claims of urban distinction against rural pedigree, weaving a sweet love story enmeshing two young hearts representing each class, and latterly determining, in a spirit of iconoclasm, to shatter the idols of aristocracy and vaunted ancestry.

The scene is an antique shop and tea terrace in a rural summer resort, where Julian, the only son of the Castleburys, becoming enamored with the niece of the proprietress, buys a stock of Bristol glass as a subterfuge to visit the store and so snatch brief spasms of ecstasy with his adored one.

Gossip and scandal reach the ears of the pompous Castleburys regarding the attentions of their son to the girl of low estate. They scorn the idea of such a union; their preeminence in society makes the matter preposterous, and after taking Julian to task fruitlessly they seek to break off the attachment by an appeal to the girl's father—Adam Tweedle.

Then follows a verbal duel between Castlebury and Tweedle as to their illustrious ancestry. Castlebury's claims are deftly turned to advantage by Tweedle, resulting in the latter's dictum that a Castlebury is not worthy to be linked with such nobility as the Tweedles.

But the young hearts still beat as one. Julian smashes the valuable case of Bristol glass to prove that it was the girl he wanted and not the glassware. This clarifies matters to some extent and sets the stage for the final encounter between the Castleburys and Tweedles. Incidentally, Philemon, the rural constable, an offshoot of the Tweedles, outlines the real story of his loved progenitors to Julian, thus serving the young lover with ammunition to blow up the ramparts of the presumed illustrious family while proving arithmetically what a small proportion of Castlebury blood is in his veins.

The young couple, with a commendable determination in love affairs, settle the matter for themselves and leave the picture locked in each other's arms and hearts.

The characterizations are drawn and manipulated with dexterity, and the players generally gave a good interpretation of the dramatist's dream.

Mr. Kelly as Julian Castlebury and Miss Gordon as Winsora, the antique shop waitress, give an excellent rendition, but Kelly inclines to overdraw the obtuseness of the ardent lover in the earlier scenes. When he destroys the Bristol glass and fights in the open for his heart's desire he plays a more realistic role. His performance, however, on Monday night proved that a happy choice had been made for the part.

Ruth Gordon's look, gesture and emotion were faultless. As head of the Tweedles—a man of piety and sincere intentions—George Farren gave a notable performance. His work was most effective. George Fox was refreshing. Bernard J. McEwen, Irving Mitchell, Patti Cortez, Florence Pendleton and Mabel Fields also played with credit.

Unquestionably, "Bristol Glass" is easily the most interesting production offered at the Ohio during the summer stock regime.

Ray.



## BROADWAY REVIEWS

## SHORE LEAVE

"Blige" Smith, U. S. N. .... James Rennie  
 Capt. Martin ..... Reginald Barlow  
 Fred Gwynne ..... Schuyler Ladd  
 Rear Admiral Smith ..... Stanley Jessup  
 Blige, a petty officer ..... Samuel E. Hines  
 "Bat" Smith ..... Thomas E. Jackson  
 First Sailor ..... John F. Hamilton  
 Second Sailor ..... H. Percy Woodley  
 Third Sailor ..... Paul E. Wilson  
 Fourth Sailor ..... Bernard Sussman  
 Fifth Sailor ..... Jose Torres  
 Sixth Sailor ..... Jose Yovin  
 Seventh Sailor ..... Kenneth Iyven  
 Bumby ..... Nick Long  
 Connie Martin ..... Frances Starr  
 Mrs. Schuyler-Payne ..... Frances Starr  
 Aunt Henry ..... Evelyn Carter Carrington  
 Mrs. Demarest ..... Audrey Baird  
 Evelyn Gardner ..... Ellen Southbrook  
 Irene ..... Betty Alden  
 Gladys ..... Marjorie Booth  
 Ruth ..... Terie Loring  
 Edith ..... Devah Worrell

"Shore Leave" in manuscript must have read quite impossible. It plays much the same way on the stage of the Lyceum, where it opened Tuesday night. But it may get over because it has the Belasco stamp and because it is called a comedy. More often the story suggests farce, and even more often travesty, for its implausibility cannot be overlooked by the most credulous Belasco believer.

Mr. Belasco selected this piece by Hubert Osborne to star Frances Starr. If it gets over, his perception should be credited, for it's doubtful if another legit producer would have seen possibilities in its tale of a kiss that brought three acts together with a lapse of two years after the first and between the second and third.

The Innocence of Connie Martin (Miss Starr) on the stage has never found its counterpart other than in the burlesque and vaudeville skits of the "You-never-have-been-kissed" type. There that old stuff was warned off the stage by audiences that refused longer to laugh at it.

In "Shore Leave" the laughs have been so well timed, though widely spaced, that it could easily be suspected Mr. Belasco himself did the timing. The dialog bringing the laughs is never brilliant nor punchy, but, like the play, just fol-de-rol.

Connie was left an orphan, a cottage, a derelict freighter (by her ocean-going but deceased father), and a family heirloom in the form of a bestudded necklace, besides a penchant for a sweetheart. She resisted the latter, perhaps because, being the village dressmaker, an aunt and uncle kept her closely at home.

One evening Connie wandered to the commons of the town, overlooking the sea, that could be seen through the window of the cottage in the first and third acts. The second act was on the deck of the freighter.

In the first act the evil happened. Connie confessed to auntie or uncle that while on the commons and seated on the bench a sailor boy in the uniform of our navy asked politely if he could seat himself beside her. Connie, not to be outdone in politeness, answered he could. Going the limit for New England hospitality, Connie invited him to drop in at her home that evening. He did that, too.

The sailor lad (James Rennie) was nice enough, strictly respectable, even when on shore leave, though Connie in her boiled dinner ignorance left a terrible opening. But the sailor lad with the naval uniform only kissed her in return for it. Then he left her.

And that kiss! For two years after Connie remembered it as an engagement blessing.

The sailor had said his ambition was to be captain of a freighter. After he left her after he had kissed her once, but saying he would come back—some day—Connie sold her family necklace for \$5,000, salvaged her father's boat, bedecked the deck of it with flowers, and went looking for the man who had forgotten to ask her her name. So she asked one evening every sailor Smith in port to attend a Smith party on the boat. Her sailor lad was named Smith—Blige Smith. All the Smiths aboard with sailor suits were queried about Blige. Blige himself arrived later, climbing up over the side as though just from a swim, but still with his navy uniform on. He saw her, but couldn't recall her. But Connie recalled herself to him, speaking of the biscuits he had had "that night." Connie felt hurt when he neglected to remember "what he had done that evening." Blige was cautious also in speaking of it, but finally that it was a kiss became revealed. Connie pressed her innocence to the limit around this time. Blige was about ready to marry her, probably to stop her talking, when he learned she owned the boat and had money. He said he wanted no woman to keep him, and after a film fight with another sailor, he again passed out of the picture once more for two years.

The third installment was back to the cottage, and back to the cottage came Smith. He loved her, he said, and since he had heard she resumed dressmaking, he would marry her, though he now had no money and had lost his job with our navy. He nearly balked once more, but Connie consoled him for certain in the third

act, and of course that ended the play, at about 11.10, after starting around 8.30, with three long intermissions.

Miss Starr played Connie as Connie would have been if Connie had been. Her friends will like her, but the role may keep many a youthful family from settling on the New England coast. Mr. Rennie ran away with the playing, as playing goes in this play. He was closely followed by Reginald Barlow as the uncle, while Thomas E. Jackson caught the most laughs as a gob. Mrs. Jacques Martin as the aunt was another naturalist.

"Shore Leave" is an added cause for complaint against prohibition. *Sime.*

## WHISPERING WIRES

Ann Cartwright ..... Bertha Mann  
 Walters ..... Stanley Harrison  
 Payson ..... George Lynch  
 Doris Stockbridge ..... Olive Tell  
 Stockbridge ..... Ben Johnson  
 James Bennett ..... William Webb  
 Barry McGill ..... Paul Kelly  
 Drew ..... George Howell  
 Delaney ..... M. Tello Webb  
 Jackson ..... Willard Robertson  
 Trouble Hunter ..... Malcolm Duncan  
 Jeanette ..... Gaby Fleury

An unusually intelligent and well-constructed mystery and suspense play, which had it hit two or three seasons ago, would have been the sensation that "The Bat" proved. It resembles more "The Thirteenth Chair," but is far superior to it in artistic and technical elements.

The Shuberts produced this drama, adapted by Kate McLaurin from a "Saturday Evening Post" story by Henry Leverage. The staging by J. C. Huffman and John Harwood matches the fine work contributed by the author, the adapter and the presenters. The scenery is not credited, but whoever did it deserves honorable notice.

The cast is rather effective than attractive. Olive Tell, in a dramatic ingenue lead role that harps on two notes, was not especially happy in the part, choosing to be heavy and weepy; her clothes, also, were not quite becoming. She is apparently far more striking in character roles than in "straight" ones. Paul Kelly, one of the best dramatic juveniles of the day, seemed bereft of all lighter shades as well. Between them they made the love interest more tragic than romantic.

But Bertha Mann kept the story vibrant and tingling. As a secretary with a cloud of mystery as well as a huge pair of horn-rimmed glasses camouflaging her, she gave the story an unceasing swing and pover. Miss Mann is an expert at her profession as well as an artist in her practice of it. She doesn't make a false move, and her voice has a throat and keys. If there was another pronounced personal triumph in the performance it was pilfered by Gaby Fleury in a delicious French maid fragment, the only comedy essayed.

Ben Johnson was lumbering and always on the bass pedal in his first-act role as the man who gets mysteriously murdered. He is shot in sight of the audience, but the source is so well concealed that it holds through two succeeding acts of tension. No one can guess how it is done, but everybody agrees it should have been done, for old man Stockbridge, as seen at the Forty-ninth Street theatre, is a merciless, heartless, soulless beast.

There is a lot of detective work—sneaking, creeping, lights on and lights off, clue-chasing, telephone-manuevering, and all that goes with the establishing and nursing of such a show. "Whispering Wires" is much more plausible than "The Bat" or "The Cat and the Canary," but not so amusing as the former or so creepy as the latter.

It should draw patronage, however, for it is a clean, punchy melodrama that clutches without horrifying. As a leader-off for the new season it promises well and as an August augury it is optimistic. *Lait.*

## OH JOY

If Lewis Rogers had brought the colored show "Oh Joy" into town earlier in the summer he would have secured a theatre for it along Broadway. But with the new season ready to "go," Lew had to take a tent. Perhaps that was Harry (Doc) Kelton's idea to start some thing in the Van-Kelton "stadium" which is a tennis court at 57th street and Eighth avenue. Open air pictures were only so-so for the night pennies and he believed in taking a chance. Thus the proposition to throw up a big top, giving the athletic place the identifying name of Bamboo Isle and put the show on at moderate prices, looked like a good gamble. Kelton bought the tent for \$1,000, spent \$2,000 in putting up a stage of sorts and when he counted up other items found the net for a "house" standpoint was close to \$5,000. The jaded bunch along the main strip will fall for "Oh Joy" and "Bamboo Isle" may get others. It's just likely that the show will outplay the outdoor season, and if so there was enough shown in the opening performance last Thursday (Aug. 3) to warrra it getting indoors for a run. Show

it work out that way, Kelton ought to be "in" on the Ray, for he took a risk greater than Rogers'.

"Oh Joy" is new only to Broadway but it is probably not new to playing tents. The organization has been out for nine years and known as "The Smart Set." It has been around in some stands under other names, the most recent before the Joy label, being "Up and Down." At the Lafayette there was a "Smile" title too. It has played the colored houses over a wide territory, but not in its present re-vamped form and in the South there is little doubt that the canvas top was more the regular thing than at the theatre.

Though Rogers is a bit late riding into town on the sable wave that invaded Broadway following the record run of "Shuffle Along." But he had the right idea in buying the services of an expert director of dances and the chap he engaged is one of the best known in the field. The work of the "Oh Joy" showed his hand. The 16 gals (one a blonde) and eight boys worked so well under handicap that they count as one of the show's strongest features. They sent both acts off to spinning starts and counted in almost every number in which they were concerned. Rogers has well costumed his show also.

Actually "Oh Joy" is a colored burlesque show and it has all the earmarks. There is more paper money passed around than in any American wheel troupe, or certainly as much. In addition to plan of the book another resemblance on the first night was the number of encores. There was not a song or dance that was not repeated at least once. The repeats were so frequent that the performance was marred. A suggestion of applause only was necessary to bring about encores and many of the encores were prepared, so the burlesque idea was all the more persistent. Any other night but the premiere would have brought the "bird" on the encores in some spots and the management will have to cut down on them or the speed of the show will drop off.

S. T. Whitney and J. Homer Tutt who wrote words and lyrics are the featured players, along with Amon Davis. From their work the trio has been with the show for some time. James J. Vaughn and Edgar Dowell wrote the score, with interpolated numbers by Eddie Kamnetz. Most of the numbers sounded new, there being but one popular song known outside of the show, offered all evening. Whitney came before the curtain to announce that a beautiful theatre would be made out of Bamboo Isle. He plunged over his head to declare it would be the most beautiful theatre of its kind anywhere (maybe in a tent). Then he made a grab for big words. He just couldn't help it, with that opportunity. So it was a comedy start.

Margaret Sims a little chocolate lass, with very good looks was the first of the cast to score. She has a voice, can dance and in all her appearances was an ingenue decoration. That she encored too many times with a Junelle, Leroy Broomfield, was not her fault. She ran a bit to the same kind of title songs, the first being "Smile on Sue" and the later "Sally Sue." There was a plot thread called "Revenge" which had two graters annex the role of one old boy Perkins. A chase on the latter for his money was effectively carried out by means of the lobster-spot. The bit was repeated, not without good cause however.

A new blues singer was called in late in the person of Julia Moody, said to hail from Baltimore. She practically went on cold and ought to score strongly when set. "Da Da Strain" in her handling was put over cleverly. The Moody girl showed class in all she did and it looks like a little working is all she needs. The "Da Da" number figures as one of the best in the score. The chorus was in again with a hands over the body movement that the crowd did not tire of.

The show has its colored impersonator, Julian Costello. He was on with an Oriental song and dance, "Valley of the Nile," that sure attracted attention. Julian's "snake dance" was very feminine, so was his attire and manner though his arms are the most muscular of any impersonator yet seen. The "boy" has some fins. Someone out front must have known him, calling out "Marjorie!" Andrew Tribble played a comedienne dame all the way through. In a theatre scene he came through for several laughs with a Mississippi bit quite funny.

Emmett Anthony, a small-sized tar baby, didn't get a chance until well down in the second act. Then with "My Dog," a song that fitted him like a glove, he went across for the individual hit of the show. The crowd couldn't get enough of the number. Anthony kept on giving the choruses over and over, but all were earned. He would exit each time, with a funny strut that counted for laughs too.

Whitney had his chance with "What's the Use," a lyric which he recited. That kept the very good melody down low. The music, however, can stand on its own. J. Anthony Mores, a dignified darky with an appearance and trained tenor voice, was the surprise of the show. He sang so well in a cafe scene classical number was enjoyed to a fare thee well. Mores

was nohow ashamed about it either. He seemed to delight in repeating the final bars. The crowd probably didn't know he was singing "Auf Wiedersehn." In the second act he sang "At the Old Stage Door," it being bits of the old Williams and Walker ditties. Mores is said to have been with the team. One of Ernest Hogan's numbers was also given. He has the voice and carriage of a platform vocalist.

Tutt was the "Bon-Bon Buddy" of the troupe. He was best with "Male Vamps" near the finish, when eight of the choristers were dolled up in white satin trousers, silk mohair coats and novelty hats of straw and silk. They looked good then and in the "Brown Boys Go Marching By," a movement number at the opening of the act, which called for the entire chorus.

A dapper colored boy, Johnnie Nit, followed all the dancing of the show proper and landed a hit with his hoofing just before the finale. Nit is a stepper of parts and a bear on endurance. He encored with a sand dance, well earning the honor and making the spot with ease.

"Oh Joy" opened to \$3 top, the biggest admission for a tent show, with the exception of the combined Ringlings and Barnum and Bailey Circus. The regular scale for the show is \$1.50 top, with most of the seats at \$1. There are tables in the front for those who ask for them and desire refreshment during the show, with the price there also \$1.50 a person. The opening night saw very few colored persons out front and they were segregated to the side sections. The show is close to "San Juan Hill," a colored settlement to the west and north of Columbus Circle, and it is near the subway that taps the Harlem black section.

The show, however, figures to get the white trade for the performance is fast and is ahead of other colored attractions still trying but only getting a moderate play on Broadway. The first night's show was two hours and 35 minutes long. With the superfluous encores out there is little other cutting necessary, and the show would be off inside two hours and 20 minutes. Last Thursday the curtain parted at 11.35, with the 2.10 finale seeing most of the crowd still there. The management plans two shows nightly with no matinees and the first performance starting at 7.30. The seats are benches, partitioned for each person and individual cushions—which are very necessary. *Ibee.*

## SING SING ASKS CO-OPERATION

(Continued from page 11)

tainance of this dramatic activity among the prisoners is most interesting to those throughout the country. The stage, which is a portable one, was donated by Mr. Belasco several years ago. It contains not only an up-to-date lighting system, but in equipment is able to stage almost any production except those requiring elaborate mechanical effects.

Since its gift the prisoners have not only been able to produce their own plays, but the managers in New York have invariably been most kind in donating performances of their best productions at all times. The world's premiere of "Miss Lulu Bett" took place on this stage, and such actors as Holbrook Blinn, Alice Brady, Vera Gordon have appeared in their productions there, and have most enthusiastically received.

For the coming season it is the plan of those who have the management of the entertainment not only to bring to the men the best of the season's plays and concerts it is possible to do, but to present, from time to time, a bill of one-act plays of ethical value, as well as musical and dancing acts.

It is hoped that authors and producers of well-known plays will speak to the men at intervals through the winter, and it is planned to start a class in dramatic literature and action from which the performers in the productions will be chosen. A splendid list of playlets has been compiled from which the various evenings' entertainment will be chosen, and it is interesting to note that this list includes the work of such people as Lord Dunsany, Lady Gregory, Percival Wilde, Merritt Wyatt, Pinero, and others of the very first rank among dramatists.

These performances will, of course, be for the prison audience solely, but just before Christmas the big annual entertainment will take place, the several performances of which are open to the general public, and the receipts of which will considerably swell the fund of The Mutual Welfare League. It is from this fund that the constructive work of the league

is able to be done; work such as the maintenance of the Vocational School which teaches trades, the payment of the extension courses from Columbia University, and the many other things that the league controls.

## Stage Equipment Meagre

The stage equipment of this little theatre is meagre as far as scenery is concerned, and while it is the rule not to ask for donations of such things the men there would welcome any gifts of scenery and props that would enable the work to be better done and the visiting companies to more effectually put on their shows. The scenery from any little stage would be suitable, and the great need is a cyclorama of any color; this would permit of a satisfactory staging of almost any interior. The "flats" of this stage are only eleven and a half feet high and the depth not more than twenty-five feet, but anything that admits of alteration would be welcome, as the men there are clever with their hands and are able to change and cut down what people might be generous to send them.

The prison truck could call for anything in the line of scenery or props that would be given them, and the gift of such would earn the gratitude of the twelve hundred odd men confined there. This would seem a splendid opportunity to do a good deed and give what perhaps one has had stored for years without the possibility of future use; things which with a little touching up would prove invaluable to the men in Sing Sing's Little theatre.

Any communication addressed to the Director of Entertainment Mutual Welfare League, Sing Sing, will be immediately answered and any further information desired will be gladly given.

## LEGIT ITEMS

Tom Kane will handle the advance for the special "Lightnin'" company John Golden is organizing for the important week-end cities. Thomas Jefferson, Bessie Bacon and Ida St. Leon will head the cast and the tour will open with a three weeks' engagement at the New Detroit opera house, Aug. 27. Kane handled the Milton Nobles "Lightnin'" for the past two seasons and during the summer he has been in charge of tryouts out of the Golden office.

Nellie Hurley is now private secretary to Flo Ziegfeld, having recently resigned from Tams & Co. where she held an executive position. Miss Hurley was formerly with the Shuberts, secretary to C. A. Bird when he was general manager for the firm. She is considered one of the most capable business women in theatricals. Kitty Dix has retired as secretary to Ziegfeld.

## LITTLE THEATRES

The promotion campaign in behalf of a little theatre, or repertory house for Kansas City has quieted down, although it is reported that those interested are still accepting subscriptions for stock in the proposed corporation, which is to finance the affair. The stock is offered at \$100 a share. The plan is to incorporate at \$10,000. Those pledging to purchase tickets for the first ten days will be asked to buy stock, in addition to their seat subscriptions.

Hyman Adler, star of "Broken Branches" last season, has joined forces with Sam H. Grisman, theatrical producer. Grisman has linked up a chain of theatres in college and university towns for the presentation of little theatre programs.

## REMOVED AS GUARDIAN

Cynthia Teal Paddelford, adopted daughter of the late Ben Teal, this week went before the Superior Court and had her foster-mother, now the wife of George Paddelford, a millionaire, Mexican oil operator, removed as her guardian and became legally the ward of Charlotte Plather, a former actress.

Mrs. Paddelford is now incarcerated at Budapest on charges of larceny and fraud in several European capitals. It appears the girl is the wife of one Naughton, who jumped his bail when arrested as one of several men involved in a gambling swindle in a fashionable apartment on 55th street about four months ago. She is only 17.



**VINCENT LOPEZ and BAND (10)**  
22 Mins.; Three (Special)  
Palace

One of the smashingest hits in Palace history, equaling the memorable Whiteman knockouts, and with a smaller organization. Lopez has been seen heretofore in vaudeville only with Pat Rooney's big act, and is locally known as having pulled patronage to the Pennsylvania hotel cafes. He is a newcomer on the records. It is doubtful whether a third of the audience had ever heard of him before, and he got no reception at all on the rise.

But before half of the first number, "Stumbling" (used, by the way, only in five spots in the Palace show this week) was over, the house knew it was up against a sensation. After that it just went on and piled up indefinitely, until encores were worn out, bows were used up, Lopez made a straight-away thank-you speech and retired, after which the show was knotted some more.

It is an unusual band. There is one violin, one banjo, Lopez at the piano with his back turned and no "tricks" from him at any time, the rest brass, reeds and the drums. But they play jazz that gets everyone shimmying in the chairs, and classics that are all wrong as regards the old masters, but all right as affects the heartstrings of 1922 theatregoers.

One bit was delightful above all the rest. A huge bass saxophone and a tiny, piping tenor sax, played respectively by a big man and a little man, do the Gallagher and Shean song, and one can hear the words. It is so lifelike. The result was a thunderous crash.

The act is staged with heavy investment and much novelty. It is a combination of cyc and drape set, with silk panels that take color wheels with uncanny switches of effect. Overhead is a strange-looking lamp. For the first encore all stage lights black out and side lamps play on the center lamp, which begins slowly to revolve on a perpendicular pivot. It is of many small mirrors, and it begins to take several colors of lights and shoot them all over the stage and the auditorium. It was highly spectacular, as was the lighting throughout. Beaumont did the scenery and effects.

This is a headliner for any theatre in any country at any time and for almost any length of time, a wallowing hit from the tap of the tape. *Lat.*

**"GYPSY WANDERERS" (3)**  
Comic Opera  
14 Mins.; Full Stage (Special Drop)  
23d St.

The principals in this straight singing act are Louis Love, who is also credited with the production and authoring, Ellen Francis and Aracka Somlyo.

A gypsy encampment is seen with a full moon illuminating all. The two girls in Gypsy attire sing about the lover of one. A "dream" bit, with both reclining about the camp fire. The head of the lover is seen through a tree trunk illuminated by a baby spot. He solos "Gypsy Wanderers" in hoarse baritone.

The girls each solo contralto and soprano numbers, followed by the appearance of the lover in Gypsy attire when all three sing "Kiss Me Again," and a medley of old and new published numbers.

The Gypsy thing has not been given any new twist by this combination. The "authorship" consists of the dream idea and about two special numbers. The rest of the songs are published ones. The voices are fair. The turn may pass as a dash of class before certain audiences. Beyond the small time it doesn't belong. *Con.*

**SHERMAN and PIERCE**  
Comedy Talk and Songs  
14 Mins.; One (Special Drop)  
23d St.

Before a divided silk drop adorned with peacocks, "nut" comedian and girl in becoming gown open with "Interruption" bit, he breaking up her opening song with crossfire. The girl handles the straight end. The material is as light as thistle-down and about on a par with the delivery accorded it.

He solos a pop comedy song, while she changes to short skirts to solo a semi-ballad in raucous tones. More crossfire, containing such veterans as "He had to die to get in the parlor," etc., with a pop double song concluding.

The pair have nothing to sell as far as the better house are concerned. The girl got considerable with her solo here, but hasn't the voice to duplicate before a discriminating gathering. To continue as a small time attraction they need material and stage direction. *Con.*

**"TO SAVE HER SOUL"**  
Travesty  
15 Mins.; Full Stage  
Victoria Palace, London

London, July 25.

Put on as an "extra turn," with no programming, at the Victoria Palace last night was an act produced by Julian Wylie that proved an amusing novelty.

A man comes between the curtains and announces he will present a 15-year-old one reel feature picture, one of the first made by the American Biograph, with Mary Pickford, Mack Sennett and Antonio Moreno in the principal roles, endeavoring to reproduce the old style cinema entertainers those days, with the lecturer and the musical accompaniment and effects.

The curtains are drawn, a female pianist in a shirtwaist and long skirt is revealed. She plays "sour" notes, missing the right keys through her intense interest in the film, the effect, off stage are humorously exaggerated and the picture is titled "To Save Her Soul." The lecturer is made up with a misfit wig and pro, moustache and talks throughout the unwinding of the film, which is a trite "odrama" showing the country maiden being lured to the city by an impresario who offers her fame and fortune. She is the village organist and is loved by the local parson, who follows her to the wicked city and saves her in the nick of time. Done in inimitable travesty fashion, the lecture is "written in 'kidding' verbiage and capitally orated."

A splendid novelty act on any vaudeville program. *Jolo.*

**FOXWORTH and FRANCIS**  
Colored Singers and Dancers  
12 Mins.; One; Special Drop  
23rd St.

Colored man and woman singing and dancing team. Opening in evening attire they sing pop song followed by an "essence," cleverly handled by the male, badly faked by the girl.

A double jazz song and dance handled in same manner. She solos "Lila," giving it an excellent delivery to slow tempo. He joins in the number, giving it a "wah-wah" finish. The number landed and boosted the act immediately.

A good routine of buck and wing steps with a couple of acrobatic eccentric steps thrown in is next singled by him to nice returns, while the girl changes to short ballet length skirt for a Dixie song doubles, followed by an eccentric dance.

It is a satisfactory small-time combination mainly through the talents of the man. The girl can handle pop songs, but she contributes nothing toward the dancing for a discriminating gathering. They liked them much at this house. *Con.*

**BERNARD and EDWARDS**  
Talk and Songs  
12 Mins.; One  
58th St.

Two men attired as chef and waiter. The waiter, thin and elongated, makes an entrance, following an off-stage falsetto song. The other member is short and stout. The costuming idea remains a mystery, for no dialogue pertaining to it is heard.

The rest consists of double and solo songs. The doubles are mostly of the burlesque-opera variety, the thin member sticking to the falsetto. A ballad by the stout one landed here principally through volume.

Pretty light entertainment even for the small time. Some dialog of the proper calibre could be used to advantage. No attempt at comedy except a few mannerisms of the stout man. The act needs a doctor badly. *Con.*

**FRIDKIN JR. and RHODA**  
Dancing  
15 Mins.; Full Stage (Special)  
58th St.

Youth and young girl in dancing turn, including familiar lifts and pictures, for doubles, and Russian whirls and characteristic folk stepping by boy, for singles. Girl is lithe limbed exponent of classical ballet school, marking everything she does with grace and artistry. Boy does the Russian stuff in whirlwind style, and is likewise graceful.

Opening has girl emerging from large vase for Oriental double, with Russ and other dances following along in speedy succession, and not a moment wasted in stalling by either. Excellent double of its type for intermediate and neighborhood houses now, with both showing real possibilities for development. *Bel.*

**ARNOLD DALY and CO. (4)**  
"The Farewell Supper"  
18 Mins.; Three  
Palace

Arnold Daly can be depended on to uplift vaudeville at least twice a season. This time he jacks it up with the aid of Arthur Schnitzler, probably the brightest satirist this generation has developed, author of "The Affairs of Anatol," of which Mr. Daly's present turn is an episode, the one called "The Farewell Supper."

Jack Barrymore played the skit with the others of the cycle and got more out of it than Mr. Daly does, though he probably didn't play it as well. Put on "cold," without any other Schnitzler atmosphere about, in a house set, between a sister act and a Jew monologist, the distinguished gentleman so conspicuously associated with so many and such brief artistic adventures in the legitimate had a hard start, made the harder by his religious fidelity to Schnitzler's lines wherever they led or whether they led anywhere or not. The start is quite unnecessarily talky, but Mr. Daly had more reverence for Schnitzler than he had fear of vaudeville, so he talked the book and he was almost sunk when Galena Kopernak bounded in.

Miss Kopernak thereupon pulmotored, resuscitated, restored the act, and proceeded to steal it boldly. Of course, Mr. Daly knew she would, and he gives her the opportunity. This is to his credit. He selected the least actable of the Anatol chapters for himself, and he chose one of the most instantaneously captivating young actresses seen hereabouts in seasons to take it away from him. Miss Kopernak is obviously a foreigner. Her accent is unmatched this side of Balieff, and her other charms are unmatched this side of Hollywood. So there you are—and there was Mr. Daly.

The story is the one in which Anatol calls his friend Max to attend him at a dinner to his lady-love, at which he is to break to her the news that she is through—that he has a new enamored. She comes, she beats him to it—she has fallen in love with a chorus man. They have made one of those silly pacts that if they ever found others more attractive than one another, there were to be no tears, no recriminations, no scenes—just a calm parting in good fellowship. Anatol flies off the handle, the girl twits him, discards him and leaves him, and he has just one gesture after that and then the curtain falls.

It was a distinct triumph for Miss Kopernak, which does not at all mean that Mr. Daly lost anything in artistic standing as a player or as a producer and stage craftsman in general. He has, of course, a superb feeling for all stage matters, and is a star in or out of vaudeville.

This episodic one-acter is not exactly snappy, but it does handsomely and can play vaudeville if Mr. Daly will ever settle himself into that field. *Lat.*

**BOB ADAMS and FLORENCE**  
"PINKNEY"  
"By Appointment" (Farce)  
14 Mins.; Full (8); One (2); Full (4)  
23rd St.

Hugh Herbert is credited with authoring this sketch. The story has to do with a guest at a hotel, awakened by unusual noise. He admits a woman into his room after complaining to the clerk. She is being pursued by an angry husband. Many talky passages between the pair, the women making ardent love to him in a lunatic manner, with the Pajama-clad male trying to repulse her advances.

A shot outside frightens him and he drops out of a window. The act goes to "one," supposedly the street outside of the hotel. (The drop used looks like a replica of the "Spotless Town" advertisements).

More conversation along the same lines. The stage is darkened and their voices are heard, the man supposedly being murdered by the irate husband. Then the lights are turned up a transparent drop reveals him in a dentist chair. The pursuing female is the nurse, and the unseen but often-heard husband is the dentist in white uniform. The patient is coming out of the anaesthetic and has dreamed it all.

The "surprise finish" aimed at, proved a relief for the turn had talked itself to death before the curtain was up many minutes.

The principals are evidently from stock or legitimate. The woman was hampered by a hoarse speaking voice and an impossible role. Adams did all that was possible with his allotment.

As is, the turn is hopeless for anywhere. *Con.*

**"FLASHES FROM SONGLAND" (5)**  
Singing  
18 Mins.; Full Stage and One (Special)  
58th St.

Mme. Dore sponsors "Flashes from Songland." It's a straight singing turn, with three men and two women offering a repertoire of operatic and standard numbers. The routine is divided into singles, doubles and concerted numbers after the manner of operatic turns generally.

Following a brief prolog by one of the women in one before a pretty colored drape effect, the other four singers are introduced on the full stage via a black drops containing an enlarged embroidered music staff the top of the notes of which are open. Through these apertures the singers protrude their heads as each in turn takes up an introductory aria.

The five have a concerted operatic number next, with an Italian tenor and one of the women duetting, another of the men singing an Irish song, and a standard dante lullaby harmonized by the five, following in order. Several selections from light operas of the past decade such as "Mlle. Modiste," etc., serve nicely as contrast for the heavier stuff preceding. Act is backed with several scenic changes for numbers.

The singing is a good quality throughout. The turn averages with the other operatic singing acts that have gone before, and measures up satisfactorily for the small-timers. *Bel.*

**"PLAIN JOHN BROWN"**  
Character Travesty  
18 Mins.; One and Three  
Special Drops (2)  
58th St.

This turn derives its title from one of the characters travestied. It has to do with the efforts of two titled foreigners to win the hand of an American heiress.

The count makes an entrance in character through a divided drop. He prologs the state of his finances and his decision to propose to an American millionaire, promising to let the audience in on it.

The turn goes to threes, a special silk drop and a settee being visible. The count and the girl decide to sit out a dance. He makes love to her, affecting a French dialect. The crossfire got some laughs with many lulls between. The drop descends as he is repulsed.

After a stage wait the character man appears as an Englishman. He explains a similar plight and follows with his proposal. The dialog missed fire here also. The girl looked pretty, but had no opportunity with the portions allotted.

The last is the American who explains he is Plain John Brown. He will demonstrate how to keep American girls in America, etc. A vehement proposal was accepted by the girl, who preferred a poor man to a European delfict. A kind applause finish failed to lift up the vehicle.

The man can handle dialect and did nobly considering the material. The turn will have to be rewritten before being an acceptable small-time vehicle. *Con.*

**BROWN'S DOGS**  
12 Mins.; Full Stage  
58th St.

Seven dogs of small breed, among them several cute poodles, run through a routine of stunts that hold interest. The trainer doesn't use a whip at any time.

The specialties of the dogs consist of jumping hurdles, balancing on the back legs, waltzing and other simple standards. One of the flashes was the man balancing three dogs on an apparatus on his chin. A woman assistant helps work the act.

The turn made an interesting opener at this house and will duplicate anywhere. The dogs are "cute" and appeal through that more than any unusual "stunts." *Con.*

**LEANDER and WHITFIELD**  
Songs and Dances  
11 Mins.; One  
State

Boy and girl who did nicely on second for the first half. They opened with a Dixie number, with a dance topping it off.

The boy showed something in a single eccentric dance, his partner holding up her end of the soloing with a well-sung blues. She looked very good in a short-skirted frock.

The youth demonstrated with a uke, which he sure knows how to play—it was music enough for the girl to warble, without the house orchestra. There was a dancing finish, the boy stepping rapidly.

Two young and willing entertainers. *Bel.*

**"JOYLINE" (9)**  
Musical Tab  
29 Mins.; Full Stage (Special)  
58th St.

A typical small-time tab with three principals had six chorus girls. Instead of the usual bit and number, this one has a talk and number routine.

A Hebrew comedian and his bride (who leads two numbers jazzily) and a straight man plug up the gaps between chorus changes. A special drop depicting the deck of a passenger ship is probably the same seen with an American burlesque wheel attraction last season.

The comic and soubret are bride and groom. The straight in officer's uniform is a purser. The dialog contains all the sea wheezes ever assembled and dies standing up most of the time. The comedian has no knowledge of delivery, leaving his points in the air.

The straight man put the act over almost alone with old school hard-shoe dancing that hit this crowd hard. He had to encore following his specialty, and pulled plenty of applause in a double song and dance at the finish with the soubret. The latter handles her numbers in jazz fashion. All of the principals appear to be from one of the smaller burlesque wheels.

The girls made three changes which were about all the production. For the small time it will do where they are not too discriminating. For anywhere else it's mashed potatoes. *Con.*

**"WORDS AND MUSIC MAKERS" (6)**  
Songs and Pianoe  
Full Stage  
5th Ave.

A new act along the style of "Hitland," a turn of song writers, which the six men of this act were in. Three of the half dozen play pianos. The usual pop song routine with a comic and a topical near the finish helping. The members are Sam Ehrlich, who does most of the announcing; Will Donaldson, Willy White, George Fairman, Billy Frisch, Nat Vincent.

Acts of this character, given the kind of songs vaudeville likes, are generally liked by vaudeville audiences. It's the matter of the songs altogether. *Simc.*

**SYRACUSE WRANGLE**

(Continued from page 13)

ambitious Syracuse amateurs.

"It was the intention to clean up all legitimate claims on Saturday night, but the strikers by their unwarranted attitude ruined their own chances. The claims presented are most fictitious. Some of the people tried a holdup, but found it didn't work."

"We had intimations of trouble. One of the principals talked loudly of crooked work. Then, just before the Saturday night performance she demanded \$125 or \$150. Actually, I think she has about \$35 coming. When she didn't get the amount she demanded she refused to play. "They talk of damage actions against the corporation. It is the corporation which was damaged by the strike Saturday. If they should by chance secure judgments against the corporation, they're welcome to the company. Certainly, those that have been loyal would not feel justified in continuing in that case."

"All of the professionals, Mr. De Angelis, Mr. Bonville and Mr. Berton, were paid in full and left Syracuse entirely satisfied with their treatment here. Those interested took their assignments against the company and met the salary demands. The claims of the local people would have been handled the same way. Financial donations to the company aided materially."

"Personally, I feel that the Players idea is a good one. But we were handicapped from the start by extravagant expenditures. The corporations was tied up by a costly lease to the Hastable theatre. This probably explains Mr. Bastable's action in taking the box office receipts from the closing performance."

"As far as I am concerned, I believe that the original plans for the resumption of productions next month will stand. We have learned our lesson and next time will know what to avoid. I believe the majority of our members will be loyal."

**CONTINUOUS UNDERSTUDY**

(Chicago, Aug. 9.)

Charlotte Learn (Mrs. John J. Garrity) will continue her steady employment as an understudy for shows visiting the loop with the opening of "To the Ladies" at Co-han's Grand.

Miss Learn will be understudy for Helen Hayes.



## PALACE

The show was juggled around after the Monday matinee, when Vincent Lopez and his band (New Acts) proved so strong No. 3 he had to be shifted to open the second half, putting Arnold Daly and Co. (New Acts) and Florence Walton and Co., the two headliners, into the first part, Miss Walton closing it and Daly going up No. 4, with the Wilton Sisters third in "one" following the deuce team similarly set. This made an unusual running order to insiders, though to the public it ran effectively.

Lopez copped heavily, stopping the show even after his speech. Then Jack Donahue stepped on at about 10:45, and it looked as though he would never live to open. But he did and he knocked in a bang hit. Donahue has carved himself a memorable niche in vaudeville, and, of course, is about ready to leave it, now that he has. There isn't a broader commentary on humans—professional or lay—than the million instances of legit going into vaudeville as soon as they make their hits, and vaudevillians going into the legit as soon as they make theirs. Donahue, on his personality, his individual style of shooting laughs, and his unique, eccentric dancing, cannot miss in any branch of the theatre. His book talk, his golf humor and his satiric stepping gave him a remarkable send-off at the Palace.

Miss Walton, gorgeously beautiful, opened in a hoop effect skirt and sang a song. It was a specially written jingle. If she will throw it away and get someone to write her a good one, and then get somebody to sing it, she may get away with a song in her act. But it was forgotten when she began to step. Miss Walton is a ravishing woman, a natural as well as a finely trained dancer, and a gleaming personality. Her feet are as eloquent as a pantomimist's fingers or a vampire's eyes. There was scarcely a "fancy" move in her dances, but they registered electrically. Leon Lettrini, as her partner, was in accord, and Max Dolin's violin interludes were warmly accepted.

The Wilton girls, working at times somewhat like the Duncans, but with far better voices, proved a pair of cunning little juveniles who can give the oldest timers lessons in jockeying and juggling audiences. They toyed with the gang and handed themselves all the encores they felt like doing. The girls harmonize to a point of synchronizing, they are fresh and simple, and they have a stage knack in everything that is wicked. They couldn't ever miss, and they didn't here by three encores and about nine bows.

Shaw and Lee got along o. k. in the two spot. They are wooden-faced chemo comics and they dance like mad. The routine was about three minutes too long, which should be elided by taking out a few of the dud gags; otherwise this is a strong team for any position in "one" and should go a season without being asked again to appear so early.

Joseph K. Watson held down another olio interim and went powerfully on Jew nonsense that sounded like Aaron Hoffman stuff, including biblical lampooning that was at times on rather thin ground. The comedy results, however, were staccato and boisterous. Watson works very plainly and never seems to reach after laughs, which helps him get them.

Andrieff Trio opened, too good for the spot anywhere except in the Palace, perhaps. The woman is pretty and clever, and a novelty backward dance would fit like a glove in "Ohaue Souris" and be talked about. It is Russian stuff of the better sort, and it drew far and away more than nine out of ten starters ever dream of getting. Andrew Lydon's "Dreams," with two pretty girls who charmed, and Lydon's artistic showmanship over it all, closed late, but not deserted.

The Palace draws enthusiastic and courteous audiences. There isn't a theatre on earth, probably, that is as consistently attended by such populous and generous patrons. Perhaps the patrons take their cue from the management. There is a spirit of efficiency, hospitality and respect for the theatre as an institution that pervades the Palace, and the seat-holders cannot fail to breathe it and return it. Performers love to play it, fans love to attend it, and here is one typewriter chauffeur who loves to cover it.

Latit.

## 81ST ST.

About half a house saw a few acts and a Lon Chaney feature ("Flesh and Blood") at the 81st Street, Monday night. It may have been the weather or the show that accounted for the light attendance. Nothing inviting about either to sit through a summery bill that had a couple of new acts, if not more, that perhaps were trying out.

Among the pictures was a long advertising reel, "A Visit to Paramount town," exhibiting the various stars and leading people the Famous Players has at its Hollywood studios. If this is a free reel for the theatre, it may be relished by both the house management and contributor, but the Paramount (P. F.) people had better look this film over in a theatre to see how it is received, and withdraw it. Now doesn't appear to be the time to

gauge the popularity of picture players through such a medium. The box office has been a much better guide this summer. Besides the film is long and tiresome, doesn't mean a thing in a publicity way but tells a stern story of what notoriety has done for the pictures. The audience sat in silence throughout, neither applauding nor laughing, and must have been weary of it at the finish. Some of the shots inserted looked to be extended for those under long term contracts to Famous Players while others were quickly gotten through with. The only idea in the film was showing Thomas Meighan playing with a lot of kids, outside of his home. The remainder was all picture stuff.

In the vaudeville George LeMaire and Joe Phillips, doubling the dentist and osteopath scenes with their slapstick, made the house giggle heartily. Most of the stuff is done as LeMaire did it with Eddie Cantor in "The Follies" but that doesn't take away from Mr. Phillips who gives a very comical performance of his own. The joke makes it sure fire for low comedy.

One of the new acts seemed to be Harry Rose, who lately returned after a short playing term in England. Rose looks to have some new matter for an act though he has not appeared much around New York in a single vaudeville turn. He got the most toward the finish from a table full of props, that he kidded about as he did a few whistling imitations, making a glass crash by pouring broken glass from one pail to another on the table, etc. A talking bit held a couple of laughs in "superfluous" and "aqua," while at the finish, with a ballad, Rose had a plant in a box who got a little comedy through pleading, "Mr. Rose, please sing it again." As Rose has a better voice than the plant, his request was quite in order. Rose will have to guard against that in plants. Rose has a good turn that needs a little more briskness in the early part.

Another new one, a skit played by Raymond Bond and Co., was called "The Minute Man." It may not be new but sounds it. Three people, man and woman besides Bond, in a story of a trimmer being trimmed. There's hardly enough meat to the piece for a conventional story such as it is. While there are laughs, there are not enough now for the length of the running time. Bond, with his Bill Rogers gum chewing style, has the playlet entirely to himself.

The Balliott Four opened the show with Don Jose Moriche, billed as "Spanish Operatic Star, First American Appearance." No. 2, and the feature closing the performance. Emmet Guilfoyle and Elsie Lange had their timing, but Mr. Guilfoyle had to work extraordinarily hard to score, which he did when noisy. This house appeared to like the turn when the comedian was yelling much better than when Miss Lange displayed her several gowns. *Sime.*

## FIFTH AVE.

The Fifth Avenue got a break Tuesday night, the temperature drop acting as a first class patronage accelerator. There's a "Midsummer Night's Festival" on this week—meaning nine acts instead of eight both halves. The first half show certainly held a lot of vaudeville, that section running for upwards of two and three-quarter hours. It was a very entertaining and well arranged bill too, swinging along at a nice clip all the way.

The Canton Five, Chinese jugglers and acrobats, opened. The turn holds five people—two men, a boy and a girl, all Chinese, with another girl apparently from the front a Caucasian. The two girls do a swing through the air with their hair attached to suspended ropes that is a thriller, but not particularly agreeable to look at. The boys contortion stuff is excellent.

Bert Walton, assisted by a man and woman plant, one in each balcony box, was second. A finished delineator of pop songs, with a knack of reciting, a song in a manner that gets everything possible out of it, Walton stands out as a singing single. The plants both helped the finish.

Green and Parker, a man and woman combination, did well third with talk and a bit of vocalizing at the finish. The male member of the duo is a good monologist and the woman scores through a likable manner. There is a leaven of familiar stuff mixed with the new in the turn that makes for a good balance.

Don Valerio and Co., a tight wire turn, wowed 'em fourth, with one of the fastest wire acts in vaudeville today. If there are any wire walkers who can skip across the string as blithely and speedily as Don and his two girl assistants, they haven't played around recently. The speed of the turn is one of its assets, and this, coupled with the grace that marks every movement, the trio makes on the wire, places the turn in the exceptional class.

Sully and Thomas, a mixed comedy, singing and dancing turn, punched out a whale of a comedy score next. A prolog anticipates any criticism that might be made of the frequent use of the slapstick—and the slapstick never secured better laughing results than it does in this turn.

Moody and Duncan, two girls, both with voices, warbled their way

to an ovation sixth. One of the girls goes after laughs and gets 'em in wads. The harmonized doubles are tuneful and the singles featured with individuality.

"The Little Cottage," one of George Choos' productions, wears well for the time it has been around. There are two men and three girls in the turn now, and they keep the entertainment moving with lots of pep.

Bob Hall, next to closing, landed heavily with extempo stuff, and was assisted by one of the members of the Moody and Duncan act and the light comedian of "The Little Cottage" for a bit of impromptu kidding. This included a version of that old standby, "Dollar for a Kiss." "Current of Fun," the electric turn, closed. The act has a plant who has a naturally funny face. He secured laughs that many a single headliner might have envied. The moving pictures are paging that plant—they need comics like him. *Bell.*

## STATE

The mammoth Loew three-a-day palace was about half filled Monday night, probably satisfactory to the management considering the sultriness. The feature film, "A Question of Honor," starring Anita Stewart, was long drawn out, and after an only fair "Torchy" comedy and news pictorial, the six-act vaudeville bill got started on the final show at 9:25.

There was nothing in the film sections to stir the audience, but the show was diverting and lively with comedy. Warren and O'Brien, capped cleverly next to closing and went over for a nice hit, humidity and all. Another two man team of the nut class was spotted two positions ahead, but could not stop the next-to-closers.

"A Modern Cocktail," consisting of one of the best-looking high brown gals and five jazz musicians, was the feature turn, used for close and getting over for a hit. The drummer did all his stuff and scored. The curtain was dropped after the girl was out the second time in a resplendent frock for a blues number. The encore was a very slow, low blues by the musicians. Almost lost here. Their train number pulled them out.

Billy Miller with "Adam Killjoy" was spotted fourth. Miller's work held up the turn's comedy points very well. He was hoarse, perhaps from the afternoon effort to get over the lines. The telephone bits are quite similar to Harry Holman's in "Hard Boiled Hampton." Especially loud was the phone bell, even for this house.

Bryant and Stewart with an opening nut lyric and tangled fall started off well and held the pace on third. "Fell on the back of my lap" is the oddity of the falls. The house giggled at their second comedy number, "Katy-Did," the boys using little "frog" devices for punctuation. The hoofing got across, and the finish with the "kazoo" horns was done so well that the team was treated to several bows. It's an act that won't miss and shows promise.

Leander and Whitfield (New Acts) were No. 2 in the evening show. Florence Perry not being on. A nifty little opening was turned in by Emma and Carl Frabell (billed sometimes in Al Frabell). Miss Frabell looks fine and is fast, and the boy a comer on the tight wire. They cut the bit in one, the turn running but five minutes but ably filling the allotted position. *Ibec.*

## 23rd STREET

A good small time entertainment the first half, with business about 50 per cent. of capacity Monday night. The show held five acts, a feature picture, news weekly, and was started by Murray Taitlin in an interesting lecture, "Darkest Africa," illustrated by motion pictures of life in the interior and a big game hunt. Taitlin is an interesting speaker with an enunciation that is music to the ears. Foxworth and Francis (New Acts), a colored mixed double singing and dancing duo, started the vaudeville portion swiftly. Bob Adams and Florence Pinkney (New Acts) in a farce, "By Appointment," by Hugh Herbert, contributed but few laughs following in a weak vehicle.

Wyeth and Wynne, third, started something with double songs, dancing and harmonica and banjo duet by the male for an encore. The pair got to them near the finish with the music. The girl makes two changes, looking neat in both. They are a capable couple for the three-a-day bills and earned several curtains and the usual speech.

Thornton and King, a two-man comedy talking and singing act, followed in the toughest spot on the bill and cleaned up. Thornton is an excellent straight with a pleasing singing voice and neat appearance. The comedian affects a "nancy Hebrew" character, handling dialog cleverly. The talk is mostly bright and sure-fire for the thrice daily habitues. They clicked merrily.

Maggie Clifton and Partner in one of the most novel athletic acts around closed the vaudeville part patly. They open well upstage atop a pedestal, which they descend for some hand-to-hand lifts, with the woman as the understander. She handles her male top mounter like a feather. A perch series next, she balancing the pole on her shoulder, while the man performs aerial acro-

batics. For a finish she holds him aloft in hand-to-hand formation, at the same time executing a hard shoe buck dance. It's a nip of a turn, a real novelty and strong enough for either end of the big bills. *Con.*

## AMERICAN ROOF

Tough going Monday night. Sticky, humid, weather of the kind that August can produce in New York better than any other place in the world, had the handful who were in a daze. For the better part of the show they just sat there and dared the acts to rouse 'em. And there wasn't much in the show, at that, to act as an antidote for the lethargic heat waves that swept over the 42d street house-tops.

The first half held an excellent comedy acrobatic turn, No. 3, that did a lot to bring that section up to snuff. This was the Montambo and Nap turn, with a pair of agile acrobatic things, backward forward and sideways. A leap into a hand catch by the straight from a platform arrangement was a darb. A comedy bit with one of the stage hands used for laughs was different and a splendid bit of acrobatic foolery, with a feature back somersault at the finish that made the house gasp.

"Musicalette," the moniker for a quartet of girls, one a dancer, the other three musicians, closed the first half. The dancer is a shapely miss, with well-developed ability as a stepper. She does buck dancing and Russian hoch stuff just as well as legmanla work, and she has a particular gift for the latter style. The turn pleased generally. One of the girls played a mandolin behind her back. That was probably supposed to make it harder. The regulation way would have looked better and given the musician a better opportunity to display the evident ability she possesses on the instrument.

Coughlin and Taylor, No. 4, drew as many laughs as any one could have extracted from the customers. It's a straight and comic, two man combination, assisted briefly by a woman. Coughlin works in a smooth, easy style, and registers neatly with some eccentric stepping. The act has been put together apparently for the summer season. It suffices.

Dillon and Milton were second with a singing and piano turn that pleased. The woman shows a nice costume display and sings nicely. Rainbow and Mohawk, a singing duo, garbed in Indian costumes, opened the second half. The turn secures novelty from the Indian stuff and marks a likable departure from the usual singing doubles. They went over.

"A Perfect Day," a comedy sketch, with Antoinette Crawford billed, and two men also appearing, was one of those regulation small time comedy affairs that runs along mechanically, with a laugh at stated intervals arising from transparent situations. Howard and Lewis, a straight and comic combination with talk and songs went after laughs vigorously and secured plenty when they got to the meaty portions of their turn. Daun and Scott, hand balancers, closed with a series of lifts that were above the average. Dallas and Walker opened. "Her Unconquerable Husband" was the feature picture. *Bell.*

## UNIFORM CONTRACTS

(Continued from page 11)

the house will provide up to 21 men on the stage for musical attractions and 15 for dramatic. For musical shows the house orchestra will be furnished and the house will share on additional musicians up to 15.

The Erlanger office in the past did not limit crews and orchestras, although the Shuberts inserted the maximum sharing features last season. Alleged abuses by producers, however, swung the Erlanger office into an agreement with the Shuberts. Last season a simple two-set attraction (dramatic) called for 21 stage hands. House managers complained that two-thirds of the crew spent its time playing pinochle. One of the Broadway revues started out with 44 men back stage. In the winter the Erlanger office started inserting a maximum crew limit in its contracts and the revue immediately cut 10 men. It finished working the show with 21 men.

During last season the complaint of the small stand managers that they could not exist if forced to share on the amount of labor asked by attractions, led to the adoption of a uniform contract for the one-nighters. That was effected by the Producing Managers' Association at the invitation of the small stand men. The expansion of the uniform sharing contract plan has been applied to the first line shows.

Contracts from both offices hold damage agreements in the event of cancellation. Where an attraction is cancelled the house may collect \$3,000 as partial damages pending further claims. The sum was formerly \$1,500.

## BROADWAY STORY

(Continued from page 13)

will come "Daffy-Dill" at the Apollo, "Fools Errant" at the Maxine Elliott, "Tons of Money" at the remodeled Gaiety and "The Serpent's Tooth" at the Little.

The week of August 28 lines up as the musical comedy special with three attractions already listed in for that week. They are "Scandala," the new George White revue at the Globe; "Molly Darling," the Moore & Megely product at the Liberty, and "Greenwich Village Follies" at the Shubert. The latter attraction will open here cold instead of an out-of-town tryout. "The Goldfish" will depart at the end of next week, which will permit the "Village Follies" using the house for a week of rehearsals. For the same week the roster holds "How Very American" for the Hudson, and "The Endless Chain" at the Cohan.

Better Times" is the title selected for the new Hippodrome show which will get off to a start the Saturday prior to Labor Day (Sept. 2) as usual. "The Ginger Box," announced for the Greenwich Village Theatre last week and this, failed to open. It has been taken over by Earl Carroll and will be presented in his theatre late this month, probably August 28. "Strut Miss Lizzie" might last until then. The other colored shows are also wavering. "Plantation Revue" stops Saturday, and "Oh Joy" at Bamboo Isle, a "tent theatre," has not been able to get started. In a regulation theatre it would have stood a good chance.

There was one attraction to take a chance with the convention crowds by raising prices from \$2.50 to \$3. It was "Able's Irish Rose," which has drawn steady trade at the Republic. It may stay well into the fall.

Monday, William Fox takes over the 44th Street for the film "Monte Cristo," which has already started interest. Fox will continue with "Nero" a few weeks more at the Lyric, but withdraws "Silver Strings" from the Apollo after another week.

"The Prisoner of Zenda," a Metro special film, has gotten off to a flying start at the Astor. The scale is \$1.50 for evenings, and \$1 for the matinees. The downward revision of prices for the special showing is believed to have been a great aid in the picture drawing long lines at both performances. For the first week, "Zenda" pulled in better than \$9,000, and figures to reach \$11,000 this week. That is about all the house will hold at the scale.

All three of the new shows were accepted by the brokers, the new buys being "Shore Leave" at the Lyceum, "Whispering Wires" at the 49th Street, and "The Monster" at the 39th Street. That brought the total of agency buys to 11. The rest of the list is the same as for the last several weeks: "Kiki" (Belasco), "Kempey" (Belmont), "Captain Applejack" (Cort), "Good Morning Dearie" (Globe), "Music Box Revue" (Music Box), "Follies" (New Amsterdam), "Partners Again" (Selwyn), "Spice of 1922" (Winter Garden).

The cut rate list remained at 11 all. "From Morn Till Midnight" dropped out of sight at the Frazee, but "Tangerine," which came into the Casino for an extra three weeks, was immediately added. The list is: "The Dover Road" (Bijou), "Strut Miss Lizzie" (Earl Carroll), "Plantation Revue" (48th Street), "He Who Gets Slapped" (Garrick), "Six Cylinder Love" (Sam Harris), "Pin Wheel" (Little), "The Bat" (Moresco), "Able's Irish Rose" (Republic), "The Goldfish" (Shubert), "Sue Dear" (Times Square).

## DIANNA BONAR'S HOTEL

Chicago, Aug. 9.

The whirlpool of vaudeville and grand opera circles minus Dianna Bonar, who relinquished theatrical aspirations when her husband, William Bonar, acquired a hotel on North State street and named it "The Dianna," in honor of his wife. It pleased Miss Bonar and she is operating the north side hostelry, which has a capacity of 60 rooms, and a clientele not including show business.

## EILEEN FLAVEN FLEECE

Los Angeles, Aug. 9.

Fleece of \$30,000 left them by their husband and father is the charge made by Eileen Flaven, stage dancer, and her mother.

The money was obtained, say the women, through a fictitious sale arranged by a local furniture company.



## BILLS NEXT WEEK (AUG. 14)

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

Alma Neilson Co

D. D. H. V.

The Gollis

Harriet Rempel Co

Johnson &amp; Baker

Phil Baker

(Two to fill)

## Keith's Riverside

Frits Scheff

Rice &amp; Newton

Lois Bennett

Welch &amp; Norton

Eva Sherry

Vase Bankoff

George Morton

(One to fill)

## Moss' Broadway

15th Regt Band

Ruth Budd

Marino &amp; Martin

Baraban &amp; Grohs

Dulail &amp; McKennie

(Others to fill)

## Moss' Coliseum

Little Yoshi

McFarland &amp; P

(Others to fill)

2d half

Burke &amp; Durkin

A. Alexander Co

L. Pierpont Co

The Brightons

(Two to fill)

## Keith's Fordham

Karela Bros

L. Pierpont Co

Eric Zardo

(Others to fill)

2d half

Little Yoshi

Boyle &amp; Bennett

Smith &amp; Barker

Emil Borco

Pinto &amp; Boyle

Vadi &amp; Gyl

Moss' Franklin

Redford &amp; W'ch'ter

Ormbec &amp; Remig

(Others to fill)

## Lew Wilson

Morrisey &amp; Young

Patrice &amp; Sullivan

(Others to fill)

## FAR ROCKAWAY

Columbia

2d half

DeLyrie Aida Co

B &amp; B Wheeler

Lionel Atwill Co

M. Montgomery

McFarlane &amp; P

Roy &amp; Arthur

(Two to fill)

## CONY ISLAND

Brighton

Ryan Weber &amp; R

Toto

Langford &amp; Fred's

Florence Walton

Conroy &amp; Le Maire

Wilson Sisters

(Others to fill)

## Keith's Jefferson

"Dreams"

B'ckridge Casey Co

(Others to fill)

## MR. GEORGE CHOO'S

PRESENTS

## EDDIE VOGT

Duke of York's Theatre, London, Eng.

Wiley &amp; Hartman

A. Alexander Co

S. Arnima

(One to fill)

2d half

Franklin Hall

Folsom &amp; Denny

(Others to fill)

## Moss' Regent

The Brightons

Kovacs &amp; Gohlman

T. P. Jackson Co

J &amp; B Page

Arnold &amp; Weston

Max Ford Rev

2d half

Redford &amp; W'ch'ter

Jean LaCrosse Co

Ring &amp; Irwin

Ben Bernie

Carlos DeAngelo Co

(One to fill)

Keith's 51st St.

Duffy &amp; Sweeney

Wells Va &amp; West

Margel Gluck

Tusciano Bros

Green &amp; Parker

Great Blackstone

Keith's H. O. H.

2d half (10-13)

Al Shayne

(Others to fill)

Olson &amp; Johnson

Artistic Treat

Keith's Bushwick

"Son Dodgers"

Craig Campbell

Diamond &amp; Bren's

Margie Costes

Calvert &amp; Shayne

Hanson &amp; Clifton

(Two to fill)

Keith's Orpheum

Irene Frankila

"Are You Married"

Bobbe &amp; Nelson

Jean &amp; White

Al Raymond

The LeGros

Yip Yip Yaphankers

Margaret Severn

Keith's Prospect

2d half (10-13)

Honey &amp; Morgan

Bob Adams Co

White Sis

"Little Cottage"

(Two to fill)

2d half (14-16)

Harry Rose

Fokth &amp; Frances

Lewis &amp; Dody

P. Grenados Co

Diane &amp; Rubini

(One to fill)

2d half (17-20)

Neil &amp; Witt

Juggland

Al Shayne

Demarest &amp; Colite

Cna Munson Co

(One to fill)

NEWARK, N. J.

Proctor's

2d half (10-13)

Gene Morgan

"Young America"

2d half (10-13)

Dixie 4

Wm Edmunds Co

Conners &amp; Boyne

(Others to fill)

1st half (14-16)

Parrell &amp; Owens

(Others to fill)

2d half (17-20)

Canton 5

(Others to fill)

ALBANY, N. Y.

Proctor's

Class Mannie &amp; Co

Burns &amp; Lyne

Syncoated 7

(Others to fill)

Allman &amp; Howard

Gautier's Co

2d half (17-20)

Gordon &amp; Rica

Lewis &amp; Dody

(Others to fill)

Keith's Greenpoint

2d half (10-13)

Dixie 4

Wm Edmunds Co

Conners &amp; Boyne

(Others to fill)

1st half (14-16)

Parrell &amp; Owens

(Others to fill)

2d half (17-20)

Canton 5

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Conners &amp; Boyne

(Others to fill)

1st half (14-16)

Parrell &amp; Owens

(Others to fill)



## CABARET

(Continued from page 10)

"hits." A New York city agent, who has a better record than Izzy Einstein, according to the tales he tells newspapermen in other cities, recently visited an upstate municipality and secured evidence on which 20 search warrants were issued. When executing the search warrants he did not find a drop of liquor in any of the places. A trip to another city resulted even more disastrously. Some 30 search warrants were secured, most on "buys." When the dry officer served the warrants he was unable to find a trace of booze anywhere. "He must have bought the last drink out of each bottle," an official jokingly declared in discussing the case. Two upstate prohibition agents recently dropped off at a roadhouse on the outskirts of a city and had no trouble in quenching their supposed thirst. All kinds of booze were on sale. The agents made an affidavit as to their purchase, secured a search warrant and raided the place in company with other officers several days later. Much to their surprise they did not discover a bit of liquor on the premises.

That bathing suit dancing stuff is out at Long Beach. The "innovation" was one of the sights of the resort. Both at Castles and Trouville the cafe pavilions on the beach level were the scene of afternoon dancing, the regular house orchestras providing the music. Along came the police commissioner and captain of the bluecoats. They took one look and blushed. Later the managements of the two cafes were "advised" to discontinue the "service." The police didn't say "positively," but their suggestion was enough. There is a rule at Long Beach that persons loitering about the beach must keep six inches of sand between them. It applies to bathers mostly. The distance between couples who used to step it in the pavilions was estimated at from one-600th of an inch to nothing at all.

A long series of hotel room robberies in Atlantic City of late has been so far successfully withheld from publicity. That may be through the larger hotels there being linked through a press publicity bureau with the papers. One of the larger hotels is reported to have been invaded so often by thieves its guests have suffered losses aggregating \$150,000. Inside assistance is suspected, since many of the room jobs have been so quietly effected it would appear impossible for the thieves to have accomplished the robberies without notice. Atlantic City hotels as a rule swarm with "house detectives" who apparently are unable to detect crooks, though they may not have been engaged for that purpose.

Julius Diskin, manager of the Adelphi Hotel at Saratoga Springs, was unsuccessful in his effort to engage Bee Palmer, the shimmy queen, for the month at the famous racing Spa. Miss Palmer, it is reported, asked for a flat salary of \$5,000 for the month's engagement. Manager Diskin refused to meet it. Karma, the dancer, has been engaged. Other performers are Lucille DuBois, Rose Miller, Estelle Mason and Florence Arden. Music is furnished by Anton Lada's orchestra. The cabaret, the only high class one at Saratoga, is drawing capacity nightly. The show is given in the Amber room, starting at 9 o'clock and closing at 4 a. m. The Adelphi is serving a dinner at \$2.

Special customs officers working in Clinton county, New York, early one morning captured three cars and about 100 cases of liquor, the biggest seizure made in recent months. The estimated value of the liquor confiscated was about \$7,000. Of the three cars, one from New York was loaded with champagne, another from Saratoga carried whiskey, and the third, driven by a Port Henry man, had Black Horse ale aboard. The seizures were made north of Plattsburg. The customs officers just missed bagging a fourth machine, painted red, and occupied by a man and woman. They chased it through the streets of Plattsburg and out on to the state road, but could not travel fast enough to overtake it.

Judge George B. Holmes of the Moral Court in Chicago fined Ruby Thompson \$50 and sentenced her to 30 days in the House of Correction for wearing a pleasant smile during her "art dance" before the members of the Emilie Zola Club June 30. Others found guilty with her and fined were Harry Cohen, the announcer, who was penalized \$100 and costs; Louis Meyers, an enter-

tainer, \$5 and costs; Robert Taylor, entertainer, \$5 and costs and 10 days in the House of Correction, and Ruth La Mar, piano player, \$5 and costs.

Federal officers last week raided a private residence on the boundary line between the United States and Canada in the town of Clinton. Canadian officials co-operated on their side of the line and prevented the removal of liquor from the land of dry to the land of wet. A large quantity of booze was seized on both sides of the border. The American officers seized 50 bottles of beer and three quarts of whiskey, while the Canadian officials seized 300 bottles of beer and 60 quarts of whiskey.

Lou Holtz is to remain as entertainer at the Side Show. Holtz started there some weeks ago on a percentage of the cover charges. Last week the cabaret is claimed to have drawn nearly 1,500 persons.

"Roulette" prize dances are held twice nightly. No exhibitions are called for but the floor is marked off in squares, each having a number. A wheel is turned and the woman of the couple in the winning number is given a prize. The prizes stand the management about \$15 each.

Early Sunday morning the second "dry" raid on Atlantic City beach-front cafes was conducted by prohibition enforcement officers, acting under the direction of Chief Samuel H. Cone. The activities were continued as far as the Knife and Fork Inn and included the Beaux Arts Cafe and Plantation Cafe. In one cafe the patrons rushed out, leaving their checks unpaid. Large supplies of gin, champagne and rye were taken by the officers. The Cafe Bal Tabarin, which figured largely in last week's raid, has closed temporarily.

Blossom Heath Inn is now entire-

ly owned by Joe Susskind, according to an announcement. A few weeks ago Ray Miller, who has his orchestra at the inn, purchased Harry Susskind's half interest in the Merrick road restaurant. Eight bathing girls have been added to the International Revue at Murray's on Forty-second street, which Joe Susskind also owns. Virginia Smith is another addition to that show.

The last word in bootlegger effrontery is displayed by an enterprising dealer in Greenwich village, who displays an equipment which he labels "The Green River Set." It consists of a bottle of a fifth capacity, cork and seal and a reproduction of the pre-war Green River Whiskey label in exact replica. The phoney sells in any quantity for \$2. If you buy a dozen outfits he throws in a case.

"Plantation Days," completing its

eight week at the Green Mill Garden, Chicago, will take to the road and make room for a second edition with a new cast to run under the same title and open Sept. 6.

Ernie Young of Chicago is invading Cleveland with his cabaret productions. Young has annexed the Rainbo Gardens of Cleveland to his list of show places and is preparing an extravagant revue for that cabaret.

Florence Maxwell, of "The Boardwalk" revue, now in a Broadway restaurant, is to enter vaudeville within two weeks. She is convalescing from an operation at St. Elizabeth's Hospital, New York.

The Pennsylvania Hotel Roof, New York, is reported doing \$4,000 nightly, with a 50c cover. There is no dancing Sunday night on the Penn's Roof.

JUST A N

## WHO'LL TAKE

Lyrics by RAYMOND KLACES

(WHEN

WHEN WE SAY THAT EVERYBODY PREDICTS THIS SONG TO BE A NATURAL HIT, WE CAN'T SAY ANY MORE

THE WONDER MELODY OF THE YEAR

I'M ALWAYS

## STUTTERING

Lyrics by SIDNEY D. MITCHELL

Music by MACEO PINKARD

IT HAS JUMPED UP OVER NIGHT. - EVERYBODY IS TALKING ABOUT IT

ADELE ROWLAND'S SPONTANEOUS L

## COWI

By SIDNEY D. MITCHELL

JUST RELEASED—THE MOST SENSATIONAL NOVEL

## BROADWAY MUSIC CORP.

WILL VON TILZER, President



RURAL HIT

# MY PLACE

GONE)

Music by BILLY FAZIO

APING. TO THE FRONT SO RAPIDLY THAT IN A FEW WEEKS YOU WILL BE ONE OF ITS STRONGEST BOOSTERS

FEATURED BY ADELE ROWLAND IN "SPICE OF 1922"

# MY DIXIE

rics by SIDNEY D. MITCHELL

Music by MACEO PINKARD

THING NEW ABOUT THE TITLE, BUT, "OH! WHAT A SONG!"—FULL OF PEP! WILL TAKE THE PLACE OF ANY  
DIXIE SONG YOU'VE EVER SUNG. WOW! WHAT A PATTERN.

GH PRODUCER IN "SPICE OF 1922"

# ELLS

LEIN AL PIANTADOSI

MEDY SONG IN YEARS—A LAUGH IN EVERY LINE

723 SEVENTH AVE.

Cor. 48th St.

CHICAGO, ILL., State-Lake Theatre Bldg.

Robertson-Cole Bldg.  
NEW YORK CITY

## SPORTS

That Kansas City has a chance to secure a major baseball franchise is the talk in local sporting circles. It is known that the managers of the big leagues have had an eye on this town for some time on account of the splendid support given the local team, and the latest announcement comes from George Muehlebach, president of the Kansas City American Association baseball team, that he will begin plans at once for a new baseball park. The announcement followed a rejection by George Tebler, owner of the present park, of a request from Muehlebach for a two years' extension of the lease. The new park, it is said, will be built of reinforced concrete and steel, with a seating capacity of 20,000. Last year the local team drew 280,000

paid admissions, a record for a minor league club.

Guerdon N. Messer will start his duties as athletic director at Williams when the college opens this fall. The post carries with it a salary of \$5,000 a year and the rank of professor. Mr. Messer has been engaged for a term of two years, with his salary made possible by a donation of \$10,000 from a New York city alumnus. For the past two years Mr. Messer has been athletic director at R. P. I. He is a graduate of Sheffield College.

Troy continues to hold the undisputed "bad decision" championship of New York state. To the many raw ones that have made its name a byword in boxing circles was added another last week when the official arbiters gave Al Cross of Syracuse a draw with Nate Siegel of Easton. It was the main feature of a card staged by the Collier City A. C. Sie-

gel simply slaughtered Cross, hitting him with everything but the ring posts for 12 blood spattered rounds. His face torn to shreds, the Syracuse scrapper battled gamely and aggressively, but hopelessly. The crowd liked his battling tactics and were with him from the third round on. As the finish neared they chanted "Draw, draw," although they knew perfectly well that Cross had been badly outpointed by a much cleverer man. Apparently affected by the fans' display of sentiment—a triumph of heart over head—the arbiters called the bout a draw. Martin B. McDonagh sports editor of the Troy "Record" and a consistent critic of the athletic commission for its conduct of fights in the upstate city, let loose a savage attack on the judges and the commission in his story of the contest and later in comment in his column. Other sporting editors panned the decision strongly. A blunder on the part of the officials in the main bout might have been

expected, however, for one had been made in the previous fight, and that's always a sure indication in Troy that another will follow. In the semi-final Frankie Engel was given a win over Joe Daney. Daney deserved a draw. The judges failed to read correctly the sentiments of the fans in this bout, their decision being greeted with a storm of hoots and hisses.

Last Saturday was "Cap Anson" day in Chicago. Close to \$10,000 was collected toward a fund being raised to build a monument in Union Park to the memory of the veteran ball player, who died several months ago.

Van and Schenck didn't win any pennants when their team from the Globe played that of Charlie Dooin at the Inlet, Atlantic City, Sunday. The score was 7 to 5 for seven innings. The actors were outclassed by a large margin. With the exception of Joe Schenck, the Globe

theatre team put up a ragged fielding game. Frank Melino ("Yip Yap Yaphank") twirled nicely and had a good day at the bat. The feature, aside from clowning, was the batting of Charlie-Horse Dooin for the shore bunch. He had three extra base hits. Eddie Cantor and Tom Patricola were pressed into service after the fourth inning. Eddie made one hit and delighted the crowd with his base running, stealing third standing up, scoring on "Fat's" hit. Cantor played right field, and from the way he covered ground the Winter Garden runway has improved his footwork. Harry Sharrocks was scorekeeper. As Van and Schenck are there for two weeks, there is talk of another game.

If Charlie White now is given a return match with Benny Leonard, the bout will draw as heavily as did the Leonard-Tendler affair. White has missed the championship many times through his own backwardness. Knocking out Bobby Barrett Monday night in the Velodrome, New York, inside of three rounds shows what White can do when he goes after it. But he won't go after it. It was said that White, when fighting Leonard a couple of years ago at Benton Harbor, Mich., knocked Leonard clean through the ropes, with Leonard helped back to the ring. Then White let him recover. White made handy work of Barret, doing in three rounds what it had taken Tendler a few weeks ago six rounds to do.

Leonard had almost as easy a task last Saturday at Michigan City when he outpointed the young mid-western Swede, Evan Hammer, in 12 rounds, Leonard evidently pulling throughout the contest.

Another American athlete will make an attempt to swim the English Channel. He is Harold Brunette, 19 years old, an Ogdensburg, N. Y., high school athlete, who announced this week that he would begin training for the attempt. He will leave for England on Sept. 15, according to his present plans. Brunette's announcement followed what is believed in Ogdensburg to have been the first successful attempt at swimming the St. Lawrence river near the up-state city at a point where it is a mile and a quarter wide, and the current dangerously swift and treacherous. Brunette accomplished the feat, swimming from one shore to the other and return after being in the water an hour and forty-five minutes.

Gene Sarazen, the new American open-golf champion, will play with Harold Callaway, Rome professional, in an exhibition match against Walter Hagen, British champion, and Joe Kirkwood, Australian titleholder, at Rome, N. Y., tomorrow afternoon. (Saturday). The match will be played on the Teugega Club links of that city.

Edward Dwyer, known wherever baseball is played as "Dashaway Maloney," the most rabid follower of Manager McGraw of the Giants, has returned to his home in Troy, N. Y., after passing a year in the Asylum for the Feeble Minded at Rome. Dwyer, who gained a national reputation as a baseball fan several years, when he refused to have his hair cut until John McGraw won a world's championship, was committed to the asylum by Judge Pierce H. Russell, of Troy. He no longer wears his hair long, and wears a hat for the first time in several years, he pledging he also would go bare-headed until "Muggsy" gave New York the world's title. "Dashaway" is a familiar figure at the baseball games and fights in the Capital district, and at the double-header between Albany and Pittsfield at Chadwick park, Sunday afternoon, he was given a big ovation, the fans welcoming the return of the champion baseball fan, whose antics on the ball field and in the stand furnish plenty of amusement.

Police chiefs of all cities in New York State are taking surveys of all billiard and poolrooms in their cities in order to have complete data on them by Sept. 1, when drastic changes will be effective in the new State law regulating public pocket billiard rooms. The word "poolroom" will not be permitted under the new law but must be replaced on the signs by "billiards" or "pocket billiards." A clear view of the room or rooms to those passing by is one of the regulations of the act. A State license must be obtained in order to conduct a parlor, no person under 18 years of age will be allowed in the place unless accompanied by a guardian.

(Continued on page 31)





# ALMA NEILSON in "BOHEMIA"



Assisted by D. B. ELY and HARRY HOWE  
RAUL PANIAGUA at the Piano

**Next Week — B. F. KEITH'S PALACE — New York**  
(August 14)

Direction LEW GOLDER

## CORRESPONDENCE

The cities under Correspondence in this issue of Variety are as follows, and on pages:

|           |    |                   |    |
|-----------|----|-------------------|----|
| BALTIMORE | 29 | DULUTH            | 29 |
| BUFFALO   | 31 | KANSAS CITY       | 26 |
| CHICAGO   | 22 | MONTREAL          | 30 |
| DALLAS    | 27 | ST. LOUIS         | 25 |
| DENVER    | 26 | SAN FRANCISCO     | 24 |
| DETROIT   | 31 | SYRACUSE          | 30 |
|           |    | WASHINGTON, D. C. | 30 |

All matter in Correspondence refers to current week unless otherwise indicated.

**CHICAGO**

VARIETY'S  
OFFICE  
State-Lake  
Theatre Bldg.  
CHICAGO

With Vera Gordon and Karyl Norman, second week holdover, sharing headline honors at the Majestic, the Monday matinee audience was most satisfying as far as the house was concerned, as each drew their distinctive following of women, and combined this aggregation outnumbered the men ten to one on the lower floor and about five to one in the upper shelves.

As a vaudeville bill or program the show did not ring true, nor could it be classified in composite form as a good vaudeville show. This is probably due to the use of Shireen, a psychological mystery turn, and Leon with his magical and illusion spectacle and a distinct lack of

comedy element. Then, again, as far as show value was concerned, the show was poorly arranged with respect to entertaining value.

Norman and Miss Gordon were on five and six respectively, making it a most trying task for B. C. Hilliam, an unknown vaudeville quantity here, to fill the next to closing spot. The way the show sized up, Hilliam might have served better in the "deuce" spot, with Rita Gould, who occupied that position, taking No. 4 and Senator Ford moved from that spot to next to closing. Then, again, it might have been well to have Miss Gordon exchange positions with Norman, and if these changes are made in the order mentioned during the week it seems quite apparent that this peculiar type of bill will prove more satisfying and reliable than it did on the opening performance.

Norman on his second week here proved himself a stellar type of asset as far as a vaudeville bill is concerned. "The Creole Fashion Plate," a showman from the tip of his toes to the top of his head, has a

faculty of easing his offering over in finished style, with the result that he has the audience craving for more and more. However, at the point when he has been in front of them for some thirty minutes, during which time he has shown them three gowns and chanted what he deems sufficiently, he informs them that he does not want to "hog" the proceedings, and retires modestly to a tumultuous ovation.

Miss Gordon, who follows him with her associate players in a comedy dramatic sketch, "Lullaby," manages to land safely after 30 minutes of comedy, dramatic gyrations and pathos, as well as giving the audience the opportunity to give her the "once over" face to face. That is about all that is expected of the film "mother," for dramatic construction of the vehicle and dramatic ability of the players are passed to the discard as far as the audience is concerned, for all they crave is an opportunity to "peep" at the screen mother.

Opening the show were Cross and Santora, a pair of well-built gymnasts, who have a routine of equilibrium feats and hand-to-hand balancing stunts which are well assembled and presented in showmanlike fashion.

Rita Gould, with a character song recital, which is probably the best that Rita has submitted for vaudeville usage in a long time. Miss Gould has dressed up her offering with an array of stunning and becoming costumes, using a different gown for each number. The material used by her consists of popular synopetized melodies, ballads and a special character song.

This latter number of the trick variety in which she assumes the dual role of the nervous bride and the sophisticated widow is a distinct novelty, and augmented by the half and half black and white gown establishes itself firmly as a trademark for Miss Gould. The buxom Rita with her black curly bobbed hair still possesses her salesmanship ability and displays that fact most noticeably through the interpolation of topical comedy lines in all of her song numbers. On in the deuce spot, she stopped the proceedings twice, and were she a bit further down on the bill, where she was justly entitled to be, she undoubtedly would have even given a better accounting for herself.

In the next position was Shireen, who is described by her masculine announcer as being the "X-Ray" Girl, a new type of vaudeville marvel, who blindfolded is able unaided to walk among objects without tripping against them, shoot at a target, pick out colors, mark off figures on a slate and go through the audience and read messages they write and describe their appearances. This act is in a class by itself, at least the idea, but there is lacking that necessary adjunct which acts of this kind require—showmanship and finesse. This is evidenced through the demeanor of the young man who serves as "audience informant." The youth, as

he does not appear to be far advanced in the twenties, from his method of speech seems as though he has been drilled in the art of conversation through a mail order course of elocution, while the girl needs that necessary style of coaching that will give her work finesse. They have an act which is of the feature type, and it undoubtedly entertains, but if it were embellished in all respects it would become more than a feature turn; it would be a real box office magnet.

Following Shireen is Senator Ford, the "Man from Michigan," with a smart, pert and satirical line of talk on topical subjects. Ford comes here with a new line of chatter which, even though being some-

what similar to the Aaron Hoffman type of monologs or the Lew Dockstader style in construction, his talk is more satirized, with the result that its pertness seems to hit and land heavily with the audience. His talk on President Harding and his cabinet might be classified as a bit too personal, and were he to sub-

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# KARYL NORMAN

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mit it in the capital city it might be suggested that it be eliminated; but here it hit a most responsive chord and drew forth much laughter and applause. Coming on in a nonchalant manner as though he were an after-dinner orator, Ford holds his equilibrium easily and delves into his discourse from the start. Telling the audience that he is not related to the manufacturer of "knick-knacks" of the same name gets them in town through his entire dissertation. He has something different and more crisp in the line of topical chatter turns, and it should be an easy task for him to safely hold the next-to-closing spot on any of the big bills, as he should have done here.

B. C. Hilliam found it tough sledding in the next-to-closing spot with what he styles his "Originalities." His turn is unique and emits an abundance of comedy laughs, but he has not been sufficiently established, as far as vaudeville is concerned, even though he achieved success in the musical comedy field with his compositions, to cause a vaudeville audience to religiously accept his offering as a vaudeville novelty. Interruptions in song are made by John Kilpatrick, a tenor with a fairly pleasing voice. The turn consists of Hilliam giving his impressions of classical composers playing the syncopated melodies and a satirization of popular song numbers.

Closing the show was Leon, with his "Wonder Workers," going through a mass of magical and illusion feats which are climaxed with his "Fire and Water" trick. Leon had the task of holding the mob in on a hot and scorching afternoon after they had seen a rather long bill ahead of him, and he succeeded in doing it. Loop.

Comedy and dancing proved to be the strongest ingredients which rounded out the Kialto show. The

rosiest spot was occupied by "Smiling" Billy Mason, who last played in this vicinity about a year ago. Mason upon his first appearance did not have a vaudeville act, and simply occupied his time with stories and songs. A film, with titles aiming for comedy, preceded Mason's personal appearance this time, and really was a resume of his movie career, with Mason entering a stage door, each time the studio's name changing above the door. It ended with a poetic screen bit of vaudeville inviting him. Then Mason

came on and ad libbed talk and sang a few numbers. He pleased the audience without any trouble. He kept continually asking the audience not to applaud, for they had come in to rest, and if any perspiring was to be done he would do it. This trick evidently tickled the crowds, for they applauded even with mightier vim. He finished by slipping through the audience, shaking hands good by and singing a song well adapted to his reputation of smiling.

Murray? Voelk, billed as "Who is

he?" came on ahead of Mason. The act recently appeared at an Orpheum house with the same act they are now using. The duo received an ovation, possibly through their recent appearance at another house here. The tactics of entertainment employed by these men are reliable and haven't failed as yet, as often as they have been seen. The straight man sidesteps for the comedian in every important situation, even allowing the comedian to lead in the song, although he has a good voice. The continually dropping pants bit,

the mainstay of the comedian's, was used only in the opening.

Bennington and Scott, a man and woman, in the deuce spot, totaled more solid applause than any other act in the running. From an applause angle they were the hit of

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COMMENCING SATURDAY, AUG. 19th, 1 AM

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BEN

the show. Bennington is a one-legged man who dances and does very high kicking. As a dancer and kicker he is a first-ranker with other dancers of the same style of work as his. Added to this is the fact that he does not even give the slightest chance for the audience to come to front for him out of sympathy. Right off the bat he starts into tough work and tallies a high score, even though he is minus a leg. Miss Scott steps into the picture with song, costumes and dances.

The show started with Turner and Grace, a man and woman, who have staged their juggling act in a catchy style. A special golf scene set is employed, with a dash of golf action and chatter, and then right into the big portion of the turn. The man juggles comedy mostly, and occasionally assists the woman in the art of balancing with hats, plates,

glasses, spoons and bric-a-brac. Jim and Gladys Gilfoyle talked their way through, on third. The action centers around the day having arrived when the girl does all the proposing, entertaining and match making, with the boy, effeminate, bashful and very cautious. Most of the actions and cross-fire are funny and most of it good. It seemed, though, the song was in the wrong place, and coming as it did on the tail end, was somewhat hard to grasp. It made the act end all of a sudden. Craig and Catto, man and woman, are of the type of act which feels that because material has gone over for the last few seasons it will do another season.

And so Billy Craig is using the same act, talk and actions, known backward, line for line. He, of course, gets over well, but it seems about time he stocked up with new stuff.

Russo, Ties and Russo, two women and a man, billed as the "Imperial Trio," danced in twos and threes, with each of the trio coming on for a short specialty. They are quite adept steppers, with the man doing the strenuous work of the three. Soli's Mambo Band, consisting of seven men, split the headline honors in the closing spot. The act is

tastefully staged in a series of hangings and curtains, with the men in tuxes. Six of the seven work on marimba, while the other strums on the bass viol. The effect is sweet harmony, well rendered and a novelty. The feature picture was Mack Sennett's "Crossroads of New York." Loop.

Harry Earl, former publicity man of the Chicago Loew office, has been appointed manager of the Rialto, St. Louis. Earl takes over his new duties immediately.

When L. Wolfe Gilbert was obliged to leave his piano player, Riley Reilly, in the hands of the hospital for the insane while on the coast, he engaged Vincent Allaua to complete his vaudeville bookings. Allaua is from San Francisco and was connected there with the Hanson music firm.

Josie Flynn will retire from her vaudeville act, Josie Flynn's Minstrels, which has been sold to Victor Hyde. Miss Flynn will produce a new act of four people in which she will continue.

### SAN FRANCISCO

VARIETY'S SAN FRANCISCO OFFICE  
FANTAGES THEATRE BUILDING

This week's Orpheum program seemed peculiarly composed, on paper, with two big production revues, Gus Edwards' topping and Harry Carrol's bottoming, but it worked out rather well through the different complexion of each. Another oddity was that two of the turns made long jumps to open on the Orpheum time at this point, Edwards coming direct from Chicago and Princess Radjah jumping across the continent from New York.

The show looks expensive, but the Orpheum has been sending some ex-

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AGENTS, Keep My Address, Variety, New York.

pensive bills to the coast this summer for its big time. The New York bookers may believe the big time houses need more important looking bills to stand off the Orpheum, Jr., competition and prevent the error of the middle west similar situation.

The Edwards act closed the show at the opening matinee, but moved to next to closing Sunday night, Princess Radjah then taking the last spot.

Alice Furness and Chester Fredericks were much in the big success of the Edwards act. Fredericks did an imitation of Tom Smith, including Smith's nip-up (comedy fall). Tom Smith was on the bill ahead of Edwards. He went into the Radjah act, burlesquing her snake dance. Edwards had announced this, and it succeeded in holding the house for Radjah, who didn't want to accept the closing position, but agreed when informed they would jazz up her act. Smith's own act, with Harry Newman at the piano, was No. 5, and stopped the show. His individual style immediately got over, and through appearing in other acts, he became the most prominent and important personage on the bill.

No. 4 had Joe Rolley in blackface, who entered pushing Lee Laird in a wheel chair. Their talk won good laughs, and Rolley's dancing finish won them a hit.

Sandy, the kid of the Edwards turn, doing his single No. 2, scored very nicely. The boy shows marked improvement since last here.

Bert and Hazel Skatelle opened the show, cleverly dancing on rollers in a routine containing real comedy stunts. They were strongly applauded.

Despite the numerous appearances locally of Singer's Midgets at all grades of vaudeville houses, and headlining the Golden Gate for this week, the Gate had the biggest waiting line long before the doors opened Sunday afternoon that the house has had. Over 2,000 children were included in the audiences of the big theatre all day Sunday. Although the 15 cents admission charge for children did not swell the day's gross, the manifested interest predicted a very big week's business. The Midgets proved as popular as in other days.

Stan Stanley with Joe Kane and Betty Maurice caught right on, Stanley getting laughs from start to finish. Bill Robinson, colored, playing return, was greeted heartily with his dancing screw-fre.

Margaret McKee whistled herself into favor. Her pianiste also drew a nice reception. Osborne Trio got a lot when the girls, blindfolded, leaped into a hand-to-hand catch.

Mabel Blondell and Co. in an attractive revue heads the present bill at Loew's Warfield. It is an entertaining but ordinary vaudeville show. Miss Blondell in captivating costumes did well, refreshingly putting over songs and doing a good deal with a Frisco dance imitation. The rube number does not fit her dainty style. The juvenile's ballad slowed up the turn when it happened.

Lillian Steele and Co. did talk, songs and dances in a school set. They entertained in spots. Miss Steele does a flapper teacher instructing two pupils in the art of love. The comic provided the best laughs.

Fletcher and Pasquale are two men with accordion and clarinet. They did well in No. 2. Barton and Sparling include a Yiddish comic and straight. Good laughs for their comedy and their good singing did

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 " 12—Palace, New York  
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(1922)  
 Jan. 2—Riverside, New York  
 " 9—Ziegfeld Frolic  
 " 16—Ziegfeld Frolic  
 " 23—Scranton and Wilkes-Barre, Pa.  
 " 30—Bushwick, Brooklyn

Feb. 6—Newark, N. J.  
 " 13—Washington, D. C.  
 " 20—Baltimore, Md.  
 " 27—Orpheum, Brooklyn  
 March 6—New Haven and Hartford  
 " 13—Worcester and Springfield  
 " 20—Boston, Mass.  
 " 27—Bridgeport and Waterbury

April 3—Palace, New York  
 " 10—Baltimore, Md.  
 " 17—Hamilton, New York  
 " 24—Washington, D. C.  
 May 1—Wilkes-Barre and Scranton, Pa.  
 " 8—Buffalo, N. Y.  
 " 15—Toronto, Can.  
 " 22—Montreal, Can.  
 " 29—Cleveland, O.

June 5—Pittsburgh, Pa.  
 " 12—Majestic, Chicago  
 " 19—Palace, Milwaukee  
 " 26—State-Lake, Chicago  
 July 3—TOOK A REST  
 " 10—Washington, D. C.  
 " 17—Washington, D. C.  
 " 24—Philadelphia, Pa.  
 " 31—Riverside, New York  
 Aug. 7—Riverside, New York  
 " 14—Riverside, New York

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Direction **AARON KESSLER**, Romax Bldg., New York

more for them. Theodore Trio in balancing and aerial opened the show.

Oliver Morasco besides securing several theatres here has decided also to acquire a home and announces that he has leased the residence of George T. Marye in Burlingame, a suburb of San Francisco.

At the first performance of "Linger



**Beautify Your Face**  
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Longer Letty," stock, at Morasco's Casino, Charlotte Greenwood occupied a box to see Marjorie Leach's interpretation of her well known character. The news soon spread that Charlotte was "among those present" and there was an electric air back stage.

The new season at the Oakland Orpheum is scheduled to open Sept. 17. The valley houses in Sacramento and Fresno will not open until a week later.

Charlotte Greenwood starring in "Letty Pepper" at the Century, now in her second week, will play two more weeks in that house at which time the coast tour was to have ended. The engagement has been extended one more week however, which will be divided between San

Jose and Oakland. She will close in Oakland and leave for the east to join "The Music Box Revue."

Hal Reid, publicity man for Turner & Dahnken is doing the publicity for the new Loew's Warfield, in addition to the T and D houses. He succeeds Tom Bally.

Frances Williams of "Around the Clock" act on the Loew time is to leave it in San Diego and will join Fanchon & Marco at their "Little Club" in this city. Marie Lambert has been replaced in the same act by Rita Fredericks.

Irving Pichel, producing manager of the new Plaza (formerly Savoy) to open next month, is in New York to acquire Pacific coast rights for a number of plays.

**ST. LOUIS**

By **JOHN S. ROSS**

Forest Park Highlands has never had a better season than the present.

The Gayety (Columbia Burlesque) will open Aug. 19. Sam Howe's "Joy of Life" first.

Shubert vaudeville will make its local debut Sept. 17 at the Empress with "The Merry Whirl." Manager of this house has not been appointed and prices unannounced.

Rialto (Jr. Orpheum), about half a block from the Shubert house, will

open Aug. 27. Manager for Rialto not selected.

Al. Gillis has been appointed manager of the Grand opera house (Orpheum, Jr.). This theatre seems to be the only indoor amusement not to suffer from hot weather.

The Orpheum will open Aug. 27 with Orpheum's big time vaudeville. The shows will open Sunday instead of Monday, as before. Prices and two-a-day policy remain unchanged.

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 St. Theatre, Elizabeth, N. J., about ZANGAR.  
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## Miss PEGGY JOYCE

after watching the performance at the Orpheum Theatre,  
Los Angeles, Cal.,

"ARE

LOLA  
GIRLIE  
AND  
SENIA

IN

## TERPSICHOREAN TID-BITS"

LOS ANGELES  
"EXAMINER"By  
DORIS ANDERSON

"Then it becomes a toss-up for honors between Grace Nelson, American prima donna, and LOLA GIRLIE and SENIA SOLO-MONOFF in a remarkable dance act. The young dancers are thrilling in the startling technique of their dances. Some of it seems a sheer miracle. Its effect is rather trying on the nerves of a keyed-up audience, which wonders just how much longer the girl can balance on one toe or the boy twirl in Russian oddities. But it is a marvelous performance."

PEGGY JOYCE says LOLA and SENIA are the type of artists that the better class of American and European public crave.

Next Week (Aug. 15), Orpheum, Denver

Direction MARTY FORKINS

1562 Broadway, New York

## "DAILY TELEGRAPH," London

June 20, 1922

## COLISEUM

As a laughter-compelling entertainment nothing could be more stimulating than the revue "On the Balcony," introducing Marx Bros. and company. It is the maddest thing the variety stage has seen for a long time, conspicuous for its splendid inconsequence and clever back chat. Obviously a product of the United States, it yesterday provided the spectators with half an hour's unbridled merriment.

## "THE STAGE," London

The Marx Brothers remain here, and are seen in "Home Again," which has no dramatic significance, but serves as a vehicle for the display of the fine character work of the comedian brothers. Their work is immensely funny, and is among the funniest of entertainments now before the public.

I went along to the Coliseum Theatre the other evening and saw one of the most extraordinary "turns" I have ever witnessed on the music hall stage, and incidentally one of the funniest.

The Marx Brothers provided the merriment, and although this is their first visit to Europe, I am quite sure it won't be their last.

The Marx Brothers are one of the greatest music hall acts in the United States, and it's very easily understood after seeing their most artistic performance.—Busy Bee in "Ideas," July 1, 1922.

When I dropped into the Coliseum on Monday afternoon I found that the Marx Brothers had changed their program to a very amusing sketch called "Home

Again," in which these clever artists have some excellent pantomimic work, the first scene representing the docks and piers of the Cunard Line, the second scene a villa on the Hudson-River. Chatting with Julius Marx, I heard that their previous sketch had gone remarkably well—as I saw for myself last week—but they were anxious to let the London public have a sample of their dumb-show business, and the sketch was certainly being received with great enthusiasm on Monday. I believe it is greatly to the advantage of British managers and producers to learn all they can of the work and methods of visitors from overseas. The show in question is so entirely unlike our English brand of humor that we should be insular indeed if we could not learn a great deal from these extraordinarily versatile American artists.—PROSCENIUS.

## ALHAMBRA, London

At the head of a strong bill at the Alhambra are to be found the Four Marx Brothers, whose recent appearance at the Coliseum created something of a sensation, and those who failed to make their acquaintance there have another opportunity of seeing this company in a remarkably entertaining act, "Home Again"—which is the title of their sketch—is one of the none-too-common acts of its kind to which the term "originality" can conscientiously be applied. Adequate description of this quaint medley of vocalism, knock-about fun and dancing could not be given in the space at our disposal. There is a "punch" in every line of the American-flavored dialog; one of the drollest silent comedians we have seen for many a day, and, as if that were not enough, some very fine harp-playing provides an additional attraction.

## DENVER

The principal opposition to the regular theatres in Denver last week was the al fresco automotive show, an annual feature, given under the auspices of the Denver "Post." A big free show was put on in the Civic Center. The grounds are most adaptable to the affair. This Civic Center is one of the distinctive features of the city. It is a plot of about six squares just below the state capitol. It has many arches and several beautiful buildings. The show in the Greek theatre was largely the bill that is playing at the Empress this week and drew about 40,000 each of the three nights it was on.

In spite of this opposition and weather alternately hot and wet the theatres did very well. For instance Louis Levand, manager of the Empress, was the originator of the mid-summer auto show and is also manager of the Empress. He sent his entire bill for the first week his theatre was open and yet turned in a \$9,000 Empress week at 50 cent top.

The movie theatres on Curtis street caught a good deal of the overflow and did nice business. The American had a particularly good week with John Barrymore in "The Lotus Eater." The picture was not expected to do very well but fooled the management.

The stock theatres have been doing very well. The Wilkes Players at the Denham did "The Naughty Wife" for the second time and while they got off to a bad start, made the performances better for the last part of the week and played to large crowds.

After a rather poor week with "The Two Orphans" at Elitch's, that summer theatre has come back strong with "Three Live Ghosts." The week will run something like \$7,000, which is \$1,500 better than the week before. A feature of this play was the work of Ernest Glendinning in the character role of "Bill." Helen Menken, the leading woman, showed how well she has gone over with Elitch Gardens crowds by winning applause at every performance in the rather thin role of the American girl.

Louis K. Sidney, manager of all the Fox theatres in Denver, returned from New York last week and then hurried to the northwest. He did not stop long enough to tell what his errand was.

Mrs. Sidney Drew, resting in the mountains near here for the past three weeks, has returned to New York.

MINERS  
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## KANSAS CITY

By WILL R. HUGHES  
ELECTRIC PARK—"Follies."  
MAINSTREET, GLOBE, PANTAGES—Pop vaudeville.

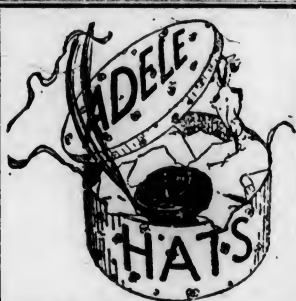
Photoplays—"Delicious Little Devil," Liberty; "Borderland," Royal; "Hurricane's Gal," Newman; "The Trap," Twelfth Street.

A number of talking acts, seen recently at the Mainstreet, evidently forget that they are pretty near a half block away from those in the rear seats, for some could not be heard by those there. At least one of the acts must have been funny, as those down in front laughed, while the others further back wondered what it was all about.

"Dare Devil" Wilson, badly injured in his leap from a ladder to a platform at Electric Park early in the season, was engaged to reappear at the park, opening Aug. 6.

A number of changes have been made in the Empress for the coming season of popular priced stock by the Drama Players Stock Co. The season will open Aug. 20 with "Polly with a Past."

James Frank Williams, the 23-year-old handit, who attempted to rob the Liberty, during the hold-up



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2 Doors East of Broadway

of which David Harding, one of the owners, was shot and dangerously wounded, is being held at police headquarters. He has been positively identified as one of the pair who attempted to rob the Pantages and the Mainstreet theatres last week.

Glady's Cranson, of this city, for several years singing with a grand opera company in England, has been engaged for one of the Shubert attractions for the coming season.

Although it has been suggested that the newly remodeled Century, which will be the home of the Shubert road attractions, would be renamed the Missouri, it is hardly probable this name will be adopted. While there is no house carrying the name of the state at its main head in this city, it is understood that the name has been turned down and that a new one will be selected. Joseph B. Glick, the Shuberts' local representative, will give the patrons a chance to help name the new house, and has asked for suggestions.

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| From                                    | Lower Brooklyn, Hoboken, Union Hill, Jersey City    | 2.00   |
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## BILLS NEXT WEEK

(Continued from page 19)

**Robinson & Pierce**  
Page Hack & M.  
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**ST. FALLS, MONT.**  
Pantages  
(15-16)  
(Same bill plays  
Helena 17)  
Juggling Nelsons  
Fein & Tennyson  
Tyler & Crullus  
Golden Bird  
Ross Wyse Co  
"Stepping Some"

### BUTTE, MONT.

Pantages  
(12-15)  
(Same bill plays  
Anaconda 16, Mis-  
soula 17)  
Four Roses  
Hudson & Jones  
Valentine Vox  
Brower Trio  
Robyn Adair Co

**SPOKANE**  
Pantages  
Wilfrid Dubois  
Marion Claire

H Downing Rev  
Monroe Salisbury  
4 Bonessettis

### SEATTLE

Pantages  
Delmar & Leo  
Conn & Hart  
Al Jennings Co  
Anderson Rev  
Green & Dunbar

**VANCOUVER, B.C.**  
Pantages  
Page & Green  
Fulton & Burt  
Galliarini Sis  
Lerner Girls  
Walter Weems  
Alexander

### TACOMA

Pantages  
Gordon Wilde  
Ward & King  
"Indoor Sports"  
Sybil Brower Co  
Bob Willis

### PORTLAND, ORE.

Pantages  
3 Bellmonts

Crane Sis  
Colindonia 4  
Willard Jarvis Rev  
Willard Mack Co

### TRAVEL

(Open week)  
Lyle & Emerson  
Victoria & Dupree  
Charlie Murray  
Springtime Frirs  
Ferry Conway Co

**SAN FRANCISCO**  
Pantages  
(Sunday opening)  
"Last Rehearsal"  
Homer Sis  
Fred Berens  
Parish & Peru  
Dan Des Artisque

**OAKLAND, CAL.**  
Pantages  
(Sunday opening)  
O'Hanlon & Z'b'ni  
Bob Pender Tr  
Jim Thornton  
Coscia & Verdi  
Pettit Family

### LOS ANGELES

Pantages  
Judson Cole  
Mile River Co  
Britt Wood  
"Love Nest"  
Schitt's Ma'nettes

**SAN DIEGO, CAL.**  
Savoy  
McLellan & Carson  
Lockett & Laddie  
Carl McCullough  
B Bouncer's Circus  
Marion Gibney

**L/G BEACH, CAL.**  
Pantages  
Lipinski's Dogs  
Jones & Crumley  
Pantages Opera Co  
Emily Darrell  
Rulowa Ballet

### SALT LAKE

Pantages  
"Oh Boy"  
Emile & Willie  
Callahan & Bliss  
Royal Rev  
Telaak & Dean

### OGDEN, UTAH

Pantages  
(17-19)  
LaFrance & Byron  
Will Morris  
Nada Norrine  
Robt McKim Co  
Bryon Girls  
J Elliott Girls

### DENVER

Pantages  
"Time"  
Novelle Bros  
The Pickfords  
Bowman Bros  
Clintan & Cappell

**COLORADO SP'GS**  
Pantages  
(14-16)  
(Same bill plays  
Pueblo 17-19)  
Brown & DeLure  
Early & Early  
Seymour & Jean'te  
Jack Conway  
Clark & Verdi  
Erford's Oddities

**OMAHA, NEB.**  
Pantages  
Hori & Nagami  
Beeman & Grace  
Hibbitt & Malle  
Powell Quintet  
Lulu Coates

### KANSAS CITY

Pantages  
Mrs R Jansen  
Walter Brower  
Craig & Holts'w'th  
Kuma 4  
Ford & Price  
Chas Rogers Co

**MEMPHIS**  
Pantages  
Cosmopolitan Co  
Mole Jesta & M  
Nelson & Madison  
Everette's Monkeys

### DALLAS

Two new suburban houses have opened in Dallas during the week—the Ro-Nile, in Highland Park, under the management of J. W. Norman, Jr., and the Rosewin, in Oak Cliff, under the management of C. R. McHenry. Both theatres represent substantial investments.

The Majestic theatre building in Graham, Tex., was destroyed by fire last week. Loss, \$5,000. No insurance.

Gene Lewis, of the Lewis-Worth Stock Co., playing at Cyote Park, Dallas, was a speaker at the Dallas News-Journal broadcasting station. He was the first actor locally to be invited to speak over radio.

The radio is being played to death by smaller under tent companies traveling through Texas. It is being used not only as a ballyhoo, but on the inside. "Myth and mystery" stunts are being advertised in connection with the wireless.

At a meeting of the advisory

board of the Motion Picture Theatre Owners of Texas last week at the Adolphus hotel, Dallas, Joe Philips of the Strand, Fort Worth, was selected to represent the body as executive committeeman to the national association.

Another new state's rights firm made its bow on Film Row of Dallas last week. The new firm is A. and R. Film Exchange, composed of J. K. Adams and J. C. Rutherford, formerly of Paris, Tex. A franchise for the Second National pictures has been obtained, and in addition the firm will handle certain productions until recently distributed by the Independent Film Service and Emergency Film Service of Dallas.

Ben Cammack is now manager of the Southern States Film Co. in Dallas. Mr. Cammack for more than three years has been connected with Consolidated as a salesman out of its Dallas branch.

A deal that was vitally interesting to the southwest picture trade was closed Aug. 2, when John M. Sayeg bought the Grand and Jewel theatres from the C. J. Musselman in-

terests in that city. Sayeg sold the theatres four months ago to the Musselman company. Sayeg sold out, it is understood, following announcement that Musselman would build anyway, Sayeg not caring to have a business fight on his hands. Before he sold the theatres Sayeg had controlled the amusement situation in Ennis for ten years or more. While this latter action in no wise affects the Musselman company, an extremely strong one, the point involved is that the local exhibitor in numerous instances, and particularly in the smaller cities, has the best chance in the world to survive the bugaboo of competition from the chain interests.

The Fox Film Corporation will shortly start on the construction of a film exchange of its own in Dallas.

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BENNY DAVIS *ANGEL CHILD* SILVER ABNER  
M. WITMARK & SONS - Publishers - Witmark Building - NEW YORK

## AUSTRALIA

By ERIC H. GORRICK

Sydney, July 12. Williamson-Tait produced at His Majesty's a new musical comedy entitled "A Night Out," adapted from French comedy, "La Hotel du Libre Echanges," by George Gros-smith and Arthur Miller. Show

At Liberty—GEORGE DUPREE  
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doing wonderful business. This looks like continuing so till well into summer. Piece broke records in Melbourne. Plot very weak. Al Frith scored laughing hit. Take him out and piece would flop. Frith leaves for London when play ends. Maud Fane sang charmingly. Paul Plunkett weak. Cecil Kellaway scored. Cyril Richards and Madge Elliott stopped show with a dancing novelty, "The Wooling of Frin-

ette." Scenery and mounting beautiful. Harry Burcher staged.

"The Great Lover" Sensation  
When "Johnny Get Your Gun" failed at Criterion to do business for Williamson-Tait they decided to put on "The Great Lover," with Louis Bannison. Enormous business. Going to be dramatic success of season. Bannison sensational success opening night. Cast chosen with great care. Beverley Sitgreaves replaced Ethel Morrison as Giulia Sabatini. George D. Parker has produced another winner.

"The Bat" a Winner  
"The Bat" opened to a packed house July 1 at Royal. Business to date is big and looks like continuing so. The piece thrilled the "first-nighters." Best produced show played here in recent years. Elizabeth Dunne scored. Mayne Lynton splendid. Emma Dunne excellent. The cast, very strong, includes Roland Hogue, Elsie Parkes, Rupert Lumley, Sid Stirling, Ken Brampton, Frank Hawthorne, Carle Stuart. Williamson-Tait have a big winner in this show. Bob Hommans produced.

"The First Year" Flops  
"The First Year" at the Palace failed to pull business and has been withdrawn. Why, is a mystery. It was considered sweetest and cleanest show in town. "Parlor, Bedroom and Bath" opened July 8 and is doing business. Phillips Tead made good as Reginald Irving. Lance Lister helped the show along as Jeffery Haywood. Edith Drayson big success as Angelica Irving. Diana Wilson overacted badly. Marjorie Bennett was good as Nita. Should do for some time to come. Big publicity. Bob Hommans produced.

George Carney at Tivoli  
George Carney is breaking all records at the Tivoli. His song scenes are remarkable. Working nearly one hour tied up the show. Raynor and Ray, songs and talk, opened; very poor. Doris Gilham and Herbert Millard in "A Daughter of Pleasure" just got over. Sketch weak and badly acted. Pollard and White, songs, hit. Carne and Kellaway, dances, hit. Malcolm Scott, dame character, went over very big. Clever performer. Holden and Graham went well. Aerial Delsoes closed.

Business still big at Fuller's twice daily. Keating and Ross, songs and talk, opened; hit. Miller and Rainey went over to applause. Hal, talking juggler, laughing hit. Edgely and Dawe, songs, talk, nearly stopped the show. Flora Cromer, songs and talk, ran away with hit. Nat Phillips revue takes up the second half. Strand, "Through the Back Door"; Empress, "The Kid"; Globe, "The Sheik"; Lyceum, "Ducks and Drakes" and "Travelin' On"; Haymarket, "Gas, Oil and Water"; Sistine Choir soloists.

Melbourne  
Her Majesty's, "A Little Dutch Girl"; King's, "My Lady's Dress"; Royal, "Dorothy"; Palace, "Span-gles."

Tivoli—Wee Georgie Wood, Ed E. Ford, Gorton Girls, Stirling, Elliott and Godfrey, Wintons, Edwards and Parkes.

Rijou—Norton and Forbes, Brull and Hemsley, the Albers, Bradley and Hamilton, Loader and Laney, Baron, the Jacksons.

Strand, "Over the Hill"; Town

Hall, Maier and Pattison; Hoyt's, pictures.

Adelaide  
Royal, "The Whiteheaded Boy"; Prince of Wales, stock.  
King's—Frank Gorman, Burton and Dwyer, Delevale and Vockler, Don Sturt, Walter George and Sunshine Players.  
Frome Road, Wirth's Circus; the York, "The Infidel."

Brisbane  
His Majesty's, Nicola; Elite, Humphrey Bishop.  
Cremorne—Marie Le Varre, Louis Bloy, Sam Barton, Filippini, Frolics, Rivoli, "Way Down East"; Strand, "The Kid."  
Empire—Tozart, Hirste and Ven-ton, James Teddy, the Vardells.

Rene Dixon, Hyam Lenzer, Bob White, Yorke Gret.

## NEW ZEALAND Auckland

His Majesty's—"Within the Law" revival).  
Opera House—Scaram Girls, Tom Leamore, Murphy Mack, Winkskilla, Maxwell Carew, Emerald and Dupre, Raymond, Newman and Wynne, George Dean.  
Strand—Pictures.

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# LETTERS

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Booker John  
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Bernard Felix  
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Bronson & Baldwin  
Burnstein Joe  
Cavanaugh Earle  
Chaney Jewel  
Dobbs & Watkins  
Douglas Maxine  
Duffy Jack  
Dunlay & Merrill  
Edmonds Ralph  
Evans Ernest  
Finn James  
Forrest Amy  
Frances M  
Frawley C B  
Hall Jim  
Hart Annie  
Jeanette Adele  
James John  
Lawrence Margette  
Middleton Jean  
Moleria Revue  
Oliver James  
Olsen Ole  
Patricia Isabelle  
Pisano & Bingham  
Pollock Milton  
Raymond Kath'n  
Reno Edw  
Rominele  
Ross Jerry  
Stanton W  
Swan & Swan  
Trahan Albert  
Waldron Jack  
Watts Mrs  
Webb Charlie  
Woodland Mrs R  
Julius Edward  
Kirby Quinn & A  
Kola Jackson Co  
Khaym  
Kennedy James L  
Kennedy Molly  
Kialukki George  
"Love Lawyer"  
Leopold Abe  
LeMayne Babe  
LaBeige Alex  
Moore & Fields  
Muller & Anthony  
Murphy & Lachm'r  
McClure Frank  
Manning Charles  
Moody & Duncan  
Owens Marie  
Osmith M L Mmc  
Paige Amy  
Polly & Oz  
Palmer Bee  
Phillips Jess  
Ray Dave  
Rowland & Meehan  
Roberts Rene  
Roman Helen  
Rave Kylvester  
Riley Joseph  
Summers C B  
Sherman Dorothy  
Taylor Jackson Co  
Tyrell & Mack  
Vert Hazel  
Verga Gladys  
Walter Trio  
Ward & Dole  
Wade Claude  
Wallace Jean  
Weinstein H W  
Westika & Ustudy  
Wright Armand V  
Whitehead Joe  
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Hwy Neal  
Haw Harry Gee  
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# BALTIMORE

By ROBERT F. SISK

GARDEN—Pop vaudeville.  
HIPPODROME—Pop vaudeville.  
MARYLAND—Vaudeville.  
CARLIN'S ARENA—Stock comic opera.  
Photoplays: Century, "The Dictator"; Rivoli, "Crossroads of New York"; Parkway—"Free Air"; New, "The Young Diana."

The coming theatrical season is showing its head. The managers have announced they will be open by Labor day, and although definite booking arrangements have not been made yet there is a possibility that the Shubert house, Auditorium, will interchange some of its booking with Ford's (Erlianger). This will be done under the terms of the Shubert-Erlianger pooling agreement, and on the assumption the Auditorium is the logical house for dramatic attractions, while Ford's, because of its capacity and size, is the logical house for musical spectacles. It is practically certain the Lyceum will not house legitimate road attractions, while it is a strong probability that a stock company will be there. The Academy is booked for Shubert vaudeville, to open Sept. 17, while the Maryland will continue with its Keith bookings. The Palace (Columbia burlesque wheel) has its first posters up announcing an August opening, while the future of the Gayety is in doubt. Last season this house handled the American wheel attractions. At present it is for sale.

Two years ago Baltimore had four legitimate houses, Ford's, Auditorium, Academy and Lyceum. This year it will have two. It has formerly had three burlesque houses, but this season the Gayety may be out, with only the Folly and the Palace in, and the Folly, situated on the edge of the kipped herring belt, not liable to attract the better class of burlesque goers, for the principal attraction to its show is that the dirtiest joke can be told with im-

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punity on the stage and the most risqué stuff is allowed.

Last week's showing of "El Capitán" at Carlin's Arena met with fair results. So far it has been a profitable proposition.

Palmore & Holand, promoters of a theatre project to rival that of the Boulevard, already notorious here because of the bribery scandal which involved a member of the city council, have gone into bankruptcy.

The Baltimore press has fallen for another yarn. This time it is when Grace Leon, member of the DeWolf Hopper chorus, makes the claim she is in reality the Countess Evilia Evanovitch of Russia. And she also adds that she is leaving the company because of her ambition to study for opera.

Nearly a month has passed since the Misses Anna Videnko and Eugenia Bonar, Russian actresses, arrived in Baltimore aboard the steamship "Manitowac" and created quite a sensation in shipping and theatrical circles by hobnobbing their way through the land of the Bolsheviks. The girls, according to officials of the local immigration department, must find someone to put up bond of \$500 or they will be deported. No one, according to the officials, has furnished a bond, and the "reasonable time" permitted has expired. There is still some question in the minds of the immigration men as to whether the marriage of Miss Videnko to an American citizen entitles her to remain permanently in this country. This question, they say, will have to be decided by the State Department. Neither girl had a passport when she arrived and they were only permitted to stay after their case had been reviewed by Charles Evans Hughes, Secretary of State, who decided that each would have to post a bond of \$500 to insure against their becoming public charges. They are now at Tarrytown, N. Y., as the guests of Mrs. Valdemar Knudsen, wife of the master of the Manitowac. During their Baltimore stay they gave several concerts and performed.

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will not patronize the cheaper class of carnivals and circuses.  
Arthur J. Casey, managing director of the Orpheum Production Co., left for New York and New England to organize two stock companies for the east. One of these will be at Brockton and the other at New Bedford, Mass. Both will open about Labor Day. Mr. Casey has placed Edward Fernal, the resident Orpheum manager, in charge of the Orpheum Players for the final two weeks of the season. Stock will close Aug. 19 and vaudeville will open Aug. 20.

Willard Mack, a former Duluth stock favorite, is in the limelight here this week with "Tiger Rose," his greatest play, being offered in stock. Miss Ruth Amos and Clay Clement will play the leading roles.  
Ruster Sahlborg, a Duluth boy, who has been broken in as a stock player here this summer, will join Casey's forces in the east next season. His work has been very creditable in Duluth.

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## SYRACUSE, N. Y.

By CHESTER B. BAHN.

WIETING.—Reopens Monday with three days of Al G. Field's Minstrels. Vaudeville Wieting last half, during season.

KEITH'S.—Pop vaudeville.

BASTABLE.—Reopens Aug. 23 with three days of "Follies of the Day." Inasmuch as Bastable will not have Columbia Wheel shows this year, this engagement is not advertised as burlesque. This show broke Bastable house record last season.

STRAND.—"One Clear Call."

SAVOY.—"No Trespassing."

ROBBINS - ECKEL. — "Woman Who Walked Alone."

EMPIRE.—"A Stage Romance."

The storm that swept over Old Forge, N. Y., Monday afternoon leveled the steel framework of the new theatre being erected there by C. I. and R. E. Thompson. The storm assumed the proportions of a cloudburst and was the worst in the history of the Central Adirondacks.

The Richardson, Oswego, opened Wednesday.

Central New York, which gave the screen Jackie Coogan, may have another child prodigy for the silent drama. Charles J. Steiman of Paramount's forces, who claims credit for "finding" the Syracuse child star, thinks he has located another in six-year-old Beverly Stowell, daughter of an Alexandria Bay (N. Y.) family. The girl will be given a screen tryout at Paramount's New York studio next month.

The Hippodrome at Carthage, N. Y., leased to Thomas E. Joy of Buffalo, will reopen late this month. John Dolan, former owner, retires because of ill-health.

If the courts will allow, the old clubhouse of the Beaver club on Dunbar Island at the Stillwater reservoir in Jefferson county will be sold to a New York picture concern. The movie people want to burn the hotel for scenes for a new feature.

A settlement out of court prevented an argument of the show cause order secured by Charles E. Gilmore, the Oswego Hippodrome Amusement Co., Inc., and the Gilmore Amusement Co., Inc., for the removal of Harry Morton, Charles Sesonake and J. M. Schine as tenants from possession of the Orpheum and Hippodrome, Oswego. While the Schine interests were made a defendant they were not directly concerned in the action. The papers accompanying the or-

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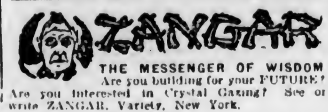
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der contained allegations to the effect that the defendants had failed to perform a contract negotiated June 30, 1921, when the theatres mentioned were leased. A claim amounting to \$2,929.87 was also contained in the complaint. Of this amount \$2,000 is claimed for alleged failure to furnish tickets to the theatres.

Morton and Sesonake, long engaged in the Oswego theatrical field, recently dissolved partnership. The Schine Amusement Co., operating in Oswego under the name of the Oswego Strand Co., owns the Strand here and controls on lease the Capitol, the Richardson and the Orpheum and Hippodrome.



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## MONTREAL

By JOHN M. GARDINER

IMPERIAL—Vaudeville.  
LOEW'S—Vaudeville.  
DOMINION PARK—Outdoor attractions.  
PICTURES—Capitol, Capitol Opera Co.; feature, "Loves of Pharaoh." Allen, Allen Concert Co.; feature, "The Infidel." Strand, feature, "Too Much Business."

All plans are now completed for the four weeks' tour in America of Maurice de Percey and his French dramatic company from the Comedie Francaise and Odeon theatres of Paris. The great comedian will sail from Cherbourg Sept. 14, arriving at Quebec. One week will be played in the Auditorium in that city, the company proceeding to Montreal to play two weeks commencing Oct. 3 in the St. Denis.

part. There is a story of broken contracts in the jumping of Mr. Forbes from the Garrick to the Belasco, it being stated at the first named house that because of the offer of increased compensation Mr. Forbes handed in his part at the Garrick after four or five rehearsals, jumping into the lead in "Up in Mabel's Room" with but one rehearsal. Thus, it was stated, was made possible due to the fact that he has appeared in it on numerous occasions.

Picture houses: Palace, "The Dictator"; Columbia, "The Loves of Pharaoh"; Metropolitan, "Heroes and Husbands."

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## WASHINGTON, D. C.

By HARDIE MEAKIN

Announcements for the coming season are beginning to filter through. The Gaiety (Columbia burlesque) opens Aug. 24. Shubert vaudeville at National.

Bruce Brylawski says the new theatre contemplated to replace the Cosmos will shortly be under construction.

The Garrick stock this week is doing "Cappy Ricks." Foster Williams, the new leading man, is the son of Tommy Williams, for so many years comedian with the Poli stock companies here. This youthful actor has made an excellent impression here during his short sojourn.

Belasco Players continue to hang up records, continuing "Up in Mabel's Room" second week. Gus Forbes is appearing in Earl Foxe's

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—THE ENCORE, London, England.

## John Keefe

With FRANK CRAVEN'S New Play:  
"SPITE CORNER"  
Management JOHN GOLDEN

## BUFFALO

Kate Claxton is spending a short vacation in Buffalo with relatives, motoring here from New York with her grandson, Julian Meredith. Some enterprising reporter discovered her presence in town and got a column story on the "Golden" Louise of "The Two Orphans." Miss Claxton is said to have recently declined an offer to return to the stage in a new play written for and around her.

Frank Leon, organist at "The Blue Mouse," Seattle, Wash., has

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Direction: JACK GARDNER

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been signed for the same position at the Elmwood here. He arrives in September.

The new State Commission appointed to investigate and draw up a new code for building and operating places of public assemblage has begun to gather data here. Frank T. Reynolds, city commissioner of buildings, and Elmore C. Green, manager of the Ironclads, members of the committee, are gathering information on the construction and equipment of local public halls. Buffalo theatres will come in for special attention and investigation.

The reopening of Shea's Court Street, Monday, marks the first shot of the coming season. The event, together with the return to a \$1 top, was widely heralded by the newspapers and the theatregoing public. The house did close to capacity at all performances the fore part of the week.

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**DETROIT**  
By JACOB SMITH  
GARRICK—Bonstelle Stock in "Everyday." Next, "Man Who Came Back."  
SHUBERT-DETROIT—"Wild Oats," sixth week.  
MAJESTIC—Woodward Players in "Fair and Warmer." Next, "Polly With Past."  
MILES—"Futuristic Revue," Moran and Wiser, Melroy Sisters, leading acts with feature picture.  
ORPHEUM—"Sins of Hollywood." New dramatic production with Rita Lawrence in lead; \$1 top. First showing anywhere.  
REGENT—Cosmopolitan Dancers, Mack and Lane, Everests Monkeys, Craig and Holsworth and The Westons, feature.  
ADAMS—"Lying Truth."  
CAPITOL—"Trouble."  
MADISON—"Heroes and Husbands."  
FOX-WASHINGTON—"Delicious Little Devil."

Bert Williams, of the LaSalle Gardens, Tuxedo and Palace theatres, will also book the pictures for the Miles and Regent. In the past these houses have been considered opposition. The new booking plan will eliminate competitive bidding for second run features.

Frank Gowling, treasurer for many years of the Temple is seriously ill with a tumor and his best friends have given up all hope for his recovery.

C. H. Miles is still undecided as to the future policy of the Orpheum which has been playing feature pictures all summer.

## SPORTS

(Continued from page 21)  
and all forms of gambling will be prohibited. Licenses will not be issued to non-citizens or to persons convicted of a felony.

After all New York dailies had carried a story from Saratoga last week that Harry Payne Whitney had sold his great colt, "Whiskaway," to former Senator C. A. Clark, of Montana, for \$150,000, the reported sale of the year's champion was denied by the famous turfman. "I have not sold 'Whiskaway,' I have an offer for him and am considering it," Mr. Whitney said. Jim Rowe, the veteran trainer for Mr. Whitney, admitted negotiations were on for the sale of the son of "Whiskbroom," but denied that the sale had been consummated. When asked if \$150,000 was the price Mr. Whitney asked for the colt, Mr. Rowe dodged the question by saying it might be more. Reports at Saratoga were to the effect that "Whiskaway" was priced at \$125,000. "Whiskaway," which beat "Morvich" badly in the Carlton stakes at Aqueduct at 1 mile, and again in the \$50,000 Latonia special at a mile and a quarter, is now at the Whitney stable at the Spa. He probably will run in the banner events of the Saratoga meeting the latter part of the month.

"GINGER BOX," CARROLL'S  
"The Ginger Box," a revue advertised last week at the Greenwich Village Theatre, did not open.  
Earl Carroll has taken an interest and it will come into the Carroll late this month after a week or two on the road.  
Paul Dupont was named as the original producer, but it was said Edward Perkins was also interested. It is understood Perkins has withdrawn.

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Cast: Rodolph Valentino.....Lila Lee  
Dona Sol.....Nita Naldi  
El Nacional.....George Field  
Plumillas.....Walter Long  
Senora Augustas.....Rose Rosanova  
Anchito.....Leo White  
Don Jose.....Charles Belcher  
Potele.....Jack Winn  
El Carnacione.....Maria Marasini  
Garabata.....Gilbert Clayton  
El Pontelliro.....Harry Lamont  
Marquise de Guevera.....George Periolat  
Dr. Ruiz.....Sidney De Gray  
Don Jose.....Fred Becker  
Senora Nacional.....Dorcas Mathews  
Fuentes.....William E. Lawrence

The picture started Sunday at the Rivoli with every evidence of public interest. The house front was profusely decorated with Spanish and American flags and the house attaches flaunted bull ring costumes of gay colors. Sunday afternoon the house sold out from mid-afternoon until the final show.

The attendance made it look like an extraordinary winner, but the behavior of the crowd in the theatre was peculiar. Along toward the middle of the screening they showed a disposition to scoff at the play. Some of the serious scenes, particularly those "vamping" episodes involving Juan the bull fighter (Valentino) and Dona Sol, the vampire widow (Nita Naldi) touched their sense of humor.

Joshing a matinee idol like Valentino is fatal. It's only a short step from public worship to public ridicule. The character called for more delicate treatment than Valentino could give. Ibanez matador needs deft handling. He is a creature of light and shades. Valentino was far from the mark. His bull fighter was just a movie hero. It was far from a satisfying performance, but the fans unquestionably were drawn to the theatre. Even at the "supper show" the lobby

was nearly filled with waiting crowds Sunday and by 7 o'clock the press spilled over the lobby into Broadway. It was the same story up to Wednesday.

The picture has several effective passages. The scenes in the bull ring have a lot of thrill and the pageantry and parade won a spontaneous burst of applause. The closing episode, the death of the matador in the chapel of the stadium also earned the hushed attention of the hero to resist the temptation of the siren widow that made them chuckle. The spectacle of the erstwhile sheik holding a beautiful woman at arm's length was too much.

Valentino's performance of Mrs. Hutchinson's "Shiek" fixed his status among the fans as a super-heated love maker and the sudden switch to a St. Anthony type comes as a shock. The essential moral conflict of the man never got to the surface. He was just a bewildered simpleton who made his gaudy clothes ridiculous. You can't make a character ridiculous and sympathetic at the same time. If you treat him seriously the audience provides its own burlesque, as it did at the Rivoli. The only way to defeat this tendency would be to give the hero himself a sense of humor and the screen treatment does not do this. It's all deadly serious, even to the moral reflections of the philosophical old party who acts a sort of Greek chorus to the story and occasionally breaks out into sub-titles such, "Passion is the devil's invention," which evoked a guffaw during the vamping episode. Straight theatrical heroism is Valentino's forte and he staggers when they take him out of the wild and unrestrained love-making environment.

The story has many picturesque elements but it is episodic and scattered. It seems to have no pattern. It starts with the theme of a humble shoe maker raised to eminence as a national hero of the bull ring and

an idol of the people. Presently the problem is changed to the proposition, "What will be the fate of a man who lives by blood and cruelty?" Presently the conflict is the moral struggle between choice of the wife and the other woman and at the end the purpose appears to be an attack on the institution of the bull fight. "Poor matador; poor beast," says the benign philosopher. "But the real bull is out there (the crowd around the arena). There is the beast with ten thousand heads."

The production is confusing. The characters sometimes do not dominate the scenes because of the over elaboration of the settings. The wedding scene is a confused jumble of restless minor people. Always the principal people are befogged by their surroundings so you can't see the trees for the forest. And there is more confusion in the multiplicity of characters of whom there are 16 listed in the cast.

Rush.

## JUST TONY

William Fox feature. Story adapted from Max Brand's novel, "Alcatraz." Directed by Lynn F. Reynolds. Tom Mix featured. The real star is Mix's horse, Tony. At the Strand, Aug. 6.

Cast: Tom Mix.....By Himself  
Jim Ferris.....Tom Mix  
Johnny Adams.....J. P. Lockney  
Oliver Jordan.....Duke Lee  
Manuel Conliva.....Frank Campeau  
Mabel Hervey.....Wait Robbins

This picture is unique in that it has the only absolutely natural actor of the screen. He is Tom Mix's horse, "Tony," and for delineation of horse character is a wonder. Nobody should miss this delightful novelty, especially the youngsters, although it is by no means a juvenile entertainment.

Tony is a dark bay beauty, the perfection of what horsemen call conformation, with a head and neck an artist could scarcely improve upon, a noble head and the style and fire of a thoroughbred. He is a find as a screen hero. How they managed to catch some of his accomplishments is a mystery.

The sub-titles constantly impute to the animal emotions and motives that are human, and then by some sort of legendary magic manage to make the animal express them. During most of the picture "Tony" is roving the plains at will, bridleless, and without a human being in sight. The illusion that the horse is actuated by its own intelligence is complete. It opens gates to release a herd of saddle horses, leads them to freedom, appears to plot against cowboys who are sent to capture the runaways and does all manner of things in an utterly convincing way that seems to call for human intelligence.

The story starts with "Tony" as the property of a brutal Mexican, who tries to break his spirit. Jim Ferris (Mix), a horse-loving cowboy, witnesses a whipping administered by the Mexican, and a fight ensues. Jim and the horse become friends. "Tony" gnaws his halter half through, and the next time the Mexican appears in the corral with his whip breaks loose and tramples his persecutor to death in an especially effective bit of trick action. A dummy is used, of course, but it looks like the real thing.

Then "Tony" leaps the barrier to freedom on the plains. Here he gathers a herd of wild horses around him and becomes their leader, defeating the efforts of a score of cowboys to capture or kill them. Jim has dedicated himself to taking the splendid animal alive. To this end he enters the employ of Marianne, owner of the ranch near the wilds where the free horses roam. Jim plants a "brush trap" and manages to get a rope over Tony's head. He saddles the horse after trying to make friends with it, but "Tony" won't be bent to the bridle. He bucks and rampages all over the lot until the exhausted rider is thrown, stunned, to the ground.

All these things are shown in detail and close at hand. How they ever kept a camera near the rough and tumble is hard to figure out. Even while "Tony" is leading his wild band in tearing gallops across the plains the camera kept close by. These running scenes match anything the screen has ever shown in the beauty of a fine horse in action. The animals fairly fly over miles of deserted plain without a human being in sight and are a riot of tossing mains and speeding hoofs.

After defeating the cowboy "Tony" moves away reluctantly, looking back wistfully (the horse actually seems to express that emotion) at the prone rider, senseless in the brush. Meanwhile, the bad men of the ranch (they are really rustlers disguising themselves as the working force for the girl rancher) have plotted to steal all the stock and murder Jim. Jim returns to the ranch and falls into their wicked hands, while "Tony" follows cautiously behind, watching affairs from a distance. The picture finally grows into a chase. Jim and the girl, with whom he is in love, set off to the nearby town for help, but having escaped the plotters. The latter go in pursuit, hoping to catch and dispose of the pair before they reach safety. "Tony" is galloping along in the rear, still watching the only man that was kind to him.

Jim and the outlaws engage in a running gun fight, during which Jim's mount is shot from under him

as he crosses a ford, and both hero and heroine take refuge on a mountain side. Here's where "Tony" comes in. He dashes to the rescue just as the outlaws are closing in. Heroine and hero leap on his back and he goes speeding away, carrying both over rough mountain places without saddle or bridle.

This is only a sketch of the story thread. It doesn't convey anything of the astonishing effect of "Tony's" performance, nor the surprises or thrills of the action. The riding feats would alone carry a picture, and there are frequent thrilling stunts, such as Mix's fall over a cliff, the throwing of "Tony" in full flight and other exhilarating performances. The acting is excellent. Mix is always a likable player in his familiar roles, and Claire Adams makes an attractive heroine both for beauty and grace of subdued acting.

Rush.

## VOICES OF THE CITY

Underworld drama. Story by Leroy Scott. Lon Chaney starred. Director, Wallace Worsley. Produced by Goldwyn. At the Capitol, Aug. 6.

Cast: Lon Chaney.....Leatrice Joy  
George Rodman.....Lon Chaney  
"Duke" McGee.....John Bowers  
Graham.....Cullen Landis  
Jimmy.....Richard Tucker  
Mary Rodman.....Mary Warren  
Mrs. Rodman.....Edythe Chapman  
Sally.....Betty Schade  
Herson.....M. E. Letty  
Courage.....H. Milton Ross  
Garrison.....John Cosar

Interesting underworld melodrama with intricate plotting and counter-plotting by a master criminal and an abundance of gun play. A subordinate love story runs parallel and merges into the crook theme at the climax. The picture aims at swift interweaving of complications rather than realism and has the complexion of a dime novel. Rather elementary fiction, but neatly turned to develop suspense.

Lon Chaney, as always, gets the utmost out of the role of a powerful leader of lawbreakers. He has a gift for quiet emphasis in pantomime which fits nicely into this lurid tale. Leatrice Joy does exceedingly well as the lovely innocent who falls into his clutches and is rescued in the nick of time. It takes mighty good players to get the story over convincingly, for the incidents are pretty lurid, but they succeed in making the action convincing.

Jimmy, a young clerk, innocently takes his sweetheart, Georgia, to a restaurant run by "Duke" McGee on the way home from the theatre. McGee, the polished leader of the lawless element of the town, is struck by the girl's beauty, and directs one of his lieutenants to get acquainted with the pair.

While the lieutenant is seated at their table the police enter the place and a gun fight ensues. The lieutenant shoots a policeman and escapes. Jimmy and Georgia are held by the police as witnesses. The affair gets into the newspapers, and Georgia's mother upbraids the girl with such violence that she leaves home and, under advice of Jimmy, takes refuge with McGee, unsuspecting that he is evilly in love with her.

McGee plots to have Jimmy killed in a low dive under the pretext that the reforming district attorney will be there to accept a bribe. During these events Sally, McGee's sweet-

heart, becomes jealous of Georgia, and when she learns of the plan to have Jimmy murdered goes to the dive to warn him. She is too late. Jimmy is shot as Georgia looks on, and, supposing him dead, Georgia determines to be revenged on McGee.

In his capacity as gang leader McGee is giving a ball the same evening and has presented Georgia with an evening frock to wear to it. She dresses for the affair, but carries an automatic in her wrist bag. McGee from his seat of honor sees her enter the ballroom and invites her to be his partner in his only dance of the evening. After the dance the girl asks to be allowed to address the guests. She starts to deliver an expose of McGee's crimes and confronts him with the leveled revolver, but Sally, the abandoned, snatches it from her and fires the fatal shot.

All this sounds like pretty unconvincing fiction, but the chain of events is skillfully forged so that each step appears to grow logically out of the step before, and the mind is led along without opposition to the climax. The ballroom scene is rather implausible with its refined magnificence, but its pictorial effects are striking enough to cover up the inappropriate magnificence, which would be more fitting to a Newport society event than the function of a criminal ward politician.

Rush.

## LILAC SUNBONNET

London, July 21.

Exceptionally good feature for a Sunday-school treat and, would receive high commendation from an ultra-respectable mothers' meeting. The story, adapted from S. R. Crockett's novel, belongs to the days of cheap sentimentalism and is not even well told. Not a foot of it rings true.

Apart from the weakness of the scenario the production work is excellent and the producer is to be congratulated upon providing his poor story with a beautiful rural setting.

A young man is sent to a neighboring minister to study for the Scottish "kirk." He falls in love with a pretty girl, who lives with her grandparents. Another girl loves him and she goes out to make trouble. The boy is sent home in disgrace, but his sweetheart's grandfather compels the minister to take his part, for she is really the product of the good man's runaway marriage of long ago. Cornered, the minister goes to the boy's father and tells the truth. This story has resulted in five reels, and its only excuse is that it has given badly needed work to players.

The principal parts are played by Joan Morgan, Warwick Ward and Pauline Peters. S. R. Crockett has written many good novels, and doubtless in novel form "The Lilac Sunbonnet" is excellent reading—wholesome, and without any of those nasty incidents which train the young idea in the wrong direction. As a film it is another example of the British producers' slavish adoration of the alleged "best sellers" or—do English publishers make presents of the film rights of such stories in the hope of getting a free advertisement for a cheap edition to be sold while the picture is "now showing"?

Gore.

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liked  
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"HUMAN  
HEARTS"



**"SHERLOCK" BROWN**

Bayard Veillier Production (Metro).  
Written and directed by Veillier. At New  
Leeds, New York, Aug. 3.

A detective story, mildly interesting and often amusing, through the successful bungling attempts of an amateur detective to recover an envelope containing the formula of a high explosive badly wanted by the American Government.

Among the characters are the chief of the Secret Service, a General of Staff, statesmen and financiers, one of the latter proving to be the criminal who knocked unconscious an army lieutenant as he was about to deliver the envelope to a conference in Washington.

The story is melodramatic with some kindred action, but it is rather the skillful direction and cutting of a film working out such a simple story as this, for Veillier, that knits the tale so compactly without too much detail.

"A professional smeller," as the amateur (Bert Lytell) could be termed, poots the picture a different twist. Pooch-pooched by the chief when first presenting himself, the amateur, accidentally securing a scent of sandalwood of the woman crook, traces her to a cabin on an outgoing steamer, where he recovers the envelope, after the same woman had wheedled it from him the evening before, through his simplicity.

The story is held within 48 hours. While it doesn't overwell fit Lytell, he probably does as much with the boob bespectacled role as anyone would. It was well cast, with the sister of the injured lieutenant especially giving an excellent performance. *Sime.*

**QUESTION OF HONOR**

Louis B. Mayer's latest Anita Stewart release through First National is not going to start anything. Just an ordinary feature with a story that can be counted in the group class—a tale of construction in the western mountain chain, the heroine crossing her admirer, saving the product of a young civil engineer and winning him for a husband.

Along Broadway it was reported the Strand was to get "A Question of Honor" but after screening it, did not exhibit, though First National was paid the rental as per contract. The feature certainly could not aid the Strand's class of show and if rejected as said, that was smart showmanship on the house management's part. Not that the picture is bad. It just hasn't the stuff.

The title is the strength of the release. There is a lure in it. Otherwise the story is simply spun, with little that is exciting. It starts like a scenic. Then with scenes of tunnel-boring into a mountain of the Sierras, it takes on a dash of the educational. The dramatics are supplied through the schemes of a railway promoter to secure a right of way. Barring him is the construction of a dam that will supply the countryside with water during the arid season and make fertile the desert strip not far off. It is never made clear why the railroad must have the particular bit of scenery to work upon and why it cannot be attained by tunneling. The rail man encourages a plot to dynamite the dam. The girl who has come west to a nearby pretentious lodge house with the railroad man's party, rushed to the cabin of the young civil engineer in the dead of night. She snaps a wire which was to have exploded the construction. The youth she aids misunderstands her motive, but added scenes make everything even that was promised at the start.

The lodge house provides some good long shots, there being no fault with the photography. Miss Stewart is pleasing as always. She isn't troubled and probably enjoyed the out of door work. The other players aside from the four leads, had thinking parts. A fight scene was good so far as it went, but hardly counted as important. Edwin Carew directed. *Ibce.*

**THE LOADED DOOR**

Universal feature with Hoot Gibson. Ralph Cummins wrote the story. Harry Pollard directed. Half of double features at New York theatre, Aug. 4.

An entertaining commercial grade film with this likable young western hero. All the old stuff, such as the girl left to the ownership of the ranch, a lease to the villain of the community and the accusation of the girl's brother of a murder. Enters into this situation the quick witted and hard riding and fighting hero, and clears up the whole tangle to the damage of the bad men and the rescue of the girl and her brother.

But it has one ingenious situation that makes all the rest of the footage worth while, a clever bit of theatrical trickery that works up an excellent state of tension.

The essence of it is this: The villains are nearly beaten and must flee from justice. It is known that the hero is riding to a deserted house far from the town. One of the bad men goes to the house and plants a dynamite for the hero by arranging so that the opening of a certain door will touch off a box of

dynamite and blow the place and the hero to kingdom come. The hero arrives in due course and is several times about to open the fatal door, but each time is prevented. Finally, he goes away unscathed.

The leader of the gang does not know of the trap and presently he comes upon the scene in pursuit of the heroine. They struggle before the "loaded door," the girl seeking escape that way and the villain trying to drag her out of the house by another exit where the horses are. In the end the girl eludes him and escapes from the house. The villain is about to follow, but the appearance of the hero coming up in the distance restrains him. He goes back and by trying to get away he opens the wrong door and sets off the dynamite.

The picture has several other capital surprises, as where the hero is taken captive by one of the gang, but turns the tables by producing from his shirt front a second revolver, the weapon which he is preserving as evidence that the heroine's brother is guiltless of the crime of murder. Altogether it is a neatly framed western melodrama, so long as it sticks to straight melodrama. But somebody has demanded that a comedy slant be introduced into the action.

To this end two comedy tramps are dragged into the scenario. Their scenes and the titles that go with them must take up a third of the total footage and they have absolutely not a thing to do with any element of the story. If they had been wiped completely out of the action, or cut out of the negative the picture would have been shortened 1,500 feet and the story left in all its completeness. The titles were particularly annoying in their labored efforts to be funny. At the New York they didn't get a ripple.

A melodrama is a melodrama. If its purpose can be aided and fortified with a comedy character well and good. The conventions permit and even encourage this pattern. But the arbitrary forcing of an alien character into sight distracts attention, injures the illusion of the drama and is an affront upon any fan who wants to be thrilled by action, not amused by travesty. *Rush.*

**THE PRICE OF YOUTH**

Produced by the Herwilla Film Corp. and distributed by Arrow. Described as a Ben Wilson production. Neva Gerber featured. Story by Wyndam Martin. Half of double bill with New York, Aug. 4.

One of those Wall street-battle-of-the-financial-giants stories with all the old stuff done in a second class way. Second class applies to the entire enterprise, with emphasis on the direction and the acting. It's a trashy story, cheaply done.

It starts out with the promise of a romantic melodrama, but acquires a mass of distortions as it goes along. For illustration, in the earliest planning of the story we learn that an unnamed blackguard has stolen the wife of Gregory Monmouth of Roanoke, Va., and at the same time ruined him financially. Almost on his deathbed Monmouth communicates these facts to his grown son and pledges the son to avenge the wrong. Immediately the son goes riding with a party of friends and is killed in a fall.

The daughter thereupon takes up the work of vengeance. The introduction of the son therefore was merely a bit of padding. A clear-cut story would have started with the girl's status in the conflict. In any event the father dies promptly and the girl, Adela, comes to New York to study for the operatic stage. The first person she meets is Owen, son of the man who wronged her father, but Owen hates his father for breaking his mother's heart.

While Owen is out of town Adela gets a hearing before a grand opera impresario, but is rejected. As she is leaving the conservatory who does she run into but the father himself, although she does not suspect his identity. He is a Wall street broker named Treves, and by reason of the fact that he owns stock in the opera company he secures a new hearing for Adela. Her funds are running low and Treves pretends to invest her remaining money, \$250, for her. Instead he hands her worthless stock and pays her expenses out of his own pocket. All this is a device to lay dishonorable siege to the girl, as appears when he makes the usual proposals.

Treves earns the enmity of a certain Wall street group at this time, and they seek his downfall for their own protection. Adela learns of their desire to keep him out of communication with the exchange for one day so they can raid his properties—his "Five Star stock," as the title has it. Adela pretends to accede to Treves' demand for a rendezvous. She borrows a Wall street man's "mountain lodge" (so the title says) and arranges a week-end with Treves there. The place is afterward referred to as "the place on the Sound" by a title writer who was unfamiliar with eastern topography.

In any event Treves is lured to the isolated country house. Adela takes him on a mountain climbing jaunt, and when he returns ex-

hausted gives him every opportunity to fall asleep. When he is sound asleep she trusses him up on the couch with handcuffs and a mile of rope. This is Sunday afternoon. Treves remains a prisoner for 24 hours, or until the exchange closed Monday. In the interval the raid on his stocks is carried out in the usual frenzied scenes of the stock exchange, which in this case looks more like the lobby of the Mills hotel than the exchange.

Just as she releases Treves, Owen, who has been informed of the expedition by Adela's landlady, reaches the "mountain place on the Sound" and confronts his father. Father indelicately tries to make the son think the situation casts a shadow on the girl's good name, but the son declines to take this view, and it all ends with the wrecking of Treves' fortune and wedding bells for his son and Adela.

But the question that remains unanswered is this, What kind of a literary imagination conceives a romantic story that has as its motif the struggle of a honorable young man and his blackguard father for an innocent girl? Some things in the movies are too deep. *Rush.*

**UP AND AT 'EM**

Comedy starring Doris May. Sponsored by F. B. O. Director, William A. Seiter. Story by Lewis Milestone and scenario by Eve Unsell.

Five reels of slapstick comedy becomes wearisome, no matter how ingenious the devices to coax laughs. If this feature had been slightly roughened up and condensed into half the length it would have been a thoroughly amusing film. As it is,

the vigorous comedy is pieced out with dull intervals and before it has run its length it becomes a bore.

The pattern is indefinite. There are times when it takes the line of a polite comedy story. Then it goes into the custard pie technique and back to drawing room comedy again until the spectator is bewildered. The good material is sacrificed by cruel padding and story interludes. If a picture is going to be Mack Sennett it should keep to that pattern. Mixed intent is destructive.

For this reason the production misses its purpose and falls into the daily change neighborhood classification. With better handling it could make a bid for regular playing dates. The knockabout stuff at times is genuinely funny. That passage in which the tomboy flapper, in pursuit of a band of society crooks, is thrown into a freight car inhabited by a quartet of tattered tramps had rich possibilities for Sennett travesty. Some of the comic complications are neatly framed for surprise. For example, the arraignment of the fashionable flapper and the tramps is timed to bring the heroine and her dilapidated company together, with the hero lured before the same rube j. p. on charges of speeding, a neat surprise twist.

A good deal of resourcefulness was expended in the swift action that started with the first reel and kept going to the end. But the mere elaboration of entanglements of a travesty nature can't support 5,000 feet of film, and by the half way mark one is ready to quit. A dramatic story is capable of leading one from development to development, and holding up suspense so that the sense of time elapsed is lost, but multiplicity of absurd inci-

dents soon falls. Here a double purpose spells both angles. They try to make an elaborate crook plot, but the humorous interlude destroys any anticipation of a thrilling denouement.

Barbara is the tomboy daughter of a rich art collector. She first appears in jail for speeding and is rescued by her mother. Mother forbids her to go out and orders the chauffeur to go to the depot to meet father. Barbara dons the chauffeur's uniform and drives to the station for father. While she is waiting a band of crooks take possession of the auto and force the girl to assist them in a robbery on another art connoisseur's library. After the thieves have stripped the house of valuable paintings they are disturbed by the owner and escape, leaving the girl to be captured.

She proves her innocence, introduces the victim to her parents and a romance starts. Presently the thieves try to sell the stolen pictures to Barbara's father and she attempts to catch them. She trails the leader of the gang into a wax works, where there is a long scene of comedy stunts. Later the thieves kidnap her and throw her into a freight car with the tramps. At the same time they decoy the young lover out of town on a pretext, so that the couple come together in the court. They return home in time to find the chief crook bargaining with Barbara's father for the sale of the stolen masterpiece, and he is captured by a ruse for the romantic ending. Miss May's cutie-cute mannerisms are rather cloying at times. Why is it that screen hoydens so often inspire impatient snorts rather than chuckles?

*Rush.*

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rain and  
hail—**

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## A SON OF THE GODS

London, July 25.

If this is a sample of the majority of films which the Germans are sending into England, neither English nor American producers need be afraid for a moment. It is appallingly bad. A jumble of crude melodramatic absurdities, for the most part badly done. The story is utter rubbish of the cheap serial order. The continuity is the last thing the author or the producer thought of, and the characters hop from one place to another without the slightest explanation of how they managed it.

For instance, a small boy is tied to a tree by the villainous Japanese. This is in Europe, but having lost him for some hundreds of feet we find him in Japan. "Stunts" occur every hundred feet or so, but they are one and all as poor as the story.

Roughly—Marco a music hall strong man, invents a wonderful explosive. His formula is stolen by Japanese. While attempting to recover it he is kidnapped. So is a ragged urchin who comes to his rescue. They escape, however, and Marco chases the thieves to Japan, whither he has been preceded by his beautiful young girl assistant. She is kidnapped and driven to extremes of terror by being confined in a rat-haunted dungeon. This scene is obviously designed to permit her to show her legs and she makes full use of the opportunity. Ultimately she is rescued, the formula is saved by the ragged urchin, villainy dies in the ruins of a burning temple, and we hope Marco marries the girl.

Much of the setting is cumbersome and gaudy, but there is an excellent reproduction of a Japanese garden. The acting is uniformly bad and the Japanese villain is an amazing example of wooden amateurishness.

The worst film ever seen becomes a work of art as compared with this "Wonderful Photoplay Full of the Glamour of the Far East." Gore.

## FOX FARM

London, July 23.

The George Clark organization seems to pin its faith to simple stories set in beautiful surroundings, their present features being in marked contrast to the ornate splendor of the first big British superproduction, "The Bigamist." In the end they will probably find wholesome stories amid beautiful natural scenery more profitable.

Their latest feature, "Fox Farm," is worthy in every way of the very high standard they have set in their special class of production. The story is a good one, although they have had to go to a novel for it. It is well told and full of interest as well as natural pathos. The exterior "locations" are enough to make the city man loathe his drab surroundings and long for hills, glades and rippling streams, while the farm interiors are exceedingly well done.

Jesse Falconer is a farmer and also a fatalist, the two things running badly together. A married man, his wife thinks him a fool, but Ann Wetherell, daughter of a disreputable old scoundrel, is strongly attracted to him. One day while blasting a tree an accident occurs and he loses his sight. This drew Ann closer to him, but further estranged his wife. Ann obtains a situation at the farm and does much to comfort her blind master, thereby forming the eternal triangle. Then Mrs. Falconer employs Jack Rickaby to help her run the place. They soon fell in love and, discovering the intrigue, Ann boldly declares her love for her master. The end comes when Falconer leaves his home and is followed by the faithful Ann.

Both Guy Newall and Ivy Duke play parts somewhat out of their lines: Newall as the blind farmer, whereas he is generally seen in leading roles which are leavened by his own particular blend of light comedy; Ivy Duke, player of society women and sporting girls, as the cottage girl. Both are very excellent. Bromley Devonport gives a fine character study as the scoundrelly old father, and Barbara Everest is particularly good as the wife. The other parts are all well played. Well produced and told, "Fox Farm" presents a particularly efficient and interesting study of British village life. Gore.

## "The Wee MacGregor's Sweetheart"

London, July 12.

The producing firm of Welsh-Pearson deservedly stand high at the top of the ladder where the British producing world is concerned. George Pearson makes one picture while other men make half a dozen, and has very little to say about his work, as he shows the goods. This screen version of J. J. Bell's two books, "Oh, Christina" and "Courtin' Christina," reaches a very high artistic level and is thoroughly good entertainment of the highest class.

The simple story is very nearly plotless, but it is excellently told. It consists mainly in a film picturization of the courtship of the

tomboy, Christina, by the now grown up "Wee" Macgregor and the attempts of Christina to get her aunt "off the shelf." The production work and the photography are alike perfect.

The acting of Betty Balfour as Christina and Donald Macardie as Macgregor is excellent, as is that of Minna Gray as the aunt.

Pictures like this revive the kinema and act as a sure antidote to the epidemic of melodrama under which England generally staggers. Gore.

## QUALITY FILMS

London July 17.

These are short one or two-reel features and are designed to run the whole gamut of comedy, farce, drama and melodrama. The series will consist of 25, all adapted from short stories appearing in popular periodicals, such as "Pan" and "Truth." The four just shown are extraordinarily good, and if the rest of the series keeps up to the standard they should mark an epoch in British film productions. The stories are very well told and grip throughout. The action is rapid and devoid of padding. The production work is excellent but simple.

Of the four just shown, "The White Rat" is melodrama of the Grand Guignol order. The story is of a money lender who has a white rat as a mascot. A young man visits him to plea for time to repay a loan. This is refused and in a momentary fit of passion the caller strikes the usurer dead. His name

is found among the dead man's papers and the detectives visit him. He can give no information and they are about to go when one mentions that a white rat, the dead man's pet, is missing. That is the rat's cue to pop its head out of the murderer's topcoat pocket. "A Question of Principle" is a delightfully told light comedy, chiefly remarkable for the introduction of a young actress, Joan Maclean, who will be heard much of. "Fallen Leaves," the adaptation of a short story by Will Scott, is a finely drawn human story, and "The Thief" is "spoof" melodrama of the highest order. No "stars," genuine or alleged, have been used in these productions and the result is a series of performances at least 50 per cent. above the average seen here.

The leading players are Mrs. Haydyn Coffin, Harry J. Worth, Sydney N. Folker, Frank Stanmore, Malcolm Tod, Jeff Barlow, Chris Walker and Joan Maclean. The producer is George A. Cooper. Gore.

## THE TRAIL'S END

Drama from the W. M. Smith establishment, State Rights Market. Story by Arthur Summers Roche. Director, Francis Ford. In the cast are Franklyn Farnum, Peggy O'Day, Shorty Hamilton and Al Hare. Genevieve Hart also is listed in a minor part. At Stanley, New York, July 25.

The fourth or fifth release in this series, the company being substantially unchanged. The picture weighs in at about the Farnum average. It has a lot of helter-skelter

action, muddled somewhat and marred by the very stacy playing of Farnum, who is beginning to make a pretty mature sort of rough riding Western hero.

They may preserve the heroics for Farnum and give him the center of the stage for heavy scenes, but all the honors of the production go to Hamilton, who has a capital natural comedy knack and a gift for neat character work. Al Hart as the heavy did rather well, although the part was somewhat indefinite and subordinate.

The Western scenery that served as the background for the familiar hard riding was strikingly beautiful and some of the scenic shots were arresting. But the picture has action aplenty and a good deal of interest as the complicated plot unfolds. The trouble is that it unfolds in hesitating fashion, so that it is not always clear who the personages are and what their motives. Of course, the mystery twist contributes to this effect, since the real situation is not disclosed until well along in the last reel. Probably the weakness of the picture is that it fails to generate the necessary suspense, and while waiting for the clearing up of the mystery one is not especially stirred. When the disclosure does transpire it is so laborious in its unfolding that the kick is dissipated.

The story opens with some fine shots of a cattle roundup. A stranger presents himself at the ranch house and asks for one Jack Frayne, a cow puncher of the outfit. Frayne disappears and goes into hiding—

why, no one knows. On the heels of the stranger comes Mabel, also seeking Frayne. Mabel and Frayne are beneficiaries under an uncle's will, but any heir who has committed a crime is directed to be cut off. The stranger, it turns out, is a detective, commissioned by other relatives to pin a crime on Frayne.

Wilder Armstrong (Farnum) is boss of the ranch. He falls immediately in love with Mabel and pledges his aid to the finding of Frayne. Here starts a three-cornered chase involving the detective, Armstrong and the girl. Which will reach Frayne first and what will happen? The suspense of this is lost in independent incidents and episodes which cloud the issue.

When they do catch up with Frayne it turns out that he is not Frayne at all, but his half-brother, call him Dick. Dick was forced from his uncle's home on the suspicion that he had stolen certain property, although it was really Frayne who committed the crime. Dick and Frayne meet in a remote Western shack some time after and quarrel over the affair, and Dick is forced to shoot Frayne in self-defense. Then, to cover up suspicion, Dick lets his beard grow and assumes Frayne's identity. It's pretty complicated and foggy, but the screen version is reasonably clear, if one concentrates on it. It all ends up with the usual wedding bells, Armstrong and Mabel being the principals. Medium grade light program feature, with the rental figuring in its value. Rush.

WILLIAM FOX  
SEASON

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FOX FILM CORPORATION WILL RELEASE DURING THE COMING SEASON  
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Based on  
Lincoln J. Carter's  
Famous Stage Success.  
Directed by  
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## NERO

The Colossal  
Drama of  
All Times.  
Acclaimed the greatest  
screen achievement by  
press and public.

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WINGS

In Which  
MARY CARR  
Scores Again.  
Directed by Jack Ford  
and Edwin Carewe.

LIGHTS  
OF  
NEW YORK

Directed by  
Charles J. Brabin.  
Successor to  
"While New York Sleeps."

MONTE  
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Alexander Dumas'  
Famous Story.  
Directed by  
EMMETT J. FLYNN.

A LITTLE  
CHILD  
SHALL  
LEAD THEM

Directed by  
J. Searle  
Dawley.  
A  
Motion  
Picture  
Surprise

A FOOL  
THERE  
WAS

Based on  
Porter Emerson Browne's  
Stage Success.  
Inspired by Kipling's Poem,  
"THE VAMPIRE."

MY FRIEND  
THE DEVIL

From George Ohnet's  
Novel, "Dr. Rameau."  
Directed by  
HARRY MILLARDE,  
who made  
"OVER THE HILL."

## IN ADDITION 6 MORE SPECIALS NOW BEING MADE, INCLUDING

## THE SHEPHERD KING

By WRIGHT LORIMER

Staged by J. Gordon Edwards in  
Egypt and Palestine

## THE TOWN THAT FORGOT GOD

By "MR. X"

Directed by Harry Millarde who made  
"Over the Hill"

## IF WINTER COMES

A Screen Production of the  
A. S. M. HUTCHINSON

Story of the same name. Directed by  
Harry Millarde

## STARS OF PROVEN DRAWING POWER

IN PICTURES REFLECTING 19 YEARS OF FOX EXPERIENCE

CHARLES JONES WILLIAM FARNUM TOM MIX  
SHIRLEY MASON DUSTIN FARNUM JOHN GILBERT  
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# ATTRACTIONS

## 1922-1923

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to weld together in better understanding teachers, parents' associations, community workers and educators is contained in the

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Each Subject Is a Feature in Itself

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The Two Baby Grands Are Back

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. 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.

West 55th Street **FOX FILM CORPORATION** NEW YORK CITY

LUPINO  
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COMEDIES

*The King  
of Comics  
and Idol of  
Great Britain.*

CLYDE  
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COMEDIES

*Funnier than  
ever in his  
New Series of  
Side-Splitters.*

AL  
ST. JOHN

COMEDIES

*This Funny  
Fellow is in  
great demand  
all over the world.*

WILLIAM FOX  
SUNSHINE

COMEDIES

*World famous  
and in great  
demand. Released  
every second week.*

FOX  
NEWS

*The All-American  
Pictorial Record  
Rightly Called  
"MIGHTIEST OF ALL."*

MUTT  
and  
JEFF

COMEDIES

*These Inimitable  
Fun-Makers will  
hereafter appear  
every second week.*

#### LONDON FILM NOTES

London, July 25.  
Wardour street is not usually reticent about its belongings; in fact, the denizens of the narrow artery are somewhat inclined to gild the lily, but renters are showing great secrecy about a film which they have, details of which are being carefully guarded until after a board meeting which is to decide whether or not the film will risk the wrath of the powers that be. The film in question is somewhat after the lines of "J'accuse," and shows Prussianism prior to the war and the episodes leading to the violation of the treaty which was thought to protect Belgium.

Some surprise was occasioned at the recent trade show of the Welsh Pearson film, "A Sailor Tramp," by the fact that the firm had acknowledged the "double" in a sensational scene on the program. This is probably explained by the fact that the actor, Hal Martin, all but lost his life while doing the "stunt." The "stunt" necessitated the "double" taking a flying leap from the main mast-head of a barque in mid-ocean. Hal Martin, the double, took the leap all right, got clean of ship, but came down badly into a heavy sea. When picked up it was discovered he had ruptured one of his lungs. He has been seriously ill for weeks, and is being carefully looked after by the producers, but it is doubtful whether he will ever be a fit man again.

The Welsh-Pearson Co. is starting on two new pictures immediately. One is as yet untitled, and the other is "Squibs Wins the Calcutta Sweep," a sequel to one of the firm's most popular features, "Squibs." When not dealing with life in the raw this firm is responsible for the best written and produced light comedies in this country.

Frank Wirth has bought the rights of the travel picture, "Wild Australia." This is said to have been cut and re-edited down to three-reel length. The pictures were originally shown here at the Philharmonic Hall when, with a musical interpolation, they constituted a whole entertainment. When in London they were accompanied by a lecturer, who was a member of the original exploring party. He was probably a very good and daring explorer, but he was a very bad speaker, and his untutored faltering somewhat crabbied his subject. The pictures prove conclusively that many of the stories told by Louis de Rougemont twenty odd years ago were true and that there were such things as sea cows, and that people did ride turtles. They also disproved the idea that the aboriginal is a little, stunted man. The natives shown in the picture are of magnificent height and physique, while their women are remarkably hideous. The nude is not a thing of beauty in wild Australia. When Wirth exploits the picture it will be accompanied by a lecturer as in London.

The Fox Co. (American) is trade showing the Lupino ("Nipper") Lane comedies here. Lane is the best known of three brothers, members of a famous English theatrical and vaudeville family, who have all risen to West End stardom by sheer hard work.

Percy Phillipson of Associated First National (British) is going in strongly for "presentation." The presentation of "Man, Woman and Marriage" was such a success at the Alhambra it is being repeated at the big provincial cinemas where the picture is showing. The process is being adhered to for all their big shows. Phillipson promises something unusual in the presentation of the Norma Talmadge picture, "Smiling Through."

Having put over "Man, Woman and Marriage," Associated First National's next exploitation here will be "Smiling Through." As in the case of "Man, Woman and Marriage," a big effort will be made with the trade show in August, Leon Pollock being specially retained to provide a prolog to the picture.

The exteriors for the big Gaumont film version of the life of Rob Roy having been completed, Will Kellino and his assistants are back from Scotland and the final interior scenes are being made at the Gaumont studio in Shepherds Bush.

J. Bernard Dudley has completed making the series of short comedies which will be known as "Rainbow Comedies," and they will be shown to the trade during September. The stories are adapted from children's papers published by the Amalgamated Press, which is practically another word for Lord Northcliffe.

Walter Forde, who is practically the only comedian working in England on "slap-stick" lines, has completed his set of six two-reel comedies for Zodiack and is about to start work on a five-reel hokum comedy. This is the first time an attempt has been made to produce such a feature in this country.

A "Midsummer night revel" under the auspices of the assistant directors' association, was scheduled for last night at the Willat studio, Fort Lee, N. J.

#### COAST FILM NOTES

Los Angeles, Cal., Aug. 9.  
Victor Herrman now knows how it feels to be an extra in a big scene. He was "best man" at the Pickford-Miller wedding.

Donald R. O. Hateswell, well-known juvenile in British films, has arrived for his debut in the American movies. Maurice Tourneur engaged him in London.

Rush Hughes, 20-year-old son of Rupert Hughes, is playing a role in "Gimme" for Goldwyn.

Elaine Hamerstein and Conway Tearle are spending a fortnight in the mountains near Charsworth. Director George Archinbaud is along, and the trio are making scenes for Selznick's "One Week of Love."

The Goldwyn releases: Daughters to Aubrey Scotto and Frank Hull. The proud fathers are film editors.

Lewis J. Selznick last week celebrated his tenth anniversary in the picture business.

Philo McCollough has been engaged by Harry Rapt. He's to play the villain in Warner Bros.' "Little Heroes of the Street."

Von Stroheim is rushing on

"Merry Go Round," his forthcoming special for Universal. And the efficiency man is on the job day and night, by the way.

Rupert Hughes has considerable reputation as an after-dinner speaker and wit. His greatest achievement along this line was accomplished at the recent Will H. Hays banquet when—he made Buster Keaton laugh.

Wilfred Lucas has joined the Warner Bros. staff.

Rob Wagner, film writer and author, was slightly injured in an auto crash near Denver.

Elmer Harris, the photoplaywright, is devoting the bigger part of the summer to fishing at Big Bear.

Bogart Rogers, formerly of Ince publicity, will handle Douglas MacLean's future business affairs.

Harvey Thew, continuity writer, has switched from Lasky to Universal City.

The California dailies gave Will Hays a big spread on their editorial pages. The "film chit" evidently has the editors with him, for the "boosts" couldn't have been more

favorable had they been written by Hays himself.

Will M. Ritchey, writer and erstwhile traveler, is hanging his Stetson in Hollywood again. His last conquest in the sight-seeing line was Yosemite, California's wonder spot.

E. Richard Schayer, who writes continuities for the screen, having been on the payrolls of various local companies, has sold his first fiction to the "Satevepost."

Edward M. Langley has resigned as Fairbanks' art director.

Julian Johnson is here despite his recent marriage, but it's only for a brief business visit for F. P.

Peter B. Kyne is week-ending or something in San Francisco.

Jerome Beatty has taken up golf since Famous Players decided that he should remain here. He now negotiates the Rancho course in 72, he says.

#### LAFAYETTE, N. O., FILM

New Orleans, Aug. 9.

Jake Miller now has the lease of the Lafayette and will play straight pictures in it.

The house was built for the Shuberts and operated by them for several years. It has never been particularly successful with its theatrical policies.

#### FILM ITEMS

The Gralyn theatre, at Gouverneur, N. Y., was sold Tuesday to James and Harry Papayanakos of Watertown, N. Y. Harry will be local manager, with J. Clair Carpenter, former owner, associated with him. It was previously and erroneously reported Mrs. Frank Farmer had taken over the Gralyn.

San Francisco is to have another new residential district house in the Excelsior to be built in the Mission district by R. A. McNeil, Robert E. Baines and W. G. Bailey. It will seat 550. Cost estimated at \$200,000.

Estelle Taylor, who played the vamp in Fox's "A Fool There Was," has been signed by Preferred Pictures for Gasner's "Thorns and Orange Blossoms." Other members of the cast announced by Vice-President Ben P. Schulberg are Enid Bennett, Kenneth Harlan, Arthur Stuart Hull, Evelyn Selbie and Carl Stockdale.

Justice Burr of the New York Supreme Court this week reserved decision in the case of Kessel against Triangle, involving certain stock transactions under the former administration of the company.

The Princes and Royal, picture houses at Victoria, Tex., have indefinitely closed.



# TEST WEEK DISCLOSES MANY STRONG POINTS IN BROADWAY FILM LINEUP

**Current Week Looked On as an Index for New Season—Valentino Breaks Rivoli Record at Start—"Zenda" Goes Big—Capital Does \$37,000**

The current week, looked upon as a test period and expected to furnish some sort of index of prospects for the early season, developed a number of exceedingly strong spots in the Broadway picture lineup. "Zenda's" first week at the Astor made good its promise and scored nearly a capacity week at \$14,000 gross, but the feature was the remarkable performance of the Rivoli with Valentino in "Blood and Sand," the screen version of Ibanez's novel, which had been elaborately exploited in advance.

Sunday afternoon (Aug. 6) and night were turnarounds, except the 9:30 show, and the first two days of the week set up a new summer mark for the house since its opening. Up to Wednesday there was a line at the box office every afternoon and evening, and it was predicted on the basis of the first half of the week that a new house record would be hung up.

Two encouraging incidents of last week were the jump of the Capitol with Dorothy Gish in "The Country Flapper" from \$28,000 to \$37,000, a gain of nearly a third, and the Garrison finish of "Fools First," the Marshall Neelan crook drama at the Strand, which started quietly, but built up to better than \$20,000, compared to around \$16,000 the week before. This week "Just Tony," the story of Tom Mix's "educated horse," in dramatic form, started moderately, but had them standing up by midweek.

Estimates for last week: Apollo—"Silver Wings" (Fox special). (Seats 1,200; scale \$1.65.) (Twelfth week.) Competition of new attractions beginning to count against this three-months-old picture. Previous week's improvement offset. Did \$23,000.

Astor—"Prisoner of Zenda" (Metro special). (House seats 1,131; scale \$1.65.) (First week.) First wallop of early season. Rex Ingram credited with repeat of "Four Horsemen." Extraordinary public interest in Anthony Hope story. Advance sale large and seats at premium in agencies. Last week figured only 10 performances, counting single Monday showing (premiere) invitation one. Gross of \$14,400 worked out at almost capacity at night and comfortably filled houses for matinees.

Cameo—"Sherlock Holmes" (Independent). (Seats 550; scale 55c.-75c.) (Eighth week.) John Barrymore starred. Long engagement beginning to exhaust clientele of this pretty theatre; \$2,000 last week, drop of about 10 per cent.

Capitol—"The Country Flapper." (Seats 5,300; scale 35c.-55c.-85c. matinees; 55c.-85c.-\$1.10-evenings.) Dorothy Gish in comedy produced by star's own organization. Received indifferent comment from reviewers, but apparently proved draw. Gross jumped nearly a third to \$37,400 against previous week's \$28,400. One of the mysteries. The trade was at loss to account for showing except on the star's reputation.

Central—"Human Hearts" (Universal-Jewel Special). (Seats, 960; scale, 55c. to 75c.) (Second week.) Reported holding its own in spite of being pocketed between Astor and Rivoli with "Zenda" and the new Valentino offering, respectively, both extraordinary hits. \$6,000 last week.

Cohan—"In the Name of the Law." (Robertson-Cole-F. B. O.) (Seats 1,111. Scale, 40c., 50c., 85c. \$1.) (Fifth and last week.) Finale week lowest of engagement. Takings tapered off in spite of elaborate advertising campaign. Gave way this week to "My Dad" (F. B. O. Special), which made indifferent beginning, starting off Sunday with reduced admission of 75 cents top. Last week \$4,200.

Criterion—"Forget Me Not" (Metro Special). (Seats 886; scale 65c., 99c.) (Third week.) Tie up with benefit for local orphanages and publicity arising out of public discussion holding receipts up. Picture has powerful human interest, and probably word of mouth ad-

vertising brings business. About repeated previous week's gross at \$6,500 considered good showing for house capacity.

Lyric—"Nero" (Fox Special). (Seats 1,400; scale \$1.65.) 12th week.) In spite of plunging in newspaper space and exploitation in other ways spectacle does no more than hold its own. Fox office doing its utmost to put feature over, but seems to make small headway. About repeated previous week's \$3,500 or that figure may have been shaded little.

Rialto—"The Bonded Woman" (Famous Players). (Seats 1,960; scale 50c., 85c., 99c.) Star, Betty Compson. Slightly off from previous week, but making good figure compared to averages for the summer. Total \$15,800.

Rivoli—"Her Gilded Cage" (Famous Players). (Seats 2,200; scale, 50c., 85c., 99c.) Gloria Swanson feature. House still on the climb. Improvement in takings at this house have been gradual but steady. Reach climax in the surprising demonstration of "Blood and Sand" this week. Last week's gross \$18,492.

Strand—"Fools First" (Marshall Neelan-First National). (Seats 2,900; scale, 30c. 50c., 85c.) Turned out to be builder. Starting with moderate play early in week, business grew as engagement progressed. Marked up total of \$20,300, increase of nearly third over "Hurricane's Gal" the week before. This week's attraction is "Just Tony," reported going strong by midweek.

## BUFFALO LIVENS UP

Opening of Shea's Court Starts New Season—Weather Cool

Buffalo, Aug. 9.

Continued cool weather the past week served to boost takings at local picture houses well over and above averages for past few weeks. The present summer season is regarded as something of a freak. With exception of one or two weeks weather has been consistently cool, evenings being particularly suited to indoor amusements. Combined with this, an unusual number of wet week-ends has kept the public away from out-door resorts, with result that picture-house week-ends have been overflow in many cases.

Last week found box offices climbing to new upper registers, with improved business noticeable all round. Downtown theatres to capacity several nights of week. None had anything exceptional to offer in the way of attractions.

Opening of Shea's Court this week caused decided strengthening in bills at all houses. Lafayette rushed a special added attraction. Hippodrome offering strong picture bill headed by "Sonny." Loew's "For the Defense," backed by heavy vaudeville card. This week looked upon as a test week for the fall line-up.

Last week's estimates: Lafayette Square—"Glory of Clementina" and vaudeville. (Capacity 3,400; scale, mats. 20-25c., nights 30-50c.) Picture sized up as one of best features house has had in many weeks. Caught the crowd and drew favorable fire. Vaudeville ran to form. House had sell-out number of nights. \$11,000 or over.

Loew's—"Strange Idols" and vaudeville. (Capacity 2,400; scale, mats. 20c; nights 30-40c.) Farnum feature did well despite star is only moderate draw here. House pulling steadily with about same general clientele. Continues special newspaper display ads and also extra outdoor stuff. \$8,000.

Hippodrome—"Hail the Woman," first half; "The Infidel," last half. (Capacity 2,400; scale, mats. 20-25c., nights 30-50c.) Maintained, even running, slightly bettering previous week's figure. "Woman" drew good reviews and probably figured somewhat in takings. Bill ran well for summer straight picture card. Better than \$6,000.

## GOOD WEEK IN K. C. HELPED BY PRIMARIES

Looked Like Old Times in the Downtown Section of the City

Kansas City, Aug. 9.

It looked like old times around some of the downtown theatres last week, particularly Sunday night, when the lobbies were packed. Monday things fell off a bit, but came back Tuesday, primary election day, a sort of semi-holiday. The balance of the week was just about the summer average.

As expected, the Newman topped everything, with Wallace Reid in "The Dictator" and the Paramount special, "A Trip Through Paramount Town." Local interest was centered on this film on account of Jerome Beatty, who directed the picture, being a former Kansas City man.

The Liberty's "I Am the Law" had been given much special advertising and opened to big crowds Sunday, with business holding up better through the week than anything for some time. A damper was thrown over the house by the shooting of its manager, David H. Harding, when he walked in and surprised two bandits who were waiting in his office for him.

On Twelfth street the numerous 10-centers fought for business with special features and thrillers. As an illustration of what the managers think their patrons want the following pictures were used at the same time by four houses in one block: "The Men of Zanzibar," "By Proxy," "The Three Luckaroos," "The Fighter of Dreamland Ranch," while the Twelfth Street, with its "two hours' show for a quarter," was featuring Tom Mix in "Up and Going."

Estimates for last week: Newman—"The Dictator." Seats 1,980. Scale: Mats., 35; nights, 50-75. Wallace Reid heavily featured, with Lila Lee as "Juanita." Dennis Sisters added and Paramount feature, "A Trip Through Paramount Town," added to bill. Bill pleasing as well as entertaining. About \$16,000.

Royal—"The Cradle." Seats 900. Scale: 35-50; children, 10. Ethel Slayton and Charles Meredith in the leading roles. "A Trip Through Paramount Town" also. Critics gave the feature picture and players exceptionally good notices. This house has regular clientele, which goes and sees for itself. Around \$4,000.

Twelfth Street—"Up and Going." Seats 1,100. Scale, 25, and 10 for kids. "The Hour of Doom" and a Vernon comedy, "Tis the Bull," completed program. Feature with Tom Mix and Eva Novak, and with most of scenes laid in Canada, just what Twelfth Streeters wanted for their quarters, and business held up to summer's average of about \$2,000.

Liberty—"I Am the Law" (Metro). Seats 1,000. Scale, 35-50. Cast exceptional. Alice Lake and Rosemary Theby, leading women, with Kenneth Harlan and Gaston Glass and the two Berrys in male roles. News reel and comedy also. Feature heavily circused. Picture and bill one of most entertaining for weeks. Reported at \$6,500.

## MAIGNE'S PAY TIED UP

It was disclosed in legal proceedings in New York this week that the salary of Charles Maigne as director for Famous Players is \$600 a week. This came out when the Supreme Court issued an order tying up the salary.

Michael Bell of New York sued Maigne for damages growing out of the injury and death of Bell's daughter in 1919, when the child was struck by Maigne's automobile. The order was served on Famous Players, restraining the company from disbursing Maigne's salary. The director is in Montana directing "The Cowboy and the Lady."

Three picture houses in Tyler, Tex., announced they would admit the striking shopmen and their families, free, to three matinees weekly, while the strike continued.

## BETTER IN BOSTON

Spurt Last Week—Four Houses With First Runs

Boston, Aug. 9.

Business took a spurt in the picture houses last week. A better gross was reached than in the early summer. Weather conditions had something to do with this, for at the end of the week climatic conditions spelled ruin for the summer parks and of course the reverse for the picture houses.

Last week the Park, which had been running on a summer policy, swung back into line and got over big. This makes four houses showing first run release pictures. Estimates for last week:

Loew's State—(Scale 25-50c; capacity 4,000.) Topped \$10,000 last week with Thomas Meighan in "If You Believe It, It's So" and "The Real Adventure."

Beacon—(Scale 23-40; capacity 800.) Did \$5,000 last week with "South of Suva" and "Restless Souls."

Park—(Scale 25-50; capacity 2,000.) \$7,000 last week.

Modern—Scale, attraction and capacity same as Beacon and gross for last week on a par with that house.

Paul W. Wakefield is now publicity director for Universal in Texas with headquarters in Dallas. Mr. Wakefield was formerly on the Houston "Chronicle."

## NICE WEATHER

Capital's Theatres Last Week Did Fair Business

Washington, D. C., Aug. 9.

It has been like a summer resort here for the past week, and the picture houses attracted—increased business.

Moore's Rialto is to reopen Sunday.

Estimates for last week:

Loew's Palace (capacity 2,500; scale, 20-35 mats.; 35-50 nights). Final week of summer schedule had Viola Dana in "They Like 'Em Rough" first half, and Wanda Hawley in "The Truthful Liar," second half. The Dana picture did the greater business, although no complaint could be registered against the Hawley picture. Gross easily ahead \$1,000 over previous one, giving total of \$8,500.

Loew's Columbia (capacity 1,200; scale, 35 mats., 35-50 nights). "Nanook of the North," educational film on the frozen north. Gross slid from previous week to about \$7,250.

Crandall's Metropolitan (capacity 1,700; scale, 20-35 mats., 35-50 nights). "Red Hot Romance," usual business, about \$7,000.

## KITCHENER FILM FREED

The print of "How Kitchener Was Betrayed," consigned to J. Parker Read, Jr., and held up at the Custom House on the request of the British ambassador, was freed this week under bond.

The picture was barred from exhibition in England on protests from the friends and relatives of Lord Kitchener. Its story makes it appear that the English military leader was betrayed through a woman spy.

Read is required to show a title before the picture explaining that it is not founded on historical fact.

# CAR STRIKE IN CHICAGO KILLS 60 PER CENT OF FILM TRADE

**Lowest Grosses Ever Known in Loop Houses—No Line on New Pictures—Neighborhoods Helped Considerably**

Chicago, Aug. 9.

The street car strike struck the "loop" movie houses with a resounding slap. The strike was called for Tuesday morning, but most of the "loop" people hastened home Monday night, not knowing exactly at what hour the strike would become effective. That started the week off with hopes thrown to the winds.

The Chicago, the largest local theatre, is exemplary of just how business charted up for the week. Monday established a new low figure. Tuesday the pressure grew stronger with about a 25 per cent. drop. Wednesday and the rest of the week, including Saturday and Sunday, the percentage grew higher and higher, topping as close as 60 per cent. drop. It became so acute Balaban & Katz used double columns in the dailies to stop the leak. The ads suggested remaining in the "loop" until after supper hour, visiting a picture show. To what degree the ads pulled is problematical.

What was true of the Chicago is true of the other "loop" houses. Business in the neighborhood theatres took a spurt and as patronage in the "loop" decreased the neighborhood houses picked up to near capacity.

This is the first real break the neighborhood houses have had during this ruinous summer. It came at a critical time. The effect this temporary condition might have is that of acquainting the neighborhoods more as to the class and value of the pictures run in those theatres, and in this way build up the business in neighborhoods. How long it will take the "loop" theatres to recuperate from the unexpected condition is open to question. It is likely though that this week will be way above normal.

The Universal Jewel interests ended their first week of tenancy of the Randolph. The Jones, Link & Schaefer name was removed from the canopy and display signs on the walls of the lobbies. "The Storm" was utilized by the U as a possible draw. The lobby of the theatre was dressed in special canvas scenes from the film, and suggestive of it. It was a good piece

of publicity. The U placed J. L. McCurdy in charge.

The question of what business the "Storm" film could do brings out certain facts which have heavy bearing on the answer. The film played directly across the street two weeks before it was at the Randolph, at the Chicago, besides including in its show a lavish prolog and the like. The film at the Chicago did a tremendous business but not a turnaway. "The Storm" then came into the Randolph without a prolog or musical accompaniment and without specialties. The film is announced to play day and date for the second week at the Randolph with the Riviera, Tivoli and Senate. The admission at the Randolph is very close to what the Chicago charged. The Randolph heretofore has succeeded in running a special picture always first runs. On that basis the Randolph was most always on the right side of the ledger. The strike on top of these facts did anything but help the premiere week of Universal.

With first run Universal pictures there is no reason under normal conditions why this firm cannot play its cards for a winner at the Randolph.

"Grandma's Boy," Harold Lloyd's first special comedy, was snowed under at the Roosevelt through existing conditions.

Estimates for last week: "The Dictator" (Paramount), Chicago. (Seats 4,200, mornings 39c; mats. 35c, nights 65c.) Wallace Reid. Got flattering notices. Business wavered.

"Grandma's Boy" (Pathe), Roosevelt, 1st week. (Seats 1,275, mats. 39c, nights 50c., holidays 60c.) Harold Lloyd getting lights and flash in ads. Quoted as first Lloyd big picture. Possibilities cannot be judged by showing made here. Business at bottom of pit. Held over for second week.

"The Storm" (Universal), Randolph. (Seats 825, mats. 35c, nights 50c.) Film will play at other theatres. Well formed publicity arranged but offset by local conditions. Continuous grind basis of adopting slogan "The busy show for busy people."



## STANLEY CO. SEASON'S BOOKINGS INCLUDE FOX'S BIG SUPERS

**Indicates Resumption of Friendly Relations with Report About Fox's Proposed New Theatre—Working on Aldine—Last Week Poor in Philly**

Philadelphia, Aug. 9.

Although there is no indication that the legitimate season will start here until after Labor Day, the film houses are booking big features. The Stanley company announces "The Fast Mail" (Fox) at the Victoria, a lower Market street house, for two weeks beginning next Monday. As its first booking at the newly acquired Aldine, "A Fool There Was," next week.

Announcement was "The Masquerader" would be the Stanley booking for this week, taking the place of "One Clear Call," but the Guy Bates Post feature will not be booked for a week or so.

"Monte Cristo" comes to the Stanton for an indefinite run beginning Sept. 2, and "Blood and Sand" is decided on for the Stanley for at least two weeks the same date. "The Prisoner of Zenda" is to be a near future booking at the Aldine and "Nice People" at the Stanley.

That the Stanley people are going to make the Aldine one of its most important houses was shown in the request to the papers that it be given second play in routine matters to the Stanley.

The booking of the two Fox features, an evidence that relations between Stanley and Fox have been at least temporarily patched up, happened after a Fox official came to this city for a conference. Meantime there has been no verification of floating rumors that Stanley has bought off the intended Fox theatre at 16th and Market which would devote the entire 16-story building to offices instead. The booking of "The Fast Mail" at the Victoria, a drop-in house of secondary importance, is more or less of a surprise.

With all these good pictures in the offing, last week's batch was particularly feeble, except in the case of the Stanley, which ran its second fine bill in succession. "While Satan Sleeps" and Keaton's "Blacksmith" shared and received high commendation in the dailies.

Although the character of the show and the fact that Hof's drawing power, while good, is not the equal of Reid's, tended to lower the gross from last week's mark, but the presence of the Keaton comedy almost compensated, and the gross again passed the \$30,000 mark, fine business for this time of year. This house has held up remarkably well throughout the hot weather.

"Silas Marner" booked at the wrong time, did poor business at the Aldine. This film would ordinarily attract a rather different clientele, but that clientele was out of the city, and the standbys weren't interested in English classics on hot summer nights. "The Leather Pushers" again helped a lot. This week, with "The Bigamist," the house's business is expected to remain low, but after that, with improved Stanley company bookings, better things are expected.

The Karlon remained weak with "The Woman He Married," a conventional Anita Stewart feature. The future of this house, now that the Stanley company has three big houses for specials and top-notchers, is problematical. Despite a supposedly good location, the Karlon doesn't get much drop-in trade and business has been way off all summer.

The Palace, with "All for a Woman," did neat business, though the feature was not its general type. The dailies raved about it, and nobody here can figure why it wasn't put into one of the big houses for a short run. At a drop-in, cheaper class of trade house it pleased some, but went way over the heads of others. Bebe Daniels in "A Game Chicken" played to nice business at the Arcadia, about the best money the house has had this summer.

Estimates for last week: Stanley—"While Satan Sleeps" (Paramount) and "The Blacksmith" (First National). Fine bill and highly praised in reviews. Business remained big, just grazing \$30,000. "One Clear Call" this week, with the Kauffmans, singers. (Capacity, 4,000; scale, 35-50 cents matinees, 50-75 evenings.)

Aldine—"Silas Marner" and "Leather Pushers." Elliot classic not good choice for this time of year, and without "Leather Pushers" business would have suffered more than it did. "The Bigamist," English feature, this week, then "Fool There Was." About \$4,500. (Capacity, 1,500; scale, 50 straight.)

Karlon—"The Woman He Married" (First National). This Anita Stewart feature did fair business, but was really better fitted to one of the Market street houses. Got passable notices and business about \$4,000. "Borderland" this week. (Capacity, 1,000; scale, 50 straight.)

### DETROIT HOT

**Film Stuff Not Strong Enough to Stand Off Weather**

Detroit, Aug. 9.

Even with hot weather and counter attractions, picture theatre owners are finding out that there are still enough people looking for amusement—that it is just a question of offering attractions strong enough to get them to the box office. John H. Kunsky has proven this emphatically this summer by keeping up the quality of shows at the Madison and Capitol, playing the best pictures available, as well as the best vaudeville, with the result both houses have been consistent money-makers all summer. Neither house has yet had a losing week. His Adams theatre has not fared so well because of the inferior grade of pictures shown there, but this was due to the fact that no others were available.

Estimates for last week: Capitol—Betty Blythe, good box office attraction all last week in conjunction with "Borderland" (Paramount), just average program attraction. Miss Blythe gave a rather poor talk, too much along the lines of other screen stars. It boosted Hollywood and said not all movie people are bad.

Madison—"The Man From Hell's River," secured through Standard Film Service, an independent exchange. First-time this exchange has had feature in one of Kunsky first-run theatres. Typical Curwood story. Business held up nicely.

Adams—"The Married Flapper," Marie Prevost. Not big, but pleasing. Business held about normal, which means around \$3,500, about where Adams has been hitting most of summer. In fall this house will go to long runs on supers.

Broadway-Strand—"In the Name of the Law," well exploited in advance, with result—house got over \$4,000. Prices for this engagement advanced from 40 to 50 cents.

Fox-Washington—"The Safety Curtain." Norma Talmadge Seznick reissue. Business nothing extra. House doing around \$2,500 all summer. Has "Fast Mail" (Fox super) Aug. 26 for indefinite run, followed by other Fox supers.

### COURT O.K.'S ASHERS

Chicago, Aug. 9.

A clean bill of health was given Asher Brothers as to their financial status by Judge Hugo Pam, in the Superior Court when he denied a petition submitted by Eugene Katz, one of the stockholders in the Cosmopolitan Theatres Corporation, to have a receiver appointed for their enterprises.

Judge Pam asserted he saw no reason for bringing any such action before the court, as nothing was shown that indicated insolvency.

### MINTERS IN RAIL ACCIDENT

Los Angeles, Aug. 9.

While returning from Yellowstone, where they had been on location, and near Victor, Idaho, the Mary Miles Minter party were in a railroad accident.

All were shaken up, with Patricia Palmer suffering internal injuries. Miss Minter narrowly escaped serious injury. Her mother, Mrs. Charlotte Shelby, Tom Moore and Viola Daniels were in the group.

### U.S. FRISCO THREE

**Had Trio of Features Last Week—"Human Hearts" Led**

San Francisco, Aug. 9.

Universal pictures at Granada, Imperial and Frolie, scoring a local record for Universal.

"Human Hearts" at the Granada piled up business with many standees. Picture well liked and caused much favorable comment. At the Imperial "The Delicious Little Devil," with Mae Murray and Rodolph Valentino, held up well during second week. The Frolie offered Frank Mayo in "Afraid to Fight," and did fair.

Ben Westland, publicity manager for Universal, has made capital of the fact that his firm's pictures were holding the place of honor at the leading houses and secured considerable space. Incidentally he has been kept pretty busy working in conjunction with the publicity departments of the theatres.

California—"Golden Dreams" (Goldwyn). (Seats 2,789; scale 50-75-90c.). Claire Adams and Carl Gantvoort. Average business \$14,000 last week.

Granada—"Human Hearts" (Universal). (Seats 3,100; scale 50-75-90c.). House Peters. With special publicity by Universal's press department. House drew standing room at all night shows. \$19,500. Imperial—"Delicious Little Devil" (Universal). (Seats 1,425; scale 35-50-75c.). Held up well for second week. \$7,000.

Strand—"Grandma's Boy" (Pathe). (Seats 1,700; scale 40-55c.). Harold Lloyd. \$11,000.

Tivoli—"One Clear Call" (First National). (Seats 1,800; scale 25-40c.). Milton Sills, Irene Rich and Henry Walthall. Also De Havens in "My Lady Friends." With heavy advertising reached \$11,500.

Frolie—"Afraid to Fight" (Universal). (Seats 1,000; scale 10-30c.). Frank Mayo. \$4,000.

### HAROLD E. EDEL'S ESTATE

Mrs. Frances August Edel, widow of Harold E. Edel, late managing director of the Strand theatre, New York, was by Surrogate Cohalan last week granted the right to use \$75 a month from the funds which she, as general guardian, is holding for her infant son, Harold E. Edel, Jr., for the latter's maintenance and support. This order, however, is to expire July 14, 1923.

In her application for such order, Mrs. Edel stated that she has on hand \$11,362.70 belonging to her son, who was five years old January 16, and this property consisted of the following:

Liberty loan bonds, \$7,820.47; Strand Theatre Co., of Lynn, Mass., stock, \$666.67; cash, on deposit with the United States Fidelity & Guaranty Co., \$233.63, and likewise with the Erie County Savings Bank, of Buffalo, N. Y., \$2,641.93.

Harold E. Edel, court documents show, died after a week's illness of influenza and pneumonia at his late home, 252 West 85th street, Nov. 2, 1918, without leaving a will, and his widow, who originally comes from Cleveland, is residing at present at Cedarhurst, L. I.

Mr. Edel, who was only 29 years old and a native of Greensburg, S. C., came to New York a little over five years ago. He was one of the youngest managers of the big motion picture theatres in New York City and was widely known in Cleveland, O., and at Buffalo, N. Y., where he had been in charge of theatres.

In 1920 Mrs. Edel, as administratrix of the estate left by her husband, filed an accounting and last year filed another, both of which were approved by the court.

In signing the decree Surrogate Cohalan directed that she take as her share of the estate, \$1,157.53, also one-third of the Strand Theatre Co. stock, and also \$25 for the costs of making the accounting; give to a special guardian, who was appointed to protect her son's rights, \$60, and transfer the remainder, \$2,315.36, and two-thirds of the Strand Theatre Co., to herself, as general guardian of her son; until the latter became of age.

In her 1921 accounting also as administratrix, Mrs. Edel charged herself with \$953.14; credited herself with \$329.08, and held the balance—\$624.06—for further distribution, subject, however, first to the deductions of her commissions and the expenses of the accounting.

In her explanation to the court why she filed a second accounting she said "there still existed a certain contract between the deceased and one Myer S. Epstein, under which the estate was entitled to receive one-half of the profits arising

### FEDERAL TRADE COM.

#### COMPLAINING OF FOX

**To Investigate Protest That Reissues Constitute Unfair Competition**

Washington, Aug. 9.

The Federal Trade Commission, which has an action pending against Famous Players-Lasky, has made a formal complaint against William Fox in which is raised the question whether the sale and lease of reissues under new titles and unmarked to designate them as old pictures remade is or is not unfair competition.

This has been done, the complaint charges, although the pictures have been leased to exhibitors when agreements called for new product. This practice, it is contended, tends to mislead exhibitors and the public into the belief that such pictures are first run releases and not reissues.

The Trade Commission does not publish charges against other distributors, although the practice has become common during the summer when new material was in small supply. Several releasing companies have purchased old material from other producers, renamed and re-released it and put it out without in any way making it known that it is a revival. This method was used by R.-C. in the case of H. B. Warner's "The Man Who Turned White," released as "The Sheikh of Araby." Other pictures have been handled in like manner by others.

The Trade Commission's complaint charges in effect:

"It is provided in the lease (contract between distributor and exhibitor) that the exhibitor will use only advertising matter supplied by the distributor. It is the custom of the trade that unless otherwise specified photoplays so furnished shall be new photoplays not previously exhibited to the public in the locality of the exhibitors' theatres. The amount which the exhibitor agrees to pay is, among other things, based upon the undertaking of the respondent (Fox) to furnish new releases."

The specific pictures complained of are set down as follows:

A play originally issued as "The Yankee Way" and reissued as "Sink or Swim"; play originally put out as "The Love Thief" and renamed "The She Tiger"; play originally entitled "The Silent Lie" and renamed for reissue "Camille of the Yukon."

The complaint charges that the practices mentioned tended to injure the reputation of the exhibitors and to cause them to lose the good will of the theatre going public.

The commission has fixed Sept. 18 as the date of the hearing at its office here. The complaint and notice were served on the Fox company late last week.

The Fox office issued the following reply Tuesday:

"The three pictures involved in the action have been off the market for more than a year. The various other complaints mentioned in the article had nothing whatever to do with this case or the company involved in it."

upon the sale of certain films. This contract expired in August, 1920, and this accounting is being had with respect to the moneys received under said contract subsequent to the entry of the decree as aforesaid."

Mrs. Edel stated that she credited herself with \$174.43, which she had erroneously charged herself in the 1920 accounting; \$10 for a bond premium, \$115 paid for a tablet at the cemetery; \$23.44 for income tax, and \$6.21 for a state tax.

In signing the decree Surrogate Cohalan directed that from the \$624.06 which she held in her hands, Mrs. Edel take for her costs, \$25; give to a special guardian, \$30; take for herself, \$189.69; transfer to herself, as general guardian of her infant son, \$379.37, and after that was done she could consider herself freed by the court from all responsibilities as such administratrix.

In addition to being heir to two-thirds of his father's net estate, Edel, Jr., was also left Liberty loan bonds and money in several savings banks by the decedent, which accounts for the difference between what he received under the accounting proceedings and that which is being held in trust for him until he becomes of age.

### MEMPHIS' "SUNDAYS"

**Pastors' Association Behind Warrants Issued for Local Managers**

Memphis, Aug. 9.

A struggle is on to stop Sunday theatre performances here. Warrants were issued yesterday for local theatrical managers.

The Pastors' Association is behind the move and the ministers say they are going to make the fight against Sunday openings a finish one.

### COSTUME BALLYHOO

A traveling unit has been organized and is ready to take to the road as an incidental of the exploitation of "Babes in Toyland," Victor Herbert's tabloid version of the operetta designed for film houses. It will make its first appearance in Atlantic City, date unannounced.

All the members of the company except the principals will wear a uniform appropriate to the piece, and will wear it on the street as a ballyhoo. They are the chorus personnel of the company.

### BUYS TWO IN UTICA, N. Y.

Syracuse, N. Y., Aug. 9.

The Gaiety and Colonial, Utica, N. Y., will pass to Nathan Robbins of this city within the next 10 days, through purchase from Wilmer & Vincent.

They give Robbins four houses in Utica, one in Watertown and three in this city. The Utica purchase includes a site on which Robbins will build another house.

### MISS FRIGANZA FILMING

Los Angeles, Aug. 9.

"Affinities" started to work Monday at Universal City, with Trizie Friganza making her first before the camera. The feature is a Ward Lascelle production from story by Mary Roberts Rinehart.

Miss Friganza will return to vaudeville upon completion of the picture engagement, having been booked to again headline over the Orpheum circuit next season.

### \$5.50 "MONTE CRISTO"

The opening night seats at the 44th Street for the Fox showing of its super film, "Monte Cristo," have been scaled at \$5.50 in the orchestra. The picture opens Aug. 14.

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# NO FIRST CHOICE RIGHT UNDER FAMOUS PLAYERS FRANCHISE

## Injunction Dissolved in Detroit Case of Phil Gleichman Against Famous, Kunsky and Others—Trial on Merits Likely

Detroit, Aug. 9.

Judge Theodore C. Richter of the Wayne County court dissolved the temporary injunction previously granted by Judge Ira Jayne against Famous Players restraining Paramount from furnishing film service to John H. Kunsky by virtue of a five-year "franchise" held by Phil Gleichman of the Broadway-Strand.

The essence of the court decision is that Gleichman's "franchise" does not specify exclusive rights and first choice to Paramount subjects.

"This contract," says Judge Richter's decision, "clearly requires the plaintiff (Famous Players) to fill the entire time of the theatre (Gleichman's Broadway) with the bookings of the productions of the Famous Players-Lasky Corp., but nowhere in the contract is there any agreement that the plaintiff should have the exclusive right to exhibit the productions of the defendant or have the first call upon the productions of said distributor unless such right is given under the clause 'upon the terms and conditions similar to those applying between distributor and exhibitor to theatres of like standing, seating capacity and location.'"

### Gleichman's Claim

The court does not pass on the point of whether Paramount is required to furnish service to the Broadway Strand, but only rules on the "exclusive choice" point. The other questions, such as whether the Famous Players-Gleichman contract was breached, is left for decision of the trial on the merits of the case.

Gleichman contends he is entitled to choice of subjects under the practice of the past three years which has established his rights. His interpretation is that although the "franchise" does not specify first choice, it does say, "the said contract and bookings for subsequent years of said term to be made upon the basis of the standard practice for said years established by the distributor."

"The standard practice for the first three years," says Gleichman, "under my franchise was to give me the choice of the pictures and this is to be carried out during the balance of the franchise period which has two years yet to run. I'll grant that Kunsky can pay more for pictures than I can by reason of his larger seating capacity, but that does not alter my contract."

### The Court's Opinion

Judge Richter's opinion is as follows:

"A bill of complaint is filed in this case to restrain the defendants from entering into a contract or carrying out any agreement to exhibit, or attempt to exhibit, or advertise the exhibition of any photo plays, films, or motion pictures in any theatres in the city of Detroit other than the Broadway Strand theatre, which the Famous Players-Lasky Corp. may control, in violation of the rights of the plaintiff in and to such pictures by virtue of contracts attached to the bill of complaint in this case."

"Temporary injunction has been issued and the sole question before the court at this time is whether or not said injunction shall be continued or be dissolved."

"The rights of the plaintiff are governed by the agreement made by it on the 29th day of September, 1919, with the defendant, Famous Players-Lasky Corp., which contract is marked exhibit 'A' in the bill of complaint. The pertinent paragraph of that agreement is—

"The exhibitor hereby agrees to contract with the distributor for and to exclusively exhibit in the said theatre for the period of five (5) years from the 28th day of September, 1919, motion picture productions released by the distributor and to fill the entire time of the said theatre with bookings of the productions of said distributor, the said contract and bookings for the first year of said term being covered by agreement of even date herewith, and the said contract and bookings for subsequent years of said term to be made upon the basis of the standard

practice for such years established by the distributor and upon terms and conditions similar to those applying between the distributor and theatres of like seating capacity, location and standing, and the distributor hereby agrees to contract with the exhibitor from year to year for exhibition of motion picture productions released by the distributor for the said period of five (5) years from the 28th day of September, 1919, upon terms and conditions similar to those applying between distributor during such years to theatres of like seating capacity, location and standing."

### No First Choice Provision

"It is by virtue of this contract that the plaintiff makes the claim in this court. This contract clearly requires the plaintiff to fill the entire time of the theatre with the bookings of the productions of the Famous Players-Lasky Corp., but nowhere in the contract is there any agreement that the plaintiff should have the exclusive right to exhibit the productions of the defendant, Famous Players-Lasky Corp., or to have the first call upon the productions of said distributor, unless such right is given under the clause 'upon terms and conditions similar to those applying between distributor and exhibitor during years to theatres of like standing, seating capacity and location.'"

"It is the contention of the plaintiff that these clauses as construed by the parties to the agreement, gave to the plaintiff the right to the first choice of the productions produced by the distributor, and it is further the contention of the plaintiff that this construction is borne out by the contracts and conduct of the parties. This is denied by the defendant."

"It is my opinion that the plaintiff and the Famous Players-Lasky Corp. have themselves construed Exhibit 'A' in a manner contrary to that contended for by the plaintiff in this case. I do not think that it is necessary at this time to pass upon some of the other questions raised, and especially the question as to whether or not the plaintiff breached his contract. If it should be found at the hearing of this case on its merits that the plaintiff did not breach his contract I do not mean to hold that the Famous Players-Lasky Corp. is not bound to furnish to the plaintiff productions for the Broadway Strand theatre. I do hold that plaintiff on his own showing is not entitled to the first choice of the productions of the Famous Players-Lasky Corp. in Detroit and for that reason the injunction heretofore issued should be dissolved. This applies equally in favor of the Famous Players-Lasky Corp. as it does in favor of the other defendants against whom I do not believe any injunction relief should have been asked."

### TEXANS IN TAX JAM

Three Dallas Exhibitors Arrested for Withholding Government Moneys.

Dallas, Aug. 9.

The Collector of Internal Revenue for the district has caused the arrest of R. A. Cox, Jack Parsons and Alvin Chapman, local film exhibitors, charged with defrauding the government through embezzling war tax collected on admission tickets. Chapman waived examination and was held in \$750 bail. The others are yet to appear.

This is the first case of its kind in the north of Texas and one of the very few so far instituted by the government against theatre managers.

Bijou Dream, Chicago, Through Chicago Aug. 9.

The curtain rang down on the history of the Bijou Dream, the recently sold Jones Linick & Schaefer holding, Sunday night.

The theatre had a history starting in 1905.

A commercial firm now has the building.

## AL LICHTMAN LISTS 28 KEY CITY EXCHANGES

Line-up of Preferred Pictures Includes Four First National Members

The Al Lichtman Corporation, through which Preferred Pictures will be distributed, furnishes a list of exchanges functioning in 28 key cities as follows:

New England—Harry Asher, president. Exchanges: 37 Piedmont street, Boston (M. E. Morey, manager); 134 Meadow street, New Haven.

Greater New York—Sam Zierler, president. Exchange: 729 Seventh avenue (D. M. Sohmer, manager).

Buffalo and Albany—Sam Grand and Bobby North, franchise owners. Exchanges: 265 Franklin street, Buffalo; 676 Broadway, Albany (Syd Sampson, general manager).

Ohio, Michigan, West Virginia, Western Pennsylvania—Harry L. Charnas, president. Exchanges: 217 Sloan building, Cleveland (M. A. Lebensburger, manager); Broadway and Pioneer, Cincinnati (N. Lefkowitz, manager); Elizabeth and John R. streets, Detroit (J. C. Fishman, manager); 1018 Forbes avenue, Pittsburgh (Jos. Lefkowitz, manager).

Iowa, Kansas, Nebraska, Western Missouri—A. H. Blank, Des Moines, president. Exchanges: 303 Second street, Des Moines; 2036 Farnum street, Omaha; 17th and Main streets, Kansas City, Mo.

Minnesota, Wisconsin, North and South Dakota, Upper Michigan—J. F. Cubberley, president. Exchanges: 409 Loeb Arcade building, Minneapolis; Milwaukee address to be given later.

Colorado, Wyoming, Utah, New Mexico, Southeast Idaho—M. A. Klausner, president. Exchange: 1525 Tremont street, Denver.

Northern New Jersey—Herman F. Jans, president. Exchange: 729 Seventh avenue (Maurice Broskie, manager); Foster Moore, sales manager.

Eastern Pennsylvania and Southern New Jersey—Ben Amsterdam, Philadelphia, president. Exchange: 1329 Vine street, Philadelphia.

Delaware, Maryland, District of Columbia, Virginia—Tom Moore, president. Exchange: 916 G street, N. W., Washington (D. C. J. Howard Beaver, manager).

Eastern Missouri and Southern Illinois—Spyros Skouras, president. Exchange: 3319 Locust avenue, St. Louis (Harry Weiss, manager).

Northern Illinois & Indiana—J. L. Friedman, president. Exchange, 910 S. Wabash avenue, Chicago, Indianapolis address to come later.

Eleven Southern States—E. V. Richards, Jr., president. Exchanges, 1401 Tulane avenue, New Orleans; Atlanta, Dallas and Oklahoma City addresses to come later.

Pacific Northwest—Al Rosenberg, president. Exchanges, 309 Virginia street, Seattle; Portland, Ore., address to come later.

Pacific Coast—Louis Hyman, Los Angeles, president. Exchanges, 209 Golden Gate avenue, San Francisco (Louis Hyman, manager); 915 S. Olive street, Los Angeles (Elmer Benjamin, manager).

Canadian Exchanges will be announced in the near future.

In all cases, those key offices will be known as Al Lichtman Exchanges, and will be under the direction of the corporation's home office, 576 Fifth avenue.

A. H. Blank, Spyros Skouras and E. V. Richards, Jr., are all important factors in the First National organization. J. F. Cubberley, holding the Wisconsin, Minnesota, Dakotas and Upper Michigan franchise has been with the Finkelstein & Rubin organization for years, and until he affiliated with the Lichtman Corporation, was manager for First National.

### MEADE FOR 1ST NATIONAL

Detroit, Aug. 9.

Charles A. Meade has been named as Detroit manager for First National, succeeding Harry Scott.

The news came as the surprise of the season in picture circles. Mr. Meade is an oldtimer and knows all of the exhibitors in the state.

## NEW COLOR FEATURE

Schenck to Have Five-Reeler Ready by End of September

Joseph Schenck is engaged in the production of a full length feature of five reels employing the new color process developed by Prof. Comstock of the Massachusetts Tech and it will be ready for release the end of September.

It turns out that the new color process is an elaboration of that introduced seven years ago by Irvin "Doc" Willat. At that time a company was sent into Florida to produce a short subject as a demonstration of the invention. But the projection called for a special projection machine and nothing ever came of it. Later Schenck and others talked to the inventors and suggested that if they could improve the process so that the film would be practical in a standard machine they would undertake its exploitation.

Prof. Comstock and his associates have worked on the changes several years and it is now declared that they have met the original objections and also have improved the quality of the pictures, notably eliminating the objectionable "fringe" (a sort of rainbow effect that outlined the moving figures in most of the former color processes).

## FOX'S CARTOONIST

Bud Fisher Blocks Engagement of Tom Webster

London, Aug. 9.

William Fox wanted Tom Webster, the "Daily Mail" cartoonist, who came from Yorkshire during the war to find fame in London. Lord Northcliffe was quite willing he should provide film cartoons and approved the plan.

Bud Fisher, whose cartoons are running in the "Daily Express," the opposition daily to Lord Northcliffe's, claimed he had an exclusive contract with Fox, and the deal fell through.

At the time of Bud Fisher's appearance in an English newspaper as cartoonist, publicity was gained by the statement that although he had found his feet in America and that country had made him, he was really a Britisher.

Having yielded to Fisher's claim on Fox, Webster, it is understood, is negotiating with another important American film concern.

## BATHING GIRL MARRIED

Los Angeles, Aug. 9.

Mildred June, of the film's bathing girls, surprised friends when marrying Edward H. Capps, a local dentist.

# GOLDWYN DROPS FIRST NAT'L, MAY PARALLEL COMPETITOR

Road Force Sent Out—Reported Deals for Franchises—Understood Company Has Release List Ready—Talk of Coup in Stock Market

The negotiations for a merger of Goldwyn and First National came to a sudden end this week, after running for three months. Goldwyn and First National made a brusque statement that the deal was off and on Monday Goldwyn pictures put a sales force into the field.

Then the companies stood pat, as far as announcements were concerned, leaving the trade to guess at the inside situation. In Times square there was a well developed opinion that Goldwyn would start immediately to offer territorial contracts in a form to parallel the franchise scheme of First National and go after business on that basis. The producer who lopped off its distributing branch early in the negotiations has already revived its chain and it is understood will immediately open an elaborate advertising campaign.

It has promised 20 pictures during the coming year and is said to have eight completed productions ready to be issued, including the Lon Chaney picture at the Capitol this week, "Voices of the City." Others are reported as "The Christian," "Passions of the Sea," the Marshall Neilan production, "Hungry Hearts," "The Sin Flood," and another Lon Chaney subject called "A Blind Bargain."

The unexpected breaking off of the deal is attributed to Frank Godsol, president of Goldwyn. It was he who promoted the scheme under which First National was to take over the distribution of Goldwyn output on a sharing basis conditional upon a minimum guarantee of \$400,000. It is reported that as the agreement was being framed and reframed Godsol raised the demand for a minimum guarantee from \$400,000 to \$600,000 and a deadlock on these terms caused the long delay and contributed to the failure of the undertaking. The demand for minimum guarantees was grouped with other conditions which aroused opposition among the First National franchise men and the conflict over terms reached its climax in the flat refusal of First National to enter into the amalgamation.

The failure of the operation reflects severely upon First National. That concern had depended upon the 20 big pictures promised by Goldwyn to fill out its release schedule and the sudden withdrawal sends the co-operative distributor into the open market for urgent purchase of independent productions under rather disadvantageous terms. As a hard-pressed buyer of film features its position in bargaining is weakened. Also at this late day the time is shortened for

a sale campaign. In addition, there is a lot of new competition in bidding for independent product this year with the new branch of the United Artists and the organizations of Walter E. Greene and F. B. Warren (American Releasing) and Al Lichtman in the going.

Goldwyn has taken over into its string of directors several of the First National producers, including Marshall Neilan and Allen Holubar and by that much cut into the bulk of material assured to the co-operative outfit.

The first notice of the collapse of the merger was given out Monday, but something adverse had been discounted in the stock dealings on the New York Curb as early as Saturday. In the half day session of Saturday about 4,000 shares changed hands, against a normal turnover of half that amount in the preceding full days trading, and prices broke to a new low of 6 1/4. When the news broke Monday about 12,000 shares were dumped overboard and the price broke further to 5 1/4. Tuesday's prices were low at 5 flat with sales of 7,000.

These transactions called attention to the possibilities of a market coup by some interest which had access to the inside situation, both on the climb beginning the second week in May from less than 4 to a top fractionally under 10 during June.

The report was industriously spread about Times square that connections of First National had been active in the trading, but there was nothing to substantiate this view. First National elements are too scattered and too exclusively confined to the picture business to play with a strictly technical market operation and men in the industry have suspected right along that banking or other financial associates of one or the other company was behind the transactions. The Goldwyn people have declared all along that gossip about a pool in the stock backed by company interests had no foundation. But Wall street operators could easily have handled the campaign without the knowledge of either side. At any rate the opportunity was there for a substantial coup for anybody who was abreast of affairs in advance.

Following is the statement issued by First National late Monday afternoon:

"After a thorough consideration of the contemplated contract between Associated First National Pictures, Inc., and Goldwyn Pictures, Inc., both companies have reached the opinion that the difficulties involved in a contract of this magnitude that it is better at this time not to conclude the deal."



## PICTURES

Friday, August 11, 1922

# EASTMAN THEATRE SURVEY SHOWS VAST EDUCATIONAL FILM SPREAD

Ten Universities, 43 Schools and U. S. Government  
Producing—19 Institutions Using Visual Instruction—34 Cities Have Class Room Pictures

Rochester, N. Y., Aug. 9.  
The Eastman experimental theatre of this city, in which the George Eastman interests are interested and which is operated as a branch of the University of Rochester, has issued a survey of educational activities in screen product showing astonishing developments along educational lines.

The survey sets forth:  
"A partial tabulation of the facts ascertained disclosed that 10 great universities have been or are now in the act of producing one or more motion picture films. They are Yale, Chicago University and the Universities of Illinois, Indiana, Iowa, Oklahoma, Michigan, Nebraska, Wisconsin and Utah. Some of the films are educational and intended for classroom use; others are educational and agricultural films. Yale University is now producing one hundred reels of 'Chronicles of American History.' The rowing coach at Yale has had ultra-slow films made of the crews in action, so that defective rowing may be discovered and corrected. The State Department of Public Instruction at Raleigh, N. C., is preparing a film history of the State. The Bureau of Education at Washington has 3,000,000 feet of films for teaching Americanization; and various other government departments have become film producers on a generous scale.

"There are 43 schools, colleges and universities which have organized centres for the distribution of motion picture films. Most of the films they handle are educational or industrial. These centres are located at Brown University and the Universities of Alabama, Arizona, Arkansas, California, Colorado, Florida, Georgia, Indiana, Iowa, Kansas, Kentucky, Louisiana, Michigan, Minnesota, Missouri, Montana, Nebraska, Nevada, Wisconsin, North Dakota, Oklahoma, Oregon, Pittsburgh, South Carolina, South Dakota, Tennessee, Texas, Utah, Vermont, Virginia and West Virginia. There are also centres at Iowa State College, Maryland State College and Agricultural School, Mississippi Agricultural and Mechanical College, Oxford College, Ohio, Rutgers, Washington State, Cleveland Normal School, Illinois State, Kansas Normal School, Louisiana Normal School and Michigan Normal School.

"Interest in the use of motion pictures for classroom instruction has increased rapidly. Nineteen normal schools, colleges and universities are now giving courses in visual instruction. They are Columbia University, Pennsylvania State University, the Universities of New York, Minnesota, Kansas, Missouri, Oklahoma, Tennessee, North Carolina, Wisconsin, Nebraska, California and Utah; North Dakota Agricultural College, Western Reserve University, Texas Agricultural College, Cleveland School of Education, Detroit Teacher's College, and the College of the City of New York.

"Thirty-four or more cities, including New York, Chicago, Cleveland, Detroit, Indianapolis, Los Angeles and San Francisco, are using pedagogical films for showings in classrooms and assembly halls. New York spent approximately \$10,000 for this work. Los Angeles spent approximately \$25,000. The total school appropriations were probably in the neighborhood of \$100,000 during 1921-1922.

**Four Great Organizations**  
"There are at present four great organizations for the extension of educational uses of the motion picture. They are the Visual Education Section of the National Education Association, the Visual Education Association, the National Academy for Visual Instruction, and the Visual Instruction Association of America.

"For several years Chicago University, under the leadership of Dr. Charles H. Judd, has conducted motion picture studies of eye movements in reading and in arithmetical calculations. Dr. Frank N.

Freeman, of the same university, has conducted similar experiments in recording hand movements in penmanship and in the use of tools. Dr. McCloskey, of Chicago University; Dr. J. W. Shepherd, of the University of Wisconsin; Dr. J. J. Weber, of Columbia University, and Dr. R. L. Davis, of New York University, all made careful scientific inquiries into the use of motion pictures for pedagogical purposes.

"The superintendent of schools of Racine, Wis., has made an interesting report showing that children taught by motion pictures in addition to oral instruction make much better school records than do those taught by the more usual class-room methods. It is said that failures are cut in half, with a probable saving of from \$10,000 to \$15,000 a year to the school system.

"In addition numerous medical colleges, notably the medical departments of the University of Buffalo, are employing motion pictures to supplement clinical work in teaching surgery. So remarkable have been the achievements in this direction that a co-operative medical organization is now in process of formation in New York, having for its purpose the filming of particularly delicate and dangerous operations that the technique displayed by transcendent specialists may be given intensive study by practitioners who may be called upon for similar operations.

**New Eastman Near Ready**  
"The Eastman theatre is rapidly approaching completion and Manager Charles H. Goulding expects to announce within a few days the date for the premiere, and the complete staff with which the university-owned and university-operated theatre will enter upon its activities, including a research laboratory and clinic for the solution of problems confronting the producer and exhibitor alike. In this connection the claim is being made that the opening of the Eastman theatre will mark the end of picture presentation in the dark. The evils that have grown out of the latter condition have led exhibitors to attempt the partial illumination of their houses, but there has been no concerted effort to ascertain the ideal method and degree of illumination.

"Extended and carefully tabulated experiments conducted by the Eastman Research Laboratories have disclosed the ideal condition under which motion pictures may be projected without danger of adversely affecting the image on the screen. This is simply an improved application of the principle of indirect lighting by which sufficient illumination may be given all parts of the theatre to permit patrons to reach their seats without halting or groping, to see the faces of those about them and to read the program or newspaper print. The Eastman theatre will be lighted in that manner.

"Another demonstration has been accomplished, although the Eastman theatre is not yet in operation. When the selection of projection apparatus was considered a sample projector was requested from each of the principal manufacturers. These were sent to the laboratory for testing purposes and taken in hand by the technical experts. A few days later the theatre manager, Charles Goulding, received a report which stated that while several of the machines possessed in varying degrees the qualifications required for the Eastman theatre, every projector submitted was deficient for the purposes of the average small, low-priced theatre. This, the report explained, was due to the fact that after its first run film has a tendency to shrink and that none of the projectors was mechanically adapted to accommodate this factor with the result that defective projection would follow where old film is used. An elaborate tabulation of facts and drawings illustrating a simple method of overcoming the difficulty accompanied the report. There in turn were freely given to

## WRITE YOUR TICKET 1ST NAT'L SALES OFFER

Regional Organ Gives Plan for  
Sept. 1 to 15—Tie  
Up Dates

First National in certain territories is making an offer to exhibitors to rent any of the best of its last six months' product on a rental basis of "write your own ticket." This proposition is confined to playing dates for the first two weeks in September.

The proposal is published in "The Corn Cracker," the regional house organ of the local branch in Des Moines. It is in the form of an announcement on the front page of the publication.

It starts with a list of 30 productions spreading over the last six months inclusive. Blank spaces are left opposite each of the 30 subjects in which the exhibitor may write dates and the price he is prepared, and at the bottom of the page there is a blank line for the exhibitor's name and a note gives notice in effect that if the exhibitor signs on the dotted line the figure he has named will be accepted by the company as a contract.

The plan appears to be to tie up as many playing dates at the outset of the new season as possible.

Goldwyn and First National have given the impression that they will put out a considerable volume of productions, Goldwyn alone promising 20 pictures, but no details have been published and it appears that they have not much for immediate release. On the other hand, Famous Players has issued full data on 41 releases up to the first of the year. There may also be a definite relation between the selection of the first two weeks in September and the occurrence of "Paramount" week during that period. The release of 30 old pictures at greatly reduced prices might use up a great deal of playing time that might otherwise go to Paramount, and when the Paramount features for that time are offered for sale they will have become old run.

## \$50,000 FOR "APPLEJACK"

Film Rights to Harris' Production  
Secured for Niblo's Direction

The picture rights to "Captain Applejack," now playing at the Cort, New York, on a long run, were sold this week to Louis B. Mayer for \$50,000, a record price in picture rights sales of the past few months.

The Mayer interests secured the play for the screen with a view of having Fred Niblo direct the star selected for it.

Other plays in New York may be secured by Mr. Niblo before he leaves New York next Sunday for a return trip to the coast. Coincident with his present visit to New York after a long absence, his latest directed picture, "Blood and Sand," with Valentino, is at the Rivoli, doing a turnaway business from the Sunday opening.

## Australian Picture Actress Due

San Francisco, Aug. 9.  
Elsa Granger, picture actress of Sydney, Australia, arrived here last week on the "Mamanganul."

the competing manufacturers to be subjected to the analysis of their engineers and laboratory experts.

"Now that attention has been directed to the possibility of improving projection generally through an insignificant and inexpensive alteration in the standardized projectors, it is a safe hazard to anticipate that the correction will automatically follow.

"Two of the manufacturers who submitted projectors are said to have adapted slight modifications of their machines to obviate the objectionable condition that the test disclosed."

## CUTTING "ROBIN HOOD"

Douglas Fairbanks' Massive Special  
Completed—To Open in September

Los Angeles, Aug. 9.  
Cutting on "Robin Hood," the massive special film just completed by Douglas Fairbanks, has started. Plans for it are reported obliging the picture to first exhibit during September.

While work was progressing at the Fairbanks studios it was said no film production on the coast to date had had the stupendous sets erected as were furnished for "Robin Hood."

## PICTURE FOR BLIND ON NEW YORK ROOF

"Forget-Me-Not" Interpreted  
for Sightless Men and  
Women

Tomorrow (Saturday) afternoon on the New York Roof the Loew people will hold a special showing of the picture, "Forget-Me-Not," now running at the Criterion, New York, for the unfortunate New York Association of the Blind.

About 400 sightless men and women will be present, attended by 200 guides. The showing is voluntary on Loew's part, suggested through the many free viewings of the special film given to orphans in the theatre.

It is not of record the blind have ever witnessed and understood a moving picture. How to have them "feel" the scenes of the "special" was a problem to the Loew people. It was decided that figured titles over which they could trace the story and verbally illustrated by a speaker, would convey the visual message of the screen to the alert minds of the afflicted. Authorities on blindness agreed with that theory, and it has been adopted for tomorrow's showing.

## MAY BECOME U STARS

Kansas City, Aug. 9.  
The Kansas City Journal-Post, which is conducting a beauty contest for the purpose of selecting the prettiest girl in several different classes, announces that the winners will be given a chance to appear as movie stars by the Universal.

## PENN. CENSOR'S REPORT SHOWS FEW VIOLATIONS

But 26 Cases in Year—\$370  
in Fines Collected

Harrisburg, Pa., Aug. 9.—The State Board of Motion Picture Censors in its annual report for the year ending June 1 1922 shows a falling off in the number of violations of the censorship law and the board's own rulings. The board found it necessary to prosecute in but 26 cases of violations and fines amounting to \$370 were collected during the year from the firms prosecuted. The number of prosecutions has been dwindling steadily for some years. Four years ago there were 169 prosecutions.

The board attributes the reduced number of prosecutions to the co-operation of the better producing companies. It also points out that while there are 1500 motion picture theatres in Pennsylvania, the exhibitions are comparatively free from uncensored and uncut films.

The report shows 4,402 subjects and 11,282 reels physically examined; 10,670 subjects and 17,742 reels approved; 4,544 subjects and 18,336 reels modified; 29,868 elimination; 18 subjects approved, and 71 reels disapproved.

The board says the number of smaller, and this reduction is brought about, in part, by giving subjects apparently fit for the disapproved list, careful consideration and landing assistance to the applicant by making suggestions whereby the theme can be changed so as to make the production fit for exhibition. This plan, the report says, resulted in considerable saving of film property.

The examination of original and duplicate reels during the year brought in total collections in fees amounting to \$95,638, and \$3,750 was collected for the issue of substituted approval seals. The expenditures of the board show that \$10,200 went toward salaries for members and \$60,351.50 for employees' salaries, while the traveling expenses of the board were \$9,090.48.

Since August, 1915, the report states there have been seventeen appeals from the decisions of the board taken to court, and these all were either dismissed and the board sustained or were withdrawn by the applicants.

## WALTER HIERS MARRYING

Syracuse, N. Y., Aug. 9.  
Walter Hiers, film comedian, is due to shortly marry. The future Mrs. Hiers is Adah Williams, non-professional, of this city. Hiers is here on a visit.

## KANSAS' ARBITRATING BOARD ADJUSTING TRADE DIFFERENCES

Formed Between Owners' Assn. and and Board of  
Trade—"To Keep Out of Court with Disputes  
That May Arise"

Kansas City, Aug. 9.

What is claimed to be the first state board ever established to arbitrate disputes between picture theatre owners and distributors, was formed here this week at a joint meeting of representatives of the Motion Picture Owners' Association, for Missouri, and the Kansas City Film Board of Trade. Disputes of all sorts arising in this state will be referred to the board to prevent the necessity of legal action. Three theatre owners and three distributors were elected to make up the board with Lawrence E. Goldman, president of the Theatre Owners' Chamber of Commerce, as chairman. The personnel of the new body is: Theatre owners—Thomas C. Goodnight (Warrsburg), Charles T. Sears (Nevada), and J. W. Watson (Kansas City). Distributors—Harry Graham, Pathe; A. H. Cole, Paramount, and Frank Warren, Standard, all of Kansas City.

The first session of the board will be held Aug. 14.

A number of theatre owners and exhibitors were present at the meeting and heartily in favor of the new plan. It is believed it will bring the distributors and exhibitors closer together and at the same time be the means of adjusting many misunderstandings in the business.

In speaking of the formation of the arbitration board Mr. Graham said, "This is the first film territory that has instituted a body of arbitration of this kind. I believe it is the only system by which the two interests in the exhibition of pictures can be placed on an equitable, harmonious basis. We intend, by this means, to keep out of court with any disputes which may arise."

There were two vacant chairs at the conference. Dr. W. W. Wertenberger, former owner of the Empress, St. Joseph, killed by a stray bullet during a gun battle Tuesday, and David H. Harding, of this city, who was shot and badly wounded by bandits here Wednesday, had made arrangements to attend the meeting.



# THROW AWAY YOUR HAMMER, BLOW YOUR HORN AND, BOOST YOUR HOME TOWN!!

A GENUINE SONG HIT—WITH A GENUINE LYRIC—HAS GENUINE LAUGHS  
GETS GENUINE APPLAUSE—NOUGH SAID

IT'S BY

## KALMAR and RUBY

ARTIST COPY

### IN MY HOME TOWN

By BERT KALMAR  
and HARRY RUBY

*Moderato* *Till ready*

Voice

I've looked the big towns ov - er. Just like a jay. And I must  
I'm gon - na be a hay - seed. Out in the sticks. With all the

sav - They're all O K. but list - en. I'm go - ing home to - mor - row;  
hicks, Ris - ing at six each morn - ing. Where ev - 'ry - one is hap - py;

I'll say good - bye. My town's the best town. And I'll tell you why:  
And free from care. That life's the best life. And I'll soon be there.

Chorus

They let you do just as you please In my home town; Girls wear their skirts up  
Girls wear their skirts up to their knees. In my home town; And you can a ways

to their knees. In my home town. We've got a Main Street like Broad way. It's  
find a breeze. In my home town. You ver - y sel - dom see a cow. They

hall as bright but twice as gay. And all the gray-haired pa-pas. Have be - come fi-nal-e-hop-pers!  
get their milk in bot-tles now. You just can't hold the farm-ers. Since they've learned to wear pa-jam-as!

We've got a great po - lice force, too. In my home town. He wears a un - i - form of blue.  
One fel-low wears a red neck-tie. In my home town. Boys tip their hats when he walks by.

In my home town. There's not a drop of hooch in sight. They've got the lid down  
In my home town. We've got a man whose name is Zeke. The folks in town call

pret-ty tight. Put down at the Elk's Club it's all right. In my home town. town. D.S.  
him 'the Sheik'. He's out with a new girl ev - 'ry week. In my home town. town.

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TELL  
IT  
WITH  
LAUGHS

A  
SONG  
WITH  
ORIGINAL  
LINES

PLENTY OF EXTRA COMEDY CHORUSES

## Waterson-Berlin & Snyder Company

BROADWAY AT 47th STREET, NEW YORK

MAURICE ABRAHAM, General Professional Manager

FRANK CLARK, Mgr., 81 W. Randolph St., Chicago, Ill.

JOE HILLER, Mgr., 347 Fifth Avenue, Pittsburgh, Pa.

DON RAMSAY, Mgr.  
240 Tremont Street  
Boston, Mass.

MURRAY WHITEMAN, Mgr.  
381 Main Street  
Buffalo, N. Y.

DAVE HODGES, Mgr.  
3608 San Jacinto Street  
Dallas, Texas

HARRIS FRIEDMAN, Mgr.  
36 East 5th Street  
Cincinnati, Ohio

HARRY LORENZ, Mgr.  
Columbia Theatre Bldg.  
St. Louis, Mo.

FRED KRAMER, Mgr.  
42 Monroe Avenue  
Tuxedo Hotel, Detroit, Mich.

JAMES KESSEL, Mgr.  
Superba Theatre Bldg.  
Los Angeles, Calif.

PHILIP JULIUS, Mgr.  
Hannah Hotel  
Cleveland, Ohio

MORT HARRIS, Mgr.  
Pantages Theatre Bldg.  
San Francisco, Calif.

FRANK WATSON, Mgr.  
Globe Theatre Bldg.  
Philadelphia, Pa.



# Variety

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## COAL SITUATION SERIOUS

### RADIO-MUSIC MEN CONFERENCE TO SETTLE COPYRIGHT FEE

**Broadcasting Charge from Three Proposals—News-  
papers Not Exempt—200 Radio Stations Claimed  
to Have Reduced Record Royalties**

As a result of a conference Monday between Nathan Burkan, E. C. Mills of the M. P. P. A. and J. C. Rosenthal of the American Society of Composers, Authors and Publishers, it was decided a conference with representatives of the radio broadcasting stations be arranged within the next 10 days for the purpose of agreeing on a plan whereby the authors, composers and publishers of popular copyrighted music may be reimbursed for the privilege of broadcasting copyrighted music for profit.

The bigger radio companies such as the General Electric, Western Electric and the Radio Corporation of America acknowledge a copyright owner has some interest in the subject of broadcasting music, and for a time refrained from performing any such music except by special permission secured from day to day from the A. S. C. A. & P. Before each selection an announcement is made to the effect this composition is being rendered by permission.

A number of taxing arrangements were worked out Monday in the conference between Mr. Burkan, who originally turned in an opinion interpreting the Copyright Law of 1909 to embrace the radio, which was an unthought-of proposition then, and the executive representatives of the publishers' and composers' societies. One provides for a fee of \$1 per year per receiving set sold by the radio manufacturers as the actual beneficiaries of the radio fee. Another provides for a fee per hour that music is broadcast. The conference will not finally decide until meeting the radio representatives.

There are now 200 radio stations broadcasting throughout the country. Most are accused by music men to be uttering in their roll and record revenue. It is their intention, therefore, to balance it in this manner. The Victor Co. is reported having issued royalty statements last week that were about half of what was expected and radio is blamed in part.

### \$14,000 WEEKLY RENT FOR METROPOLITAN

**Figure Set for Three-Week  
Term, Just Before Opera  
Season Opens**

A weekly rental figure of \$14,000 was given to the promoter of a special feature film, when inquiring the cost of the Metropolitan opera house, for three weeks. The term wanted was the three weeks before the opening of the opera season. The picture man decided \$42,000 was too high.

The same promoter this week tendered B. K. Bimberg an offer of \$35,000 annually for the Astor theatre on a lease of a year or longer, with the offer including a deposit of the last two months' rent in advance. Bimberg answered the proposal would be considered if the first year's rent, \$85,000, was deposited in cash.

The rental price of the Astor is now before a referee appointed by the court to determine the fair asking price for the theatre. The lease held by the Shuberts shortly expires. The Shuberts are behind the legal proceedings.

### GUY BATES POST IN PERSON

San Francisco, Aug. 16. Guy Bates Post, star of the screen version of his stage success, "The Masquerader," is to appear in person at the Tivoli during the showing of the film. The picture is booked to open Aug. 20.

### ROBERTS IN VAUDEVILLE

San Francisco, Aug. 16. Theodore Roberts will return to vaudeville in a sketch, Sept. 3, at the local Orpheum. Mr. Roberts has been in pictures for years, prominent in that field, as he had been in the legit before leaving it for the screen.

### THEATRES HAVE NOT WINTER'S SUPPLY

**Fuel Commissions and Dis-  
tributors Unlikely to Ex-  
tend First Consideration  
to Amusements—Insti-  
tutions and Homes Take  
Precedence, with Nec-  
essary Manufacturing—  
New York State Special  
Legislative Session Will  
Regulate New York City  
—350,000 Tons Required  
for Picture Houses Alone  
in Greater New York**

### B'WAY DARK AGAIN

All of New York City's theatres are practically without coal at this time. The situation confronting them is that there is little or no chance of obtaining fuel for the coming winter through the regular channels which supply them.

That Governor Miller is calling an extraordinary session of the New

(Continued on page 3)

### KU KLUX CHASES CARNIVALS OUT

**In Texas and Oklahoma—One  
Tent Show Forced to  
Leave Texas**

Kansas City, Aug. 16. Reports come from Texas and Oklahoma that the Ku Klux Klan is causing some of the tent shows in that territory no little annoyance.

One report has it that one carnival was compelled to move from a small Texas town, making a jump out of the territory at the insistence of the Klan. Another report states a boycott was placed on a carnival in an Oklahoma town, the reason being given that the show was "not 100 per cent American."

### FEWER POP PRICE SHOWS; STILL INDEPENDENT OF EQUITY

**Road Shows Filling Up Casts with Equity Members  
Signing T. M. A. "Open Shop" Contracts—Road  
Producers Cautiously Proceeding**

### NORTH SHORE CITIZENS OPPOSED TO THEATRE

**Meeting in Chicago Suburbs  
Against Proposed \$750,000  
Theatre**

Chicago, Aug. 16. The ire of north shore residents who for several years have kept a strict Sabbath was aroused when plans for the erection of a \$750,000 picture theatre in Winnetka, a suburb of Chicago, were made known.

A massmeeting of the residents of Winnetka, Kenilworth and Gross Point has been called for the first week in September, when the anti-movie faction will be given an opportunity to voice their protests.

### WALKER PEEVED

**Six Years in Indianapolis Without  
Talking to Newspaper Men**

Indianapolis, Aug. 16. Six years in Indianapolis and never interviewed by a newspaper man. That was the plaint of Stuart Walker, who has a stock company at the Murat.

Mr. Walker voiced his grievance before the Aitrusa Club in a speech last week, when he called Indianapolis a people provincial. Walker did not state how long it was after he got here before finding that out.

### RADIOING CHAUTAUQUA

Kansas City, Aug. 16. What is claimed to be the first attempt to broadcast an entire Chautauqua lasting ten days has been started by the "Star." Every thing on the ten-day program, speakers, musicians and entertainers will work before the radio outfit. The Chautauqua is being given by the Ivanhoe Country Club of this city.

Producers of popular priced legitimate shows are feeling their way and proceeding more cautiously with productions this coming season than any previously in many years. But half approximately of the number of shows that were sent out last season will take to the road this year. The list of pop attractions set for touring figures around 50, as against something over 100 last season.

The pop managers say the bad conditions that marked last season have left a feeling of pessimism. The producers also feel a bit apprehensive about the conditions brought about presently through the rail strike and coal mining labor disturbances, believing any theatrical reaction resulting must be felt more severely by pop price shows than any others.

The pop shows are mostly non-Equity, the same as last season. The Touring Managers' Association still operates independently of Equity. Managers of pop shows claim they have no trouble in filling their casts. It is said many Equity members are listed in the casts of the pop shows, but playing with the T. M. A. contracts, which call for "open shop" conditions.

A partial comparison between the coming and last season, as regards the number of shows to be sent out by prominent one-night-stand managers, discloses that Gus Hill is sending but three shows this year, a against eight last year, and eighteen the year previously. O. McWee is sending out one show this year. He sent out three last year. Loeffler & Bratton's next season's contribution will be one show, against last season's three.

Clay Lambert for the first time in many seasons has no show listed for the road this season. Last year

(Continued on page 5)

### No Orchestras in Twin Theatres

Chicago, Aug. 16. Spirited canvassing by musical directors for the jobs at the new Twin theatres came to a sudden end this week with the announcement that orchestras will be dispensed with and chimes substituted.

# FAMOUS PLAYERS AT 88<sup>7</sup>/<sub>8</sub> HIGH PRICE FOR TWO YEARS

**Pool Bids Issue Up to 88<sup>7</sup>/<sub>8</sub> in Anticipation of Favorable 6-Month Statement Due Soon—Loew Benefits from Advance of Leader**

Famous Players made a new top for the last two years on Tuesday, touching 88<sup>7</sup>/<sub>8</sub>. The best previous level was 87<sup>1</sup>/<sub>2</sub>, established several months ago. The advance from 83 was held steadily. The upward movement began Monday with a total of transactions in excess of 13,000 shares. This drive by the bull pool came on the day the directors held their dividend meeting.

Brisk bidding appeared before the announcement came out that the board had declared the regular quarterly payment of \$2. There was never any doubt that the rate would be maintained, but the early aggressive buying called attention to the stock. Traders trailed with the pool on the buying side, anticipating that together with the announcement of the dividend action a statement for the six months up to July 1 would be issued and would show a better rate of profit than the trade had looked for.

## Good News Expected

There seems to be no doubt that Famous Players has good news ready for the market. The steady accumulation of stock on pool account over the last six or eight months makes that pretty plain. One of the financial reporting agencies intimated that the first quarter of 1922 will show profits, after preferred dividends and taxes, at the rate of more than \$19 a share of common. The profit and loss account for the first six months, however, is of secondary importance except as it is expected to show conditions not nearly so bad as the trade had been led to expect from the general situation in the industry. These six months comprised the extreme of the slump in theatre attendance and difficulties of distribution.

The statement for the period is promised within a few days, but it is reasonable to presume that its effect already has been discounted in open market dealings. The important factor which was being reflected on the tape this week was the favorable beginning of the new season. The astonishing record of "Blood and Sand" at the Rivoli (it made a new high mark last week for the house of \$37,400) is one encouraging incident. The business of Famous Players' Broadway theatres is intimately bound up in the company's prosperity. It is the trade understanding that the properties have been operating at an apparent loss. The houses themselves do not show a profit, it is said, although as "exploitation" agencies their standing and prestige may contribute to the country-wide business of selling pictures and thus indirectly turn a profit.

## Economies in Force

Another factor that may have an important influence on the market attitude toward the stock is the working out of inside economies in the company. If that circumstance is stressed in the statement to the stockholders it should put a better complexion on the property. It is possible in summing up the favorable influences that are at work on Famous Players that the collapse of the First National-Goldwyn amalgamation has received some attention. The projected merger would have created important competition, probably stronger than the sum of the two separate units. In itself this consideration may not be important, but it increases the total of betterments.

The understanding has been right along that the pool accomplished its accumulation somewhere around 80. Hence with the forward course of prices it seemed reasonable to

look for realizing somewhere. At what point the clique would begin to take profits was the important question in the speculative community. The pool has an able manager. So much is made plain from the tactics so far. It has been a long and conservative campaign to acquire stock without promoting a violent movement and a consequent violent reaction from time to time. From the methods pursued on the accumulation, it appeared likely to market observers that the liquidation of the pool would be gradual and not accompanied by violent fluctuations.

The character of the pool members practically insures that much. The ultimate well being of the stock is a prime consideration of the clique, if reports of inside members are true, and the operation never loses sight of that. The clique differs entirely from a group of speculative plungers. Important financial interests are allied with Famous Players, such as the Kahn banking people, and they would not permit any pyrotechnics. If the pool had been sensational plungers they could have run a corner in the issue long ago. For all these reasons traders look for a probable advance into the lower 90's and a conservative distribution campaign, extending probably into 1923.

## Loew Above 17

Loew benefited materially by the improvement in the amusement leader. All the considerations that apply to Famous Players with respect to the prospects of the new season apply in like measure to its companion stock. Loew appeared to be in some demand at prices all the way up to 17<sup>1</sup>/<sub>2</sub>, which compares to its best for the year of 18<sup>1</sup>/<sub>2</sub>. Loew has been through difficulties, but they have been passed for the most part, and recent information has all been on the constructive side. The stock has done less to discount improvement than most non-dividend payers on the board. Scores of other business enterprises have appreciated 50 per cent, or more on the ground that current or prospective business justifies the expectation of restored dividends. Loew has gone up only a few points from its bottom for the year. Some of this week's moderate buying was credited to trade speculators, although the demand was not sufficiently brisk to suggest that a nearby resumption of dividends was in prospect. Still there is a good deal of sentiment in favor of the stock as a buy for the long pull.

## Goldwyn Steadies

Goldwyn steadied after its drop from above 7 to 5 flat, appearing to find its level between 5 and 6. A Wall Street commission house put out a statement showing the company in a good position, with cash item at \$300,000 and other details, but the turnover reflects an absence of interest in the property. Tuesday only 200 shares changed hands, compared with a turnover of 11,000 the week before, when announcement was made that negotiations on the merger were off. An unsupported rumor was on the street early in the week that the plan for a First National-Goldwyn alliance might be renewed, but it aroused little belief. It probably had its inspiration in the market manipulation that ran in the wake of several industrial combinations like the Independent steel group. These combinations were raised and dropped several times before they were concluded, to the enrichment of anyone who had advance information of the moves.

Trade gossip, equally unsupported, tried to make it appear that a "million had been made" in the round trip of Goldwyn, from 4 to 9 and back to 5. The facts do not substantiate these rumors. All the 600,000 shares of Goldwyn would have changed hands several times and prices would have skyrocketed violently during such a process. A million-dollar campaign might be conducted in an issue like Mexican Petroleum, where the spreads run up to 20 or 30 points a week but



This week (Aug. 14), Buffalo; then Toronto, Montreal, Boston, Providence, and six weeks New York.

## FRANK VAN HOVEN

a low-priced curb stock with an extreme range of 5 points would supply poor picking. If there was a deliberate system of speculation in Goldwyn, it probably returned only moderate profits and the stories in circulation are grossly exaggerated.

The summary of transactions Aug. 10 to 16 inclusive is as follows:

## STOCK EXCHANGE

| Thursday—       | Sales   | High                              | Low                            | Last                           | Chg.                           |
|-----------------|---------|-----------------------------------|--------------------------------|--------------------------------|--------------------------------|
| Fam. Play.-L.   | 900     | 84 <sup>1</sup> / <sub>2</sub>    | 83 <sup>1</sup> / <sub>2</sub> | 84 <sup>1</sup> / <sub>2</sub> | — 1/2                          |
| Loew, Inc.      | 100     | 94 <sup>1</sup> / <sub>2</sub>    | 94 <sup>1</sup> / <sub>2</sub> | 94 <sup>1</sup> / <sub>2</sub> | — 1/2                          |
| Goldwyn         | 900     | 16 <sup>1</sup> / <sub>2</sub>    | 16 <sup>1</sup> / <sub>2</sub> | 16 <sup>1</sup> / <sub>2</sub> | — 1/2                          |
| Boston sold 27  | Orpheum | at 19 <sup>1</sup> / <sub>2</sub> | 19 <sup>1</sup> / <sub>2</sub> | 19 <sup>1</sup> / <sub>2</sub> | 19 <sup>1</sup> / <sub>2</sub> |
| Friday—         |         |                                   |                                |                                |                                |
| Fam. Play.-L.   | 1,400   | 84 <sup>1</sup> / <sub>2</sub>    | 83 <sup>1</sup> / <sub>2</sub> | 84 <sup>1</sup> / <sub>2</sub> | + 1/2                          |
| Loew, Inc.      | 1,300   | 16 <sup>1</sup> / <sub>2</sub>    | 16 <sup>1</sup> / <sub>2</sub> | 16 <sup>1</sup> / <sub>2</sub> | + 1/2                          |
| Goldwyn         | 3,800   | 80 <sup>1</sup> / <sub>2</sub>    | 84 <sup>1</sup> / <sub>2</sub> | 86                             | + 1 1/2                        |
| Loew, Inc.      | 800     | 95 <sup>1</sup> / <sub>2</sub>    | 94 <sup>1</sup> / <sub>2</sub> | 95 <sup>1</sup> / <sub>2</sub> | + 1 1/2                        |
| Goldwyn         | 1,000   | 16 <sup>1</sup> / <sub>2</sub>    | 15 <sup>1</sup> / <sub>2</sub> | 16 <sup>1</sup> / <sub>2</sub> | + 1 1/2                        |
| Monday—         |         |                                   |                                |                                |                                |
| Fam. Play.-L.   | 12,500  | 88 <sup>1</sup> / <sub>2</sub>    | 85 <sup>1</sup> / <sub>2</sub> | 87 <sup>1</sup> / <sub>2</sub> | + 1 1/2                        |
| Loew, Inc.      | 400     | 95 <sup>1</sup> / <sub>2</sub>    | 95 <sup>1</sup> / <sub>2</sub> | 95 <sup>1</sup> / <sub>2</sub> | + 1 1/2                        |
| Goldwyn         | 240     | 16 <sup>1</sup> / <sub>2</sub>    | 16 <sup>1</sup> / <sub>2</sub> | 16 <sup>1</sup> / <sub>2</sub> | + 1 1/2                        |
| Orpheum         | 1,500   | 19 <sup>1</sup> / <sub>2</sub>    | 19 <sup>1</sup> / <sub>2</sub> | 19 <sup>1</sup> / <sub>2</sub> | + 1 1/2                        |
| Boston sold 500 | Orpheum | at 19 <sup>1</sup> / <sub>2</sub> | 19 <sup>1</sup> / <sub>2</sub> | 19 <sup>1</sup> / <sub>2</sub> | 19 <sup>1</sup> / <sub>2</sub> |
| Tuesday—        |         |                                   |                                |                                |                                |
| Fam. Play.-L.   | 6,100   | 86 <sup>1</sup> / <sub>2</sub>    | 87 <sup>1</sup> / <sub>2</sub> | 87 <sup>1</sup> / <sub>2</sub> | + 1 1/2                        |
| Loew, Inc.      | 300     | 96 <sup>1</sup> / <sub>2</sub>    | 96 <sup>1</sup> / <sub>2</sub> | 96 <sup>1</sup> / <sub>2</sub> | + 1 1/2                        |
| Goldwyn         | 5,000   | 17 <sup>1</sup> / <sub>2</sub>    | 16 <sup>1</sup> / <sub>2</sub> | 17                             | + 1 1/2                        |
| Orpheum         | 100     | 19 <sup>1</sup> / <sub>2</sub>    | 19 <sup>1</sup> / <sub>2</sub> | 19 <sup>1</sup> / <sub>2</sub> | + 1 1/2                        |
| Wednesday—      |         |                                   |                                |                                |                                |
| Fam. Play.-L.   | 3,100   | 88 <sup>1</sup> / <sub>2</sub>    | 87 <sup>1</sup> / <sub>2</sub> | 87 <sup>1</sup> / <sub>2</sub> | — 1/2                          |
| Loew, Inc.      | 240     | 96 <sup>1</sup> / <sub>2</sub>    | 96 <sup>1</sup> / <sub>2</sub> | 96 <sup>1</sup> / <sub>2</sub> | — 1/2                          |
| Goldwyn         | 2,900   | 17 <sup>1</sup> / <sub>2</sub>    | 17                             | 17                             | — 1/2                          |
| Orpheum         | 300     | 19 <sup>1</sup> / <sub>2</sub>    | 19 <sup>1</sup> / <sub>2</sub> | 19 <sup>1</sup> / <sub>2</sub> | + 1 1/2                        |

## THE CURB

| Thursday—  | Sales | High                          | Low                           | Last                          | Chg.    |
|------------|-------|-------------------------------|-------------------------------|-------------------------------|---------|
| Goldwyn    | 3,800 | 5 <sup>1</sup> / <sub>2</sub> | 5                             | 5 <sup>1</sup> / <sub>2</sub> | — 1/2   |
| Friday—    |       |                               |                               |                               |         |
| Goldwyn    | 800   | 5 <sup>1</sup> / <sub>2</sub> | 5 <sup>1</sup> / <sub>2</sub> | 5 <sup>1</sup> / <sub>2</sub> | — 1/2   |
| Saturday—  |       |                               |                               |                               |         |
| Goldwyn    | 200   | 5 <sup>1</sup> / <sub>2</sub> | 5 <sup>1</sup> / <sub>2</sub> | 5 <sup>1</sup> / <sub>2</sub> | — 1/2   |
| Sunday—    |       |                               |                               |                               |         |
| Goldwyn    | 3,300 | 5 <sup>1</sup> / <sub>2</sub> | 5 <sup>1</sup> / <sub>2</sub> | 5 <sup>1</sup> / <sub>2</sub> | + 1 1/2 |
| Tuesday—   |       |                               |                               |                               |         |
| Goldwyn    | 200   | 5 <sup>1</sup> / <sub>2</sub> | 5 <sup>1</sup> / <sub>2</sub> | 5 <sup>1</sup> / <sub>2</sub> | + 1 1/2 |
| Wednesday— |       |                               |                               |                               |         |
| Goldwyn    | 2,700 | 6 <sup>1</sup> / <sub>2</sub> | 5 <sup>1</sup> / <sub>2</sub> | 6 <sup>1</sup> / <sub>2</sub> | + 1 1/2 |

## IN LONDON

London, Aug. 1.

King Fordham, a popular English actor, fell dead just before the curtain rose on "Nightie Night" at the Weymouth, July 27. He was a member of the Percy Hutchinson company.

Malini, "The Prince of Prestidigitators," will give a show in the music room of the Royal Pavilion, Brighton, every evening during race week. It is 12 years since he was last in England and has only done two shows since his return. His boast is that he has never appeared on an ordinary stage. He uses no scenery and his only "props" are playing cards and a couple of glasses. On his return here he gave out that he was a Britisher; he is now billed as American.

George Thorne, who died last week, was 66 years of age. He was a member of one of the most famous families in the theatrical history of England. The son of Richard Thorne, who was manager of the Royal, Margate, whose stock company turned out many people now famous, his brothers and sisters included Sarah Thorne, who founded the Margate stock company; Emily Thorne, who was for many years with J. L. Toole; Clara, a popular burlesque actress, and Thomas Thorne, who, in conjunction with H. J. Montague and David James, was the first management of the Vaudeville. There were several other brothers and sisters all connected with the stage, although one of them finished his life as an evangelist. Lately his life had been overcast by want, and a collection among his friends was necessary before he could be buried, according

(Continued on page 31)

# BLUE LAWS, 119 YEARS OLD, INVOKED IN TENNESSEE

**Memphis Arrayed Against Church Committee's Action on "Sundays"—Two Managers Under Bond—Case Will Be Carried to U. S. Court**

## EDWIN CLEARY DEAD; WORLD'S BRAVEST MAN

**American, Born in Kentucky,  
Abroad for Many Years  
—65 at Death**

London, Aug. 4.

Edwin Cleary dropped dead on the platform of Euston Station, Aug. 3. Although little heard of on the spectacular side of the show world, his life had been one of high adventures in his efforts to make a fortune out of the amusement-loving public. He never made that fortune out of showmanship, but at the time of his death was on the point of winning wealth with a patent wickless stove, which he claimed would revolutionize domestic work.

The son of a Kentucky judge, he became an actor and appeared with Edwin Booth. Coming to London he appeared in the "Still Alarm" at the Old Princess, and drove a fire engine at full gallop across the stage. He then organized an opera company and chartered an Elder Dempster liner for South America. The boat was wrecked, but the company saved. After tramping many days they reached civilization and a revolution. Cleary forgot his musical ambitions and entered wholeheartedly into the fighting.

Next he took a company to South Africa, where Paul Kruger desired to make him a permanent institution. The late South African war broke out, however, and again fighting took the place of acting. Migrating to Egypt, he obtained hoarding concessions from the Khedive and became a monopolist bill poster. He also founded a newspaper, "The Sphinx." Returning to London he took Olympia and tried to make sports profitable, but failed. With "Savage South Africa" at Earl's Court he had better luck. He disappeared from London for some years and on his return it was discovered he'd been helping to build the Beira railway in Southeast Africa. He had also had some more fighting.

In the late war he represented a big British daily paper before either France or Belgian acknowledged war correspondents. During the dark days in Antwerp he helped hundreds of refugees to get clear away and was the last man to leave the town before the Germans entered—he was known as "the bravest man in the world."

He was 65 years of age when death came to him without pain or warning.

## SAILINGS

Aug. 23 (from London for New York), Henry Tozer (Olympic).  
Aug. 15 (from New York), Bert Harrison (sailing with the "Lawful Larceny" people) (Mauretania).  
Aug. 15 (from New York) Leo Singer (Mauretania).  
Reported by Paul Tausig & Son, 104 East 14th street:  
Aug. 9 (from New York), Alexander Brothers and Evelyn, Mr. and Mrs. Charles Milgrimm (Beren-garia); Aug. 15, (from New York), Leo Singer, Gertrude Singer, Thomson and Thomson (Mauretania); Aug. 17 (from London), Mr. and Mrs. Charles Mac, Ruth Wheeler, Ed Bissland, Wally Sharples, Arthur Sanders, Henry McMinn, Mark Scanlon (Caronia).  
Aug. 15 (from New York), Catherine Calvert, Ruth Shepley, Lee Baker, Forrest Winant, Morgan Wallace, Jean Robertson, Clara Louise Chapman, George Harcourt, Lenore Massey and George Hanks, complete company of "Lawful Larceny," for the Sa'oy, London (Aquitania).

Memphis, Aug. 16.

Charles L. McElravy, head of the Southern Enterprises Theatres in Memphis, and Lloyd Dearth, local manager for Pantages, are under bond of \$250 each, awaiting action of the Shelby county grand jury following their arrest last week at the instance of the laymen's committee of the Memphis Protestant churches, which has launched a campaign to clamp the blue laws down in Tennessee, and especially in Memphis.

Dearth and McElravy, pleaded not guilty to the charges, filed in a justice court. Their cases were to have been considered by the Shelby county grand jury last Friday, but were postponed because of the absence of some of the witnesses for the laymen's committee.

Indignation over the action of the laymen's committee is running high in Memphis. The law under which the warrants were drawn was enacted by the Tennessee legislature in 1803. An afternoon newspaper, in conducting a campaign against the enforcement of the blue laws, has brought to light old enactments which prohibit the operation of motor vehicles in the state unless the operator serves notice two weeks in advance. Another of the same vintage prohibits the building of bath rooms next to sleeping quarters.

However, the laymen's committee has employed the services of a prominent local attorney, who, it is understood, has been instructed to go the limit in forcing the observance of this law, and in the event it should be declared unconstitutional, to carry the fight to the Tennessee legislature, where additional enactments would be sought.

Theatrical men and laymen alike admit the arrests of Dearth and McElravy will serve only as test cases, and that they will be carried to the United States Supreme Court if necessary. It is believed the two men will be indicted and that the fight will be waged through the courts.

According to statements from leaders in the laymen's committee, none of the remaining theatrical men will be arrested, pending the outcome of the cases against Dearth and McElravy.

From the outset theatrical men have refused to enter into a discussion as to the merits in the case, preferring rather to fight their battles out in the courts. Churchmen likewise, after the first few days of excitement, have settled down for a determined battle. It was learned from reliable sources, however, that the Rev. John R. Nelson, presiding elder of the Methodist district of the Methodist churches, said in a secret meeting that a most determined fight against all forms of Sunday amusements will be launched immediately after the elections in November.

Theatrical men fear, even should they win in court, that rural legislators in the Tennessee legislature would out-vote city representatives in the event that blue laws should be introduced at the next session.

Theatrical men intend to wage the fight of their lives in opposing the blue laws in Memphis. This city, with a population of over 170,000, is essentially a Sunday town. Should an organized fight be necessary, it is thought the theatrical men would have all the assistance necessary, should the matter be left strictly to city governing bodies.

## LONDON AGENTS VISIT

London, Aug. 16.

Harry Foster, of the George Foster agency, which transacts all its American business through William Morris, will make another trip to New York some time in September.

## Wylie Here for First Time

London, Aug. 16.

Julian Wylie, producer of Wylie-Tate, Ltd., sails for America shortly to have a look at the New York shows. This will be his first trip across the pond.

The best obtainable instruction in  
**NED WAYBURN**  
STUDIOS OF  
**STAGE DANCING**  
229 West 45th St New York  
Near Broadway Tel. 62-29 Bryant



# VAUDEVILLE AT \$50,000

## A WEEK, SAYS GEORGE M.

**Manager-Producer-Playwright Disposes of Report He Will Return to Two-a-Day for a Flier—Talk All an Agent's Self Boost**

George M. Cohan, Wednesday, denied the report he will appear in vaudeville for a limited engagement of four weeks. He further stated that were it not for the fact that he was a regular guy he would have had the agent who was trying to get a little publicity for himself at Cohan's expense called on the carpet of the Keith office.

"Mr. Albee and I understand each

other perfectly," stated the actor-manager. "He knows that I would do anything for him that I possibly could do, and I know that he would do anything for me, but to the rank and file of agents if they want to know what would tempt me to enter vaudeville in the way of a salary, it would be \$50,000 a week, so they can go out and see if they can get that."

## COAL MENACE LOOMS

(Continued from page 1)

York State Legislature to take the situation in hand and the possibility of the appointment of a State Fuel Commission, and that Mayor Hylan is taking like steps with the Board of Aldermen, point toward a situation far more serious during the coming winter than that which prevailed during wartime, when there was a National Fuel Commission which doled out the supply of coal and regulated the lighting and heating in places of amusement.

A survey of the situation as far as Greater New York is concerned, conducted this week in regard to the places of amusement, revealed that practically none of the theatres has a winter's supply on hand. Whether or not the settlement imminent in the coal strike, according to the reports of the conferences, does not at this time seem to have any bearing on whether or not the fuel situation will be eased as far as the theatres are concerned.

Seemingly the theatre managers are to have their business controlled through the coming winter by the various fuel administrators that may be appointed in States and municipalities. At present it appears as though the essential industries, the homes and institutions, are to have the first call on coal as it may be determined to officially issue it. Theatres are to be given practically the last consideration.

### Picture Owners Meet

At a meeting of the Motion Picture Theatre Owners' Chamber of Commerce Tuesday it was disclosed that of the 700 theatres represented in the membership, not a single one has its winter's coal supply on hand. The organization appointed a committee, comprising William Brandt, chairman; Louis Blumenthal, Leo Brecher and Bernard Edlebert, which, with State Senator James J. Walker, is to take up the question of fuel supply with the mayor's committee, and also to present the situation as regards the theatre managers before the State Legislature when the special session convenes. The matter principally troubling the theatre owners is whether or not they will have any coal they may be able to secure, either through making a deal direct with independent mine owners or by importing it from England, taken from their possession and allotted to other purposes by fuel administrators.

In the offices of one of the leading vaudeville circuits it was stated the formation of a State fuel commission would find that body ready to allot to the theatres of the State, irrespective of capacity, 100 tons each, and that the theatres would have to arrange to apportion the allotment among the houses of the State according to the regular requirements. Whether or not this information is to be accepted as authentic is a question at this time. That it cannot be taken as official is the fact not only as the theatre owners of Greater New York, as far as the picture industry is concerned, but the State exhibitors are worrying regarding the ultimate outcome.

In the legitimate theatres the question is not regarded as seriously as it is among the managers of picture houses. In the majority the legitimate managements are relying on the contracts they have had in force with coal companies in the past to carry them through the difficulties.

Against this is the fact that an

authorized representative of the T. O. C. C. called on Burns Bros., recognized as the foremost distributors of coal in quantity in the Greater New York district. After he had stated that he stood ready to place with them an order for at least 150,000 tons at the prevailing market rate within the last few days, he was informed that they could not guarantee delivery and advised him to make a deal direct with the independent mine owners in the Lehigh Valley section or those in the neighborhood of Scranton to buy at the mines and assume the responsibility of delivery in New York at any point desired in carload lots. The T. O. C. C. representative was also informed that purchase at the mines would mean that the cost of coal delivered into the cars at the mine loading points would stand at about \$5.50 per ton.

The fact that the delivery of coal in Greater New York at this time is quoted at \$21.50 per ton as against the possible cost at independent mines of \$5.50 bespeaks plainly the hold that railroading and lighterage have in the increase of price to the ultimate consumer.

### 350,000 Tons for Pictures

That there are 700 motion picture theatres in Greater New York at this time that are without coal and that the price today is approximately \$21.50 per ton as against \$11.80 last year at this time means that in these theatres alone, with an average usage of 50 tons during the season between of Nov. 1 and April 1, there will be at least 350,000 tons of coal used during the coming winter which will be sold to the managements at an advance of at least \$10 a ton. This alone is going to make a difference of \$3,500,000 to the moving picture theatre owners of the M. P. T. O. C. C. alone. There is the possibility the retail price in New York may advance.

Just what the Hays organization is going to do in regard to the situation has not been discussed as yet, but it may be during the coming week. The situation as it affects the exhibitors naturally affects the producers and distributors, and the organization representing the latter two factions in the industry will on this particular occasion co-operate with the exhibitors of the country in trying to reach a reasonable understanding of the needs of the amusement caterers of the nation. As an indication of what quantity of coal is consumed in the theatres of Greater New York during the week it is only necessary to quote the manager of the Capitol, which seats 5,300 people, who said:

"An average of 22½ of No. 1 Buckwheat coal per week is consumed by the theatre from Nov. 1 to April 1. This coal consumption also takes care of the heating and hot water supply of the office building. These figures are amazing—not for their magnitude, but rather because of the slight amount of fuel that is used to heat so large an institution."

However, on the basis of allotting but 100 tons of coal for the entire season per theatre, it can be readily seen that the Capitol and other large theatres would find it exceedingly difficult to operate with comfort to their patrons, who, in a great measure, would desert insufficiently heated apartment houses and furnished rooms in the hope that they could find warmth in a common gathering place.

One of the first steps toward con-

servation that the various fuel administrators will dictate will be the curtailment of electric light sign displays. It may be expected that for at least three nights a week the Great White Way will resemble the dimmed alley it did during wartime days. The managers are so certain that this is to be one of the first moves to save coal that they are voluntarily going to offer to either the mayor's fuel commission or that of the governor to cut off their electric signs, providing they will be enabled by decree of the municipal or state executives to step from under on the contracts that they have with the electric light companies for the supply of juice.

Albany, N. Y., Aug. 16.

Theatres and other places of amusement are likely to be first affected by the proposed regulations which will be submitted to the New York State Legislature at an extraordinary session to meet next week to consider the conservation of coal during the coal strike crisis for "essential industries."

### Miller's Plan

The session has been called by Governor Miller. A big program of emergency laws to become effective in New York State, if it becomes faced with a real coal shortage is planned for consideration by the law-makers.

A Fuel Commissioner is to be clothed with sweeping powers to regulate the distribution of coal to industries and to homes, and to prevent monopolizing and profiteering.

What are termed essential industries will be taken care of first by the Fuel Administrator under the proposed laws. That is taken to mean that when it comes to a question of coal distribution manufacturing industries and other necessities will be taken care of before amusements.

Theatres will receive the last consideration. The proposed laws will take away from all individuals the right to buy coal promiscuously. It may even go so far as to take away from some places of business, not regarded by the state coal officials as absolutely necessary, supplies of coal they have on hand for distribution to homes for fuel or to the "essential industries" to enable them to continue manufacturing business.

It is the avowed intention of the lawmaking body to give the fuel director powers to commandeer all supplies of coal for whatever distribution it thinks necessary whether or not such supplies are owned and controlled by coal dealers or are part of a big private stock owned by some other business which had planned to protect itself by getting coal in early.

In addition to the coal commissioner, there also will be a still more powerful agency to enforce special regulations which may be practically limitless in their drastic effect.

### Legislature Acts

The legislature, it is announced, will "empower a central coal committee to enforce its rulings regarding the conservation and distribution of coal within the state." This body will be given widespread jurisdiction as long as the emergency is believed to exist, and the fact that "conservation" is mentioned as among its purposes is taken to mean with certainty that in such retrenchment of coal distribution, theatres and amusement places will be the first to be affected. "Conservation" is taken in Albany circles to mean the saving of coal to go to homes or to industries considered more important than amusements.

The electrical side of the operation of a theatre may not be affected by the order, so that if patrons are willing to sit through a show in overcoats during the cold weather the theatres probably will be permitted to keep open. Unlike the Garfield administration, no attempt on the part of the fuel commission to issue an absolute order to "close" a theatre is likely to be made. The commissioners' widespread powers will simply extend so as to say how much coal, if any, he will allow a theatre to burn during its performance.

As far as electricity is concerned, the legislature is likely to see to it in its extraordinary session next week that proper steps are taken for hydro-electric generation of power without the aid of coal, so that most theatres, particularly movies, will be able to continue operations as far as the electric power situation is concerned. Few, if any, however, have the equipment with which to heat by elec-



## THE CHUMMY CHATTERER LAUREL LEE

Orpheum, San Francisco, This Week  
(August 13)

Direction: HARRY WEBER

tricity their houses with sufficient comfort to patrons, and the fact there will be enough electricity will not help the situation generally if they are unable to get coal in winter months.

The possibility of getting electricity, however, virtually insures the operation of the theatres during the fall months before heating plants are put into operation. If all electricity were to be generated by coal, it is likely that even electricity enough to operate theatres would not be permitted in the crisis by the fuel commissioner.

### Use Electricity

The program includes "the requirement of public utility companies wherever possible to employ hydro-electric power to replace the power generated by coal," and this it is believed will insure electric power even through the winter months. The legislature at its session next week also will "survey methods by which additional hydro-electric power may be developed, especially by releasing the waters of the barge canal without interfering with traffic."

Profiteering in fuel will be punished by drastic penalties, it is announced, as will also persons who "disobey the mandates of the fuel committee."

The one thread of hope for continuous operation by the theatre owners in the event of the meeting of the coal crisis as proposed by the governor will be the argument that the closing of the theatres would throw thousands in the state, particularly in New York City, out of employment temporarily and thus greatly increase the general hardship to the state and city at large.

The governor will be reminded of one of the important items in his program that "industries be kept in operation and that coal be supplied so that they may not be forced to lay off employees thus increasing the unemployment." This statement by the governor referred, of course, to what he termed "essential industries," but the essentially of the continued operation of the theatres of the Empire State to the thousands of employees will be impressed upon him and the legislature by the representatives of the theatres in the event that it is decided at the session next week to affect the theatres first in the drastic retrenchment of coal supply order.

On the other hand, it is expected that much of the "blue law" and "purist" lobby will be on hand bright and early when the special session is called at Albany to have their little say as to how much the community would be benefited generally if all coal is kept away from the theatres during the crisis and sent only to "essential industries."

If enough strenuous fight is put up by the theatre owners they may be assured at least coal enough for part time operation. The special legislation to be enacted at the extraordinary session will go into effect immediately.

### PALACE UNCERTAIN

London, Aug. 1.

The future of the Palace still seems a little uncertain. First off C. B. Cochran would produce Irving Berlin's "Music Box," once "Co-Optimists" was out, then the production was postponed until the end of the year, and a revue with the Dolleys took its place that fizzled in favor of something else. The latest is that Marcus Loew has taken over the theatre, which has already failed badly as a picture house, and will give a run of "The Four Horsemen," beginning Aug. 14 and running until Christmas if business warrants.

## BROTHER FOR BROTHER

**Stage Carpenter Stands Against Daughter and Divorced Wife**

Syracuse, N. Y., Aug. 16.

Charging that the arrest of his brother, Emmett Allen, 29, on accusations of intimacy with his 14-year-old daughter, Viola, results from a frame-up engineered by his divorced wife in an attempt to gain possession of the little girl, William E. Allen, stage mechanic at the 48th Street theatre, New York, rushed here to fight for the custody of the child.

Supreme Court Justice Ernest Edgecomb, on application of Allen, made through Attorney Dennis Hunt, granted a writ of habeas corpus directing that Mrs. Allen, who lives at 613½ East Adams street, produce the girl in court pending decision in the proceedings. The child was sent to an orphan asylum. The case comes up again Aug. 29.

Emmett Allen, held on a charge of criminal assault, was unable to give bail when arraigned before Justice of the Peace Evan Fellows at Onondaga Valley, and confined in the county jail until another brother could qualify as bondsman. The 14-year-old girl's story alleged her uncle had had relations with her for a three-year period.

William Allen, upon arrival in response to a telegram sent by the county authorities, indignantly refuted the charges made by his former wife and daughter against his younger brother. He declared Mrs. Allen was conspiring to blacken the family name and win possession of the girl through a frame-up.

The New York stage carpenter won a divorce from his wife April 20 last, following a trial before Attorney Edward J. Clegg as referee. The Allens were married April 14, 1901. They have three children, aged 10, 16 and 14. The couple separated 12 years ago. For the past 11 years, the youngest child has resided with the grandmother, Mrs. Catherine Allen, at Split Rock. Emmett Allen resides at the family home.

The father of the girl claims to have been paying his mother \$10 weekly for the care and support of Viola. In suing for divorce, Allen named Frank Laberk, Syracuse soft drink man, as co-respondent. Laberk was alleged to have been star boarder when Mrs. Allen ran a boarding house.

The trial before Referee Clegg was featured by the appearance of William Allen, Jr., as a witness for his father and against his mother. Attorney Paul Shipman Andrews represented the New York theatre employe in the divorce suit.

While father and mother are battling for custody of the girl, Assistant District Attorney Clarence Unckless is investigating the criminal charges against Emmett Allen, who is represented by Attorney Frank J. Ford.

## HONOR PLAY FLOPS

London, Aug. 1.

"The Risk" was withdrawn from the Strand, July 29, after less than a month's run. The piece, an English adaptation of "Caduceus," had exceptional publicity owing to it rousing the ire of some medical men by the fact that its leading character was a doctor who persuaded patients they were seriously ill and then performed unnecessary operations for exorbitant fees. The play was well received by the press and Arthur Bourchier's playing of a Grand Guignolish death scene was particularly acclaimed. Evidently, however, Londoners are finding a better use for their money than sitting through two hours' talk to be thrilled by a few minutes' horror.

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# RAIL STRIKE WILL AFFECT SHOWS IF CONDITIONS CONTINUE

**Theatricals in Far West Not Yet Feeling It—Unless Shortly Ending Traveling Professions Will Have to Move by Autos or Lay Off—Vaudeville Can Fill in With Local Turns—Union Pacific From Coast to Salt Lake and Santa Fe East at Standstill After Saturday—Few Acts So Far Forced to Lay Over**

Los Angeles, Aug. 16. The rail strike has not as yet hit theatricals a serious blow, though if conditions continue, all far-western route plans will be affected. If the walkout on the roads does not stop, professionals traveling will either have to use autos or walk. Vaudeville acts are doing most of the theatrical travel just now in the far West. Few acts so far headed for Salt Lake, Denver or the East have been obliged to stay over. The Union Pacific from this point to Salt Lake and the Santa Fe east have been at a standstill since Saturday. The Union Pacific is promising through trains and will start out today. The Southern Pacific is running without schedule interruption. This allows show people coming from the North and San Francisco arriving on time. The lines to San Diego are open. Managers in this section are preparing for a crisis through the strike. Coast vaudeville can protect itself through filling in with lay-offs or local turns.

## ACKERMAN & HARRIS SENDS OUT FIRST BILL

**Opened at Seattle—Tied Record of House—Four More Road Shows Made Up**

San Francisco, Aug. 16. Ackerman & Harris' first show to be organized since taking over the Loew's vaudeville properties on the Pacific Coast played the Seattle house last week. Business was greater than any previous week in the house with one exception. The show tied the receipts of the expected week. The cost of the bill was \$1,000 less than the average cost of Loew's shows. This bill had Sonia and Escorts, Torano, Mitchell's Jazzmaniacs, Larry Reilly, Everest's Monkeys. The four following A. & H. road shows are announced as follows: No. 2—Dell, Beattie and Dell; Donna Lynn, Agnes Johns and Co., Muri and Newton, Lopa's Oriental String Band. No. 3—Nord and Belmont, Granville and Fields; Aida Earl and Lewis, Wee Scots Trio, Catherine Sinclair and Co. No. 4—Pascale Perry and Co., Mark and Foy, Kinkade and Kinkade, Manning and Ball, Three Bohemians and Nobby. No. 5—Jack Roshier, Lawrence Johnson, Five Prestons, Laddie and Garden, Great Justini. Ackerman & Harris announce the Will King company, now at Pantages, Los Angeles, will split into two companies. One is to be booked into Portland and the other at Seattle. King will be with the Portland company; Lou Davis will present the Seattle show. The companies and stars will alternate in the two houses. They will appear in conjunction with four acts of vaudeville. Managerial changes of this firm include the transfer of Lester Fountain from Long Beach to the State, Oakland; Nat Holt from Los Angeles to Long Beach, and Weir Cassady to the Salt Lake house. The circuit is now offering acts eight weeks. Ella Herbert Weston remains in charge of the bookings.

**BANTAM WEIGHT AND SINGER** Jack Sharkey, the bantam weight contender, and Margie Coate have teamed for a vaudeville turn. Sharkey will sing, dance and play the uke. Miss Coate is an established single with character songs.

## COLORED WOMAN SINGLE ACTS WITHOUT SALARY

**Gertrude Saunders to Have Value Fixed After Her Appearance**

For the first half of the week of Aug. 28 Gertrude Saunders, colored, will appear at Loew's State, New York, with salary for the engagement to be fixed after Miss Saunders opens. This arrangement, not unusual on big time, has not been previously tried on the small vaudeville time. It was arrived at between J. H. Lubin, the Loew booking manager, and Charles J. Freeman, representing Miss Saunders. The young woman was of the original "Shuffle Along" company, leaving it to later appear in a restaurant revue, where she attracted attention as a singer of jazz numbers. It is expected by Freeman Miss Saunders will land in a Broadway production through her style of work. Eva Taylor, also of "Shuffle Along," has been engaged in the new Nora Bayes play, "The Queen of Hearts." Miss Taylor is of the soubrette type, singing and dancing.

## UNITS REHEARSING Several Start This Week—All Next Week

The following Shubert unit shows started rehearsals this week: George Jessel's, "Troubles of 1922"; Butler Estate's, "Echoes of Broadway"; Eddie Dowling's, "My Radio Girl"; Henry Dixon's, "Midnight Revels"; Jack Singer's, "Hello New York"; Arthur Pearson's, "Zig Zag"; three of Weber & Friedlander's units, and George Gallagher's, "Mulligan's Follies." Barney Gerard's two shows "Fun-makers" and "Gerard's Comedians," one with Jimmy Hussey and the other with Johnny Dooley start next Monday. Next week will see all of the other Shubert shows not mentioned rehearsing.

## MILLIE DE LEON'S ESTATE

Millie De Leon, the original "Girl in Blue," left an estate of about \$1,902 in personality when she died intestate at Bellevue Hospital on Aug. 6, according to her daughter, Pam Lawrence Hughes, of 257 West Thirtieth street, New York, in her application for letters of administration upon the property, filed in the surrogate's court this week. The decedent, survived only by her daughter, known also as Pam Lawrence, lived at the Maryland Hotel on West Forty-seventh street, and was also with "The Girl from Paris" and "In Gay New York" companies. The "Girl in Blue" was a sensational attraction during the years in which oriental dancers were in vogue, and she was also an added feature with many burlesque shows and was with Fennecsey's "Ramblers" for an entire season.

**Smith and Dale in Unit** Smith and Dale of the old Avon Comedy Four will start the season at the head of the Lee and J. J. Shubert vaudeville unit, "The Whirl of New York."

The comics were with the same unit last season before the litigation started between the Keith and Shubert offices over the services of the pair. The ultimate decision left them with the Shuberts.

## BENEFIT FOR INJURED

**Show in Los Angeles for Victims of Auto Accident**

Los Angeles, Aug. 16. A benefit is being arranged here for the victims of the automobile accident which occurred on Santa Monica boulevard July 29, in which a number of vaudeville players were injured and which resulted in the death of Edna Kuehne. Vaudeville, as well as firm stars, will appear in the show. Among those volunteering are Marilyn Miller, Wellington Cross, Harry Carroll and Theodore Roberts.

Jay Herman, of Kane and Herman, who was the driver of the car at the time of the accident, is arranging the affair, which is scheduled for Aug. 22. Those injured in the accident are Georgie Sewell (Sewell Sisters), who suffered a fractured collar bone and other injuries; Rothstein Cornblatt, broken back and internal injuries, and Jane Caxson, broken rib and other contusions.

At the Clara Barton hospital the victims are reported as rapidly recovering.

## J. C. MATTHEWS RESIGNS AS LOEW'S CHICAGO REP.

**In Agenting Business for Himself—Successor May Be Sydney Weissman**

Chicago, Aug. 16. J. C. Matthews has resigned as western booking manager of the Marcus Loew and Jones, Linick & Schaefer offices in this city. Matthews has been the subject of many rumors in the past months, but he preferred to wait until the opportune time had arrived. Since becoming president of the International Fraternal Amusement Association, Inc., those knowing Matthews hinted he would devote all of his time to the new enterprise with the probability of severing connections with Loew.

A new booking office will be inaugurated carrying Matthews' name. It has no actual houses lined up, but an announcement is expected. Matthews has been with the Jones, Linick & Schaefer and Loew offices in this city for five years.

The most likely successor to Matthews in the Loew and J. L. & S. capacity is Sydney Weissman, first lieutenant to him. The houses booked by this office have been the Rialto, Chicago; Miller, Milwaukee, and several independent dates in this vicinity.

Interested with Matthews in the new corporation are C. Q. Smith, vice-president; Ernie Young, treasurer; Sam J. Levy of the United Fair Association, secretary, and E. F. Carruthers of the same organization serving as director with William Scherffus, Jr.

## CANTOR IN VAUDEVILLE

Atlantic City, N. J. Eddie Cantor opened a week's engagement at the Garden Pier Sunday night (Aug. 13). The house has been nearly sold out for the week. Cantor is to play a week's engagement at Astoria, L. I., next week, but arrangements are now being made to hold him over the Pier for a second week.

## "HOLLYWOOD FOLLIES" CAST

The complete cast for the "Hollywood Follies" and the order of appearance will be, Olga Mischa and Co., Krantz and White, "Echoes of Dixie" (with Harper and Blanks and cast of 17), Julia Edwards and Co.

The unit will be operated by Chas. W. Morganstern for Finklestein & Rubin, of Minneapolis.

## PEARL WHITE AND ACT

Pearl White, serial picture star, has a vaudeville act in preparation, with negotiations on for an early appearance in the Keith houses. Rose & Curtis are handling the act. Miss White appeared in vaudeville a number of years ago, before acquiring fame in pictures.



## ROSCOE AILS

While touring the Orpheum Circuit, Roscoe combines indoor and outdoor golf. This is evidenced here showing him using a dice for a tee.

Weeks Aug. 13 and 20, Orpheum, San Francisco. Direction HODGDON & MORRISON

## ON THE CORNER

**Chicago Detective Interrupts Interesting Scrap**

Chicago, Aug. 16. In the course of human events it becomes necessary to follow the Bible religiously and practice what is preached every Sunday. Hidden somewhere in the text book of sermons is the extract, "If he slaps you, turn the other cheek." But the Bible was outdone by Billy Stoneham, the impresario western manager of Shapiro-Bernstein. It all happened in the strangest of strange ways, with the slapping developing into Dempseys.

Randolph and Clark streets is the local corner of the show business. Last Saturday among those present at the corner were Billy Stoneham and Murray Voelk.

In the midst of the conversation, Stoneham thought it was opportune to get an explanation for Voelk's plagiarizing Shapiro-Bernstein's songs. Voelk was indisposed, and sent Stoneham's ire into a rage.

Round one was an even decision. Round two, a shade in Stoneham's favor. Round three, interrupted by a detective sergeant at a time when Stoneham had occasion to feel grateful.

The officer refused to be the referee. Some say because of his lack of knowledge of the rights of an act; some say because he thought the detective bureau was better informed.

The detective bureau passed the buck to the court house. And the sergeant abruptly demanded \$25 bond from Voelk and Stoneham. Voelk had to do a show at the Rialto, and the detective bureau would not take a box office order. So Stoneham remembered the Bible and paid the bond of Voelk. Chapter two will follow.

## INDEPENDENT HOUSES MAY BE HAD BY KEITH'S

**Two Mentioned in Negotiations—Millionaire Reported Interested**

The Keith office is in the market for large independent vaudeville houses situated around New York. Two in this category are now being negotiated for. They are the Lynn, White Plains, N. Y., formerly booked by Fally Markus, and the Roosevelt, West Hoboken, N. J., a 2,500-seat house formerly playing Keith pop vaudeville and now operating a straight picture policy.

The Strand, White Plains, owned by E. Roosevelt, holds a contract for Keith pop vaudeville.

The Keith people are reported as having offered E. Lynn, owner of the Lynn and a new 1,200-seat house now under construction in Mamaroneck, N. Y., \$500,000 for the two houses. It is their intention to play six acts of Keith vaudeville and feature pictures at the Lynn and to use the smaller house for "break ins" and "try outs."

A feature of the deal is said to be an agreement by Lynn to interest capital in the construction of new houses to play Keith vaudeville up to \$5,000,000. Lynn is reputed to be a millionaire.

The Lynn was to have opened Sept. 4 with five acts of independent vaudeville booked by Markus. The

## BIRCHALL INVOLVED IN FRAUD CHARGE

**President of Loew's Canadian Theatres, Ltd., Arrested in Toronto**

Montreal, Aug. 16. T. P. Birchall, local promoter and president of Loew's Canadian Theatres, Ltd., was arrested last week in Toronto, charged, with others, with conspiracy to defraud. The amount involved, it is said, is \$60,000. Birchall was released on bail and will appear later in Toronto to answer to the charge.

The complaint alleges conspiracy to defraud the shareholders of the Chemical Products, Ltd., with offices in New York, Hamilton, Trenton and Montreal.

Others arrested and held on bail in Toronto were G. H. Bulk, T. H. Fudge, E. W. Richardson and R. G. Cordingley. The arrests took place at the offices of the Acme Securities Corporation, Toronto.

Last Saturday Detective McConnell, Toronto, and Detectives Belanger and McCann of the local force armed themselves with search warrants and proceeded to Birchall's offices in the Lewis building. There they secured certain documents which will be used in the case. An official of the Chemical Products Co. was with the detectives when they visited Birchall's offices.

Birchall, in an interview with a local newspaper man, said: "Yes, I was arrested all right, but it's all wrong. It's a misunderstanding. As for searching my office, there was no trouble. They wanted a few papers and I gave these to them."

## TANGUAY UNIT

**Negotiations for Eva to Head Shuberts' Own**

Eva Tanguay is slated to head one of the units to be produced by Lee and J. J. Shubert which will play the Affiliated circuit next season. Negotiations are about completed, a slight difference in terms remaining to be straightened out.

It is understood Miss Tanguay is dickering for a salary and percentage arrangement, with the Shuberts holding out for a straight salary.

The unit which Miss Tanguay will head is reported the second most expensive on the circuit as far as production and personnel is concerned.

Last season, Miss Tanguay played vaudeville, appearing on the Loew and Pantages circuits, as well as several large middle western picture houses, in addition to cabaret and independent vaudeville appearances around New York city.

## AGENTS' BENEFIT BALL

The Association of Vaudeville Artists' Representatives, composed of Keith agents, will hold a benefit affair at the Hotel Astor, Oct. 31 (Halloween night).

It will take the form of a show and ball following. It will be for the Artists' Representatives relief fund.

## MONTGOMERY MOSES, AGENT

Montgomery Moses has been given an agent's franchise by the Keith office and began booking acts this week.

Mr. Moses was formerly manager of the Trent and Taylor opera house, Trenton, N. J., at one time handling both houses. He has been identified with Trenton theatres for 10 years.

## New Peekskill House

Peekskill, N. Y., Aug. 16. A newly erected one-floor house with a capacity of 1,150 will open tomorrow (Aug. 17). The house will play Keith's pop vaudeville the last half of the week. The first half policy will be pictures only.

Harry McCormack will be the manager.

## Split at Astoria

The Astoria, Astoria, L. I., will play Shubert "units" the first half of the week only. Fally Markus will continue to book the last half bills at the house, which will play seven acts.

Palace, White Plains, last week reported to play Keith pop vaudeville, will continue with road attractions.



# KEITH'S PROHIBITION ORDER GOES ALL OVER COUNTRY

**Wets and Drys Discuss It—Restaurant Men Receive Explanation—No Political Significance—Text of Order Signed by E. F. Albee**

The order issued last week, barring mention of prohibition by artists playing in the Keith, Proctor and Moss houses throughout the country, stirred up a veritable storm of controversy among the theatre-going public. The story appeared in Variety Friday last. It was immediately picked up by the New York dailies and news services, with the result that by Friday afternoon papers in the West carried it.

A division of opinion arose after reading the story by vaudeville goers, with the wets taking the stand the theatres should keep out of the prohibition problem, and the drys sending out manifestos to the press, as a follow-up on the order; the drys welcoming aid from any quarter, and particularly such an important one as the largest vaudeville circuits.

The most important angle developed through the American Society of Restaurateurs, consisting of 400 New York restaurant men, which is committed to the light wines and beer modification plan. They were getting set to pass resolutions Wednesday condemning the order. This was to have been done at a special meeting of the restaurant men's organization, but was forestalled by a member of the Keith forces getting in touch with Paul Henkel, executive committeeman of the restaurateurs.

Henkel, who runs Keen's Chop-house, a theatrical resort in New York, informed the Keith man of the intentions of the restaurateurs society, and the Keith man reported the intended action to E. F. Albee. Albee wrote to Henkel, stating the order had no political significance and was primarily intended to eliminate the overdoing of prohibition gags by artists. Henkel agreed to put the Albee letter up to the meeting, in a reply in which Henkel also said he would endeavor to have the society postpone any action on the matter in view of the letter.

The letter to Henkel also said the prohibition order had not been given to the press and was not for publication.

## Keith's Prohibition

The exact wording of the order was as follows:

"There have been many complaints from patrons in reference to jokes about the Volstead act. I feel that the humor in this has been overdone and to continue is irritating to those who favor prohibition. Inasmuch as theatres should not be for political propaganda, I would like to have you notify the artists that any reference to prohibition should be eliminated from their act."

It was addressed to the managers of all B. F. Keith, Proctor and Moss theatres and signed by E. F. Albee. In the discussion that has arisen over the order, many organizations favoring prohibition have been outspoken in welcoming the Keith theatres aid in the controversy.

The restaurant society has been considering the appointment of a dictator somewhat on the order of those in the picture and theatrical fields. W. H. Hirst has been mentioned for the post, which is to pay \$100,000 a year. The chief duty of the restaurant men's dictator would be to promote legislation favorable to the light wines and beer plan. A number of Protestant churches got into the prohibition order thing Sunday, their pastors praising the Keith people for having issued the order, which, like the societies, the ministerial brethren construed as a boost for the drys.

## FEWER POP SHOWS

(Continued from page 1)

he had two. Le Compte & Fletcher, with three last year, have one this year. Max Plohn has no show this year; two last year.

If the season shows possibilities the pop price men say they will go along with it, but do not propose to take chances with the outlook as it is.

The cutting down of the number of pop shows has a direct effect on

the larger legit show producers, in that the pop show people mostly use legit successes and pay road royalties. With the less Broadway shows sent on tour by the pop price men, the less royalty accrues to the lessees of the shows.

Possibilities of a split away by the Touring Managers' Association from the International Managers' Association loomed up this week in a communication sent to the I. T. A. by the T. M. A. in which the road managers' organization (T. M. A.) asked the I. T. A. to see if something couldn't be done to secure a better arrangement with the stagehands and musicians for the one-night managers.

The Touring Managers operating one-nighters and troupes that play to 75c and \$1 top admissions contend the wage scale for the stage crews should be lower than that obtaining for the higher priced legitimate shows. The scale for the legit traveling shows of the Broadway type is \$62.50 for carpenters, electricians and property men. The Touring Managers also want one of the three abolished when the work in the estimation of the road manager does not call for three men.

Unless the Touring Managers receive speedy action in the matter by the I. T. A. it was unofficially said the T. M. A. would seek to adjust the matter with the stagehands' union itself.

The Touring Managers as a constituent organization of the I. T. A. pays dues yearly and if taking up the matter of adjusting its own wage scales with the stagehands' union and musicians, it is hardly likely the T. M. A. would remain with the I. T. A.

## LYCEUM, PITTSBURGH, FOR SHUBERT VAUDE.

**Former Loew House—At Aldine First, Pending Alterations**

Pittsburgh, Aug. 16.

Shubert vaudeville units will play the Lyceum the coming season. The house was last season a week stand on the Loew circuit and was placed in the Loew office on a percentage arrangement by the Shuberts and George Nicholas, former general manager for Stair & Havlin.

The Lyceum was formerly the Bijou. It is planned to expend \$65,000 altering the interior, which contains three balconies. The capacity is about 2,700. It is the largest house in the city, further favored by a good location. Meantime, for seven weeks, pending reconstruction, the units will appear at the Aldine.

Zach Harris, who has been a "house scout" for the Affiliated, is slated for the managerial berth.

The reversion of the house back to the Shuberts and Nicolai give the former three houses here. It is understood that road attractions will play the Shubert, which last season played Shubert vaudeville.

The Shuberts have been persistent in stating their vaudeville the coming season would play at the Nixon, through an understanding with Erlanger office, which books the house. This was claimed to have been the result of an Erlanger-Shubert local pool.

Loew's, Dayton, Full Week

Loew's, Dayton, O., will reopen Sept. 14 as a full week stand. The house was previously reported as off the circuit for vaudeville.

## KEITH'S-LOEW'S HARLEM POOL REPORTED STRONG POSSIBILITY

**Keith's Big Time at Loew's Victoria, with Alhambra Small Time—Loew's Pop Vaudeville Shifting Into Seventh Avenue**

Big time Keith vaudeville may be placed in Loew's Victoria, 125th street, if a pooling arrangement now being discussed by Loew's and Keith's materializes.

The plan is to place the Keith, two-a-day bills that have played Keith's Alhambra in the modern Loew house, where the large capacity would allow the big time to charge 75 cents top.

The Alhambra would then be converted into a small time house and Loew's Seventh Ave. take the Loew Pop vaudeville bills.

There is a strong possibility the proposal may be adopted. The Keith people lose the Harlem opera house this coming season, leaving the Alhambra of small capacity as their only vaudeville representative in Harlem.

Despite reports that the Keith people intend to build a vaudeville house on 125th street for their big time bills, a theatre could not be erected in time for next season. With the Alhambra in the obsolete class for big time, the pooling arrangement and the switching of bills to the Victoria would solve the difficulty and absolve the Keith people from the necessity of making a huge investment in a neighborhood that may be swallowed up before long in the "black belt" that is extending southward from its present confines in the 135th street section.

Shubert vaudeville at the Harlem opera house, which will succeed the Keith policy there with the season

opening, is expected to play at \$1 top.

The Shubert vaudeville units will open at the Harlem opera house, New York, Nov. 1. The house was on the original routes for a Sept. 18 opening, but the Keith lease doesn't expire until Oct. 31.



**MAY WIRTH with "PHIL" AND COMPANY**

Just made an honorary member of the Sheffield (England) Fire Brigade. Returning on the "Adriatic," August 5, after a sensational and remarkable nine weeks' tour in England.

## PANTAGES' LIMIT

Only Six Agents Permitted to Book in Chicago—New York Open

Chicago, Aug. 16.

Only accredited and franchised agents will be permitted to book with the Pantages' Circuits Chicago office this season. A notice to this effect was sent out to agents stating that six accredited agents would be given exclusive booking franchises with the Pantages office, and that it will be mandatory to book only with the Pan office and not submit acts to outside independent bookers.

In the past the Pantages office here has been open booking, accepting acts from practically all of the independent agents. It is said, that through this procedure acts playing the Pantages time were marketed hereabouts to the smaller of the small time houses and agencies, with the result the Pantages offices felt that their value to the circuit had diminished instead of remaining at the set standard of the circuit.

The agents who have been selected as exclusive Pantages act sellers are Shallman Brothers, Sam Kraemer, Sidney Shallman, Sam Roberts (Arthur Horowitz office), Gladden & Morris, and Jack Fine.

In case any of the accredited agents dispose of acts to the other independent bookers their booking franchise with the Pantages office will be revoked. The maximum number of agents is to remain at six all of the time.

The Pantages New York office will continue to accept acts from all accredited independent agents. The number of independent circuits and houses with booking agencies in the metropolis would preclude the possibility of placing restrictions on the local independent agents.

## SUGAR-BOWL THROWER

Chicago, Aug. 16.

Dolly Fowler, cabaret entertainer, and at one time a member of the vaudeville team of Sheridan and Fowler, a sister act, is in another jam. At the Rainbo Garden she kicked up a row that got her a lot of press news, and this time she changed the location of a scene to a chop suey house. The court ruled that Mrs. Belle Sullivan was not justified in aiming a sugar bowl at Miss Fowler when she found her husband in Miss Fowler's company. Mrs. Sullivan got six months and a fine, and expressed her opinion that she wished she had put more "smoke" behind the sugar bowl. Miss Fowler at the time of the pitching contest was the dinner guest of Jules Trot, a deputy sheriff.

## LILLIAN BURKHARDT BACK

Los Angeles, Aug. 16.

Lillian Burkhardt-Goldsmith, who appeared in vaudeville some years ago as Lillian Burkhardt, with Charles Dickson in "The Salt Cellar" and other polite comedy sketches, returned to the stage at the Pantages, Salt Lake, Monday.

She has been making her home in California for some time and is one of the best known women in the state.

## WEBER-FIELDS' OPENING

The Weber and Fields "Reunited" Shubert vaudeville unit, produced by I. H. Herk, is to have its initial showing at Hartford, Conn., Labor Day, then going to the Majestic, Boston, for a pre-week before the regular Shubert vaudeville opening, Sept. 17, finds it at the Central, New York.

## CON CURES TOMATO IN 15-FAST ROUNDS

**Beauty Parlor Treatment Removed at Catch-Weights—Fighter Loses Sweetie**

Binghamton, Aug. 16.

Dear Chick:

I told you about Tomato wantin' to get his cauliflower fixed up and his pan revamped in my beauty parlor. Well, he done it last week, coppin a sneak while I was up in Boston fixin up that mess I got into by sellin Eddie Edwards to the Braves as a youngster.

Yes, sir, as soon as my back was turned this dame that he's been rushin sicked him on to one of my muscle doctors and the croaker took a coupla pleats in his pan that rubbed off about 900 left jabs from his kisser.

When I got back I didn't know him. He was three sheetin in front of the hotel givin his new mush an airin with a nickel owl stuck in his snoot and all dressed up like he was on next.

I figured I may as well be a good loser so I walked up to him. When he stuck out his duke I let on that I thought he was one of the acts that is playin the local house. He was tickle to death and swelled up like a guy with elephantitis.

I got busy on the wires right away and after we had our chinnin match I told him that he was matched to fight Young Tiger at Buffalo in two days. Well you ought to hear the beef out of him. He couldn't make weight, he needed time to train and about a dozen other outa. As fast as he pulled them I countered.

He could come in at catch-weights. He was in great shape doin road work around the road houses with his dish juggler and last but not least he was broke and if he didn't go through with this fight he could join the navy as far as me slippin him any more dough was concerned. He's in to me as far as the Germans are to the Allies.

You probably think I was crazy to match a good drawin card like him against a good boy on such short notice but Tiger is in Hughie Shannon's stable and Hughie and me are as thick as the James brothers were. I told Hughie the circumstances and knowin that if I didn't cure this bird of the juvenile yen quick I would lose a good fighter, he done straight and give Tiger his instructions.

As soon as we got in the clubhouse to weigh in Tiger actin on instructions began kiddin Tomato about what a swell lookin egg he was and why didn't he quit boxin and join some nice quiet chorus. My murderer almost burned up but a couple of specials held him back until Tiger got out of the clubhouse. We had a few "plants" around the ringside and they began givin Tomato a "raise" as soon as he climbed through the ropes yellin "Oho" like they was flirin with a dame. This almost broke up the fight for he jumped out of the ring and copped one plant on the chin before I could stop him. They carted the yap out feet first.

The fight was a pip and Tomato got a draw in 15 rounds. Tiger was in great shape and kept runnin away with Tomato almost dead tryin to outrun him. The kid's wind was terrible after the fourth round or he would have stopped this bird even on such short notice. All the way back on the train he kept lookin in a hand mirror at his new pan which didn't look so new after stoppin a couple dozen socks.

He had wired on ahead and when we hopped off the rattler his dame was waitin for him like a landlond on rent day. She took one look at his bunged up puss, put on a chill that Peary would have revelled in, and handed him back a diamond hoop that the champ had staked her to a week after he knew her.

I expected that he would be all broken up but the minute she left him he was smilin like a baby. I found out afterwards that she had blowed one guy who got all battered up in France and that Tomato had the low down on her but wouldn't believe it. When she lapped him like he was poison he knew that he had a narrow escape.

Now he's off the dames for at least 20 minutes and wants me to keep him fightin so I'm burnin up the wires. We may get a shot in the Velodrome some night when it unt rainin.

Your old side kicker,

Con.

# UNIVERSAL BIG TIME "CUTS" SENDING ACTS ELSEWHERE

**Pantages Circuit Securing Benefit—Pay More Salary—Orpheum's Change of Policies Also Counts—Keith Agents Ordered to Repeat Salary Offers**

The Pantages Circuit is routing acts faster for next season than in many seasons, taking advantage of the apparent deadlock that exists between the artists and the rest of the eastern circuits as regards salary.

The determination to "cut" salaries has already extended to the independent agencies. One of the largest of the independent bookers has sent a circular letter to the independent agents explaining his reasons for requesting acts intending to play independent houses to cut salaries under last season's figure. The agency has played some of the highest salaried acts and in many cases paid more than they had received before.

The New York Pantages office is routing acts for 14 weeks, with an option which allows the circuit to extend the bookings. With the Orpheum Circuit employing the "State-Lake" policy in many of the towns where the Pan houses are located, Pantages has been taking available material and is reported as offering more money than the others.

An act that had received an Orpheum route at \$600 weekly had previously been offered \$800 by Pan. Other acts in a position to play anywhere have been offered similar increases by Pan with many reported as having signed.

One reason why acts are reported as unusually ready to play the Pan time is the change of policy installed on the Orpheum Circuit. The act figures that it is all three or more

shows a day, and with Pan willing to pay more, they are signing on the dotted line with less reluctance than ever before.

The actor and not the agent is to be the determining factor, with the actor having the final say hereafter when it comes to deciding what shall constitute the minimum salary an actor shall accept, as far as the Keith office is concerned. This is contained in a ruling promulgated by D. W. Wegefath governing the relations between Keith artists' representatives and booking managers.

By way of making the ruling effective all Keith agents are directed by the order to report back to any act they may represent all salary offers made by booking managers regardless of how much less than the set salary of the act the "cut" offer may be. It is then up to the actor to decide on effecting the engagement at the salary offered and not the artist's representative.

Failure on the part of the agent to report offers to the actor, the order states, will call for the agent's suspension from booking privileges in the Keith office.

The Wegefath order was inspired through an agent refusing to inform one of his acts of a cut offer made by a Keith booking man last week, the agent contending the offer was too ridiculously low, and he would not bother informing the act of it.

The booking man reported the matter, with the order resulting.

According to a vaudeville man, the actors themselves are to blame for the order. For years, it is

claimed by the authority mentioned, agents have had a salary named by acts as the lowest they will accept. The agents offer the act at this figure and the booking counters with a lower figure. Reporting back to the act the agent will be indignantly told by the act that the counter offer by the booking man will not be accepted. Then, it is claimed, notwithstanding the acts usually meet booking men on the street or in a restaurant, the booking man offers the same cut figure the actor so indignantly turned down through an agent, but often the act accepts.

## PALACE OPENING SUNDAYS

Chicago, Aug. 16.

With the discarding of the Majestic to the "five-a-day" policy, the Palace, which will be the only big time local house on the Orpheum circuit this coming season, will start its regular Sunday opening, Aug. 27. In the past shows have opened at this house Monday and closed on Sunday. This season all openings will be Sunday, with shows finishing Saturday.

What the purpose of this switch of opening dates is has not been announced, but it is believed hereabouts it is to compete with the Shubert vaudeville policy, which calls for Sunday openings in this section. The Garrick, which will be the Shubert house here, will inaugurate its season Sept. 10 with a unit show.

## HOUSES OPENING

Keith's Alhambra, and Royal are scheduled to reopen Labor Day, Sept. 4. Both houses will play the same two-a-day vaudeville policy as in the past. Al Darling will manage the Royal, and Herman Phillips the Alhambra next season.

## L. S. McLELLAN WILL FILE

The will of Louis S. McClellan, the vaudeville producer, who died July 17 at the New York Hospital following an operation on his kidneys, filed and admitted to probate this week in the surrogates' court, gives his entire estate, estimated at about \$2,500 in personality, to his widow, Emma Kelly McClellan, of 160 Wadsworth avenue, the Bronx, whom, without bonds, he named also as the executrix.

The will was executed at Crary, N. D., on April 23, 1910, and witnessed by Edgar Anderson, president of the Farmers' Bank there, and Morton Anderson, president of the Bank of Warwick, Warwick, N. D. To save expense, because of the smallness of the estate, Cecile Gird of 42 West Thirty-seventh street, New York, who was familiar with the handwriting of the testator and the subscribing witnesses, identified the signatures of the three.

In addition to his widow, who was associated with him in the production of vaudeville acts and who will continue the business in association with Sammy Wilson, Mr. McClellan, who directed that his body be cremated, is survived by a brother and a sister, Harry Baker McClellan of 68 South Portland avenue, Brooklyn, N. Y., and Rose McClellan Letta of East Pittsburgh street, Greensburg, Pa.

Mr. McClellan, whose estate consists of merely a claim against the bankrupt firm of Raynor, Nicholas & Truesdell, stock brokers, upon which the \$2,500 is expected to be realized, was one of the leading factors in supplying free entertainments 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.

## PANTAGES, MEMPHIS, FILM

Memphis, Aug. 16.

The Pantages started a straight picture policy Sunday, the vaudeville stopping Saturday.

It is reported Pantages will not again play his vaudeville in this city.

## DEMAND FOR TABLOIDS MADE BY MIDDLEWEST

**Hyatt Exchange Has More Applications Than Are Available**

Chicago, Aug. 16.

Tabloid musical shows are again in demand with the opening of the new season. This demand has been created by theatres which had not determined on policy. Local tabloid producers offered inviting terms to bring their attractions to the houses in the hinterland.

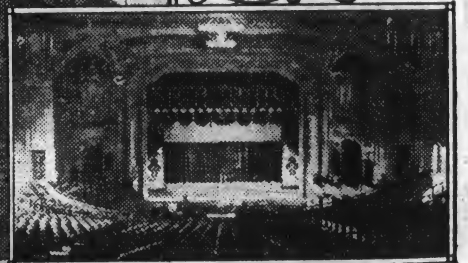
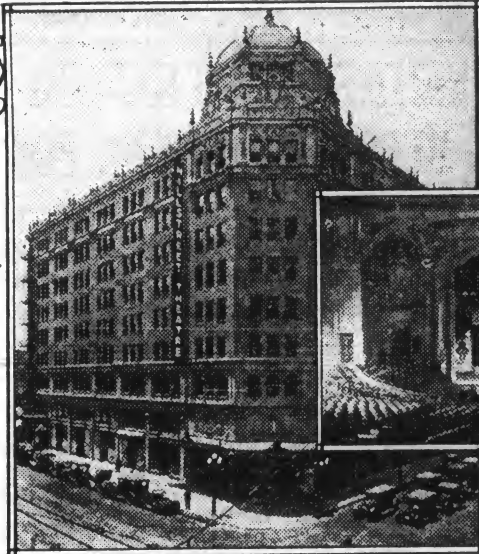
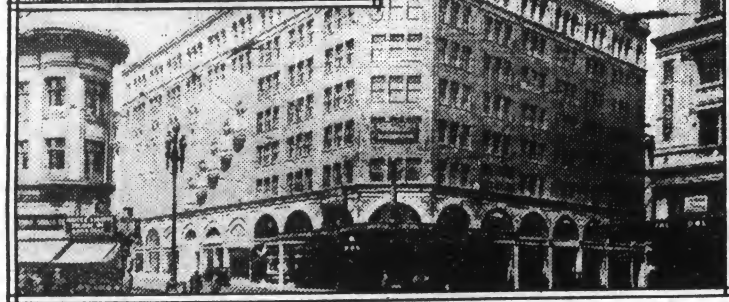
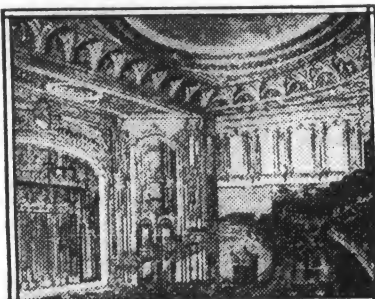
According to William Hyatt, of the Hyatt Exchange, which specializes in the booking of tabloids, many of the shows are already booked up until the Yuletide and he has been compelled to turn down a large quantity of bookings, as there are not enough shows available at present to fill them.

The Hyatt office has been booking tabloids for five years. Last season it had 79 weeks' work for 100 shows, but tabs fell down then after the first month. This year it expects to provide the same number of shows with at least 35 weeks each.

## ASS'T. AGENTS OFF 6TH FLOOR

Several big time agent's assistants were ordered off this week the sixth floor in the Keith, informed they must confine their booking activities to the fifth floor or pop vaudeville department.

The order became necessary, according to an official, when the big time agents allowed the assistants to handle the sixth floor bookings to such an extent the franchise holders were making but sporadic appearances at the end of the days or early in the morning. The assistants were originally allowed to handle the fifth floor bookings, but lately the procedure has been reversed.

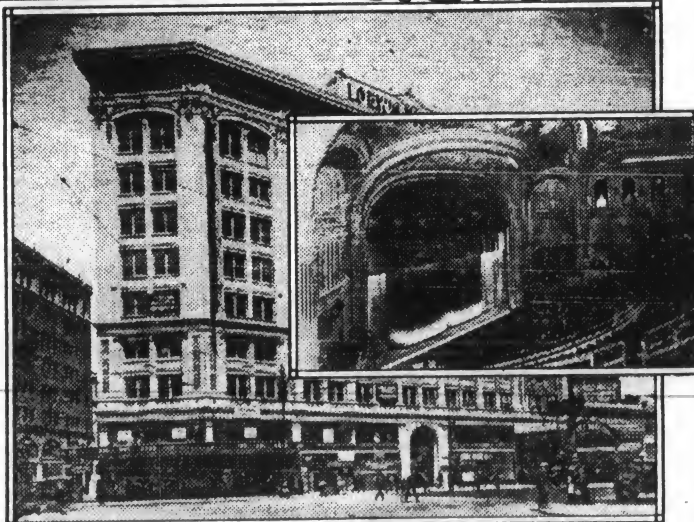


The above exteriors and interiors of theatres designed by

**G. ALBERT LANSBURGH**

They are (left top), the GOLDEN GATE, San Francisco; (right top), HILL STREET, Los Angeles, and LOEW'S WARFIELD, S. F.

Francisco



Because of the beauty of the new Golden Gate Theatre in San Francisco and Loew's Warfield just across the street, G. Albert Lansburgh, Coast architect, has won signal recognition through his work of designing these houses. Mr. Lansburgh is the official architect of the Orpheum Circuit. As such he was called upon to design the Golden Gate and Hill Street. Lansburgh's work on these two theatres attracted the attention of Marcus Loew who commissioned him to do the work on the new Warfield.

The Golden Gate is a distinctive example of modern architecture. It seats 2,900 people, making it the largest vaudeville house in San Francisco, and one of the most beautiful.

The Warfield is just as attractive from a standpoint of beauty and capacity, yet there is a difference in style immediately noticeable. The new Warfield seats 2,800, while the Hill Street Theatre in Los Angeles holds 3,100.

Mr. Lansburgh has long been recognized on the Pacific coast as an architect of promising ability. His ideas on theatre construction have made him an authority and placed him at the head of his profession.

Perhaps the most striking tribute to the art of Lansburgh is his selection by Marcus Loew to design the new Warfield at a time when he was engaged as the official architect of the Orpheum Circuit.



# NEW "ASSOCIATION" POLICY READY FOR INAUGURATION

**Western Booking Offices Have Opening—Bills Lined Up—Opening Dates for 30 Other Houses—Some Houses to Do Split Weeks**

Chicago, Aug. 16. With the announcement that all is in readiness for the inauguration of the new W. V. M. A. policy at all of the houses on the circuit, in the major cities, on the initial weeks, some of the houses will play their bills for three days only instead of a full week, so as to facilitate matters for the acts to make their jumps in and out from these cities from other points, where they are playing split-week engagements.

The Majestic, Chicago, will inaugurate its new policy Thursday, Aug. 31, for three days, starting in its full week season Sept. 3. The acts selected for the opening bill at this house are Sawyer and Eddie, Jada Trio, Harry Hayden and Co., Bert Howard, Barber and Jackson, Doree's Celebrities, Jack Osterman, Galetti's Monks, Hays and Lloyd, with one act to be booked.

The Majestic, Milwaukee, will begin its season Aug. 24, with a three-day bill composed of Royal Sidneys, Gilroy, Haynes and Montgomery, Larry Comer, Angel and Fuller, Bob Ferns and Co., Fries and Wilson, Sternard's Midgits, with another act to be filled.

The Seventh Street, Minneapolis, starts three days, Aug. 27, with the following: Royal Sidneys, Larry Comer, Keating and Co., Angel and Fuller, Hugh Johnston, Sternard's Midgits, Fries and Wilson and Cross and Santoro.

For the first full week show at the Milwaukee house, which begins Sunday, Aug. 27, the following bookings were made: Frank Browne, Coley and Jaxon, Clifford Wayne and Co., Fred Lewis, Flirtation, Sherman, Van and Hyman.

Melotte Duo, with one act to be added.

For the Majestic, Chicago, program opening Sunday, Sept. 3, the line-up will consist of Maud Elliot and Co., Larry Comer, Bob Ferns and Co., Dunlay and Merrill, Mrs. Eva Fay, Fries and Wilson, Will and Mary Rogers, Melotte Duo, with two more acts to be filled in.

The line-up at the Seventh Street, Minneapolis, that same week will consist of Frank Browne, Hays and Lloyd, Leroy and Mabel Hartt, Fred Lewis, Flirtation, Maxfield and Goldson, Clifford Wayne Trio, with one more act to be added.

The opening dates for the other 30 houses booked by the W. V. M. A. offices are as follows:

Kedzie, Chicago, last half Aug. 28; Majestic, Cedar Rapids, Ia., Sept. 3; Majestic, Dubuque, Ia., Sept. 17; Columbia, St. Louis, open all years; Grand, Cerritos, Ill., Sept. 3; Rialto, Racine, Wis., Sept. 4; Orpheum, Green Bay, Wis., Aug. 17; Electric, St. Joseph, Mo., Aug. 20; Grand, Oshkosh, Wis., Sept. 1; New Garrick, Fond du Lac, Wis., Sept. 1; Liberty, Lincoln, Neb., Aug. 28; Orpheum, Kenosha, Wis., Aug. 31; Majestic, Grand Island, Neb., Aug. 31; Electric, Joplin, Mo., Sept. 3; Electric, Springfield, Mo., Sept. 4; New Electric, Kansas City, Kans., Oct. 1; Orpheum, Sioux Falls, South Dakota, Sept. 3; Jole, Fort Smith, Ark., Sept. 14; Apollo, Belvidere, Ill., Aug. 31; Orpheum, Watertown, S. D., Sept. 8; Globe, Kansas City, Mo., Aug. 28; Empress, Omaha, Neb., Aug. 28; Novelty, Topeka, Kansas, open all year; Fox, Aurora, Ill., Aug. 20; Majestic, Bloomington, Ill., Aug. 21; Rialto, Elgin, Ill., Aug. 24; Orpheum, Galesburg, Ill., Aug. 21; Orpheum, Joliet, Ill., Aug. 21; Orpheum, Peoria, Ill., Aug. 27; Orpheum, Quincy, Ill., Sept. 3.

## NEW ACTS

Jack Duffy and Felix Bernard have reunited. The team dissolved several seasons ago.

Guy Empey intends going into vaudeville. Empey will appear in a sketch, with June Houghton, claimed to be champion woman rifle shot of America, assisting.

Raymond and Schram have dissolved partnership. Al Raymond will double with Jack Stern in a new two-act.

"Sleepless Nights," the Shubert farce by Jack Larric and Gustav Blum, has been condensed by the authors for vaudeville.

Briere and King in farcette, by O. M. Samuel.

## ENGAGEMENTS

Jane Taylor for title role of "The O'Brien Girl."

Louis Bolton, John Arthur, Joseph Allen, Herbert Ashton, Lillian Dix, Mattie Edwards, William Banu, Francis X. Conlon, for "The Black Adventure" (Roland West) opening for break-in-out of town, Aug. 28.

George LeGuere in "The Old Seak" (Hopkins).

Esther Howard, for "The Elusive Lady" (Julian Eltinge).

Harry Short, for "Molly Darling," Claude Fing for "Star Sapphire" (Goetz).

George LeGuere, for "The Old Seak."

Yvonne Georges, "Greenwich Village Follies."

## BIRTHS

Mr. and Mrs. Harry Tobias, son. Mr. Tobias is a songwriter.

Mr. and Mrs. Sidney Weisman, Aug. 11, in Chicago, daughter. Mr. Weisman is booking manager for the Jones, Linick & Schaefer offices in Chicago. The mother is the daughter of Adolph Linick.

Mr. and Mrs. Maurice Goodman, at their home at Rye, New York, son. Mr. Goodman is general counsel for the B. F. Keith Circuit.

## MARRIAGES

Carl King Fisher to Margorie Green, non-professional, Aug. 11, at St. Joseph, Minn. The husband is of Fisher and Bernet, in vaudeville.



MR. JEAN BARRIOS

Who opens his season at the Orpheum, San Francisco, next week (Aug. 20), after spending a three months' vacation in California, offering a new series of songs and gorgeous gowns. "Chronicle" said: "Barrios' act succeeds with a success far beyond the ordinary acts of his kind."

## RECORD SMALL TIME DATES FROM CHICAGO

Keith Western and W. V. M. A. Booking Many New Stands

Chicago, Aug. 16.

The B. F. Keith Western Vaudeville Exchange here gives promise of showing more life during the new season than any of its contemporaries. "Tink" Humphries, in charge of the local Keith office, scoured spring and summer lining up new houses for the exchange with the result that more new houses will be booked out of this office this fall than at any time before.

The result of these new additions, with the additions to the W. V. M. A. string of houses, will provide more bookings for acts in this vicinity from these offices than have ever been provided in the past.

With regard to the Keith offices this was made practical by Humphries adding to his books the Brentlinger and Gregory string of houses. Both of these circuits will help materially in augmenting the period of contracts given at this office. The local office will add to its lists the bookings for Keith's, Louisville, and the Hippodrome, Cleveland, which heretofore have been done in the Keith New York offices.

The opening dates of houses booked from this office are as follows: Keith's Strand, Dayton, Ohio; Palace, Cincinnati, Ohio; Keith's National, Louisville, Ky.; LaSalle Garden, Detroit, Mich.; Hippodrome, Cleveland, Ohio, August 28. Palace, Fort Wayne, Ind., Sept. 10. Ben Ali, Lexington, Ky., Sept. 10. Palace, Paducah, Ky., Sept. 10. Palace, Danville, Ill., Sept. 10. Huntington, Huntington, Ind., Sept. 10. Orpheum, Marion, Ind., Aug. 28. Grand, Chillicothe, Ohio, Sept. 11. Gordon, Middleton, Ohio, Sept. 18. Orpheum, Lima, Ohio, Sept. 14. Central Zanesville, Ohio, Sept. 10. Regent, Muskegon, Mich., Sept. 17. Parthenon, Hammond, Ind.; Lyric, Mobile, Ala.; Palace, New Orleans, La.; Grand Opera House, Shreveport, La.; Columbia, Baton Rouge, La.; Princess, Nashville, Tenn.

The summonses against Ernest C. Rolls for obtaining money without disclosing he was an undischarged bankrupt were dismissed by the Bow Street magistrate July 29. The defense was that the credit was given to a company formed by Rolls, his wife (Jennie Benson) and a brother after the bankruptcy to enable him to continue trading. The magistrate in dismissing the case said: "It is obvious this is a company formed for evading the law. It is a remarkable state of things that an undischarged bankrupt whom no one will trust should be enabled, by turning into a company with the assistance of dummies, do exactly what the law says he cannot do by himself."

All sorts of new things are being done by London managements. The latest "stunt" is at the Playhouse. This theatre will be closed Monday nights for the rest of the summer. It is to allow Gladys Cooper to take a series of long week-ends instead of an ordinary holiday, the management preferring to lose the takings sooner than put on an understudy for her part in "The Second Mrs. Tanqueray."

## OBITUARY

### LEVY MAYER

Levy Mayer succumbed to heart disease Aug. 14 in his suite at the Blackstone Hotel, Chicago. Mr. Mayer was head of the law firm of Mayer, Meyer, Austrian & Platt, one of the largest in the world. The deceased though having tremendous connections with many corporations and associates, found time to actively participate in theatricals and at one time was a heavy investor in

IN LOVING MEMORY  
OF MY MOTHER  
**MRS. E. L. GRIFFITH**  
Who Passed Away August 14, at Santa Rosa, Calif.  
**PEGGY GRIFFITH**

enterprises hereabouts. Mr. Mayer had several theatrical clients. He was instrumental in an attempted reconciliation in the most recent internal disorganization of Klaw & Erlanger. He also advised on the legal affairs of Jones, Linick & Schaefer.

Mr. Mayer's death was wholly unexpected. It created a stir in all circles of Chicago.

### HARRY K. SHOCKLEY.

Harry K. Shockley, for 15 years manager of Cincinnati theatres, including the local Keith house, and who recently gained additional prominence as the manager of many successful exhibitions in this city.

IN FOND MEMORY  
OF MY MANAGER AND FRIEND  
**LOUIS S. MCCLERAN**  
Who Passed Away July 17, 1922  
**HARRY DOWNING**

died at his home in Cincinnati of heart trouble. He had been ill nearly a year.

Death was caused by a nervous breakdown suffered as the result of overwork during the recent Cincinnati automobile show.

The father of Billy O'Brien (Hall and O'Brien) died July 27, age 84, at his home in Springfield, Mass.

In loving memory of my dear husband  
**SAM ALBURTON**  
Who Passed Away August 19, 1920  
Never forgotten by his wife,  
**JEAN PERRY and Son DAVID**  
to His Beloved Ones He But Sleeps.

## WITH THE MUSIC MEN

After an association of 20 years with Harry Von Tilzer, Ben Bornstein, his general manager, is about to embark in business for himself, along with Milton Ager and Jack Yellen, songwriters. The firm is incorporated as Ager, Yellen & Bornstein, with Mr. Bornstein president and business director.

Messrs. Ager and Yellen are well known in and without the music trades through the popular song hits they have been responsible for. Both are young men. In an announcement made by the firm it states they are to start with a catalog certain to yield two immediate hits.

Bornstein's departure from Von Tilzer to go into business for himself, while a surprise to the trade, follows the similar step taken by his brother, Saul Bornstein, who is of Irving Berlin, Inc., that he helped to form. Benny Bornstein is known throughout all musicalland, generally well liked and accounted a business man in his line of no mean calibre.

Speaking of his relations with Mr. Von Tilzer in the announcement, Mr. Bornstein says: "We part as we have always been—the best of friends. When the chance presented itself of joining with Mr. Ager and Mr. Yellen I felt that was a live opportunity. Our corporation is firmly established financially and we shall give our songs the necessary nation-wide exploitation they need. Our organization will be conducted upon the highest plane of business ethics and management." It has been reported Bornstein held stock in the Harry Von Tilzer corporation, but that has been adjusted, according to report in accordance with the friendly severance of relations.

The new firm actively starts operations Sept. 1 at 1591 Broadway

"With the memories sweet behind us  
And God's promised land before,  
Dad, there's kindly friends to greet  
you  
On that far and distant shore."

## Robert Rodgers Dooley

Born June 15th, 1859

Died Aug. 3d, 1922

IN LOVING MEMORY  
His Heartbroken Family

Mrs. Ellis G. Bostick died on the operating table last week at a Los Angeles hospital. Mr. Bostick was recently appointed manager of Loew's State, Los Angeles, the Bosticks having moved to the Southern California city from Milwaukee.

(Hilton building) in the office suite occupied by the Al Von Tilzer Music Co. Al Von Tilzer is giving up music publishing to devote his time to the writing of vaudeville material.

The will of Benjamin Frank Wood of the B. F. Wood Music Co. of Boston, was filed for probate in East Cambridge, Mass. It provides that all employees of the Wood company with the firm for 10 years or more to receive a week's salary for each year at the present rate. It also provides for the establishment of a \$20,000 trust fund for the benefit of the employees. The music publisher died July 19 of a lingering illness leaving an estate of \$200,000 of which \$15,000 was in realty and the balance in personal property. D. Barnard, manager of the Wood London office was willed \$4,000, the business being willed to Mr. Wood's two sisters, Mrs. Harriet Robinson of Newton, and Mrs. Addie Fowles of Lewiston, Me. Harold Robinson, a nephew, is to continue the business which has specialized in publishing standard and classical music editions, having offices in London and Paris in addition to local branches. Robert and Frank B. Fowles are name executors.

Louis Bernstein, E. H. Marks and J. M. Priault who comprised a special committee appointed by the M. P. P. A. to formulate a plan to boost sheet music sales have handed in their report. They propose each sheet music dealer in the small towns cooperate with the local vaudeville house, arranging with the manager to tell the songs used on the bill that day or days in the lobby, like production music. There should be no annoying hawking of wares but at the end of the

(Continued on page 9)

## Publicity

That Pertains EXACTLY to

## Variety's Special Service Plan

IT PAYS TO ADVERTISE  
via this plan, which covers a  
period of from six to twelve  
months.

For particulars, apply to any  
VARIETY OFFICE

# 15 GOOD OUT OF 150 CARNIVALS; 35 IN SECOND CLASS—100 ALL BAD

**How Carnivals Are Transformed When Officials Inspect—Eight Out of Ten New Carnivals Survive—Games That Are "Gimmicked"—How Wheels Are Fixed—Temptation to Go Wrong**

A carnival general agent said recently that every town he reached he found three or four opposition show agents ahead of him. By this it would seem the supply of midway shows exceeds the demand. In other words, there are too many carnivals.

Many attempts have been made to list the various carnivals touring the country, but this has been found to be almost an impossible task. Carnivals come and go with amazing rapidity. New shows spring up every other day. A few survive, but about eight out of every ten of these fade away almost as quickly as they appear.

Some carnivals, for obvious reasons, change their titles often, and many of the smaller ones confine their activities to remote rural sections and are seldom heard of.

## 150 Carnivals on the Road

A conservative estimate of the carnivals now on the road gives the number roughly at between 140 and 150. It is figured that about 209 different shows have been in operation since the opening of the season. About 50 of these have disbanded, while several have anchored in some summer park, where they have remained as in a harbor of refuge, away from the trials and tribulations of the road, with its weekly railroad expense, high licenses and poor business.

Of those now on the road there are various types, many being miniature outfits with little to offer in the way of worth while amusement. The majority of them are the totally indescribable class.

## 15 Clean Shows

Of the whole fleet there are not more than 15 shows that are absolutely clean all through, and free, week in and week out, from undesirable attractions, percentage wheels and other games of chance.

There are not more than 10 or 12 shows in the entire business that can boast of a line-up of real up-to-date attractions and of features that really attract the public because of their merit.

A few years ago a merry-go-round and a Ferris wheel were about the only riding devices carried. The biggest and best of the shows seldom essayed more than two riding devices unless it were, here and there, a set of English swings. Those days are gone and the show with less than four big riding devices is considered as in the small class category.

The riding devices are outside of the question of clean shows and all classifying should be made without regard to riding devices, based solely on the type of shows and concessions carried. Not as operated when city officials, newspaper men or censor committees are on a tour of inspection, but as run day and day.

There are 730 second-class shows, about 30 carnivals eligible in a second-class rating, but some of these forfeit the right to this rating by lax methods of management and deplorable habit of "sticking in" a couple or more percentage wheels, and oftentimes stronger concessions at the first opportunity.

There are many shows that have clean and attractive equipment, modern and plentiful rides and an excellent line-up of midway shows. They make a pretentious appearance on the lot but somewhere, hidden away in a corner one finds a drop case, a set spindle or a P. C. wheel running full blast, while at the close of the performance in the "girl show," the boys are invited to remain for a special performance of La Belle Fatima, who for 50 cents is to give them a real spicy, racy demonstration of the true "danse du ventre," as presented in "the royal harem of his majesty." Shows of this type, easily eligible in the second-class place themselves in the undesirable class.

There always have been shows purposely framed for grift or gambling. These pay little attention to show attractions, relying solely upon the proceeds of the money

games which run full tilt from one end of the midway to the other.

A high salaried "fixer," known as a legal adjuster, is carried. No expense is spared to bribe local officials to turn a blind eye to the happenings out on the lot.

## Disastrous Business

The present season with its disastrous business and its more than usual volume of rain has brought about an unusual condition. Lack of funds has driven many a well-intentioned manager to "grift" and "cooch." The show hooked up to play the board both ways, with everything beyond reproach today and with flat joints and thieving stores running full blast tomorrow, probably will reach 100 of the total now on the road. Their policy is regulated by local law conditions only. Most open up on Monday with a clear deck and all concessions operating on the square, for a 10-cent grind.

## Transforming a Carnival

On Monday or Tuesday, or as soon as the word is passed along, the whole atmosphere changes. The innocent dancer in the so-called musical comedy, automatically becomes a half-nude daughter of the desert, while her terpsichorean evolutions are switched from the classic to the suggestive. An after-show or "blow-off" is added to the regular performance. The innocent games of skill are transformed to flat joints in the twinkling of an eye, and the toy prizes are replaced by real paper money to attract the come-on to his doom.

Games that were on the level are "gimmicked" (fixed with a mechanical or electric pinch), and the fun begins. Even the ball games, such as bungalow boards pop 'em in, and all bucket games, can be instantly gimmicked. There are two ways of working this. One is to move the target, boxes, buckets, etc., further away from the thrower, while some games can be made invincible by merely lifting the joint higher from the ground, unconsciously confusing the thrower and disturbing his aim. The common method with the "pop 'em ins" and bungalow boards is to adjust the boxes or buckets so that they are more perpendicularly inclined than usual. The more vertical or flatter the frame is adjusted the easier it is for the player to land the balls in the holes or buckets. When tilted in a more upright position, none but the most experienced "shillabers" (boosters) can ever hope to beat the game.

Boosters, known as "shills," "sticks," etc., are stationed on the outside of every joint. These are used to induce the dubs to get in the game.

## "Shills" Always Win

The "shills" win at every turn. The come-on is allowed to win once in a while to keep his hope alive and with the aid of the "shills" the stakes are jumped from \$1 to \$10, or any sized bet the banker can get.

And so a clean show is transformed into a "grift outfit." It oftentimes happens that an enraged citizen will put up a squawk (complaint) and the manager or city attorney will order a raid. A crooked chief of police or sheriff will at once notify the show that a raid is to be pulled and the joints closed. "Squeeze off" is the signal of warning flashed around the midway. In a few seconds the spindles and drop cases are laid to rest under the counters, the fake numbers on the pick-out are replaced by straight ones, houpla blocks are changed for ones that a ring will fit over, merchandise once again flashes the stock wheels, and all money is put out of sight. When the city officials arrive on the lot they find all o. k. and they attribute the "false alarm" to the mental imaginings of some fanatic citizen.

It is the fact a good show can be swiftly transformed into a bad one and a bad one just as quickly turned into a good one. That makes temptation strong and to it may be attributed the unusual num-

ber of bad and crooked shows now on the road.

With a change for the better in business conditions and with the continuance of the present strenuous campaign against this type of carnival, it is to be expected that there will be a vast change for the better in the near future, but as to this only time can tell.

## CHAUTAUQUA QUESTION, EDUCATIONAL OR SHOW?

**Small Missouri Town Hangs on Point to Secure \$5 Daily License Fee**

Kansas City, Aug. 16.

The question whether a Chautauqua, as given in the smaller towns in this western country, is an educational institution or an amusement has been causing a discussion in the little town of Weston, Mo.

The White-Myers Chautauqua system, of this city, claim it's educational. The Weston City Council believe the aim of the Chautauqua is to amuse, and, therefore, subject to an amusement tax.

The tax was but \$5 a day, the same as for a carnival, but the promoters objected to paying it and for a couple of days there was no show. Later the managers gave in and the Chautauqua was started.

## HUTCHINSON IN EAST

Big top showmen around New York have their first opportunity this week to look over the circus and wild west outfit of Fred Hutchinson, organized three years ago, but playing until now the Ohio and Mississippi river towns.

It is called the Campbell-Bailey and Hutchinson Circus and Wild West show, the Bailey in the title, probably being Hutchinson's middle name. It worked up the Jersey coast this week from Cape May, playing Long Branch Thursday, Friday and Saturday.

## LACHMAN'S COMING EAST

Billings, Mont., Aug. 16.

The Lachman Exposition Shows left here for Greyhill, Wyo., Sunday.

No information was given out, but it is believed a bee-line for the east is being made by the carnival.

The show will play Caspar and Douglas, Wyo., following Greyhill, and will be in Denver week of Sept. 4.

## OUT DOOR ITEMS

The Great Alamo Shows switched from Decatur, Ill., to Jacksonville, Ill., last week.

The Veal Bros. Shows closed a week at Decatur, Aug. 6, after a near-riot on the show lot, caused, it is said, by the girl show, when an angry mob tore down the tent and side wall.

Decatur has been a closed town for all carnivals for several years. It is only this season the ban was lifted.

The World of Mirth showed Montreal last week. Business, says a report, was fair.

Bud Donnelly is the new trainmaster with the Dykeman & Joyce Shows, replacing Tom Davenport.

The Wortham's World's Greatest Shows made a jump of 600 miles last week when they moved from Duluth, Minn., to Traverse City, Mich., crossing the Mackinaw straits on huge ferry boats. The show is at Muskegon, Mich., this week. It will move to Port Huron for three days, going from there to the Canadian National Exposition, Aug. 26-Sept. 9.

St. Joseph, Mo., will hold its annual fall festival Oct. 2-9. Ten thousand dollars has been appropriated for free attractions, with an additional \$1,000 for a fashion show. Henry B. Marks, of Chicago, will have the management of the festival.

## CIRCUS FIRE

**Snake Charmer Badly Burned in Solo Bros. Side Show**

Chicago, Aug. 16.

Concession tents with the Solo Bros. circus at the foot of Erie street were destroyed by an incendiary fire last week, causing damages of \$5,000 to the organization. The blaze originated in one of the large side shows and spread to the canvas walls of the tent, setting fire to adjoining tents.

Sterling Kimball, a snake charmer and sword swallower, was badly burned on his hands and arms when running under the burning canvas to obtain the properties used in his act. He was taken to the Passavant hospital, where he may have to remain for 10 days.

Solo Bros. obtained new tents, poles and other accessories and concluded their engagement on the Erie street lot after losing one performance.

## LOUIS METZGER'S ESTATE

Louis Metzger, proprietor of the Star Show Company, left an estate not exceeding \$2,500 in personality and no will when he died suddenly at his late home, 135 Beacon avenue, Jersey City, N. J., on May 15, according to his widow, Sadie Metzger, in her application for letters of administration upon the property, which has been granted to her by the Surrogate's Court there.

In addition to his widow, Mr. Metzger is survived by two children, Alfred, six, and Herbert Metzger, five years old, who reside with their mother.

## LETTERS ON CARNIVALS

United States Public Health Service

Co-operating with the

Pennsylvania Department of Health, Division of Venereal Diseases.

S. Leon Gans, A. A. S. U. S. P. H. S.,

Director Division of Venereal Diseases.

Harrisburg, Pa.

August 2, 1922.

Subject: Carnivals.

The State Department of Health has flat-footedly denounced the carnival. The average organization of this type carried with it a disease spreading personnel, which, in terms of disease, suffering and economic loss, far over-rides any small benefit which any organization backing out a carnival will obtain.

It is gratifying to note that public officials in this state, as well as newspaper editors, have promptly realized the disadvantages of having carnivals in their midst, and that the former have, to a large degree, consistently refused to issue a permit for their showing.

From various newspaper clippings which reach our desk, it is noted that in many instances there has been an unintentional embarrassment to officials because a request for such a permit has been made by official organizations such as fire companies, lodges, etc.

It is believed that you will recognize your civic obligation regarding this matter and that you will, therefore, take official action in the form of a resolution—and more, if necessary, against this unfortunate practice.

Word has reached us that in a certain town in the state of Pennsylvania a local physician investigated the aftermath of one of these carnivals and found from the records of his brother physicians that a total of 342 cases of venereal disease had been treated as a direct result of the carnival.

If communities realized that the best citizens are, against this sort of thing, we feel confident that lodges, fire companies and other groups would discontinue their requests for permits. Failing in this, the officials would be so fortified as to deny them.

Yours for public health,

S. Leon Gans, M. D.,  
Director.

Dear Sir: The so-called amusement institution usually referred to as the traveling carnival has been a definite spreader of venereal diseases.

These facts, together with the stimulation engendered by obscene exhibitions result in a wake of diseases which from an economic standpoint alone is most damaging to a community.

It is with no desire to curb legitimate amusement nor attempt to regulate the morals of a community that this communication is being forwarded to you. On the other hand, in the interests of public health it becomes our duty to inform you that the granting of a license for an amusement of this kind, called by whatever name, is taking a risk with public health.

You are advised that this department, therefore, strongly urges the refusal of licenses for such amusements in the state of Pennsylvania.

We shall be pleased to enlighten you further if any questions regarding this matter come up. In order to co-operate we will have the state police force notify us in advance of any exhibition to be presented in a given locality. They, in turn, will take the necessary steps to enforce the gambling and obscenity laws; in this manner overcoming any advantage which a carnival may have in getting a definite location for their show in the state.

Please appreciate, however, that this will only be done in connection with local authorities, and it is sincerely trusted that their services will not be necessary to any large extent; this owing to a compliance generally through the state with the above suggestions.

Very truly yours,

S. Leon Gans, M. D.,  
Director.

## HAGENBECK-WALLACE SHOW FOR SHRINERS

**Indianapolis to Have Indoor Circus at Murat Temple—First Time There**

Indianapolis, Aug. 16.

Contracts for a winter showing at Cadle Tabernacle have been signed with the Hagenbeck-Wallace circus by the Murat Temple, Shriners. The circus, cut to two rings, will appear the week of Jan. 8. It is the first venture of the kind for this city.

Cadle Tabernacle is a permanent structure, seating 10,000. It was originally built to house great religious meetings, but E. Howard Cadle frequently has rented it for political and lodge conventions and rallies, and business and manufacturing expositions. Construction is such that seats may be removed to form an arena.

A street parade augmented by uniformed bodies of the Shriners will be one of the features.

## SHOWS ACROSS CONTINENT

The attractions booked by Wirths Blumenfeld for the Canadian Northwest chain of fairs completed the eight weeks last week and are on their way back, routes having been framed for all five attractions to break the jumps all the way east.

This is the first time a New York agent has handled the Northwest Canadian chain. When they undertook the proposition other eastern agents declared the return trip could not be booked and the bookers would have to pay return transportation.

Only one of the attractions undertakes the long jump east, making connections to finish the fair dates in the western provinces Saturday night and reaching Altoona for the country fair the following Wednesday. The western fairs started at Estavan, Saskatchewan and played east to Yorktown, Saskatoon, working continuously.



# PENN. HEALTH DEPARTMENT WARNS AGAINST CARNIVALS

Physician in Charge Gives Reasons—Advises That Fraternities Be Informed—May Compile Statistics Upon Morals and Character

Harrisburg, Pa., Aug. 16. The Pennsylvania Department of Health, co-operating with the U. S. Public Health Service, and through the department's division of venereal diseases, of which Dr. S. Leon Gans is director, has given Variety copies of a few letters among the many it has sent out on the subject of public health and carnivals.

Throughout the country the activity of this State's Health Department against the immoral carnival has become generally known. Many inquiries are received here for information as to the manner the department has dealt with the health and moral aspect of the traveling shows.

While in one of the letters it is stated there is no desire on the part of the department to regulate the morals of a community nor curb amusements, it is understood the department may seek statistical facts concerning the morals of carnivals, and the character of their people.

In order to obtain this statistical information the first step may be to secure a reliable report upon every carnival owner or general manager, securing his record from the time he debuted upon a show field up to the present to determine if the character of the carnival he owns or manages is in pace with the record of his own character. Afterward, although not as completely, there may be sought a record as to the general character and reputation of all people connected with the carnival, until the statistics will guide authorities everywhere, with the mass information indicating for national purposes if necessary whether it is advisable to make a campaign against all carnivals or eliminate those carnivals statistics point against.

If this procedure is fully gone through with, it is expected to be a slow process, calculated obtainable within a year's time. Information so far received here says the character of a carnival, including its people, takes its lead from the owner or general manager of a carnival; that as the "boss" lives and conducts himself so follows the people behind him, not alone morally and physically but in crookedness, from which develops what is classified as the bad carnival, meaning it is bad all over.

That this is not uncommon is borne out by a recent happening in a carnival looked upon as first class in every respect; looked up to by other traveling organizations for its morality, and with the owner a stalwart for everything clean.

The owner, after a short while out, fell in love with the wife of a concessionaire. She flirted with the man until it became an attachment. They connived to drive away the husband, with the owner using means at his command to make the life of the concessionaire a weary one. As he was about to leave the concessionaire asked his wife to go with him. She refused and remained with the carnival, while the husband went away without protest, surmising the plot.

Immediately the husband left, the owner and Mrs. Concessionaire openly lived together, setting the example before the attaches, until within two weeks thereafter the carnival had degenerated into one of the most immoral on the road.

## BOSTON MAYOR ON CARNIVALS

Boston, Aug. 16. Mayor James M. Curley took occasion on Monday to call to the attention of the Finance Commission that something should be done to curb the carnivals and the outdoor shows that are visiting Boston. He said that some of the shows lack high moral tone and that the Licensing Board should be sure of the character of the entertainment before permits to show in the city are issued.

Billy Stone is back on the Remick professional staff.

## SELLS-FLOTO AND BIG SHOW CROSS IN FRISCO

Both Circuses Make Three-Day Stands—Long Jump in the Northwest

The feature of this week's circus movements is the disclosure that the Ringling Brothers-Barnum-Bailey and Sells-Floto circuses come into close opposition in San Francisco week after next. Sells-Floto is dated Aug. 24-27 and Ringlings Sept. 1-3, all inclusive.

Both shows are making long jumps to make the stand. The total for six movements of the Ringling-B-B. show this week is 1,262 miles, including the leap over Sunday from Saskatoon to Edmonton on the Canadian Pacific. Lethbridge and Cranbrook are confined to an afternoon show only.

The Big Show comes back into the States from Cranbrook, B. C. to Spokane, 191 miles on the C. P. R. and S. I. The longest jump of the season is that from Salem, Ore., to Chico, Cal., 534 miles, over Sunday, Aug. 27. Corresponding to this movement Sells-Floto jumps 538 miles from Ogden, Utah, to Reno, Nev., and thence to Sacramento on the way to San Francisco. This is next Sunday's movement. The rail-roading demonstrates the haste of both organizations to make San Francisco.

This is the first time the two properties have been within 10 days of each other. Sells-Floto, after playing Oregon dates as far west as Portland, turned back and traveled as far as Salt Lake. It was figured for a time that the Muggivan-Ballard property would decline the challenge of the Ringlings for the Coast territory. Circus men figured the Floto show would move on into Colorado and Southwestern country, playing through into Kansas and Missouri, where there still remains considerable open territory. The John Robinson outfit makes a new Eastern point next week, moving out of Indiana into Louisville.

Both the Big Show and Sells-Floto come on the lines of the Southern Pacific next week, and some uneasiness is felt about making the dates. The reports from the coast district on the strike situation indicate trouble on that road.

The two 500-mile jumps mentioned are a top mark for a 1922 circus movement, although it has been exceeded in distance several times. The longest single rail-road jump for a big top on record was made by the Ringling Bros.-Barnum-Bailey show the last time it went to the coast.

The Saturday performance was given beginning at 11 o'clock in the forenoon and the show was packed

in time for a start at 4 in the afternoon. The train ran all night, all day Sunday and arrived in Salt Lake City in time to give a parade. This was during mid-August during an especially hot wave, which means something in the corn and wheat country. Eight horses were taken out of the cars dead.

San Francisco, Aug. 16. Sells-Floto circus is billed to show here for three days, starting Sept. 1, and will use the circus lot at 12th and Market streets. This lot has not been used for circus purposes for a number of years, the shows always securing the lot at Eighth and Market streets. This property recently was sold and the construction of a big building is under way now.

## RINGLINGS TAKE SPACE AND POST UP NOTICE

Far Southwest Carrying Warning Signs—Space Is Secured in Advance

Los Angeles, Aug. 16. The Ringling advance men have been here and gone, prior to the showing of the Barnum-Bailey circus. For several weeks, however, through the lower portions of the border states toward the west coast all available billboard and wall space has been covered with signs reading:—

"Warning.—This space rented by Ringling Brothers and Barnum-Bailey Circus. Do not attempt to use as all such will be prosecuted."

The space is believed to have been grabbed by the Ringlings to hold it against opposition circuses either following in playing dates or coming to the coast from another direction.

## REMAINING IN CANADA

Truro, N. S., Aug. 16. The World's Standard Shows, here this week, will remain in the Maritime Provinces until late in the fall, having closed contracts to later furnish the attractions at the Sydney (N. S.) exhibition. The show will play the Presque Isle fair at Presque Isle Sept. 4-9, then returning to Canada.

## ATLANTIC CITY PAGEANT

Atlantic City, Aug. 16. The Pageant to be staged here Sept. 6-8 is to be a big local affair. Its features are a bathers' review and a rolling chair parade.

## 4 CIRCUSES IN MEMPHIS

Memphis, Aug. 16. Within 45 days in all there are announced for this city the Ringling Brothers-Barnum-Bailey circus, Al. G. Barnes and Sells-Floto.

## CARNIVALS MAY BE CLOSED BY RAILROAD DIFFICULTIES

If Rail Strike Is Not Immediately Settled, Worst Season in History of Outdoor Amusement Will Abruptly Wind Up—Contracts Canceled

Chicago, Aug. 16. It is predicted by local showmen that unless the rail trouble is adjusted within the next 10 days, the worst season in the history of the carnival business will be abruptly brought to a close.

Just now 90 per cent. of the roads have canceled contracts to move tented organizations. Large car-

nivals booked for big fairs are attempting to have the fairs use their influence with the roads to transport them.

In case of sudden closings many of the smaller carnivals will be eliminated for all time.

One carnival man is reported holding I. O. U.'s to the amount of \$110,000 for moneys advanced to carnival managers to date.

## INDIVIDUAL MGRS. EXERCISING INITIATIVE

Another Mode of Operating Wortham Shows Decided Upon

Chicago, Aug. 16. Reports are current that all of the shows operating under the Wortham title next year will be operated as individual organizations, with the policy and operating plans decided upon and put into effect by the individual management of the attractions.

This year as in the past it was necessary for each traveling organization under the Wortham title to get the sanction and approval of G. A. Wortham, with the result the management of the different shows felt they were functioning as automata instead of exercising initiative to demonstrate ability.

## SHOW NOT ADVERTISED, FILMS THE COLUMBIA

The Columbia, New York, opened the burlesque season Saturday night, Aug. 12, instead of Monday, Aug. 14, as scheduled. The decision was arrived at 3 p. m. Saturday, when Jules Hurlig phoned J. Herbert Mack at the latter's summer home and requested permission to take advantage of the unusually cool weather to move the opening ahead.

The house manager, Fred McCloy, immediately plastered the new opening all over the front of the theatre. Not a line of advertising was carried. Despite the lack of publicity the house sold out solidly downstairs and all upstairs but about one-third of the gallery.

According to the burlesque managers this proves that the Columbia has a "transient" patronage. The opening attraction was Hurlig & Seamon's "Greenwich Village Revue," playing there all of this week.

## MUSIC MEN

(Continued from page 7)

performance as the audience files out, the songs should be vended. The plan has not been ratified but will come up for hearing at the next meeting of the Board of Governors. One big objection is the lack of progressiveness of most of the local dealers, but further discussion may evolve a means to offset this.

The Ted Browne Music Co. of Chicago has filed a bill of complaint in the Federal District Court against Lemuel Fowler and Perry Bradford, colored songwriter and publisher, respectively, to restrain the publication of "He May Be Your Man But He Comes to See Me Sometimes," which Fowler wrote and assigned to the Frances Clifford Co. of Chicago, April 23, 1921, for publication. Clifford in turn assigned to the plaintiff who object to Bradford publishing it and contracting for its roll and record performances. Fowler, some weeks ago retained Abner Greenberg, a local attorney, to restrain Bradford from publishing the song, alleging the latter obtained it without his permission.

The "inside" of the splitting up of the "Trip to Hittland" act into another turn, "Words and Music Makers" revolves about a question of salary. The original 10-people act was tired of touring the cut salary houses, a recent Orpheum tour proving far from profitable for the double quintet. George Fairman, Sam Ehrlich, Willy White, Will Donaldson, Billy Frisch and Nat Vincent branched out as the "Words and Music Makers," also booked by the same agency which now has two acts of the same kind on its hands.

Harry Von Tilzer has gathered together in paper-covered book form 32 songs of his composition under the title, "Harry Von Tilzer's Old Time Favorite Hits." The folio is reported selling big. It retails at 50 cents and includes some of Harry's best known song hits of yesteryear.

Martin Fried this week joined the professional staff of Shapiro-Bernstein after a long association with Feist as songwriter and professional man.

Billy Newsome has joined the professional staff of Watson-Berlin-Snyder. Harold Normanton is another addition.

Otto Motzan intends publishing for himself as the Golden Rule Music Co. Edward P. Little of Sherman, Clay & Co. is in New York.



## MAYBELLE'S, Inc.

Has opened her own establishment at 65 West Randolph St. (next door to Henri's), in the heart of the Rialto, where she will be pleased to meet her old acquaintances and make new ones.

Maybelle's, Inc., Hats and Novelties, 65 West Randolph St., Chicago

## CIRCUS ROUTES

Ringling Bros.-Barnum-Bailey  
Aug. 18, Spokane, Wash.; 19, Wenatchee; 21, Bellingham; 22-23, Seattle; 24, Tacoma; 25, Portland, Ore.; 26, Salem.

Sells-Floto  
Aug. 18, Salt Lake City, Utah; 19, Ogden; 21, Reno, Nev.; 22, Sacramento; 23, Oakland; 24-27, San Francisco.

Wallace-Hagenbeck  
Aug. 19, Lima, O.; 19, Bucyrus; 21, Alliance; 22, Wheeling, W. Va.; 23, Coshocton; 24, Zanesville; 25, Mt. Vernon; 26, Urbana.

John Robinson  
Aug. 18, New Castle, Ind.; 19, Greensburg; 21, Louisville, Ky.

Walt L. Main  
Aug. 18, Catskill, N. Y.; 19, Mechanicsville; 21, Granville; 22, Ticonderoga; 23, Plattsburg; 24, St. Albans, Vt.; 25, Richmond; 26, Burlington.

Al. G. Barnes  
Aug. 18, Akron, O.; 19, Elyria; 21, 22, Cleveland; 23, Wooster; 24, Mansfield; 25, Marion; 26, Columbus.

Campbell-Bailey-Hutchinson  
Aug. 17-19, Long Branch, N. J.

# COLUMBIA IN NEW YORK THIS WEEK

## AL REEVES' SHOW

Andy Kant.....George Ward  
L. Cee Wana.....Charles Golden  
Two millionaire buyers  
Rec. Klean, an elevator boy....Geo. LeRoy  
Eden King, a matinee idol....Lloyd Connelly  
Ed Horton.....Lew West  
Van Loan.....Art Mayfield  
Edgar Marco.....Henry Meyer  
Stanley Stocks.....Dick Haupt  
For happy Bohemians  
The World's.....Hilda Giles  
begs your kind indulgence until the  
second act.....Al Reeves  
Invoice Props, a wisecracking fool....Hutch Shelley  
Gladys Turner, our magnetic dynamo.....Hilda Giles  
Bally Highbee, our irresistible prima  
donna.....Venita Pomfort  
Hortense Henshaw, our vivacious in-  
genue.....Ellnor Marshall  
Olive Belmont, our instrumental queen.....Lois Radcliffe  
Winona Weeting, our charming vaude-  
villian.....Claire LeRoy

The program says this is the 31st annual tour of Al Reeves' "Beauty Show."

"Your Old Pal" drew the Casino, Brooklyn, for a preliminary opening week. Tuesday night the show was just four performances old, having opened "cold" at the Casino Saturday night. The basis of a good show is there, but there will have to be a lot of revamping and filling in before the current show reaches the "good" classification.

The show's youth must be taken into consideration, but there are certain obvious matters that do not figure in the few performances given to date, such as strengthening of the cast, for instance. Not that Al tried to get away with anything this season; he didn't. That's apparent in the new scenery and general air of money spent and number of people in the show.

For years burlesque executives and critics have been yelling for new faces, and Al has taken 'em at their word. He has the new faces—plenty of 'em—but, like a lot of other theatrical bromides, the "new faces" thing doesn't always work out right.

George Ward is the principal comic. Ward is an easy working comedian. An air of reserve that is a real asset characterizes everything he does, but the trouble is that Ward hasn't much material—not enough to carry through the show and keep the laughs moving. Ward has practically no assistance aside from what Reeves himself lends in the afterpiece. And Reeves incl-

(Continued on page 21)

## BARE LEGS ALL RIGHT; BURLESQUE LETS UP

This Season's Shows Closer to Former Type—Still Censored

The burlesque producers are going to revert to the old type of burlesque shows the coming season and "give them what they want." This is interpreted as not taking the lid off and releasing the restrictions placed on "double entendre" or "blue" gags so much as it does the revision to the type of show that made burlesque a distinctive entertainment.

The first reaction was the removal of the "no bare legs" order for shows that play the Columbia, New York. The opening week's attraction had the principals and choristers bare-legged on several occasions, although the show was as clean as could be.

Billy Watson's "Beef Trust" is another that shows the latest trend. Watson was for years identified with burlesque shows that featured herculean amazons, mostly in tights. The order to "clean up" burlesque automatically dissolved Watson's famous heavyweight chorus. This season the "Beef Trust" will be revived with "Krausemeyer's Alley" and the heavies.

"Bare legs" are an innovation for burlesque, although the high priced Broadway musical shows have had them for seasons. The bars will remain high for questionable material, but "low comedy" and real burlesque seem due back during '32-23.

Minneapolis Seeing Columbia Shows  
Minneapolis, Aug. 16.

The burlesque season at the Gaiety opens Aug. 27 with the Molly Williams show as the attraction.

This is the first time since 1913 that the Columbia wheel shows have played this city.

Harry Yost has been appointed house manager for the theatre.

## WINE, WOMAN AND SONG

Jack Conn.....James McInerney  
Isabelle Chateau.....Gertrude Halston  
Gladys Schults.....Violet Penny  
Able Kabbible.....Harry S. LaVan  
Ludwig Schults.....Jean Schuler  
Little Bit.....Dotty Bates  
Oswald.....Charles Cole  
Isadore Cohen.....Bert Bertrand  
Nina Rusak, Alma Montague, Alice Smith, Frances Rice, Anna Schuler, May Reed, Mary Lalahan, Rene Allen, Maude Grey, Gertrude O'Neil, Billy Terrell, Marion DeMonte, Anita Masters, May Lane, Elberta Hush, Ella Hendrickson, Marion Wilson, Katherine Scott, Wilma DeVaux, Irene Lately, Bee Beryle, Ruby Vaughn, Gladys Reed, Katherine DeVaux.

Lewis Talbot, last year an American wheel producer, starts on the first string with an organization that promises well. Opening Monday at Hurlig & Seamon's 125th Street, the show, now on the Columbia wheel, is in an advanced state of development. There are slow spots in the book, as usually happens at the first few stands, but there are origin 1 flashes of comedy in the bits capable of elaboration, and the weak spots can be pointed up.

The cast is conspicuously strong in comedians. No less than four comes play a variety of characters, led by Bert Bertrand doing dress-suit Hebe. The principal women have not been plected with as happy result, but they are backed up by 24 girls; the numbers are uncommonly well done and slightly and the scenic equipment is bright and new. These production items help greatly in making impressive stage effects and the absence of zippy principal women is compensated for.

Briefly the show aims at class and comedy and obtains both goals, with indications that the laugh department will build up to a strong show. The comedians make an excellent combination. Bertrand has three or four real bits. One of them early in the evening is a well-managed flirtation episode involving Charles Cole doing tramp. Violet Penny, ingenue, and Gertrude Halston, prima donna, which has a lot of genuine novelty and a high percentage of laughs. There is a touch of spice about this and several of the other bits, but always the material and the manner of handling it are without offense and always it has the saving grace of burlesque humor. The only detail of the performance that could in any way invite criticism is the undressing number called "Take Off a Little Bit," objectionable more in the manner of handling by the buxom Miss Penny than in the material of the song and the incidental business. Miss Penny doffs a voluminous cape, disclosing her plump figure in a flimsy combination, and then strips to a flesh-colored union suit and black stockings, a breath-taking get-up for a girl of her lines.

Second to Bertrand is Harry S. LaVan, a diminutive Hebrew comedian with a clean-cut style of acting. (Continued on page 21)

## GREENWICH VILLAGE REVUE

Columbia burlesque wheel attraction, opening at Columbia, New York (season) Aug. 15. Hurlig & Seamon production, with Tom Senna, Ray Read and Corinne Arbuckle featured. Other principals: Marty Ward, Gertrude Webber, Margaret White, Tenny Hinson, Johnnie Bohman. Two acts, nine scenes.

The "Greenwich Village Revue" is going to be a smooth burlesque entertainment when some of the earlier comedy passages are brightened up and some of the present dull numbers substituted.

In other respects this Hurlig & Seamon Columbia wheel attraction musters right up to snuff. It has a good-looking production, the women are always well costumed, from principals to choristers, and there is an animation apparent thus early that bespeaks for a very lively performance when the show gets into its regular running stride.

In principals, men and women, it's rather fortunate for present times, for the line up does rather well all of the time. There are 18 choristers who are just choristers, with possibly one exception. They do as they have been instructed by Earl Lindsay, who put on the dances.

The book is programmed as by Sam Morris, "with interpolated scenes by Tom Senna and Frank L. Wakefield." There is no book. That's the greatest fault with this show. The interpolated scenes may be there, and if those are the ones in the first part, others should be interpolated. That is not the fault of the fun makers, though, nor perhaps of the scene makers. It's the common trouble of burlesque, trying to make comedy by dragging it in cold, where it is whipped before starting.

The contrast is the bare stage set in the second part of the Greenwich Village theatre. There are more laughs, and legitimate ones, in this scene than in the remainder of the entire performance. Here is where Tom Senna and his running mate, Ray Read, shine, probably because it is a situation in which they can work up their laughs as they do. That "bit" stuff seldom has an idea of value, let alone anything else. And the first part is all the bit and number stuff.

The program also says music by Rosoff and lyrics by Wolford. If that's phoney billing it doesn't help the numbers any. And if the special numbers are the floppers, probably pops will soon replace them. The (Continued on page 21)

## COLUMBIA'S R. R. POOL RAISES DISCUSSION

Transported to Opening Stand Only if Starting Before Official Date

Considerable dissatisfaction is being expressed by Columbia producers over an interpretation by the Columbia Amusement Co. of the workings of the railroad pool covering the expenses of each attraction to its opening point.

It appears that if a Columbia producer goes direct to his opening stand on the circuit he receives his transportation as per agreement from the pool. But if the producer decides to break the jump to the opening stand (which means the official opening date, Aug. 28) the producer only receives transportation money from the pool covering his transportation to the break-in, or preliminary point.

In other words, if a Columbia show is scheduled officially to open Aug. 28 at Duluth and it opened there, transportation to that point would be furnished by the pool. However, if the manager decided to break his jump to Duluth and play a preliminary week in Hoboken, and another in Rockford, Ill., the producer is only allotted transportation to Hoboken.

The Columbia people appear to take the position the producer is playing preliminary dates will make enough to carry him through to his official opening stand. The producers contend the pool should furnish them transportation to the official opening point under the understanding, regardless of whether they go direct there or break the jump by preliminary dates.

Each Columbia producer subscribed \$500 to the railroad pool. The understanding is that if the entire amount of the pool is not used for transportation the producers subscribing are to receive a pro rata rebate.

## ALBANY BURLESQUE

Mutual Circuit Shows at Local Majestic

The Majestic, Albany, will play Mutual burlesque attractions next season. Contracts to this effect were signed this week, the house buying the attractions according to the Mutual play.

The Empire, the home of Columbia burlesque there, was recently sold to local interests to be converted into a commercial building. This would have left Albany burlesqueless.

## QUICK CENSORING NOW FOR BURLESQUE

Shows Criticized Immediately Upon Opening—Must Be Good Every Week

The inspection of shows this season by the Columbia Amusement Co. is to be more stringent than any season hitherto. There are many reasons—with competition, with its necessity for the Columbia giving the best possible shows, among the most important.

It has been the custom for the Columbia people to permit the shows to play for three or four weeks before the censorship committee looked them over. This season all shows will be inspected immediately after opening. The five shows starting on a preliminary season this week were looked over during the week.

Recommendations for improvements in shows, if issued, must be immediately acted upon. The custom obtaining in the past of many shows waiting until they got to Boston and then sprucing up for the Columbia, New York, is not to be tolerated.

The sense of the Columbia executives' attitude toward the standard of the shows is that all of the attractions must be good every week and not only the important weeks.

## SHOW'S COLORED ACT

Jimmie Cooper's "Beauty Revue" in Two Colors

Jimmie Cooper and his "Beauty Revue," a Columbia wheel attraction opening Aug. 28 in Philadelphia, will be in two colors.

The performance will be in three sections, with the middle portion given over for 35 minutes to a troupe of 12 colored people. The remainder of the entertainment will be by whites. The Cooper show will carry 43 people in all.

Early in the season when the proposal of an all-colored Columbia burlesque show was put up to the Columbia officials, it was turned down. Later Cooper prevailed upon them to permit his colored troupe to step into the black and tan aggregation as an act.

## "SWEETHEART" COSTUMES

Chicago, Aug. 16. J. Goldsmith, Jr., one of the owners of the State-Congress, the local stock burlesque house, is returning from New York with production material and costumes purchased during the last few weeks. He purchased the entire production and costumes of "The Sweetheart Shop," it is said.

The State-Congress is to increase its chorus this season to 24 girls. The season is to open Aug. 26.

## NEWPORT DOESN'T KNOW

Newport, R. I., Aug. 16. The Mutual burlesque wheel may have a house here, as its announcement states, but none of the Newport managers knows anything about it.

Until the Massachusetts court permits the sale of the Empire circuit, which controls all the houses here, the situation will remain confused.

## 10c. TAX ON PASSES

The Columbia Amusement Co. sent out an order this week to all houses on its circuit instructing house managers to collect a tax of 10 cents on all passes accepted hereafter.

The proceeds are to go to the Actors' Fund of America.

## Michaels Gets Kelly's Franchise

Miko Kelly, allotted a Mutual burlesque franchise, has turned it over to Julius Michaels to operate it. Kelly will produce and manage the show, which will be titled "Caret Girls."

## TOUGH SEASON, THIS, FOR "TOUGH DOUGH"

Burlesque Producers Avoid Pre-Season Advances—Long Layoff

Burlesque artists are kicking generally this summer over what they describe as the "tightness" of most of the burlesque producers when approached during the rehearsal period now current for advance money, or, as it is colloquially termed by the burlesquers, "tough dough." Most of the toughers have had their requests cut in two, or denied, according to many disgruntled burlesquers.

The managers, it seems, say they are not in a position to stand the pre-season touches this summer as in past seasons, because of having had their shows inactive for a longer period, four months and more, than any season previously in some years, except the season before last.

Pre-season touches by choristers may have some bearing on the attitude of the burlesque managers. Choristers all too frequently accept advance money while rehearsing and then jump to another show.

## OPENING NIGHT'S GROSS REACHES FINE CAPACITY

Columbia Shows Do Well in Good Weather—Heat Hurts Early This Week

All of the Columbia houses playing a preliminary season and opening Saturday last, played to capacity the opening night, but the business took a bad drop Monday and Tuesday because of the heat.

Saturday night was perfect show weather for the burlesque houses.

The "Greenwich Village Revue," at the Columbia, did about \$1,100 Saturday night, with the Al Reeves show at the Casino, Brooklyn, doing about \$1,000. The "Mimic World," at Miner's, Newark, got \$1,150. "Wine, Woman and Song" got about \$1,200 at Hurlig & Seamon's. "The American Girls" at the Colonial, Cleveland, opened to capacity, doing around \$1,200.

Next week will find about six more Columbia shows playing preliminary weeks, with the regular opening scheduled for Aug. 28.

## FINNEY'S JURY DUTY

The Frank Finney Columbia wheel show is opening in Jersey City, for its season, without Mr. Finney rapturously enthused over the start.

For his vacation Finney traveled to his home town, Spokane. The natives were delighted to see him. When he was about to return, they served a jury notice on him, to prolong his visit three weeks.

Mr. Finney listened in the court room to more inside stuff than he thought ever existed outside of Boston. Meanwhile he kept his mind as far as possible on the show in New York that was calling for his rehearsing presence.

## BILLY GILBERT ILL

Billy Gilbert, principal comedian of Sim Williams' "Radio Girls" (Columbia wheel), was taken ill Wednesday afternoon while rehearsing, and removed to a hospital in New York to undergo treatment. The musical director of the "Radio Girls" was also reported ill Wednesday.

The show is scheduled to open at Miner's Bronx Saturday night (tomorrow). Unless Gilbert is well enough then, which appeared doubtful Wednesday, it looked questionable whether Williams will be able to open.

## LIGHT ON FIRST NAMES

According to the paper around 14th street, Weber and Fields are at the Olympic this week. Scrutiny reveals it is Johnny Weber and Harry Fields, the Johnny and Harry being very plump on the three sheets and tack cards.

The Olympic has been playing burlesque stock all summer, changing the book weekly and the cast every two weeks.

BURLESQUE ROUTES  
WILL BE FOUND ON PAGE  
Thirty-four in This Issue



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The novelty of the week in Times square was a runaway horse, with delivery wagon attached, Wednesday morning. A two-horse team actually attracts attention nowadays in the center of the universe. The balky horse started, in West 46th street, going west. By the time it had negotiated the lined-up and moving autos of that lively block, the runaway indicated it had once belonged to a racing stable. Nearing Broadway, the horse sped right through the square, disregarding all traffic rules and kept straight ahead in the 46th street block west of Broadway. It again steered itself without entanglement among the music publishing houses of the west side block, and ran without restraint until nearly reaching Eighth avenue, when the wagon toppled over, bringing the racer to a standstill.

William Sully (Sully and Houghton) had his Roamer car smashed to bits last week in a collision on Jackson avenue, Long Island City, without fault of his own. It happened through the driver of a Ford taking the car out for the first time with his family in it. He had not driven in traffic previously. That caused Sully to go into the collision. No one was injured. Sully was returning from the Belleaire Country Club, where he had been golfing, Sully driving with a party in his car. The Ford came rushing out of a side street without room to make the turn. The Roamer steered sharply to the opposite side to avoid the Ford, and was hit squarely by a Studebaker. The Ford driver admitted responsibility and Sully is insured, but he is not positive whether he has collision insurance and he doesn't know whether the Ford driver will change his mind about the responsibility.

Bryan Foy lost out on his motion for a temporary injunction against Gallagher and Shean to restrain the use and publication of the "Mister" song. Judge Knox decided that while Foy was wronged under the civil rights statute, he nominally assigned all interest in the song for \$1,000. Gallagher and Shean admitted the "Mister" idea is not original, having been used before them by Duffy and Sweeney among others. The other two-act has a Supreme Court suit against Gallagher and Shean, charging infringement of the "Mister" idea.

May Wirth returned to the States on the Adriatic late last week and was in the accident to the liner. Few of the passengers knew of the explosion that endangered the ship until the danger had passed. The act's horses were shipped on the President Adams, which docked Tuesday. The Wirth riding act opens next week for the Illinois State Fair at Aurora, Ill.

The original "yellow" taxis in New York have adopted the practice of the Statler hotels in presenting morning papers to patrons. The "yellows" in the morning behind each of the two extra seats have a daily, stamped with a Yellow Taxi poster. The papers used are the World and American.

Harry Fox and Mrs. Fox visited the comedian's home town, Pomona, Calif., near Los Angeles, last week. The mayor and a brass band met the Foxes. They escorted them to a garage where Harry deadheaded enough gas to take him to Spokane.

Bill Quaid is moving three houses of the Keith office, Fifth Ave., New York; Proctors, Mount Vernon, and Proctors, Yonkers. At the last house Quaid is receiving Pat Garrett, who is away vacationing. Quaid has been handling the other two for several weeks.

Walter S. (Gutter) Wilson is ill in Denver, where he has been for two years, and would like to hear from friends. He may be reached care Empress theatre, Denver.

## INSIDE STUFF

ON VAUDEVILLE

There is a strong undercurrent of discontent among the music publishers, who complain of not getting any breaks from the biggest phonograph record manufacturing companies. Certain firms are getting exceptionally favorable co-operation in the "canning" of their publications, but the others cannot. One of the orchestra leaders, who makes records for this company, is known to be accepting "cuts" in royalties from songsmiths for exerting influence to get his company to put on the numbers he is interested in.

A vaudeville musician during the spring officiated as orchestra leader at a benefit performance, he having volunteered his services with the musicians (the only ones in the show paid), receiving the regular scale for the performance (not in a theatre). The man from vaudeville recently became enmeshed in a legal tangle and consulted a lawyer, who guided him safely out of it. The lawyer is a member of the fraternity that had the special performance. He sent his client a bill for \$100 for work done by him in the law jam. By return mail the counsellor received a letter from the vaudevillian stating that inasmuch as his charge for nightly entertaining is \$150 he enclosed a bill for that sum for having led the orchestra at the benefit. The letter added the lawyer could settle his fee bill with the charge for leading, but that he (lawyer) did not have to send the difference to the vaudevillian.

A few nights afterward the lawyer met the musician. He informed the latter his bill for \$150 was going to be paid, and direct to him, for the full amount. The vaudevillian expostulated against accepting the whole bill in that manner and asked the lawyer why he had forced payment of the full \$150. "Because you sent a bill for it," answered the lawyer, "and after it has been paid I am going to post your letter on the bulletin board of every club that knows you or anything about you." The musician pleaded and the attorney relented for the time being, but he has not yet concluded just what course he shall take.

Harry Hoch has excited professional circles by his recital of the remarkable weight reduction of Mrs. Hoch, through a slight remedy, and in addition how Mrs. Hoch meanwhile became relieved of a heart malady. As Mr. Hoch is an estimable young man of good standing in the music publishing business, his story receives due credence. About six months ago Mrs. Hoch weighed 200 pounds. At that time she was ordered into a hospital for observation of a heart ailment (not heart disease), believed to have been due in part to her avoirdupois. Mrs. Hoch remained in the institution for three weeks. Meantime it was suggested to her husband his wife try a remedy that had been advertised and tested. During the six months Mrs. Hoch has been taking the remedy she has lost 54 pounds, now weighing 146, and also her heart ailment. Mr. Hoch is not selling the remedy, neither is he "plugging" it.

The Inez Ford breach of promise action against Benny Davis, songwriter, aired in the dailies last week, got some unexpected publicity for Witmarks, the music publishers, a few bars of the chorus being reproduced in one daily by permission. It also raised a number of discussions as to who was the inspiration of "Angel Child," the song in question. Miss Ford said she was and asks \$25,000 damages. The next day Abner Silver, the composer of the number, claimed the future Mrs. Silver was. The song was really manufactured in a very workmanlike manner. George Price, a songwriter of parts and known as a good "idea man," had the title and the idea. He thought it would be commercial. Davis was called in to supply the lyrical technique and Silver the notes.

A small time booking agent and producer has his eye ultimately on the music publishing business in favor of the act placing. He will probably retain his vaudeville production prestige in conjunction. He has been innocuated by the songwriting virus and has turned out a number of tunes of late in collaboration. The suspicion at first was that he was being "cut in" for "plugging" concessions in his various vaudeville acts, but there the genuine collaborators on some of his songs belie that. He has an admitted business entree that even the established songsmiths envy, and that probably figures importantly also.

## SPORTS

A game of craps played some time ago resulted in a vaudeville agent winning all the money, over \$4,000. One of the losers was a song writer who owed the agent \$2,500 for his losings. Nothing was paid and after a while the agent put the claim into the hands of a theatrical attorney, who accepted the case on a 50-50 split of whatever might be recovered. The matter was finally settled for \$500 and the song writer gave a note for that amount, endorsed by his lawyers. The note fell due, but was not paid. The agent's attorney insisted upon settlement and secured it. He then took \$250 for himself and kept the other \$250 through crediting the agent with that amount on a bill held against him for previous services rendered.

Chicago sports may not have Empire City, Belmont Park, Aqueduct or Saratoga close at hand to permit them to satisfy their sporting proclivities, but they have River-view Park, which at present, with the sanction of the city officials, is conducting dog races every evening for stake prizes, and has a booking ring.

These races between what are said to be world champion greyhounds take place every evening. They have been running for 40 nights. The cards are made up of six races each, with the purses ranging from \$100 to \$500 for each race.

A regular half mile track has been built, with all of the necessary perquisites and accessories of a regular race track place on it. The 70 bookmakers each pay for the privilege \$50 a day. They in turn get their revenue by quoting odds on the different races and accepting all of the bets orally. Bet-

tled later in the booking ring, without interference of the officials.

For each race there are eight entries, all said to be thoroughbreds. They pursue a mechanical rabbit, operated by an electrical contrivance, around the track. At the starting point there is a regular starter who fires a pistol and drops a flag, at which time the dogs are released from small kennels simultaneously. In a drove they go around the track pursuing the rabbit, which at the end of the course runs into a small tunnel with the dogs hot on the trail, arriving at the same destination and trying to get down into the hole after it. Then the winners are taken up by their respective trainers, the number of the winners run up on a scoring board and dogs returned to the kennels.

Preceding each race the dogs wearing the colors of the stable they represent on their backs are trotted around the track and in front of the grandstand for the players to view.

The venture has drawn about 1,000 persons to the park every evening, but it is said that from the 50-cent tax at the gate the promoters have not found the venture to be paying, but that the revenue turned in through the operation of the books shows a substantial weekly profit.

Similar dog racing is held at Miami, Fla., during the winter season there.

The water hole on the golf course is robbed of its luster by the appearance on the Washworth 5-10-cent store counters of a golf ball for a dime. It's a solid rubber affair of correct dimensions and

(Continued on page 49)

## INSIDE STUFF

ON PICTURES

W. A. Brady is serious about actively returning to the picture business. Although already incorporating the International Pictures of America, Inc., he instructed counsel to change the corporate title. He wishes to avoid being confused with Hearst's International Film Co. The original idea of exploiting foreign-made films in this country and Canada will be adhered to strictly.

"The Prince and the Pauper," at the Capitol this week, has been in this country for over two years. The picture, according to report, was brought here by Count Alexander Kolowrat of Prague, where the production was made by the Sascha Film Co. At the time he landed the film was turned over to Herz & McGowan, who tried to dispose of it, but discovered they were unable to make a sale because the German publishers of the Twin works sold the film rights to the story without authorization. Later an arrangement was made with the Mark Twain estate in this country and Larry Giffin took over the picture. Count Alexander Kolowrat is said to have lived in this country for a number of years before inheriting his title.

The production of short subjects has been lost sight of almost entirely during the last few months, the subject having been swallowed up in the bigger topic of shortage in the feature market. While the trade was crying for multiple reels, nobody paid much attention to the dearth of program fillers, at least among the American producers. The field of two-reel comedies has been fairly well supplied and an occasional novelty has made its appearance, but nobody seems to have considered a systematic release of short films. Last winter and early spring there was a good deal of talk about the comeback of the two-reeler, but it never got beyond a debate. Now the issue is again a live one. The question of filling the demand for features seems in a way to be disposed of and some attention is being turned to the manufacture of shorts. Into this situation comes a number of foreign producers. They have been making short pictures, but have not tried hard to get them on the American market because they were absorbed in trying to crash through to the public with their five-reelers. As a result there is a huge accumulation of two-reelers in England, especially, and it is rumored an effort will be made to seize the shortage here to edge them in.

On the sensational showing of the new Valentino picture, "Blood and Sand," at the Rivoli at its Sunday premiere, Aug. 6, Famous Players decided to continue it this week. Monday business held up almost to the Sunday total and it was reported the decision had been made to hold it at the Rivoli a third week. Later in the flush of enthusiasm it was rumored that a fourth week was being considered, but the second fortnight was held in abeyance until the figures for the second week had applied the acid test to the picture. The first Sunday and Monday set up a new record for August at the house.

The abandonment of the Goldwyn-First National merger deal revived the old talk about the dissatisfaction of principal franchise holders with the systems of assessments for new productions. Last spring there was a lot of trade gossip on the subject. Contributions of capital had been made by the franchise men and had been turned into accumulation of films. It was understood the company had ample supply of films, but was reluctant to turn over substantial equities for the money advanced, but it was in the non-liquid form of unreleased pictures, and the franchise holders were adverse to turning more capital into the form of future releases. The Goldwyn proposals promised to remedy the old system of financing purchases by assessment on the territorial owners and, now that the Goldwyn association has lapsed, the trade is speculating on what method the co-operative concern will use in the emergency of accumulating a release list.

The suit which the Fairmount Film Co. started against Metro to restrain the use of the title "Hate," starring Alice Lake, alleging infringement of title, has been discontinued. Metro agreed to change the title to "Woman's Hate" and the suit was dropped. Fairmount several years ago produced a picture by that name and was planning to reissue it this fall when the Metro picture made its appearance.

Although "Fools First," a crook play which Marshall Neilan produced for First National, only showed at the Strand, New York, a week or two back, it was originally slated for exhibition two or three months ago. The distributors' plans reckoned not with the censors, who refused to license some of the crook stuff "as is" and held it up. Curiously enough, the commission last week voted "Fools First" the best picture of the month.

William Grossman (House, Grossman & Vorhaus) was about to pack off for Lake Placid on a month's vacation when William S. Hart S. O. S'd from California. Mr. Grossman has been in consultation with the star agent his marital differences with Winifred Westover and is already on his way east. He is expected in New York today or tomorrow (Saturday) and will then resume his original vacation plans.

Despite the pratings of a number of picture men who have been breaking into the film trade press by stating that money is easy to secure for independent productions, the money market, as far as the picture industry is concerned, is about as tight as a trap drum head. A director who stands at the head of his profession has been trying to secure \$50,000 for three months in order to start production on a picture with a girl star whose name stands out, but even though he had release guaranteed and the distributor stood ready to guarantee the loan out of the first money that the picture returned, he was unable to secure the money. Two other instances of a like nature also came up within the week. In this case the productions were completed, and with release arranged for, one production classed for a gross of \$500,000, while the other had an exhibition value of \$350,000 placed on it, but in neither case was it possible to arrange for a loan or an advance of 10 per cent of the possible gross, even though first money was guaranteed and a bonus of approximately 30 per cent in addition was offered.

## CABARET

Well, Izzy Einstein has been given a name. He says so himself. Also a promotion. Izzy says he is proud of the promotion, but he likes the name better. He is now called a "special agent," which means that he may go anywhere, do anything in any territory that any prohibition agent could do and be responsible to no one except "big headquarters." The job has its advantages. Particularly the "go anywhere" part. The first thing Izzy did when he got his new promotion was to go to Saratoga. There he saw the races. He also ridden several places on the side, and

notched his badge a few more times. How much a raise he was given by his grateful country Izzy wouldn't say. The same reticence marks Izzy's salary as follows the regular income of any prohibition agent. There always is a question mark and it seldom is answered. At least Izzy wouldn't answer this one. Then, too, he has a new disguise which he exhibited when he made several raids at Albany last week. He was featured in the Albany "Knickerbocker Press," which used a picture of him as a husky on a coal wagon. In this guise he made several places on the side, and

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## INDEPENDENT TICKET SPECS WILL LIVEN UP CHICAGO

Politicians Interested in New Agency—Will Force Mrs. Couthouli to More "Buys"—"No Returns" Angle Starts Managerial Turmoil

Chicago, Aug. 16.

Secret maneuverings of the loop independent ticket scalpers, revealed in Variety some weeks ago, are gradually proving there's going to be a hotbed of ticket scalping competition hereabouts this fall.

Activities of a new combine consisting of John (Bathhouse John) Coughlin, Michael (Hinky-Dink) Kenna, Harry Waterfall and Jack Horwitz have shown their workings in places where ticket scalping is conducted. Coughlin and Kenna are aldermen in the First ward, which comprises the theatrical section. Waterfall and Horwitz at present are the owners of two stands each in the loop and are known as the strong independent speculators in opposition to the Couthouli agencies. All four have joined.

It is developing that the new combine is striving to gain the full confidence of the theatre owners by asking for seats with the understanding there will be no returns. It's an hour that the independents realize is for them to restore themselves into the good graces of the theatre managers. They have gained both the financial and political strength of Aldermen Coughlin and Kenna to bring about the desired object.

Considerable turmoil exists among the managers because, while realizing the maiden motto of the new combine relative to no returns is inviting for the season's success, they are wondering if the new independent combine will use the political strength of their new members to offset any possible demand that returns be made in case of a flop.

Some of the wisest of the managers openly claim there isn't anything to be feared in the matter of political foxiness inasmuch as the municipal laws governing the theatres are so plainly arrayed prior to the construction of theatres and during their regime that these wise managers claim a later fear of political tactics in case the new combine should find itself financially embarrassed due to its outright buys is not warranted.

The arrival into the local field of the new quartet of independent brokers under one banner will necessarily force the Couthouli offices to make more outright buys, at least at the start of the season. Where outright buys are not made the Couthouli percentage of returns will be reduced.

Skepticism is being shown by some of the managers in weighing the strength of the new independent scalping firm. Right now everything appears rosy for the theatre managers because of the added competition, but the new independents will be forced to remain apace with the mammoth Couthouli system, and the success of the independents, heavily fortified at this hour with "ready cash," will depend wholly on the extent to which they will go in case of unexpected "flops" after they make the outright purchases. If the independents keep their slogan throughout the season, and take the losses with the profits without raising a howl, the loop theatres will be benefited at last with a ticket scalping situation that has long been promised Chicago, but which always wended its way into oblivion after the new seasons got under way for a few weeks.

Alderman Coughlin has made several visits to New York the past month, and until the houses open up the success of these visits, as far as the independents having co-operation from the managers, will not be known. It is known that several of the managers have no hesitancy in giving the new independents tickets, provided the arrangement is as they have been told—no returns and "cash on the spot." Coughlin's Grand is another house where Coughlin's admiration for Geo. M. Cohan will probably bring success to the independents.

Those on the inside of the secret maneuverings claim Mrs. Couthouli is about to reveal a new plan for the fall season. She has returned

from her business trip to New York, and this week is collecting her executive staffs for the official opening of her various stands next Monday.

Only the workings of the fall season will prove what is back of the marked confidence of the independents in winning the united approval of the managers by actions speaking louder than words. It's the "no returns" angle that the independents are juggling to increase the confidence that they will have to maintain with the managers in order to have their system a success at all.

### CLOCKING SYSTEM

Doormen and Ushers to Count House

A new checking system is to be inaugurated by the Shuberts in all of their New York theatres with the opening of the new season. All of the doormen and the ushers are to be equipped with clocking devices. The former are to clock the number of people passing the door, and the ushers to clock each person seated. The plan is that after each performance the clocks are collected and tabbed on their totals. The clock of the doorman will have to tally with all of those the ushers have used in seating the audience. At one of the houses which opened last week there was considerable ado when the new system was inaugurated.

### JOHN G. SPARKS' ESTATE

John G. Sparks, actor, who, April 17, 1921, celebrated his 50th anniversary on the American stage, left a net estate of \$7,146.20 when he died May 3 at the Coney Island Hospital, according to a transfer tax state appraisal of his property filed in the Kings County Surrogate's Court last week.

Because of his failure to leave a will this passes over equally between five nephews and nieces—Godfrey J., Thomas J. F. and Alice C. Costello, of 1490 East 2d street, Brooklyn, and Mary J. Costello and Agnes C. Ganther, both of 2375 Eighth avenue, New York.

The gross value of the estate left by Mr. Sparks amounted to \$8,326.33, with expenses \$1,180.13.

According to the schedule of assets, Mr. Sparks widely bought many worthless securities. His estate would have been a much larger one without the wasted investments. Among the worthless shares of stocks many oil and development companies were represented.

Mr. Sparks, who, at the time of the celebration of his 50th anniversary, was playing the role of the Irish janitor in "Smooth as Silk" at the Frazee theatre, New York, was 72 years old, a native of Hartford, Conn., and was laid to rest at the Calvary Cemetery, Brooklyn, following services at St. Malachy's Church, Brooklyn, May 6.

### "PASSING SHOW" AT GARDEN

Plans for the prepping "Passing Show" by the Shuberts are that it will open in Atlantic City Aug. 28 and the following week be at the Winter Garden, New York, though the dates are not firmly fixed.

The Howard brothers, Eugene and Willie, despite reports, will be with the new production. Some of the other principals are Francis Renault, Fred Walton, Mabel Breen and the Nat Nazarro act.

The opening stand for the "Spice" show, now at the Garden, when it takes to the road, has not been settled upon.

### J. D. WILLIAMS PUBLICIZING

John D. Williams is again a publicity representative, having lately resumed his former position in the offices of Charles Frohman, Inc.

Williams branched forth as a producer several years ago, leaving the Frohman office. He met with considerable success in his early ventures, but of late seasons there have been a number of reverses.



NELLIE REVELL

In a wheel chair in the courtyard of the St. Vincent's Hospital at 7th avenue and 12th street, New York, an event of Miss Revell's three years' confinement in her hospital room, which she mentioned in her "Bedside Chats" in Variety last week.

### JACK NORWORTH TELLS WHY NO BAYES REUNION

Believes Public Would Not Accept Love Song From Them

Cleveland, Aug. 16.

The statement in Variety last week anent Nora Bayes sending a representative to Cleveland to solicit the engagement of Jack Norworth as her leading man in the new Bayes play is subject to correction, says Mr. Norworth, the star of the McLaughlin stock at the Ohio theatre.

"Miss Bayes did not send anyone," said Mr. Norworth to a Variety representative. "She came herself. There was no talk about a leading man. She wanted to revive the team of Bayes and Norworth."

"The same proposition has been put up to me many times. I can not see it. Nor do I think I ever will. There is nothing personal," added Mr. Norworth, (probably referring to his marriage and divorce from Miss Bayes). "I just don't think it is a good business move."

"When Weber and Fields went back together in one of their comedy scenes and choked one another on the stage, the public laughed, but said, 'That looks on the level.'"

"If Miss Bayes and myself went back and tried to sing love songs, they'd never believe us."

### HOPPER'S DEBUT

Initial Appearance as Sheriff of Nottingham

Baltimore, Aug. 16.

DeWolf Hopper will have a debut next week as the Sheriff of Nottingham in "Robin Hood." It will be the opera for Carlin's Arena, with the largest cast assembled for that successful stock company this summer.

Sol Solomon will be in support of Hopper as Sir Guy of Gisborne. He recently revived his old role of "El Capitán." Among others are Bernice Marshall, who will have the Alan-a-Dale role; Winifred Anglin, Alice Mackenzie, J. Humbird Duffy, Arthur Cunningham, George Dunston.

### WENDELL DODGE BANKRUPT

Wendell, Phillips Dodge, erstwhile publicity purveyor for David Belasco and more recently a legit impresario on his own in association with Willy Pogany, the artist, this week filed a voluntary petition in bankruptcy in the Federal District Court. Dodge admits he is a "play producer" on the bankruptcy schedule, giving his address as 107 West 41st street. His liabilities total \$11,102.97 and his assets \$157.98, consisting of \$150 exempt clothing, \$4 cash and \$3.98 on deposit in the First National Bank of Jersey City.

The liabilities are mainly for merchandise bills, restaurants, hotels, groceries and also include several indorsed notes on Dodge & Pogany, Inc., and a \$750 indebtedness to Alexander Leftwich of the Lyceum theatre, New York, for breach of contract. Documentary assets consist of 501 shares of stock in Esther, Inc., 1,000 shares in Dodge & Pogany, Inc., and 601 in Lorayne, Inc., value unknown.

## ST. LOUIS SUGGESTS OPERA EXCHANGE WITH KANSAS CITY

"Municipal Circuit" of Summer Entertainment—St. Louis Mayor Recommends Plan for Summer of 1923—Made \$30,000 Profit This Year

### KITTY GORDON'S ACTION STARTED SECOND TIME

New Suit in Federal Court Against Weber & Andersog—Reversed in 1st Action

This week Frederick E. Goldsmith, the theatrical attorney, prepared the papers in a second action to be started against L. Lawrence Weber and George M. Anderson, in the U. S. Court of the Southern District of New York, on behalf of Kitty Gordon, with damages of \$17,000 asked.

The suit is placed in the federal courts through Miss Gordon being of English nativity. A prior suit brought by Mr. Goldsmith against the same defendants for Miss Gordon and tried in the Supreme Court of New York county amounted with interest and costs on the jury's verdict to about \$20,000. The judgment was reversed on technical grounds by the Appellate Division, after argument by William Klein.

The action is based upon an agreement made by Weber and Anderson, who formed the Kitty Gordon film company, to have the Englishwoman appear in eight pictures. The film company is not made a defendant, Mr. Goldsmith's contention in the previous action having been the defendants are liable individually for the breach of contract through faulty incorporation of the company.

### MEMPHIS OPEN

Lyric May Play Road Shows—None Last Season

Memphis, Aug. 16.

A. R. Morrison, lessee last season of the Lyric, announces he will not resume his lease for the coming season.

Two factions are understood to be dickering for the house, but neither side has expressed enthusiasm over signing a contract.

In the event the house is leased, it will operate with road shows.

Road attractions last year did not pay in Memphis, and for the last 10 years the Lyric has been a white elephant on the hands of all who have attempted to operate it.

### B'WAY'S YIDDISH HOUSE

According to an announcement by Louis J. Birnbaum of the Hebrew Actors' Union this week, Jewish actors are to establish a co-operative theatre on Broadway. Many Yiddish actors are Equity members and the plans for the project will be similar to those followed by Equity.

Mr. Birnbaum states negotiations are under way for a Broadway house and the raising of a large sum of money to finance it. If plans are carried through, only high-class Yiddish productions will be presented, the first of which will be "Shmendrik on Broadway."

### DALY CONFESSES JUDGMENT

Arnold Daly this week confessed judgment for \$5,158 to Carlo Giotto, the Italian restaurateur in whose building at 242 West 52nd street, New York, Daly has an apartment.

Daly sets forth the sum consists of \$2,145 due on a \$2,000 loan for three months at 6 per cent. interest from March 10, 1921; \$2,013 due on a \$2,000 cash loan from May 22, 1922, due Aug. 1; three months' rent \$450, and \$500 for board and restaurant charges.

### MOROSCO'S NEWEST PLAY

San Francisco, Aug. 16.

"The Sporting Thing to Do," a new play by Thompson Buchanan, produced by Oliver Morosco, will follow "Letty Pepper" into Morosco's Century. It will be a premiere.

Morosco is reported as negotiating with Fay Bainter for the leading role.

Kansas City, Aug. 16.

It looks like the city officials of St. Louis were trying to put one over on Kansas City. Mayor Henry Keil, of St. Louis, in a letter to Mayor Cromwell, of Kansas City, makes the suggestion that this city try a season of open-air opera, after the plan of St. Louis.

The letter states that the six weeks of opera in St. Louis made a profit of \$30,000 this year, and suggests that it would be profitable for Kansas City to arrange for a three weeks' season each year, following the St. Louis engagement.

It is figured that the scenery, costumes and principals could be transferred here with little expense.

The promoters claim the summer opera will draw many out-of-town buyers, and are trying to interest the local merchants in the scheme.

It is quite likely the scheme of sending the opera outfit here, after finishing in St. Louis, was suggested by the fact the St. Louis Orchestra played a number of dates here last season, much to the disgust of many who are not in favor of sending out of town for an orchestra, but who would aid in the support of a local one.

Cincinnati, Aug. 16.

The most successful summer grand opera season since this amusement was started at the zoo three years ago will come to an end next Saturday night. Business Manager C. G. Miller said that net receipts would run 25 per cent. over last year. A testimonial dinner will be given singers, musicians and ushers tomorrow night. The zoo is keeping pace this year with last year's financial mark, which was the best in history. In 1921 the zoo proved a paying proposition for the first time since it was opened more than half a century ago.

Tony Sarg's "Marionettes" will be here next Sunday for a week's engagement.

During the closing two weeks of the zoo's theatrical season, which ends Sept. 10, the "Grand Guignol," or Russian vaudeville, will be the attraction.

### LONG CAST FOR "BLOSSOMS"

The date for the opening of the remodeled Fulton, New York, with Edward Royce as managing director for Erlanger & Dillingham, has been set for Sept. 18. The play will be "Orange Blossoms," adapted from an original French comedy written by Fred de Gresac and F. De Croisset. It has been previously presented in this country as "The Marriage of Kitty," with Marie Tempest as the star, and abroad under the title of "La Passerelle," by Mme. Duse and Mme. Refane. The musicalized version has been entirely rewritten by Mme. de Gresac and the lyrics have been furnished by B. G. De Sylva, with a score by Victor Herbert.

"Orange Blossoms" is scheduled to open in Philadelphia at the Garrick Labor Day and will come to New York two weeks later. The cast includes Edith Day as "Kitty," Phyllis LeGrande, Robert Michaelis, Pat Somerset, Queenie Smith, Nancy Welford, Robert Fischer, Hal Skelley, Maurice Darcy, Evelyn Darville, Alta King, Dagmar Oakland, Emily Drange, Fay Evelyn, Diana Stegman, Eden Gray, Vera de Wolfe, Mary Lucas, Elva Pomfret, Thomas Fitzpatrick, Frank Curran, Oliver Stewart, Denny Murray, Abner Barnhardt, Jack Whiting, Gayle Mays, Clinton Merrill.

### MORE COUTHOUIS

Chicago, Aug. 16.

Pauline Frederick's success of "The Guilty One" at Atlantic City hurried the Couthouli agencies into an immediate buy of 300 seats for the night performances of the Woods' hit, opening here Monday night. Couthouli will have the privilege of 15 per cent. returns.

It is also reported that Couthouli is now angling for a buy of 350 seats per performance for "The First Year," following the Frederick's play at the Woods.





## INSIDE STUFF

## ON LEGIT

The open letter publicity of the week between the Equity and P. M. A., personally conducted by Frank Gillmore for the Equity, who started it, and Augustus Thomas for the managers' association, didn't seem to mean a thing. Gillmore's proposal was so absurd it looked like an attempt to have an opening wedge merely for whatever action might follow by Equity. Gillmore proposed for Equity that the membership again vote on the closed shop, with the P. M. A. to accept the decision together on a new contract between the Producing Managers' Association and Equity, to follow the present one between the organizations that expires in 1924.

That puts almost as impossible a proposition before Equity, although eventually it may be the very solution of Equity's present problems that its executives will listen to. Equity, in holding out Producing Managers' Association members as against those not P. M. A.'s, felt the pulse of a majority of its membership who could not and would not give reason to what they thought was discrimination working against those actors not important enough to be in demand by the leading producers who are P. M. A. members. This point, though, is minor, considering the Equity proposition as a whole.

Besides various troubles and irritations through its direction, Equity is understood of late to have been confronted with the dissatisfaction of several prominent members who are stars. That leads, with no direct connection, however, to the Actors' Fidelity League, the membership of which is mostly composed of stars, and both are indirectly connected with Equity's affiliation with the American Federation of Labor. It's a long story in detail, but the fact does seem to assert itself that after all of the abuse poured upon Fidelity and its members by Equity's executives that finally there now exists a strong inclination by the Equity officers to encompass the shining lights of Fidelity within Equity.

Beyond all the argumentative reasons that might be advanced, this barrier seems to stand between all negotiations for a friendly set-up by Equity and P. M. A.—the labor union affiliation. Equity is in a quandary. It feels its power will be shorn without the affiliation and it cannot secure the position it wants without losing it. That is said to have come up some months ago when an indirect proposition was made that two organizations be completed to take in all of the show business, with managers on one side looking after everything managerial, while the actors' organization would assume supervision of the players. The proposition carried the condition, it is said, that Equity relieve itself of the labor affiliation. This Equity refused to do.

The austere attitude assumed by Equity since winning its strike, its promulgation of a closed shop and the attempted enforcement of that closed shop after a favoring vote by members, and the resultant effects, down to dues-paying by members, are in the letter writing started by Gillmore, which may or may not be detected.

John Emerson's absence from this country, after his vehement espousal of all of Equity's principles, and the suddenness of his departure shortly after re-election as Equity's president in the early summer, are also matters for speculation. That it was a forerunner of a complicated Equity condition has been the thought of many since Emerson so swiftly left.

Just how Equity is to reconcile itself even with the dues-paying members left on its books, and how it can work itself out of the present situation, is the prevailing query among those who seem to know, of the outside, much about Equity. Not the least of the reports of this condition is the one that inquires to what extent Equity is in at present to enforce its edicts, from the closed shop to anything else.

A stage director for the Shuberts, now putting on a forthcoming musical production, expresses surprise at the unusually large number of applicants for chorus jobs. Even considering that whereas the Shuberts, for instance, had several shows touring during the summer and have only one now, it surprises him that so many girls were laying off all summer.

Variety's comments last week on the fading of the colored show fad brought out the observation from a man who has been associated with these ventures for several years that the vogue for sable entertainment has been practically confined to New York as far as white patronage is concerned. Until "Shuffle Along" appeared, the extreme life of a negro production was less than three months, counting a couple of weeks at the Lafayette, New York, and week or two-week stands in Philadelphia, Washington and Boston. After that the shows usually disbanded or played a series of brief return engagements. All these dates were in theatres allied with the interests in the Lafayette, and all catering to colored clientele exclusively. Chicago has its own local colored entertainers and entertainment promoters. The shows seldom or ever visited Boston until the advent of "Shuffle Along." There were several organizations that played continuously, such as "The Smart Set," but they continued only by frequent change of offering and made no effort to attract white audiences. No new projects of the kind are slated for the immediate future except the specialty show of Charles Gilpin, and this is addressed to the colored population of Harlem and those of Philadelphia, Baltimore and Washington.

The news that Duse probably will make an American tour this season has been printed, but the details of the negotiations have not been made public. The story leaked prematurely. W. W. Williams made the trip to France to approach Duse in behalf of H. H. Frazee, so the story goes. He accomplished his mission so far as securing the star's promise to make the trip if possible. On the voyage home the ship's purser learned of the affair and it leaked that way to the ship news reporters. Williams was on the passenger list as "W. A. Williams" and nobody on Broadway knew his identity.

A play broker in New York, securing an idea that speculation in coal might become profitable just about now, cabled his London correspondent: "Get me figure on one million tons of coal." An answer was received, reading, "Never heard of it. Do you want world's rights?"

The Shuberts expect to start the Raymond Hitchcock revue following the launching of the new "Passing Show." That will mean the Hitchcock production is not to be ready until September. It is likely to follow the original intent and appear on the roof of the 44th Street theatre.

The front of the New York (and Criterion) theatres is being cleaned by the sand-blowing process. It will leave a white building when the job is finished. Erected a quarter of a century ago by the late Oscar Hammerstein, the New York's front has not been since touched. The sand-blowing method is growing popular in New York. The Majestic hotel at Seventy-second street and Central park west looks like a new building since it underwent that renovation, taking the tip from an apartment across the street which got the sand bath.

The Circian thrill suffuses the psychic ether of oceanic tripping even more so than it does the stout breezes of Hollywood locationing. A dozen divorces from the coast film colony within a few months, several of conspicuous screen folk, are outmatched by the semi-professional domestic tangles that emanate from month to month here and abroad, with life aboard ship and the swift intimacies that ocean travel association induce. The Mme. Walska-Harold McCormick nuptials just consummated abroad, with the related cross-divorce situation the marriage entailed, but emphasizes afresh the opportunities for good matches that seagoing professionals and touring social figures especially

enjoy. The recent Gould-Sinclair wedding brings added facts to the subject. Before Mme. Walska aspired to high spot places in grand opera, which brought her and her present husband together, she had been a regular trouper of the kind that Broadway knows as blown-in-the-bottle, as had Miss Sinclair, the latest George Gould marital choice. Mme. Walska only a few seasons since was engaged as the prima donna with the Lew Fields easily remembered "Hands Up" musical comedy, but was dropped after the opening night in New Haven because when tip-toeing for a high note her soprano tones were suddenly stricken with St. Vitus dance, and Miss Sinclair, Christian name Guinivere, was slated for musical comedy starring eight years ago and missed the electric lobby letters by the barest chance, that miss being the Gould decision at the last moment not to deposit in the bank the \$5,000 that Gould, according to George W. Lederer's suit, filed later for action, had agreed to deposit after Lederer and a certain author named in the action had been assured Gould would deposit. Pertinent to the introductory corollary are the statements of people who profess to know that it was aboard ship while traveling from 't'other side hence that both Mme. Walska and Miss Sinclair first met their present fates.

"The Rallyhoo," which Charles Frederick Nirdlinger is now writing for late autumn realization, proves to be the German play, "The Automat," said to have been accorded popularity of no mean measure in the Teuton cities of its presentation during recent seasons. The Nirdlinger activities for early stage materialization also include "The Run of the Cards," a new play listed among Broadway attractions for the coming holidays.

The suddenly announced exit of "The Bat" and the descent upon the big town of "Whispering Wires" and "The Monster" to bid for the patronage of "The Cat and the Canary" mystery play patrons tells but half of the story of the coming season's threatened influx of the drama mysterioso. Coming via a stock trout in Frisco is said to be "The Seventh Guest," a dramatization of the Antigonish psychic pyrotechnics; "On the Stairs," the William Hurlbut chill and shudders piece tried out in Philadelphia late last spring; "In the Dark," a designed thriller given a workout about the same time, and three other plays of the same breed, now being groomed in the shadowy recesses of Times square stages.

The season for the play doctor is already at hand. Most of the physicians with cures of stubborn cases to their credit are already attending patients in the trout zones where the obstetrics of art indicate the urgency of oxygen and other stimulants if the patients are to be preserved from the fate of the pre-born and still-born. Edgar MacGregor is among the active pulmotor workers, the week just closing finding him, with two patients, one, "Love and Kisses," just opened in Boston, pronounced out of danger, and the other, "Lonely Wives," now taking MacGregor ether in liberal quaffs and reported to be doing nicely.

While the foreigners are wildly desirous of selling their plays to Americans, they recoil at the mention of the American price for an American play adaptable to the other side. The exchange is what does it. To sell and receive the equivalent of American money is fortune-making in the continental cities, but at the same price from Americans is ruinous, according to the Germans or Austrians. That is why the foreign rights to plays now hits in the states will not be adapted for continental purposes next season. Americans may produce over there in conjunction with the foreigners, but to buy from Americans! And in the present exchange!

In line with this Leo Singer of Singer's Midgets, who is not a midget, even though the widely known act he controls is full of foreign midgets, sailed Tuesday to traverse the other side, consult Gabor Steiner (one of the leading continental managers and producers) and perhaps to sell for his own or Steiner's account American rights to American producers in American money, rights to plays from over there that in marks or krown as against American currency will make a good speculation at whatever the price.

## LITTLE THEATRE

Watertown, N. Y., is to have its own dramatic school. It will be sponsored by Mrs. Harry N. Bennett, formerly Emmeline Lowenstein, of San Diego, Cal., with the Ruth St. Denis dancers for a time and also with the Y. W. C. A. at San Diego as an instructor in dramatic art.

The American Legion post at Carthage, N. Y., will produce "All Aboard," a musical extravaganza, in the Opera house Oct. 24-28.

The new San Francisco Theatre Guild, which has taken over the old Savoy and will rename it the Plaza, announces the first production is to be "The Rivals." The work of remodeling the theatre has started. Jessica Colbert is managing director.

The University Masquers, the college players of the University of Montana, at Missoula, have had their season's program arranged by Alexander Dean of the college's Department of English, who also directs the amateurs. Nine productions will be made during the study term from "He Who Gets Slapped" (in December) to a vaudeville performance. Other presentations will be "Clarence" (November), "Maitre Patelin" (January), "Rasmus Montanus" and vaudeville (February), "A Full House" (March), "The Piper" (April), "Her Husband's Wife" (May), "The Land of the Shining Mountain" (pageant of Montana's history, June). Missoula receives scant entertainment in the way of road shows. The university players supply the need to both students and townspeople. That the University Masquers are ambitious might be gleaned from their announcement of the attempt to present "He Who Gets Slapped," one of the most difficult Broadway plays of last season, in staging and acting.

Curtiss and Delevan open at the Fresh Pond theatre, Brooklyn, Aug. 25, according to a wireless message broadcasted through Variety's front window from an auto parked at the curb in 46th street.

## LEGIT ITEMS

W. B. Patton in "Our Boys" is in rehearsal in Chicago and will open Aug. 23 at the Illinois, Macomb, Ill. It is a new play by Patton. The company will make three-night stands at some points, playing two other bills. The time for the show is filed to Jan. 1, according to Frank E. Smith, manager. The show has Labor Day and the Sunday ahead at the Orpheum, Racine, Wis.

Frank Flesher will send out "Listen to Me" from Chicago. Ralph Dunbar's name will not be used with the "Robin Hood" production this year. It opens at Plymouth, Ind., Sept. 2.

John J. Hollandis is arranging bookings for Ralph T. Kettering and C. S. Primrose's "Why Women Go Wrong." It is likely "Rose of Killarney," with Gerald Griffin, and other shows may be sent out by the same authors.

The call for rehearsals for "Sally" are set for next Monday, with the reopening of musical comedy set for Boston on Sept. 4. Early this week it was not definitely decided in the Ziegfeld offices whether Marilyn Miller would return to the east.

Another managerial Harris for the list mentioned last week is Milton, manager of the Lyric on 42d street, also managing the Fox special film in that house.

## EVELYN VAUGHAN REAPPEARS

San Francisco, Aug. 16. Evelyn Vaughan (Mrs. Bert Lytell) one-time leading woman at the Alcazar, made her reappearance on the stage last week at the Players Club in "The First Fifty Years." She is playing opposite William Rainey, the two being the only characters in the play.

"The First Fifty Years" is a freak drama dealing with the lives of a man and woman. It attracted considerable attention, but is not likely to prove popular. The critics did not take kindly to the piece, but lauded Miss Vaughan and Rainey.

## DECISION FOR ACTOR

## Bud Murray Wins on "Run of Play Contract"

The case of Bud Murray against Courts & Tennis on a "run of play" contract, which has been pending since 1919, starting in the Municipal Court and carried up through the Appellate Division, was decided for the actor. Murray sued for four week's salary, for services in "The Kiss Burglar," the management choosing to make this a test case. They contended that "The Kiss Burglar" closed and, although reopening later for an additional four weeks' period minus Murray in the cast, the latter sued. The management originally asked the cast to accept a cut, which was refused. A temporary shut-down followed.

The defendant argued that the closing of the piece meant "run of the play" despite its reopening the same season. Justice Platzeck in the Supreme Court, when he tried it, stated off the bench the defendant would have him believe therefore that if a show closed down temporarily three times in one year it had three seasons.

Interest and costs to date netted the plaintiff over \$500, although the original judgment was around \$400.

## STOCKS

Billy Mack will be stage director at the Grand, Kansas City, when that theatre opens its stock season Labor Day.

Rex Snelgrove is to place his stock at Kingston, Ont., Labor Day.

Francis Sayles is placing stocks at Charlotte, N. C., and Asheville, N. C., with the latter company in charge of Johnny Judd.

The coming season at Evansville, Ind., will have the Robert Sherman stock. It played there last season.

Al Jackson and Robert Sherman will have one of their stocks, with Dorothy LaVerne as leading woman, at Sioux City, Ia.

W. S. Butterfield is placing stocks at the Regent, Kalamazoo and Battle Creek, opening Labor Day.

The destinies of the Garrick Milwaukee stock will be in the hands of Oscar Shea, who takes over the duties as director. Myrtle Ross, leading woman.

Clyde Gardener is going back to Fort Dodge, Ia., to join the stock company scheduled for a Labor Day opening.

Diana DeShea has accepted another season at the Warrington opera house, Oak Park, Ill., due for a Labor Day premiere. This will be Miss DeShea's third season with the stock company. Cliff Hastings is business manager.

Elbert & Getchell are retaining stock at the Princess, Des Moines, Ia., for the new season.

C. D. Feruchl is arranging for three stocks to play at Knoxville and Chattanooga, Tenn., and Jacksonville, Fla.

William Kibble's "Uncle Tom's Cabin" was the first of what might be called "Chicago shows" to open. The show opened July 31 at Mt. Clemens, Mich.

Adolph Winniger opened his repertoire show at Wausau, Wis., and played there a second Sunday. John Winniger is playing four Sundays at Appleton, Wis., and so far the gross has not gone under \$800 for that day. Frank Winniger is arranging to open his repertoire show on Labor Day, and has not selected his opening place.

Dudley Ayres has returned to the Alcazar, San Francisco, as leading man. He has a 26 week's contract to play out his season under Tom Wilkes, who now has the theatre. Ayres will be transferred to some other Wilkes theatre. Another Alcazar player to be retained by Wilkes is Charles Yule.

Kay Hammond, until recently leading woman with the Smith-King Players at Dalton's Broadway, Los Angeles, will play leads with the Wilkes stock at the Alcazar in San Francisco.

Orpheum Players for melodramatic stock opening Aug. 20 at the Orpheum, Detroit, in "The Divorce Question," Lawrence Brooks, Lygia Bernard, Mabel Shea, Andy Hicks and J. Louis Doyle are in the cast.



# GILDA GRAY

## GOLDEN GIRL

*Of the Ziegfeld "Follies--1922"*

NEW AMSTERDAM THEATRE, NEW YORK

TOPPING  
THE  
TOP

IN HER ART

THE  
MOST  
SOUGHT AFTER  
PERFORMER  
IN  
AMERICA



TOPPING  
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IN HER BEAUTY

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AMERICA

GILDA GRAY

THE

# STOP-THE-SHOW GIRL

WHO

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*Glorifies Her Happiness!*

*Glorifies Her Dances!*



# PREMIERES WILL CROWD UP OPENING OF SEASON IN CHI

Four First Nights Aug. 27—Plenty to Closely Follow  
—Last Week Was a Happy One for the Loop Managers

Chicago, Aug. 16. Echoes were still resounding from the tooting of the river whistles which denoted the end of the car strike. This comprises a repetition of the happiness that the second week of August always brings the managers in the shape of extraordinary summer business. An instantaneous draw to all theatres with the transportation muddle settled. Its highest peak was reached with the sell-outs for the Wednesday matinee. Something unexplainable held the grosses down Friday night, but last week's grosses in general gave all shows in town remarkable hot weather trade with the Pageant rightly credited for the joyous hours of the legit managers.

The Pageant has established itself as a municipal summer necessity in Chicago, and facts prove that it is the solitary reason why the loop theatres get an earlier start in the way of big business. Sifting the Pageant enthusiasm out, and knowing the slowness with which the loop business gets under way prior to Sept. 15, there is going to be further expectancy as to what will happen to the "early bookings" this season. Last season the managers failed to prepare themselves for the disappointment, for they lost track of the tremendous drawing power of the Pageant, but this season they give the Municipal Pier affair all credit and have laid their plans accordingly.

Counting the Fiske O'Hara opening Sunday, the loop will act as host to 10 openings before Labor Day, featured with plays of long standing success in New York. A success in New York doesn't necessarily mean it is going to meet with the same favor in the loop, and vice versa.

On the revised schedule of openings Helen Hayes in "To the Ladies" will have the town to herself at Cohan's Grand Sunday night, since Pauline Frederick's opening in "The Guilty One" arrives Monday next at the Woods. Aug. 27 will have four openings—"The Rubicon," Olympic; Ed. Wynn in "The Perfect Fool," Illinois; "Thank-U," Cort, and Marjorie Rambeau in "The Goldfish," Garrick.

Aug. 28 "Good Morning, Dearie," will enter at the Colonial. Because of the influx the Powers management is now planning to open "Bulldog Drummond" Sept. 1, giving Sept. 2 to Olga Petrova at the Playhouse and Sept. 3 to "The Cat and Canary" at the Princess.

It's going to be hot competition for the early loop trade—in fact, the stiffest loop playgoers have been obliged to consider for years.

"Lightnin'" again refused to turn over the pace-making for shows in town, for at the Blackstone there were four complete sell-outs during the week. An attempt is going to be made for the Sept. 1 anniversary performance to have the personnel of the audience as close as possible to the personnel which greeted the first performance.

"The Hotel Mouse" gave indications of reaching close to \$20,000 in the early part of the week, but got hit in the record strike on the weekend. As it was, the Apollo attraction reeled off its biggest week of its stay here.

With an entirely new cast over the premiere performance, "For Goodness Sake" grabbed some of the extra Pageant money and made the biggest profit of the entire engagement at the Garrick. The highest gross this attraction reached during the regime of the unnecessary expensive cast was \$8,480 (July 1 week). Now that it is approaching this figure with the less expensive cast, the prospects of the owners getting back some of the big losses looms up most encouragingly.

Last week's estimates: "Just Married" (La Salle, 16th week.) Greatest joy Saturday night when house sold out by 7:20. Oct. 2 now officially marked off as get-away date. Laughed away for \$11,200.

"The Hotel Mouse" (Apollo, 12th week.) No need of further worry until Pageant is over, and even then

should hold desired average of \$12,000 in face of approaching competition. Topped all previous weeks with \$15,470.

"Lightnin'" (Blackstone, 50th week.) Record-seeker out of breath trying to keep up with this attraction. \$19,500.

"For Goodness Sake" (Garrick, 10th week.) Got share of week's trade over previous weeks, with less expensive cast, turned profit. Last two weeks with John E. Young announced as star for road tour. \$7,600.

"Her Temporary Husband" (Cort, 7th week.) Matinee business continues capacity; week's business best of engagement. Second act still receiving attention for Broadway premiere. \$8,300.

## ROCHE MANAGING HARRIS

Two Managers For Chicago's New Twin Theatres

William Roche, at present manager for the summer of the State-Lake vaudeville theatre in Chicago, is mentioned as the possible manager of the new Sam H. Harris theatre there.

At the Harris office in New York this week it was stated Mr. Roche was most favorably considered but that up to that time no definite appointment had been made.

It was stated the decision had been reached to have a separate manager for the Harris and the Selwyn theatres, and that since that decision Roche had been under consideration.

Roche is a Chicagoan, in charge at the Palace last year. He also has been identified with the Majestic and easily qualifies for his new duties as the result of long years of service in every branch of the show business. Abe Levy, general manager for the Harris offices, is known to have many years' acquaintance with Roche, and Levy's endorsement of Roche will be strongly supported by the clientele which is versed with the new manager's showing as house manager in Chicago since he quit the burlesque field.

It is reported that the Twin theatres in Chicago will be jointly conducted in the way of expenses and the decision to have separate managers will give both houses full attention from the personal representatives of both the Harris and Selwyn offices. The publicity campaigns will be conducted under the direction of Walter Duggan, who will also be the Selwyn house manager. The Harris office plans to send an advance agent for the majority of their shows booked in Chicago, but the Selwyn attractions will be handled out of the western office.

Roche and Duggan are intimate friends of long standing acquaintance and the selections would give the new Twin theatres the managerial protection that both offices were seeking.

Word has reached New York that labor troubles are delaying the work on the Harris. Because of this situation it is feared the Selwyn will have the first premiere but it is known it is the hope of the two offices to feature the christenings on alternate nights, thereby assuring both houses the full attention of the critics. Sept. 15th is still held as the official date for the Selwyn opening, and through overtime work and extra labor every effort will be made to catch up in the Harris structure for a Sept. 16 opening.

## HARVEY'S SHOW IN TWO CARS

Chicago, Aug. 16. Harvey's Minstrels, largest of the colored organizations of this nature, will open at Peru, Ind., Sept. 9, and start rehearsals there a week in advance. The show will have 45 people. It will travel in two steel 80-foot cars.

The booking this year was arranged by C. Jay Smith, who will also manage the company.

# HEAT TAKES EDGE OF BOSTON'S 3 SHOWS

'Shuffle Along' a Fad—"Sally" Kept Much in Limelight Through Ziegfeld Publicity

Although the weather that prevailed the first of this week was more conducive to sitting by the ocean than inside a theatre, Boston theatrical powers claim to be very well satisfied with the legitimate season so far and those houses that are not now open, with one or two exceptions, have announced their attraction for the opening of the coming season, none of them later than Labor Day.

The first two days of this week were really hot, the first hot days for several weeks, and the result was some empty seats in the three legitimate houses that are open. This is the first time since the shows opened that anything but capacity prevailed, and the weather alone was to blame. But whatever holes there were in business were plugged up pretty well by the advance sale that had been recorded, especially in the case of "Shuffle Along" and "Little Nelly Kelly."

These two shows are over strong. It will be several weeks before either of them draws close to the danger mark as far as the box office is concerned. As for "Love and Kisses," the third show in town, it is stated that since the opening, which was a cold, rubber-tired proposition, business has been building up steadily between \$200 and \$300 a performance. At this pace this show will soon work its way into the enviable class occupied by the other two, but it has a hard road to go. There is a possibility that the name of the show will be changed. It is doped the present title is a bit sloppy and does not do justice to the piece, which abounds in humorous situations and fair music.

The Shuberts have announced their intended openings. It is planned to open the Plymouth Monday with Walter J. Scanlan's "Maytime in Erin." For the past two seasons he has opened this house and has been able to get away to a very fair start.

The Shubert will open a week later with "Tangerine." The vaudeville season for the Shuberts will start at the Majestic on Sept. 18.

"Sally" will come into the Colonial on Labor Day. Flo Ziegfeld has managed to keep the interest in this show up by jumping into the breach during the absence of Marilyn Miller from town by giving out "forced" interviews from his summer home at York Beach, Me., well known along the North Shore as the place where the sun rise is the most beautiful, in the course of which he indicated that many things would happen to Marilyn if she didn't fulfill her contract with him. He wound up one of his interviews by saying that Leon Errol was the star of the show anyway—and also said that the salaries of chorus girls would have to be reduced. In this manner he is keeping up the publicity batting average of the show, which at last reports amounted to 550 columns.

Last week's estimates:

"Little Nelly Kelly" (Tremont, 3d week.) In the second week this show ran on a par with the gross of the opener. The house at the prices charged can do a bit over \$20,000 weekly with eight performances, and did that last week. Start of this week found a few empty seats, due to weather conditions, but any appreciable falling off taken care of by advance sale.

"Shuffle Along" (Selwyn, 3d week.) One of the biggest hits of its kind that has ever struck the town. It has become the byword of Bostonians in the past two weeks and one is "declassé" unless they have attended the show. House has the strangest mixture of colored and high-brow white patronage ever seen in a theatre on hand at every performance. Played to capacity, close to \$1,600 at every performance last week.

"Love and Kisses" (Wilbur, 2d week.) Building up as it goes along. Splendid notices for opening and has established following. Good for a few weeks more of fair business. Will stay until Labor Day without any difficulty.

# 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 (13th week.) Moving from Fulton seems to have helped considerably; close to \$9,000 last week.

"Blossom Time," Ambassador (42d week.) Second week of return engagement, having closed for summer. First week since re-opening showed attraction has possibility of running well into new season with gross last week almost \$9,000.

"Captain Applejack," Cort (34th week.) Last week found business climbing again with gross \$10,500, jump of more than \$2,000 over previous week.

"Cat and Canary," National (28th week.) Drew considerably over \$7,500 last week, with outlook it will run into new season and easily weather opposition of attractions coming to town.

"Chauve-Souris," Century Roof (29th week.) That \$5 top scale at Century Roof is showing corking gross each week.

"Follies," New Amsterdam (11th week.) Seeming to celebrate return of Flo Ziegfeld from abroad, receipts jumped couple of hundred dollars over previous week, with gross \$37,615. Standing room sold at every performance during week and Saturday proved corking matinee.

"Good Morning, Dearie," Globe (42d week.) With White's "Scandals" scheduled for Globe Aug. 28, this attraction is getting ready to move, although still playing to \$20,000.

"He Who Gets Slapped," Garrick (32d week.) Just hanging on without causing stir. Cut rates helping to great extent. Gross just about \$5,000.

"Kempy," Belmont (14th week.) Going at steady pace, topping \$6,500 slightly.

"Kiki," Belasco (35th week.) Mid-week matinee reinstated, receipts went upward last week with gross tallied at \$16,400.

"Lights Out," Vanderbilt (1st week.) Opened Wednesday.

"Lonely Wives," Eltinge (1st week.) To have opened this week but postponed to next.

"Manhattan," Playhouse (1st week.) Opened Tuesday night with notices fair.

"Music Box Revue," Music Box (48th week.) Still one of real money getters, pulling steady stream of out-of-town visitors. Last week \$25,800.

"Partners Again," Selwyn (16th week.) Steady sell out, especially strong with visitors to merchandising exposition. \$10,000.

"Plantation Revue," 48th Street (5th week.) Did not hold pace, going along under \$5,000 for final week, closing last Saturday. House dark this week.

"Pin Wheel," Little (3d week.) Looks like this revue oddity will about peter out either this or next week. Around \$3,500.

"Shore Leave," Lyceum (2d week.) Another one of those typical Belasco successes. Opening Tuesday night last week attraction drew \$12,000 on short week, with standing room sold at almost every performance and the dress clothes crowd even falling for balcony seats, which is unusual.

"Six Cylinder Love," Sam Harris (52d week.) Third of Sam Harris all-summer hits, the Music Box and "Capt. Applejack" also having run right through heated term. Last week business picked up little, with \$8,900 figure.

"Spice of 1922," Winter Garden (7th week.) Changes made in cast had no effect on box office, and entertainment offered is just the type summer visitors want. Went to little over \$22,000 again last week.

"Strut Miss Lizzie," Earl Carroll (9th week.) Looks like this colored company will have to remain here, as the show is spilling the "Ginger Box," which was scheduled to follow "Lizzie." Show, however, not holding up or getting much play. Gross hardly went to \$5,000 last week.

"Sue Dear," Times Square (6th week.) Week-end splash helped again last week and gross almost went to \$9,000.

"The Bat," Morosco (104th week.) Still up with almost perfect score. With last week announced show drew around \$8,900.

"The Dover Road," Bijou (35th week.) Tapering off steadily, getting less weekly, with little under \$5,000 last week.

"The Goldfish," Shubert (17th week.) Was to have ended this week, but extension given show because of last week's lift in business, the gross topping \$8,500.

"The Monster," 39th St. (2d week.) Looked on as one of the real hits of early season, with agency demand strong. Almost \$10,000.

"Tangerine," Casino (47th week.) Business started off topping last week's figures. In for limited opening of season engagement. Little over \$10,000.

"Whispering Wires," 49th St. (3d week.) Another of early hits of season. Business more than fair for first week.

"The Woman Who Laughed," Longacre (1st week.) Opened this week.

"Silver Wings," Apollo (14th week.) Final week of this Fox feature, with "Daffy-Dill" scheduled for next Monday.

"Nero," Lyric (13th week.) Film will continue but another week or so, making room for another Fox special film.

"Prisoner of Zenda," Astor (3d week.) Doing rather good business at \$150 top, though getting the drop-in.

## NEW GRAU TRUSTEE

Farmers' L. & T. Co. Succeeds Late Chas. Frazier

The Farmers' Loan & Trust company can act as co-trustee of the estate left by Maurice Grau, impresario, who died at his late home, 53 Bis rue Joffroy, Paris, France, March 13, 1907, to take the place of Charles Frazier, banker, who died June 12, 1921, according to a ruling by Surrogate Cohan of New York this week.

Under his will, executed April 26, 1900, Roland F. Knoedler of 556 Fifth avenue, Henry Dazian of 122 West 44th street, and Charles Frazier were named and qualified as the executors and trustees of the estate. The two surviving trustees, through their attorney, Lawrence S. Miller, of Rose & Paskus, recently petitioned the Surrogate's court for the appointment of the trust company to take Mr. Frazier's place, but this petition was objected to by Mark Goldberg, special guardian, of 303 Broadway, upon the ground that three trustees were unnecessary.

With the appointment of the trust company the latter will be entitled to one-half of the regular commissions, the remaining half equally between the two surviving trustees.

## HOUSE OPENINGS

Community Playhouse, Meriden, Conn., Aug. 28—Five acts, split week; Strand, Stamford, Conn., Sept. 4—Six acts, split week; Proctor's, Portchester, N. Y., Sept. 4—Four acts, split week (Fally Markus).

The Majestic, Harrisburg, N. J., Aug. 21—Six acts, split week; Orpheum, Allentown, Pa., Aug. 21; Abel opera house, Easton, Pa., Aug. 28.

Keystone, Philadelphia, opens Sept. 4; five acts, split week. State, New Brunswick, N. J., Aug. 28; five acts, split week. Wm. Penn., Philadelphia, Sept. 3; five acts, split week. Aldine, Wilmington, Del., Sept. 4; seven acts, split week. Edgemont, Chester, Pa., Sept. 4; four acts, split week. Lyric, Long Branch, N. J., Sept. 11; four acts, split week. Main Street, Asbury Park, N. J., Sept. 11; four acts, split week. Gerard, Philadelphia, Sept. 11; five acts, split week. Plainfield, N. J., Sept. 11; five acts, split week. Jefferson, Auburn, N. Y., Sept. 18; four acts, first three days. Orpheum, Germantown, Pa., Oct. 2; seven acts, two a day, full week. Byron, Bangor, Me., Sept. 4; five acts, split week. Music Hall, Lewiston, Me., Sept. 4; five acts, split week. Empire, Lawrence, Mass., Sept. 4; four acts, split week.

Mount Clark Casino, Holyoke, Mass., closes Aug. 28. Young's Million Dollar Pier, Atlantic City, closes Sept. 4.

Strand, Washington (Loew's) open Sept. 3. Cosmos, Washington (Amalgamated Booking Agency), full week, opens Aug. 28.



## REVIEWS OF RECORDING DISCS

## POPULAR

Kaufman does "Yiddisha Mammy" very well on the current Columbia disks, "The Sheik of Avenue B," a companion dialect piece, backing up for comedy contrast. Gus Van, of Van and Schenck, is probably best known of the vaudevillians who have used the number, and it is surprising that, in the 1930's, the recorders, have not "canned" it. As a matter of fact, this month's bulletin does not include any Van and Schenck release at all and it's possible they have severed business relations, or are en to and too far from the recording laboratory, although the boys were in New York practically all of last month. Frank

(Continued on page 18)

It has one thing surpassing the mere shilling-shocker, a remarkable study of progressive paranoia in the third act which lift it to a higher plane than a presentation of "a villain for villainy's sake."

This hybrid affair was staged by Mrs. Trumble Brady. It calls for a cast of 12, including such capable artists as Edward Lowe, Lelia Frost, Helen Holmes, Rapley Holmes, William Roselle and Walter Walker. They labored valiantly and zealously to put some reality into the stilted dialogue. However, all they could achieve, with the exception of a few scattered laughs, were lay types that flitted here and there and talked and acted like so many automata. The only individual applause went to Louis D'Arcley as the dancing hotel manager with a St. Vitus shake of the head and palsied hands, and this only because he essayed to play the part quite differently, probably from what the author intended.

For these who want mystery and mystery plays here is one which will give gooseflesh all the exercise it needs. Crane Wilbur, of the movie, is the author. He has added to situations which would, as the latest phrase is, "intrigue" the movie fans words of such dreadful import that wives cling to the arms of husbands they've almost decided to pass up, while frightened flappers snuggle closed to the arms of their boyfriends who've decided to take on. Even the men confess to thrills such as they haven't had since they secretly read ghost stories when kids.

A doctor living in New England has become insane on vivisection. His hope is to acquire human sub-



# BED-SIDE CHATS

BY NELLIE REVELL

James Cullen just completed his nineteenth tour of the Orpheum circuit, which recalls an incident which happened while touring that circuit as its publicity director some years ago. I was in the foyer of the Omaha house where Jim's pictures were displayed as coming "next week." A couple of natives strolled in. "James H. Cullen, again," said one. "He's here every year." "Yes," drawled his friend, "I suppose when he dies Martin Beck will have him stuffed and put in the lobby."

If I ever entertained any idea that I could pass for a flapper it was dispelled upon receipt of a letter from Jim, which also states his oil wells are getting ripe. Good, maybe now he will buy the Orpheum circuit.

I quote him:

Dear Nellie:

You certainly have put the St. Vincent home on the "big time." I remember when you were a little blonde vamp living up over the box office at the old Olympic, Chicago, and Jake Rosenthal selling tickets, and George Castle and "Little Abe Jacobs" would fix the lithographs over up there for the next week. And use Robson and Crane for Hawkins and Collins, and Prof. Herrman for Andy Adams, and I remember once I was Sol Smith Russell, and Maximilian was Roland Reed. And do you remember Castle would keep a seat for Topsy, the dog, every Monday, to watch the show with him? And we all went to Emmy's on Water street for our dinner and ate our heads off, for two bits.

If we come to town will call and see you and hope you will be in.

JAMES H. CULLEN.

Yes, Jim, I am in—all in. But I can still recall the old Olympic days, and I also recall the fine clam chowder and nice, big fried oysters we used to get at Pete's Place, across the alley from the theatre, and "Old Sport" Campana, who sold chewing gum in the lobby and invited us to "Shake the hand that John L. Sullivan shook."

Incidentally, I might mention that in those days Chicago had six morning papers, "Tribune," "Record," "Times," "Inter-Ocean," "Herald" and "Chronicle." They have but two now. There were five evening papers, "News," "Post," "Journal," "Mail" and "Despatch," the two latter long since defunct. The Hearst papers came later.

If you fail to find the desired size, color, kind or quality of anything you are shopping for, just go or send to Chicago for it. No matter what it is, you'll be sure to find it inside the loop. Friends scoured New York for a garment for me of certain and unusual dimensions, with no success. But Mrs. Bray located it on State street, Chicago. I can just picture the surprised look on the saleswoman when Mrs. Bray, who weighs nearly 110, asked for the article of extra-out stylish stouts for me.

When I wrote a few weeks ago of the people on the bill with me at San Francisco, 14 years ago, I did not dream I was arousing so much interest. I received eight letters inquiring what theatre and circuit that was. It was the Sullivan-Conside circuit, and I believe the theatre was the Wigwam. Frank McNish, now of the "Veterans of Variety," and Tom Penfold, the music publisher, and Georgia O'Ramey were also on the circuit at that time. And while Miss O'Ramey and I frequently followed each other in we were never on the same bills, as we were both "single women," billed as comedienne. And, strange as it may seem, I have never met Miss O'Ramey. Come on down, Georgia.

My tour previous to that one was when Al Johnson and the Five Columbians (Marilynn Miller and her parents and sisters) were on the circuit.

I recently had the pleasure of introducing to each other the mothers of two of our most beautiful stage stars, Ina Claire and Marilyn Miller, who met in my room. I have known them both for years and watched their fight for stardom for their daughters. We have had many chats in the days gone by about our responsibilities as parents, our aims and ambitions for our girls. Theirs are both successful stars, mine is as yet but a reporter. Put I know she, too, will attain her goal.

My first introduction to the now famous star of "Sally" was when she was traveling with her parents and two sisters, Ruth and Claire, who were in vaudeville. They were known as The Five Columbians. Marilyn was too small to appear when I first met them. When she did go in the act, she was carried on the stage in a satchel by her step-father, Caro Miller, who now resides in Findlay, Ohio. (Her own father's name was Reynolds.) One sister is married to a highly successful vaudeville agent located in the Palace theatre building, the other to one of Chicago's best doctors. They have all retired from the stage, excepting the little girl who has made Jack Pickford famous and Flo Ziegfeld furious.

A friend of mine, who ranks as brigadier-general in the army, sent this story from San Francisco:

A negro, during the late war, had achieved the rank of orderly to a colonel. In the latter's absence the negro was left in command, with the warning to treat his white charges with tact. Sam assured the colonel that tact was his long suit, but after his chief's departure he looked up a negro friend and told him what his instructions were. "Now," inquired Sam, "what is that tact?" "I've got to know how to do it," "Well," his friend replied, "I'll explain: When I was back in the states I was wokin' at the Waldorf. One day when I was cleanin' up I opened a bathroom door and there was a lady in 'thar sittin' in the bathtub. I shut that door just as quick, and I sez, 'Excuse me—suh!' That 'excuse me' was just politeness, but that 'suh' was tact."

While down in the yard last week Mrs. W. H. Donaldson came in with a camera and took a picture of me in my Buick. The nearest thing to a tree in this vicinity is a sapling, about four feet high, and it appears in the background of my picture. Maybe by the time the tree grows up I will be able to get out of here and find some real ones like they have in Portland, Ore., which town is included in the itinerary of the first tour I make when I am able to travel.

It seems that some of my friends just will not take my diet seriously, and insist upon sending candy to me. Eddie Cantor, Carrie Avery and a few more, please note.

"Fire at Hospital Arouses Nurses."—A startling headline in an evening paper. Thanks for the suggestion.

Cheap Trip to Europe.—According to statistics made public by Postmaster General Work yesterday, you can go to Europe for 12 cents. First of all, however, you have to die, then be cremated, and then weigh your ashes in at a pound or less. Even then, I bet I'd be seasick.

The writer of Childs' ads is a source of endless fun for me. Here's one: Thackeray said of the man who boasts that whatever he eats is the same to him: "He brags about a personal defect—the wretch—and not about virtue." Obviously, then, to enjoy only pure, wholesome, properly cooked food is a gastronomic virtue. I'd like to read what Thackeray would say about a diet of parsnips, carrots, string beans, spinach and gluten bread.

Wanted to exchange: A loaf of gluten bread for a piece of fresh blackberry pie. (Am not afraid of arsenic.)

## RECORDING DISCS

(Continued from page 17)

Crumit's version, however, is adequate and satisfying.

**SONG OF PERSIA (Fox Trot)—**Carl Fenton's Orchestra.  
**PARADE OF THE WOODEN SOLDIERS—Same—Brunswick No. 2282.**

A bizarre combination this, Russian and Persian themes. The "Song of Persia" (Radford-Egan-Whiting) has a choppy meter that does not sound very Oriental, although the effect is aided by the arrangement. The "Soldiers' composition (Jessel) from "Chauve Souris," has a certain distinction, although it suggests it might have made a better one-step dance, considering it was a march originally, excepting nobody's dancing one-steps much these days.

**ARE YOU PLAYING FAIR? (Fox Trot)—Casino Dance Orchestra.**  
**PARADE OF WOODEN SOLDIERS (Fox Trot)—Nathan Glantz and Orchestra—Pathé No. 20780.**

"Are You Playing Fair?" (Cohen-Siegrist) is by the author of "Canadian Capers." "Why Dear," et al., which were started on the coast and brought to the attention of eastern publishers. This song, too, is already quite popular west of the Rockies, and it is the intention of Shapiro, Bernstein & Co. to make it equally w. k. east of the Mississippi. As a record release, this is probably the first on the market. Since the "mechanical" executives have brushed up on the copyright law and learned that a publisher cannot defer the release of any composition, many of them have been marketing their stuff extremely early so as to get the jump on the market in case there is any slight demand at all. It may not apply in this case specially, but it is understood. Those companies that are practicing this stunt, however, figure on skimming the market, but do not realize that when the bulk demand is actually created the prospective purchaser will find that the song is a several months' old release on this particular disk and probably find that the reverse selection is really of ancient vintage.

"Parade of Wooden Soldiers" (Jessel) from "Chauve Souris" has a continental military tang that is refreshing in a fox trot.

**IT'S UP TO YOU (Fox Trot)—Paul Whiteman and His Orchestra.**  
**'NEATH THE SOUTH SEA MOON—Same—Victor No. 18911.**

August looks like a heavy royalty month for Harms. In addition to these two selections, the publishers have three other songs on the current Victor releases in the popular catalog alone, with a possible fourth, a production number. Both compositions above named have been heard on the other disks prior to this, and it is all the more to Whiteman's credit that, despite this familiarity in a wide range of effects, he has managed to get in a few tricks of his own that bears an indelible Whiteman mark.

The "Follies" number particularly did not have one-half the appeal on the other makes as the way Victor makes it. Ditto with "It's Up to You."

**STUMBLING—Sam Ash (Vocal).**  
**NOBODY LIED—Vaughn De Leath (Vocal)—Genett No. 4907.**

Sam Ash, heretofore exclusively a light ballad tenor, has made a pretty good job of the "Stumbling" rag, all things considered, although the ballad training is palpably evident in spots. Miss De Leath's contralto is quite well suited to "blues" ballads of the "Nobody Lied" sort. In the verse she gets in a little crooning stuff that raises expectation considerably for a real k. o. in the chorus delivery, but she renders the lyric straight there instead. If she would continue the crooning repetitions on some of the vowel syllables the result would approach Margaret Young's style and prove really interesting.

**GEORGETTE (Fox Trot)—Atlantic Dance Orchestra.**  
**HAUNTING BLUES (Fox Trot)—Broadway Dance Orchestra—Edison No. 51013.**

"Georgette," Ray Henderson's tripping tune, has been insinuating itself into the hearts of dancers quite some weeks these summer dog days, but will probably boom its biggest within the next month or two. The tune almost sings its words so well is Lew Brown's lyric mated to it. This is aptly illustrated in the accompanying vocal chorus which is part of the dance arrangement.

"Haunting Blues" (Busse) explains its "wicked" cornet part through the fact Henry Busse, himself, cornetist, composed it. A bunch of a wild, weird, wailing, barbaric blues! Abel.

## STANDARD

**A BUNCH OF ROSES—George Green (Instrumental).**  
**INTERMEZZO—Joseph Green—Brunswick No. 2278.**

George Hamilton and Joseph Green at other times head the Green Brothers Novelty Orchestra, in addition to G. H.'s connection as one-third of the All-Star Trio. Both

individually, have been largely responsible for the rise in popular favor of the xylophone and they each illustrate excellently this Brunswick release just why. The "Roses" selection, a Spanish march, is seasoned with a suggestion of Oriental flavoring in the forefront, the combination falling nicely on the ear.

The "Intermezzo" from Act III of "Jewels of the Madonna" (Wolf-Ferrari), by Joe Green, is a beautiful tone poem, the smooth orchestral accompaniment assisting in the effect.

**LITTLE COTTON DOLLY.—Big Four Quartet (Vocal).**  
**KENTUCKY BABE—Same—Cameo No. S-235.**

The "Big Four Quartet" sounds like a "ringer" for a standard combination signed exclusively with one of the major companies. It is known that the Cameo purchased the "mothers" of this release from another company and is releasing them on their standard catalog. The quartet gets in some beautiful harmony in these selections, as is to be expected from a standard unit of their calibre. This idea, of what can be paralleled to a film "re-issue," on the disks, has evolved a number of complications.

The Victor, for instance, in the case of Henry Burr, recently signed by it as an exclusive artist, has objected to Burr's name on Cameo releases, although these were made some time ago (before Burr affiliated exclusively with Victor) and are now first being released by Cameo.

**GYPSY LOVE SONG—Richard Bonelli (Vocal).**  
**BEDOULIN LOVE SONG—Same—Brunswick No. 5141.**

If Rodolph Valentino could throat a cruel baritone like Signor Bonelli, "The Sheik" would woo the "sheik-ess." The "Bedouin Love Song" is an impassioned amorous serenade with a Sahara setting.

The "Gypsy Love Song" (Victor Herbert) is from "The Fortune Teller" and familiar to most any adult, although none of its charm has been lost despite its comparative antiquity. Abel.

## NEWS OF THE DAILIES

(Continued from page 13)

pany, headed by Tom Jefferson. It includes Bessie Bacon, daughter of Frank Bacon, and Charles E. Evans. The company will tour the west.

Through an agreement with Winthrop Ames and Oliver Morosco John Golden takes over the interest of the latter manager in the lease of the Little, New York, up to 1932. The playhouse will be renamed the Golden theatre. Associated with Golden are L. Lawrence Weber and F. Ray Comstock. Weber will manage the house. Golden will open the theatre with "A Serpent's Tooth" (with Marie Tempest) Aug. 24.

Arrangements were completed last week for John McCormack to sing the star role in the Paris Grand Opera Jan. 15.

John L. Redmond part owner of the Cafe La Vie at 48th street and Broadway, New York, is being held without bail on a charge of homicide in connection with the shooting of a former gangster outside of the cafe Sunday night.

"The Goldfish" with Marjorie Rameau in the leading role will not go on tour on Aug. 27, as announced but will remain at Shubert, New York, indefinitely.

The opening of "Tons of Money" has been postponed at the Gaiety, New York.

Claire Miller, a sister of Marilyn, is reported about to divorce her husband, James McKowen, and to take another, said to be a wealthy Boston man, William R. Montgomery.

John Henry Mears has acquired the management of "Marjolaine" which he will produce in Philadelphia, Sept. 18, with Peggy Wood in the leading role. In October he will present "The Blimp," by Conrad Westervelt, and then begin casting "The Broadway Whirl of 1922."

James Young, picture director and former husband of Clara Kimball Young, is suing his second wife, Clara Whipple Young, over a property settlement made her. He alleges that he was induced to turn over certain property to her through fraud and deceit amounting to \$85,000.

T. Daniel Frawley sails this week to arrange for productions in the Orient.

From a report given out by the attending physician it is believed that Eugene O'Brien, picture star, was first beaten up by some foot-pat and thrown in the dark road and then was struck by a motor truck. The accident happened on the morning of Aug. 10.

The members of the Lambs Club had a "Washing" at the Bayside

estate of John L. Golden on Little Neck Bay, L. I., late last week.

Marc Klaw will begin his season at Montreal when presenting "Hunky Dory," a Scottish comedy by Macdonald Watson who also will play the leading role supported by a Scottish company on Aug. 28. The show will open at the Klaw, New York, Labor Day week.

It is rumored Jean Acker, first wife of Rodolph Valentino is to marry Lew Cody, former husband of Dorothy Dalton.

Goldreyer & Mindlin have placed "The Warning" by Thomas F. Fallon into rehearsal. The play is based on Wadsworth Camp's novel "The House of Fear." Robert Edeson in the leading role will be supported by Ann Mason, Clarence Derwent, Marion Lord, Henry Mawbray, Frank Montgomery, Anna Winslow and Victor Becroft. The show will open in Hartford, Sept. 11.

Irving Caesar is collaborating with John Murray Anderson on the lyrics of the forthcoming fourth annual production of the "Greenwich Village Follies."

"Her Temporary Husband" by Edward A. Paulton will open the season at the Frazee, New York, the first week in September with William Courtenay in the leading role.

"The Yankee Princess," A. L. Erlanger's musical comedy production has been put in rehearsals under the direction of Fred G. Latham. The out of town opening taking place in September. Vivienne Segal will play the leading role supported by Thorpe Bates, Charles Judels, Vivian Oakland, Ruth Lee, Elsie Decker, Frances Whitehead, Helen Grenelle, John T. Murray, Roland Bottomley, Royal Tracy, George Grahame, Frank Farrington, Mortimer White, Colin Campbell, Valentine Winter. Emmerich Kalman wrote the music, William Le Baron the American book and Bud DeSylva the lyrics.

Oliver Morosco has announced the engagement, and return to the stage, of James T. Powers, the comedian, in a musical version of "Somebody's Luggage."

Rehearsals of "The Awful Truth" will commence Monday at the Henry Miller theatre, New York. Ina Claire has the leading role. She is returning from Europe on the "Aquitania." Bruce McRae, Cora Witherspoon, Louise McIntosh and Paul Harvey are in the cast. Henry Miller will direct the rehearsals.

Major C. Anderson Wright announces that he will produce his own play, "Behind the Mask," in September. He also will produce the "Invisible Power."

"The Mysterious Tales of Hoffman" has been selected as the title for the Selwyns coming production. The play is running in Berlin.

Mildred Harris is a defendant in two judgments amounting to \$5,200 entered against her the early part of this week.

Vera Lehmann, 22 years old, a dancer who was in "Aphrodite" last season, died in Bellevue Hospital Tuesday morning, Aug. 15. An autopsy was performed at the hospital Wednesday to ascertain the cause of her death. It is believed that Miss Lehmann, daughter of Mrs. Marietta Lehmann, a theatrical costume designer, died from an overdose of veronal. She was found unconscious Saturday in a Kocher & Co. costume store, 248 West 42d street, New York, which firm is owned by her mother. She was in charge of the firm while her mother was in Europe.

Low Payton has terminated his agency partnership with Lee Kraus and will go it alone.

Mike Levy, the Chicago vaudeville agent, will locate in New York city permanently.

No successor for the late Ed Leo Wrothe has been engaged by Wm. B. Friedlander for the Shubert unit, "Mainstreet Follies." Wrothe was to have started rehearsals when he died.

Jeanette Martine (Janet of France) has returned to this country after three months with her parents in Paris.

Back to the farm has gone Billy McKinley, formerly in vaudeville. It is his own dairy farm in Orange county, N. Y., and it means that Mr. McKinley has walked out on the show business.

Leo Singer of Sirger's Midgents left New York for Europe Tuesday. He will remain away about two months.

Mrs. Doc Steiner is quite ill at the Presbyterian Hospital, New York, suffering from after effects of a severe attack of pneumonia.



**ERNEST BALL and GEORGE MACFARLANE**Songs  
18 Mins.; One  
Palace.

The billing outside the Palace says the teaming of Ernest Ball and George MacFarlane is but for the current week. Mr. Ball has been in vaudeville off and on for years, partnered with Maude Lambert. Last season he did a single, George MacFarlane hitherto also did a single. It's practically a single act, of MacFarlane and Ball in the present arrangement, with Ball playing the piano accompaniments, the latter interpolating a song or two here and there himself, planologizing them as formerly.

Ball opens the turn with a piano-logged number, MacFarlane following with a ballad in his fine baritone. A Scotch story by MacFarlane and a medley of Ball's song hits of other days and more recent ones were included in the routine. The numbers were all of the published variety, with several publishers represented. The team landed for an unqualified hit.

If the partnership is to last longer than the week announced it will have to be built up a bit for a two-act. *Bel.*

**EDDIE and LEONARD**  
Colored Singers and Dancers  
12 Mins.; One  
American Roof

Two colored chaps who are playing in "Strut Miss Lizzie," running at a local house, Leonard has been around as a "single." Eddie is Eddie Moore (Fields and Moore), colored song and dance combo. Spotted second at the American to enable them to double back to the "Lizzie" night performance.

Nearly attired in tuxedos, the boys open with a double essence eccentric. A waltz clog contest follows. Eddie's triple time tapping and "wings" making his version unusual.

Leonard follows with a "hock" solo. The duel idea is followed out with Eddie stepping a buck and wing that stopped the act and recalled some of the famous dancers of a decade ago. A double eccentric sent them off to thunderous applause, one of the season's hits in the early spot. A neat buck without music for an encore.

Eddie and Leonard are one of the strongest dancing combinations put together recently. Eddie is a real dancer, not faking in any portion, and one of the best soft shoe buck and wingers seen in many moons. They're a pipe for anywhere. *Con.*

**CHLOE (2)**  
Talk, Songs, Music  
16 Mins.; One  
23d St.

Two men under cork, attired in tuxedos and checkered band straw hats, open with a double song. Several unnecessary verses are sung. One goes to the piano for what seems to be a travesty, but which is accepted literally. The same member delivers a song in top tenor, accompanying himself on the banjo, played mandolin fashion.

The comic after change to "wench" outfit returns and they crossfire much too long. The talk is laughless and should go out entirely. Neither can handle dialog and have an obsolete method of delivery that reminds of old minstrel days.

A piano and song double and a medley of old songs vocalized to fair harmony concluded. The boys need stage direction. The turn in spots passed by, sagged limply in others. The straight member should wear a wig or cork up the scalp where he parts his hair. It showed as white as a nurse's apron. The act needs revamping before being an acceptable small time entry. The singing and music got the most at this house. *Con.*

**ALICE and DOROTHY MORLEY**  
Brownskin Talk and Songs  
14 Mins.; One  
23d St.

These girls are the Morley Sisters from "The Mimic World." They later essayed a two-act which they have discarded for the present turn under cork. It consists of solo and double songs, harmonized pleasingly. A beach is used for most of the numbers and a bit of crossfire well handled breaks up the routine.

A comedy solo by one landed strongly. The girls have personality and voices. One costume sufficed, one girl wearing a green dress and the other a burnt orange outfit.

They landed strongly here and look like a repeat for any of the three-day bills, or an early spot on the big ones. *Con.*

**PALACE**

Vincent Lopez and his Pennsylvania Hotel orchestra were the mainstay of the Palace show Monday night. The band in its second week, of a four-weeks' scheduled run, and going strong. Spotted fifth the Lopez jazzists ran away with the show.

The show was short on the sort of robust comedy elements that makes for good vaudeville, although the two monolog men, D. D. H. fourth, and Phil Baker, next to closing, both got plenty of laughs.

Harriet Rempel and Co. third with "The Heart of a Clown" pleased. The playlet is overdrawn and while faithfully produced, never gives the spectator the sense of real life that a dramatic sketch should suggest. Les Gellis did well No. 2 with acrobatics. The turn is camouflaged with a song and dance opening, and an illuminated drop. A midget plays an important part in the ground tumbling. Both of the men are experts in that line also.

Mabel Ford's Revue, closing, introduced the second jazz band of the show, a five-piece combination that played splendidly, but the five-piece band should never have been asked to follow the Lopez ten. Miss Ford was assisted by Doll Sisters and

**MARION MURRAY and CO. (2)**  
"Hatred" (Comedy)  
15 Mins.; Full Stage  
Broadway

Marion Murray was last around in a sketch with Solly Ward. Her latest is written around a clever woman's method to reconcile a jealous husband to her friendship for a former admirer.

Both men have avowed undying hatred for each other. The wife's theory is that people hate when they think they are, in turn, disliked. She arranges a dinner at her home, bringing both men together, telling each separately how much the other admires him and what glowing things he has said about him, etc. This quickly thaws them out and they become real chummy after a cocktail.

While she is absent they check up and learn that the mutual admiration was a figment of the imagination of the wife. She returns in time to straighten this out, when the former admirer announces he has been secretly married. Upon learning the name of the girl, the wife sarcastically remarks she knew that woman would land him, as she has tried to cut her out. She expresses her hatred for the new bride as the curtain descends.

The playlet in other hands would be impossible. The three players deserve credit for making it stand up through clever handling. Not an opportunity is missed. The finish is woefully weak and misses widely a "surprise" for which it was obviously intended.

The vehicle will hardly satisfy Miss Murray after the worth-while things she has been previously identified with. It entertained mildly here. *Con.*

**JENNINGS and DORNEY**  
Comedy Talk and Songs  
15 Mins.; One  
American Roof

Jennings, the comedian, is P. O'Malley Jennings, late partnered with Howland. Dorney, a tall, slender, good-looking chap, with an excellent baritone voice, is the straight.

Jennings is English, with a likeable smile that gets across immediately. The act opens with Dorney in golf togs, carrying bags, which serves to introduce Jennings as a dense Englishman for some crossfire.

A ballad solo by Dorney in a pleasing voice caught on nicely given a straight rendition, then a jazz one. More crossfire of song titles, with Jennings getting comedy from his twisted titles, followed by a song recited by Jennings and sung by Dorney.

The act will hold spots on the intermediate bills without trouble. A little brightening of the talk in several passages will set it for the bigger bills. Both of the team are capable and of big-time dimensions. They went strongly on fourth on the Roof. *Con.*

**FOLEY and SPARTAN**  
Hand-to-Hand Acrobats  
7 Mins.; Three  
State

Two-man act in a hand-to-hand routine. Their stuff is familiar, but performed with a decisiveness that commands attention and, in fact, won periodical response for practically every stunt.

Their closing kimpunzunt is the chair trick, such as Franklin and Charles do. A team caught at this very house (State) some weeks ago also did the same trick.

Foley and Spartan do the chair trick similar to both these other acts and it is sure-fire for returns. Good turn fore or aft on three-day bills. *Abcl.*

Golden and West, two first rate hoofers. An old fashioned essence, with Miss Ford and the two dancing boys, was picturesque and beautifully executed. A hard shoe arrangement that had the five stepping fast and furiously for the finish held the house in remarkable.

Anna Neilson and Co., with Miss Neilson doing toe dancing, and kicking that took the edge off the kicking in the Mabel Ford turn, opened the second half. The Neilson act also had two dancing boys. Miss Neilson made the fan wielders sit up and take notice with her legmania work. The Neilson dancing turn and the Ford act held too much of a similar nature to be so close together, if on the same bill.

Ernest Ball and George MacFarlane (New Acts) were second after intermission. Johnson and Baker closed the show with hat manipulation, with practically the same routine as obtained when the act held another Johnson.

Monday night the Palace did capacity with a few standees, excellent business considering the unusually hot weather. *Bel.*

**BROADWAY**

One of the best balanced bills of the summer at the Broadway this week pulled about three-quarters of a house Tuesday night. The headliner and show closer was the 15th Regiment Band, the colored musical back for a repeat the previous two weeks. They are now featuring "Stevie," the demon trap drummer. That kid is an act by himself. The selections were "March Bangor," "Dancing Fool," "The Elvies," "Step It, Man," "Southland," "Pick Me Up and Lay Me Down," "Twilight" and "Oh! You Drummer," led by the drum stick kid for a sure fire encore of another syncopated number. A saxophone duet in "Southland" was as sweet and smooth as honey. The band is carrying 30 musicians. If they can get the money in vaudeville they should be around for a long, long time.

The other hits were Margaret Ford, No. 2; Ruth Budd, No. 5, and Hawthorne and Cook, next to shut. Budd was a double voiced songstress with one of the best mixed vocal equipments ever heard in vaudeville or anywhere. In addition she has personality and scores in either register. Her rendition of a soprano and baritone arrangement was masterly. She whammed them.

Marion Murray and Co. (New Acts) in a sketch let down the show considerably, following and Ben Smith, fourth, proved unequal to the lift. Smith is a monologist with an idea that is at present wasted. A special drop showing the interior of a Pullman sleeping car gives him right of way for a corking entrance, but the talk that follows is as old as the Ten Commandments. Two songs near the finish, delivered in a pleasing tenor voice, saved him. The act is decided small time. Miss Budd, with Billy Griffin at the piano, sang two songs, played a violin in a special gypsy set and then got down to the meat of her act when she ascended the flying rings. At that style of work this girl ranks alone. She swung over.

Hawthorne and Cook, a corking "nut" act, held the next to closing assignment without straining. The pair hoked it up with comedy bits and gags to sure fire results. They have an original style that means more than the material and a turn that pleases any type of audience. This pair can deliver on the best of the bills.

Maggie Clifton and Co. opened. It is a man and woman acrobatic combo, the woman acting as understander in a novel and interesting series of hand-to-hand lifts, perfect balancing and a buck dance by the girl while holding the top mounter aloft in a two high. The turn gave the show the fastest kind of a start.

The Jackie Coogan feature, "Trouble," closed an excellent bill. *Con.*

**STATE**

One of the sweetest clicking layouts seen at this house for a long time. The audience reacted accordingly, en masse doing their share in approbation of the entertainment. Although the weather Monday night was far from ideal for indoor sports, the almost capacity attendance came there to be amused and gave proportionately for a lively turnout of the show. In addition to the feature, a Pathe Screen Magazine, a corking Lloyd Hamilton comedy (one of the best slapstickers seen in a long while, by the way) and the usual news reel led into the vaudeville. The well-laid-out film program must have had considerable to do with the attitude of the audience. For the first time in numerous trips to the State, the orchestra was loudly applauded for its "Chorale Soldier" overture.

Foley and Spartan (New Acts), opening, won intermittent response for some of their stuff. Rainbow and Mohawk, a mixed song and dance team in full indian trappings, have built up their routine considerably since last seen. The latter, therefore too obvious intent to impress as genuine reinkings created suspicion and boomeranged. The act hardly anyone. They losing and let the turn down very light. The talk needs replacement. It is never worth while and can't even force a laugh. The turn is backed up by

a flashy tinsel drop in "one," entirely covered by an iridescent rainbow. Rainbow as the squaw discloses a prop papoose on her back, later changing to decollete in a "20th century squaw" conception. Mohawk got something on a "cake-eater hound from Kansas" ditty about a redskin who went to college and now displays his slang knowledge. They got the most on an Indian dance bit closing, doing nicely in the "deuce" all told.

Coughlin, Taylor and Co., the "Co." a girl for a flirtation bit, scored on the strength of Coughlin's strenuous eccentricities. Coughlin is obviously a burlesque recruit, probably filling in between seasons. Taylor, the "straight," too bespeaks burlesque rearing in his aggressive earnestness. Both's blood-bye-lags led into the encore, an eccentric dance by Coughlin.

"Getting It Over," a seven-men revuette probably recruited from one of the many soldier shows, was introduced as being composed of former 27th Division (N. Y.) men. They did not need the American flag introduction and because of that, the few words do no harm. Four of the septet do bitting throughout, their line comedy tickling the audience's risibilities to a surprising degree Monday. Every move or remark the "dimes" pulled scored a bull's-eye, and when it came to the toe dance by one of the "gals" it was a succession of intermittent rounds of applause with each new step, concluding with three extra bends tying the act up for the nonce. If that's the average the act gets it looks like an all-year grind for the boys.

"Ukulele Ike" Cliff Edwards is topping the vaude section in the tungstens this week. Edwards works in parlor entertainer fashion, in "one" downstage enter, comfortably seated on a chair throughout his routine, warbling the pop stuff and performing his "calliope" vocal callisthenics in accompaniment. They ate up that peculiar "yodel," stopping the show after a blues wait. The eerie throat stuff is Edwards' prime distinction and he is cashing in on it on the Gennett phonograph disks to orchestral accompaniment. His records are reported catching on. Edwards is now in whiteface working "straight." In his former double frame-ups he was in cork.

Mavon and Ladd, assisted by a pianist, closed effectively with a neat song and dance routine, more or less conventional in routine, although distinguished by the young couple's personality. What might be differentiated as musical comedy "class" permeates the offering and while the couple, too, seem self-possessed and sure-footed in all they do, a few months of small time seasoning would do no harm. They are potential big time standees. "Under Oath" the feature. *Abcl.*

**FIFTH AVE.**

The first half program had the usual eight acts and a feature. Nothing unusual about the turns to compose more than an average summer bill for the pop prices. They hardly did that. A couple of the turns, though fairly seasoned, seemed amateurish through attempting what was unsuited to them.

The next to closing turn, Jean Granes and Co., got the hit of the evening through the brother's singing in the closing turn, Leone and Germane, two comics (tramps and the trampolines, gave the most interesting number through its laughs and acrobatics, and a sketch, "Thank You, Doctor," got something.

Mattylee Lippard, an imposing blonde, with Ralph Pollock at the piano, in the No. 2 position, seemed to be a rough saving a voice but not being able to place it, jump numbers. Neither did her pianist have the pop idea in either singing or playing the instrument. In his solo the orchestra had difficulty trailing with him. With Miss Lippard it looked like a prima donna trying to be a vaudevillian. She would look good in a unit production but is going to have trouble in securing any kind of a commanding station in straight big time.

About the same in effect could be said for Beth Berri, No. 6. Miss Berri, like Miss Lippard, had special material, but it didn't help. Miss Berri also had Paul O'Neill and Talbot Kenny as assisting dancers, with one of the boys also singing, besides which Miss Berri played the piano, but the whole, including Miss O'Neill, was a disaster. It was a joke. A stager might straighten out the turn if it can be done. It needs to be brought together, which will shorten it, with more ginger and less class attempted. Neither of the principals seemed to be in the pop division. Miss Berri's place rightfully seems to be a production.

However, Monday evening was rather warm, and no one would blame the show for the heat when the bookers cheat, even if the acts cheat little themselves. That may have been also the cause for Primrose Semon's slowness. This girl when in burlesque gained something of a rep there as a soubrette with action. Action didn't appear in the vaudeville turn she, with Arthur Conrad and a colored maid, is giving. Miss Semon walked through it, did a light dance of small value, and Conrad hardly anything. They losing and let the turn down very light. The talk needs replacement. It is never worth while and can't even force a laugh. The turn is backed up by

laughs, while the crossfire with the colored maid is all wrong. That happens behind a transparency, an idea too old for nowadays vaudeville unless for the small-time, which will get this turn permanently if it is not brushed up. No. 4 got as much applause as any, through two colored men, Williams and Taylor, who mostly do dancing, though one is a sort of Bert Williams comedian who isn't, including a song. But the boys are step dancers with new steps. That's what helps the most and can get them the intermediate time. They are sure with the hoofing.

The Gordon and Germane trampolines holds possibilities. One of the "tramps" is a corking performer in the springing mat, taking his bounds high in the air and doing what is also a good ground tumbler. A double somersault as the feature trick. But his best were several doubles almost consecutively, performed, swift and clean, while the closing trick was no slouch, the bouncer taking a flying somersault, alighting on the back of his partner standing away from the mat, and both sliding to the floor, back to back. The high vaulting act is also a good ground tumbler. Their error looks to be in the opening, in "one," where there are laughs, but these could be held in full stage. The "Duke" and "Baron" talk could be used in full stage, where the act should open, for it will usually be employed as closer (if not opener), and the full stage may prevent the couple from watching walking backs. It's a big time turn.

The "Thank You, Doctor," sketch has a good title for its story. While the story is worked up as written by Gilbert Emery, its big point appeared to miss with only a laugh where it should have been a howl. Eleanor Hicks and Chester Clute are the featured principals among the company of six. It's a crook plot laid in the office of an alienist, with a woman crook securing a pearl necklace from "Carter's" through enmeshing the jeweler's messenger as an insane patient, who is her brother and called for an examination. With the messenger believing every one but himself crazy, while the woman has the pearl string and a comic detective breaking in a couple of times, this is low comedy for those that like it. A crude bit of business was the woman adding the theft of the messenger's watch. It was as crude in idea as in execution. Company rather good and there are probably laughs enough to send the playlet along, but a little rewriting wouldn't hurt it.

Downey and Claridge opened. It's a man and woman team, with the man doing a Joe Jackson on the wheel and with the wheel, getting little from it, while the girl first rides a bike and rollers at the finish. All right for the small time or where Jackson has not been seen.

Fair attendance for the weather and show. *Time.*

**23rd STREET**

A spotty small-time bill the first half. The house was about half-filled Monday night, getting all the worst of it from the weather man. Bob Anderson and Pony opened interestingly. The man's appearance and personality were 50 per cent. of the turn. Chloe (New Acts), a light No. 2 for any time, followed. The billing is misleading, the turn proving to be two blackface comics. They closed to a fair hand and encored.

"The Chicken and the Hawk," one of the oldest sketches in vaudeville, followed. The turn is presented by Alan Dinehart, but bears a marked resemblance to a sketch done by Mark Murphy and authored by Johnny O'Connor many seasons ago. One of the lines, "Call up the cathedral" (City Hall), used by the politician, is the same as the original script. Several modern slang touches have been added, but the story of the battle between the political boss and a reform adversary, who wins through the intervention of his wife, is as was. The cast proved an excellent one, the girl particularly standing out. Frederick Carr, Georgia La Hall and Robert Hyman are the principals. It is a safe three-day vehicle and well done. Alice and Dorothy Morley (New Acts) next scored strongly with their brown-skin singing idea.

Al Shayne, next to shut on the vaudeville portion, copped the evening's comedy honors with his Hebrew characterization and trick vocalizing. Shayne's act remains the same as last season. The assistant in the pit, who mounts the stage for crossfire, handled his part neatly. Shayne has a comedy pan and a knowledge of values that should make the road of vaudeville a boulevard. It's a big-time all through.

Mulroy and McNiece, a man and woman roller-skating duo, closed before the feature picture, "Don't Shoot," reviewed elsewhere. *Con.*

In the show arranged by Walter C. Percival for Saranac Lake, reported in Variety, the names of Renee Noel and Williams and Dear-douf were omitted among those intended appearing. Mr. Percival mentioned taking up a mid-western vaudeville route during the season. For the next three months he will be at the Montgomery Block, Muskegon, Mich.

# BILLS NEXT WEEK (AUG. 21)

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

**Keith's Palace**  
DeLyle Alda Co  
Eric Zardo  
Williams & Taylor  
Olson & Johnson  
Bill Genevieve & W  
Crawford & Brod'k  
Bob Anderson  
(One to fill)  
**Keith's Riverside**  
Lou Tellegen Co  
Nat Nazario Co  
W & G Ahearn  
Autumn 3  
Smith & Barker  
Craig Campbell  
Arthur West  
Marino & Martin  
**Moss' Broadway**  
Wm Edmunds Co  
Ruloff & Elton  
White Sils  
Sharkey Roth & H  
A Alexander Co  
J & B Page  
(Two to fill)  
**Moss' Coliseum**  
Juan Reyes  
Tarsan  
"Speech Folks" & D  
(Others to fill)  
2d half  
Dixie Hamilton  
P Jackson Co  
Duffy & Sweeney  
(Others to fill)  
**Keith's Fordham**  
Dixie Hamilton  
Edna Aug Co  
Ted Budd  
Duffy & Sweeney  
Ten Eyck & Wiley  
(One to fill)  
2d half  
Margaret Ford

## MR. GEORGE CHOOS

### EDDIE VOGT

Duke of York's Theatre, London, Eng.

**Les Gellis**  
Anderson & Graves  
Edith Clasper Co  
(Two to fill)  
**Moss' Franklin**  
Tusceno Bros  
Bobbie Kashimir  
J R Johnson  
Wayne M'ahall & C  
"Screenland"  
(One to fill)  
2d half  
Little Yoabi  
"Franklin & Hall"  
Wells Va & West  
(Others to fill)  
**Keith's Hamilton**  
George Morton  
Les Gellis  
Edith Clasper Co  
(Others to fill)  
2d half  
Juan Reyes  
Edna Aug Co  
Jones & Jones  
Higgins & Bates  
(Two to fill)  
**Keith's Jefferson**  
Young & Wheeler  
Fields & Fink  
Mel Klee  
Higgins & Bates  
Jewell's Manikins  
Carlo de Angelo Co  
2d half  
Fisher & Hurst  
Toto

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**Jennings & Dorney**  
Yarmak  
(Two to fill)  
**Moss' Regent**  
Wells Va & West  
Jennings & Dorney  
Yarmak  
T P Jackson Co  
"Franklin & Hall"  
Lonzo Cox  
2d half  
Young & Wheeler  
Wayne M'ahall & C  
Fields & Fink  
Jewell's Manikins  
**Keith's Elst St.**  
Laura Pierpont Co  
Hawthorne & Cook  
Louise & Mitchell  
Phil Baker  
Dove  
Mem Sahib  
**Keith's H. O. II.**  
2d half (17-20)  
Dixie 4  
Emil Boreo

## ULIS and LEE

See AL STRIKER

\*Stanley Trip & M  
(Two to fill)  
1st half (21-23)  
"Little Cottage"  
Harry Rose  
Ambler Bros  
(Others to fill)  
2d half (24-27)  
W Sweetman Co  
Neil & Witt  
Tony George Co  
Patrice & Sullivan  
(Two to fill)  
Proctor's 125th St.  
2d half (17-20)  
Gordon Ryan & G  
Jack Ryan Co  
"New Doctor"

**ALBANY, N. Y.**  
Proctor's  
Lucky & Harris  
Harry Kahne  
Donna Darling Co  
(Two to fill)  
2d half  
Gordon Bros  
Princess Winona  
"Letter Writer"  
Rome & Gant  
Crisp Sisters Co

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WITH  
Orpheum, B. F. Keith (West-  
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and Affiliated Circuits

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Marion Murray  
Mr & Mrs J Barry  
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Van & Corbett  
Hall Ermine & B  
Young's Pier  
Blackstone  
Lang & Vernon  
Johnson & Baker  
Rankin  
Blue Demons

**BALTIMORE**  
Maryland  
Bill Robinson  
(Others to fill)

**BOSTON**  
B. F. Keith's  
Baggett & Sheldon  
Nash & O'Donnell  
The LeGrone  
George Maxwell  
Shaw & Lee  
Irene Franklin  
Jos K Watson  
La Toy's Models

**BUFFALO**  
Shea's  
Al Striker

**CONEY ISLAND**  
Brighton  
Juggeland  
Dixie 4  
Healy & Cross  
"Sun Dodger"  
B & B Wheeler  
Ted Lewis Band  
Camilla's Birds  
(One to fill)

**BROOKLYN**  
Keith's Bushwick  
Alma Neilson Co  
Burke & Durkin  
Barbette

**DETROIT**  
Temple  
Al K Hall Co  
Cration & Banta  
Mignonette Kokin  
Jack Hanley  
Faber & Barnett

**HOLYOKE, MASS.**  
Mt. Park Casino  
Jane & Miller  
Exposition Jub 4  
Dezso Retter

**DETROIT**  
Temple  
Al K Hall Co  
Cration & Banta  
Mignonette Kokin  
Jack Hanley  
Faber & Barnett

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Faber & Barnett

**A & L Sheldon**  
"Love Is Young"  
Paul Goss  
Dave Schooler Co  
Stella Mayhew  
Van Hoven  
Burns & Grill  
**WASHINGTON**  
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Gardnelt Bros  
Diamond & Bren'd  
4 Rubini b's  
Boreo  
Lionel Atwill  
D & J Bird  
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Princess  
A & G Falls  
M Diamond Co  
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Van & Bell  
House David Band  
Johnny Burke  
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**BRIDGEPORT**  
Pol's  
Tatiz  
Daxton & Craig  
Anthony & Freda  
Hermine Shone  
Fred Shills  
Bunlin Sils  
Tracy & McBride  
Lang & Freeman  
Tom Brown's Co

**HARTFORD**  
Capitol  
L & B Dwyer  
Harold Kennedy  
Gaylord & Valerie  
Lang & Freeman  
Billy Sharp's Rev  
Chas Irwin  
Tan Aralis  
2d half  
Harrington & C  
Taxie  
Mile Alexia  
Flaher  
B Snyder & Bluch

**NEW HAVEN**  
Palace  
Bunlin Sils  
Relley Feney & R  
Tracey & McBride  
Innis Bros  
2d half  
L & B Dwyer  
Harold Kennedy  
Gaylord & Valerie  
Lang & Freeman  
Billy Sharp's Rev  
Chas Irwin  
Tan Aralis  
2d half  
Harrington & C  
Taxie  
Mile Alexia  
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B Snyder & Bluch

**SPRINGFIELD, MASS.**  
Palace  
Fred Shields  
Kenneth & Davis  
Jennie Busley Co  
Mile Alexia  
G Arline Co  
2d half  
Wolford & Borgeard  
Relley Feney & R  
Flashes of Songland  
Chas Irwin  
Billy La Var Co

**WATERBURY**  
Palace  
Wolford & Borgeard  
Relley Feney & R  
Flashes of Songland  
Chas Irwin  
Billy La Var Co

**WILKES-BARRE**  
Palace  
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**SCANTON**  
Palace  
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Flashes of Songland  
Chas Irwin  
Billy La Var Co

**NEWARK, N. J.**  
Proctor's  
2d half (17-20)  
Tony George Co  
Jean Granesco Co  
Theorton King  
Gordon & Germaine  
(Two to fill)  
1st half (21-23)  
Bronson & Edw'ards  
Marica Harris  
Black & O'Donnell  
Flaherty & Ston'g  
H & J Chase

**BOSTON**  
Boston  
Kelly & Brown  
Walman & Berry  
Rice & Werner  
Redford & Win'ter  
**GORN'S OLYMPIA**  
Seollay Sq.  
Charles Tobias  
Loven's & Neary  
Harry Burns Co  
(Two to fill)  
**GORN'S OLYMPIA**  
Washington St.  
Johnny Dove  
Royal Penelon &  
Snow & Marine  
Ecko & Kyo

**CHICAGO—KEITH CIRCUIT**  
Cincinnati  
Palace  
McJelly & Hamill's  
Margaret Hastings  
"Let's Go"  
Joe Regan Co  
Allman & Harvey  
Knight & Knave  
Cornell & Fay Sils

**DAYTON**  
Strand  
Jenner Bros

**PHILADELPHIA**  
B. F. Keith's  
H Remple Co  
Ethel McDonough  
Beelis Duo  
Ben Welch  
(Others to fill)

**RICHMOND**  
Lyrie  
(Norfolk split)  
1st half  
The Pritchards  
M & P Miller  
J C Mack Co  
Volunteers  
Margie Clifton Co

**SYRACUSE**  
B. F. Keith's  
Anna Francis  
Demarest & Col'te  
Melody Rev  
Green & Parker  
Strand Trio

**DETROIT**  
LaSalle Garden  
L Wolfe Gilbert  
Gill Wells

**CHICAGO—KEITH CIRCUIT**  
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Melody Rev  
Green & Parker  
Strand Trio

**DETROIT**  
LaSalle Garden  
L Wolfe Gilbert  
Gill Wells

**MINNEAPOLIS**  
Orpheum  
Hector & Pals  
Allan Rogers  
Weaver & Weaver  
Jack Norton  
Creedon & Davis  
Ramsdells & Dege  
**SAN FRANCISCO**  
Golden Gate  
(Sunday opening)  
Paul Decker Co  
Shattuck & O'Neil  
deKerejarte  
Paisley Noon  
Keno, Keyes & M'se  
Redmond & Wells  
**Orpheum**  
(Sunday opening)  
Harmless Sisters  
Lew Dockstadter  
Bob Murphy  
"Tango Shoes"  
Stevens & Marshall  
Jean Barrios  
Princess Wahletka

**MOOREHEAD, N. Y.**  
Proctor's  
2d half (17-20)  
Downey & Claridge  
A H Wilson  
Ormbach & Remig  
Allman & Howard  
(Two to fill)  
1st half (21-23)  
Millard & M'ellin  
Wilbur Sweetman  
Thornton & King  
(Others to fill)  
2d half (24-27)  
"Dumb" & McK'zie  
(Others to fill)

**SPRINGFIELD, MASS.**  
Palace  
Fred Shields  
Kenneth & Davis  
Jennie Busley Co  
Mile Alexia  
G Arline Co  
2d half  
Wolford & Borgeard  
Relley Feney & R  
Flashes of Songland  
Chas Irwin  
Billy La Var Co

**WATERBURY**  
Palace  
Wolford & Borgeard  
Relley Feney & R  
Flashes of Songland  
Chas Irwin  
Billy La Var Co

**WILKES-BARRE**  
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Palace  
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Billy La Var Co

**NEWARK, N. J.**  
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2d half (17-20)  
Tony George Co  
Jean Granesco Co  
Theorton King  
Gordon & Germaine  
(Two to fill)  
1st half (21-23)  
Bronson & Edw'ards  
Marica Harris  
Black & O'Donnell  
Flaherty & Ston'g  
H & J Chase

**BOSTON**  
Boston  
Kelly & Brown  
Walman & Berry  
Rice & Werner  
Redford & Win'ter  
**GORN'S OLYMPIA**  
Seollay Sq.  
Charles Tobias  
Loven's & Neary  
Harry Burns Co  
(Two to fill)  
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Johnny Dove  
Royal Penelon &  
Snow & Marine  
Ecko & Kyo

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Jenner Bros

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(Others to fill)

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(Two to fill)  
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Bronson & Edw'ards  
Marica Harris  
Black & O'Donnell  
Flaherty & Ston'g  
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M & P Miller  
J C Mack Co  
Volunteers  
Margie Clifton Co

**SYRACUSE**  
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Anna Francis  
Demarest & Col'te  
Melody Rev  
Green & Parker  
Strand Trio



## BURLESQUE REVIEWS

### AL REEVES SHOW

(Continued from page 10)

dentially does a lot, not only in his specialty, with monologing and his old reliable banjo, but likewise in a banquet scene, which constitutes the finale. The models are brought forth here—a Reeves trademark—with the 18 choristers in white union suits and Al making wise-cracking descriptive spels as each living picture is shown.

That banquet scene has great possibilities, particularly in the comedy arising from several of the assembled principals essaying the telling of after-dinner stories. There were lots of laughs secured with the material used Tuesday night, and when properly developed and expanded the scene should reach the wow class.

Ward and Hilda Giles, the soubret, have an audience specialty during the show that also has possibilities. The material now in use is too familiar through constant repetition in burlesque and vaudeville. Miss Giles is stocky, full of life, and sings pleasingly. Elinor Marshall is the ingenue and Venita Pomfret the prima, both of the refined type, and each passing acceptably.

The International Four, a male quartet, figure with songs during the show and in a specialty. The dress suits worn should be immediately discarded for less formal attire—say sport clothes. The singing gets by. Chas. Golden is a crepe-hair Hebrew with a comedy make-up, convincing dialect, and that's about all. It isn't Golden's fault, however, for he has nothing to work with.

The comedy end must be built up, the laughs now popping too infrequently. There is a disrobing scene in the first half that will work out when it is boiled down to its essentials, and several other bits that have equal possibilities.

The numbers are pretty and the costumes attractive, with plenty of changes. It was hot and soggy Tuesday night, with a handful of people in the house. It's tough to work to empty benches, and that's one reason probably why the comedy didn't click as it should, even the stuff that was there dragging a bit. Other principals include Butch Shelley, Claire Le Roy and George Le Roy.

The show is undergoing constant making over this week. Within a couple of weeks more it should be whipped into much better shape.

Bell.

### WINE, WOMAN AND SONG

(Continued from page 10)

gressive comedy, ideal for a second comedy worker playing opposite a quiet fun-maker such as Bertrand. He is invaluable as a feeder and works up a good percentage of laughs on his own account. Besides which LaVan can dance more than a little. His routine of "Yiddisher" steps stopped the show for several minutes. Bertrand also is a splendid dancer, and one wonders why he does not take a specialty for its adequate display. Bertrand and LaVan could put over a whale of a double dancing interlude.

Jean Schuler is the third character comedy man, doing "Dutch" with a rolling "R." He is another quiet worker, but effective both in feeding and building up business. Charles Cole does an indefinite tramp with few opportunities against the strong competition of the other three. The straight man is James McInerney, rather unnecessarily strident in his hammer and tongs style of attacking dialog.

Twenty-one numbers are listed, most having the sound of special lyrics and score. The program credits Bertrand and Talbot as authors of book and lyrics, and Max Fehrmann for the score. A show that gets many numbers over in a three-hour show (the final curtain was 11:20) must move along. The performance is an especially fast one in the swift alternation of numbers and bits, the only dull spot being an elaborate travesty, "Uncle Tom" bit with special set, just after intermission.

This incident has the germ of an idea, but it needs working out. It is suggested as the first requisite that the travesty be roughened up. As it stands now, the audience is uncertain at the start, whether it is a serious bit or a burlesque, and the uncertainty is too long sustained before the travesty point is sprung. Schuler's long speech, which leads to the first laugh, should come earlier. The show has to be cut nearly half an hour, anyway, and this bit is a good place to begin on.

A good dancing woman is the show's immediate need. The trio always look well and have satisfactory voices (except in the plantation medley, which needs rehearsing to cure the wry harmony), but they do not dance. The "Ivy Dottie" Bates does some acrobatics, and Miss Penny can handle jazz songs, but none of them does any stepping. A dancing partner for Bertrand and LaVan would help a lot.

The two dozen girls are a big feature. They all wear a broad black garter on the left leg throughout the performance, each garter being marked with a number corresponding to a number and name on

the program so that they can be identified. The finale of the show is an elaboration of the "chorus number." The stage is backed with a checkered drop in black and silver squares two feet across, hung in about the third groove, and before it the whole company is spread out in minstrel first part array. The principals clown, with McInerney and Miss Ralston as interlocutors and Cole and Bertrand as ends, and from time to time half a dozen of the girls are called to the center to do a brief song or dance specialty. The chorus girl stunt went as well as usual and made a capital finale.

The costuming is mixed old and new, the old costumes being well conditioned and the new bright and tasteful. It's a cheerful entertainment now, and ought to develop into one of the first class, although somewhat below the leaders of the same wheel in other years. *Rush.*

### GREENWICH VILLAGE REVUE

(Continued from page 10)

show Tuesday evening ended at 11:10—too long for a burlesque performance. It would have ended earlier if some of the number encores entirely uncalled for had been omitted. If the management had been troubled since Saturday night, when the show opened, where to cut, they must have overlooked that encore thing. Is that encore stuff again to endure and annoy this season, when everything should be fast? In one number the girls must have been near their dressing-rooms and the comedians were almost into their bit when some one or the orchestra leader decided the encore would have to be done. They trooped back, amidst just as dead a silence as had greeted the finale of the number proper.

Just now among the numbers the specialty turns are much the best. There are several of these. While some are impromptu, like the "Florodora" travesty of the four comedians with two of them "dames," the specialties get over. Corinne Arbuckle, the principal and featured woman, has a specialty, the one she tried out in vaudeville. It does the most for her throughout the show. Miss Arbuckle is a good dresser, but so is Margaret Wink, the soubret (in a way), who looks neat all of the time and is cute in her work, whether singing or handling dialog. The other principal woman is Gertrude Webber, another gown wearer. The seeming rivalry of modistes among the women of the troupe won't hurt this show a bit as a matinee attraction for women to look at their clothes. Miss Webber also stands up as a performer. In fact, as playing principals in burlesque, other than on appearance, the Misses White and Webber shade Miss Arbuckle.

Among the men there is no doubt as to leadership. Mr. Senna wins it on sheer work, slowly but surely getting his stride despite material, and finally clinching it when the opportunity arrives, even against a dirty tramp makeup. As the secondary comedian, with what that implies, Mr. Read gives Senna a very close run and almost runs over him in the bare stage scene. He is also in tramp makeup in the first part. Marty Ward plays characters, doing all right whenever he has a chance, besides singing nicely in a made-up specialty. John Bohman as the straight is really acceptable and agreeable, a clean-cut fellow of good appearance.

The settings look fresh with one transformation that when working with the speed intended will draw applause on its own. Among the other specialties was one by Mr. Senna and Miss Webber, with the latter liked in a tough Bowery number, including some parodies, and the Wheeler Trio, ground acrobats with a touch of comedy. The three boys did unusually well in their work for a hot evening.

The show opened suddenly and without notice Saturday night. That was decided upon during a dress rehearsal Saturday afternoon. The show played to over \$1,100 that evening. It had been billed to open Monday. The same scale is in effect at the Columbia as last season.

Hurtig & Seamon have put forward a good attraction in this show that has something to draw besides the title (the Greenwich Village name being a draw outside New York if anything backs it up). It's going to be an enjoyable evening's entertainment very shortly, and it gave a remarkably good performance Tuesday after only three days out. This show is nearer to the revue type that seems now in general demand than many burlesque shows in the past have reached. It's a fine start for the new season at the Columbia, and that was indorsed apparently through a very large house on one of the warmest nights of this summer. *Time.*

### MOSS RETAINS DYCKMAN

The Dyckman, 207th street, New York, will not revert back to John Jermon, Jan. 1, 1933, according to the B. S. Moss office. The house will continue under Moss' management, playing straight pictures.

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Direction RAY HODGDON &amp; CHARLIE MORRISON

## 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

There wasn't quite sufficient comedy to the bill at the Rialto to round out a good vaudeville show. The end of the show had to make up for a slow start in getting under the skin. Rather slowly, Claymo, clay modeler, started the show by working clay into various resemblances of notables and types. His work is a mark of speed and exactness in making the various face models against a board with a light directed on it, but in the running of his time there is a wait sufficient to cause unrest. The only remedy seems to be in selecting his music or getting another person to divert the lagging attention.

Russell and Russell just dragged through a talk and song routine. The man is dressed as a hick, with the woman a fly urbanite. There was a decided lack of taste in style of talk chosen and songs sung. A special drop in "one" did not help much.

Copeland and Brayton fell into the pace of the preceding turn and nearly passed out of the picture except for the slight relapse on their finish. The man slips and skids in his droll attempts at comedy, while the woman confines most of her ability to wearing short dresses. There is a dash of song, a sprinkling of dance and an overpour of pantomime, meaningless, non-productive of applause and sluggish.

Beck and Stone simply scooped the show from the mire and finished to the bangiest encore these two exponents of novelty songs have ever experienced in their many appearances hereabout. Beck and Stone are two progressive live wires—progressive enough to choose songs which they can sing and which they do sing, but these songs are sung in a Beck and Stone style, which is nutty, clever, care free, yet showmanlike, silly and serious. They have outdone all others, and judging

from their present act they are trying to outdo themselves. Beck and Stone saved the show. Graham, Reed Sisters and Borden were not in the best of trim, or else the act should be left to a rehearsal hall. Likely, though, it was the latter reason, which is responsible for the mild applause at their finish. There was a noticeable lack of pep in working, a somewhat mechanical manner of dancing and an off-color effect in singing. The man who sings carries a fair effect in his songs, but does not sell them. The girl who does the Russian and toe dance is very school like in working, though unfolding a clever routine of steps, yet not in a vaudeville style. She is very muscular in the feet, a slight distraction, but could cover this up through more grace. The sisters worked together but once. Twyman and Vincent, man and woman, scored high, with the woman clouting the man all over the stage. It tickled the audience, and that was all they aimed to do, even though the whaling by the woman became unfunny at times. Joe Whitehead was very nonchalant and did as the audience asked in his allotted time, he not doing anything in particular. He clowning about, kidded and the crowds took him good naturedly. The "Rising Generation," a juvenile act of three boys and six girls, wrote "finish" to the bill. They do as well as children of their ages could be expected to perform, and work zealously. Each has his inning and takes advantage of it. It's a corking draw for any bill.

Loop.

The third week of Karyl Norman's stay at the Majestic gives him a big decision on all other record-breaking stays, which usually have been two weeks. Norman has implanted his name in Chicago as a real top-notch headliner, who did the unexpected and whose stay has increased his value instead of becoming monotonous. A gorgeous wardrobe was flashed for the ladies' admiration, and after it was all over Monday evening Norman had the audience demanding more. He was on seventh in the running order.

Robert Emmet Keane and Claire Whitney, with the assistance of F. B. Hersome, headlined with Norman. The Broadway comedian and screen

star are making their debut in vaudeville hereabouts after a long vacation from this vicinity. They brought with them the "Gossipy Sex," miniature play, not new to vaudeville, but unseen around here. It is a very quiet offering, so quiet that Keane and Miss Whitney made it appear realistic. It's a pleasant diversion from the usual type of sketch, with Keane scattering a pleasant every-day attitude that is contagious. Miss Whitney was striking in her few bits, while Hersome, as the husband, was assigned to the part of taking the gaff.

Following Norman and next to closing, Robert Emmet Keane trotted on for a few minutes with himself. In his specialty as a single, which he mentioned in his sketch curtain speech, Keane spoofed at the English, digging into the storehouse for his tales of humor. He started out by burlesquing Norman in singing double voiced, with Norman coming on for a few minutes of kidding. Keane took his work with an air of good fellowship, and dropped a few lines to the first rowers on being able to tell stories older than those they were laughing at. Exactly, though, Keane expressed his own opinion of his offering and did his own criticizing by saying, "This isn't an act, it's a revival."

Claudia Coleman was on just ahead of the Keane sketch. Miss Coleman carried a three-character billing of feminine types and finished her bit by doing five. A new twist in Miss Coleman's character work is the manicurist, which carries a punch in the opening and finish. A stunning white dress was the wardrobe she used through her entire offering.

Monsieur Adolphus, with his cast of three women assistants, preceded. He was on third, too early for his dancing and musical offering, billed as "Bohemian Life." The act is a remarkable succession of stopping the act, with Grace Eastman working with Adolphus in his dancing, besides doing single-toe work; Eunice Prosser, violinist, quite talented, and Anna Velde, a living gusher of pep, who rushes through acrobatics and dances. Mons. Adolphus accompanies Miss Prosser at the piano, and is in the midst of the most strenuous and graceful turn of his career. The programing states he arranged all dances, while the music was under the direction of L. L. Vossburgh and himself. The act would sail along down farther on the bill, but the spot it had did not interfere with the solidity with which it landed in the audience's favor.

Novelty Clintons followed the overture with feats of dexterity in jumping and kicking. They are credited as being a success in six countries, and can add the Majestic to their list. W. Dornfield deuced it with a lot of hoak and talk which he

calls "painless magic." That is where there is a question. The magic was assisted by the talk, and it had poor support. Dornfield is not a new face in this town, having showed his wares in outlying theatres a while back. He is, though, a stranger to the regulars at the Majestic and was treated with a cold shoulder.

Hal Lloyd and Jack Goode, the latter being or the team of Goode and Scott, were tightly packed between the sketch of the bill and the third week holdover, Norman. "Two Gentlemen from Dixie" is the way they introduce themselves, and black up for the occasion. Dancing and chatter with song contribute toward the pleasing way in which they were accepted.

Richard Havemann's animals growled and performed to a fast emptying house. The steel nerve of Havemann and his success in trainings lions, tigers and leopards is a feat of daring which is to be compensated by more than a sea of backs homeward bound.

Loop.

There is a time when the Lake breezes go for naught. Monday noon was just one of these occasions when a person would have given all they possessed for a real

breath of fresh air or a spark of a wind zephyr. It was just too terrible for words. Some 2,000 and more persons were in. Just why all these people should be there could not be conceived, for there was nothing of magnitude as far as vaudeville is concerned in the program of acts at the State-Lake.

Occupying the top position was Anna Chandler, who has not been seen hereabouts in quite a spell and for the first time delegated to the top honors. Having an average standard bill in her support Miss Chandler more than made good. She comes here with a new idea, and from appearances it is the best one she has had as yet for an act. It is far different from her regular type of work, but much more satisfying and pleasing from the audience standpoint.

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act, her pianist, Sidney Landfield, appears No. 4, just preceding Miss Chandler with a pianolog. On his entrance Landfield goes through some special song routine about being all by himself and having only one true and real friend, a baby grand piano. He puts his single over in good style and gets it off most handily.

The Chandler-Landfield combination were not the only users of song and baby grand on the bill for preceding them was a duo of girl musicians who used the big piano in one and then there was also on the bill, Jean Sothern with character songs, and Hurst and O'Donnell with songs augmented by talk and eccentric dancing.

Opening were Leavere and Collins, a mixed team who showed a novel and finished routine of gymnastic and equilibristic feats with the woman serving as understander. In the duce spot was found Jean Sothern, who deserted the cinema light some seasons ago to make personal appearances via character song delineations in vaudeville. The Sothern turn is much improved both in appearance and in material since last seen. Miss Sothern has hit her proper stride as far as song material is concerned doing a trio of character numbers and concluding the turn with a syncopated song. She, however, has still one weak link in her turn and that is the conversation bit with her man in the bit who advises her to do a certain routine of talk which he probably feels might be able to demonstrate her ability in the character talking field. However, here she is ill-advised for the talk goes for nil and serves as a detractable feature instead of adding strength to the offering. If Miss Sothern will stick to song altogether it might be more advantage us, as she is a willing little miss who does her utmost to make good and should have material which will help her to do so.

Hedgedus Sisters, comely musicians, who alternate at the piano and on the violin were the next. They are said to be a European importation and from all that was seen of them they are all of that. They are accomplished musicians which was demonstrated by their endeavors at interpretation of operatic and heavy numbers. However, as far as the American theatre is concerned, the girls might take cognizance of American customs and get the advice of some one who can instill for them in their turn a bit of showman tactics and salesmanship. That is what they need and it is urgent that they get it soon, as otherwise the audience will leave the theatre with the impression that they have just seen a pair of "parlor entertainers" and let it go at that.

Next to closing were Hurst and O'Donnell two youths who came through with a tried and audience proof routine of comedy "gags" and talk and interrupted it at times with song and eccentric dancing steps. The boys miss nothing as far as sure fire gags are concerned they have purloined the best of them from here there and everywhere including the Roscoe Ails bit of finding the woman who has not been kissed by the comedian. With practically no talk ahead of them on the bill the boys had things all their own way and scored a solid hit with the customers.

Closing the show was Mme Adelaide Herrmann with magical feats. Mme. Herrmann still possesses her sales qualification and carries the turn over in nice shape.

Howard and Saddler and Lee and Cranston not seen at this performance.

Mrs. Fred Barnes, wife of the head of the Barnes Fair Association, was slightly injured when she drove her automobile into a street car and collided with a taxi.

"To the Ladies" will prove whether or not there's a bootblack actor in the loop. There are a few lines in the Colman's Grand approaching premiere that call for a bootblack, but the loop doesn't boast of a Tony of 42d street, and just who will fill the role Sunday night is a matter of considerable speculation.

Lorraine Sherwood, chorus girl, stepped into Edna Bates' role in "For Goodness Sake" Sunday at the Garrick, and was immediately labeled a "find" by hardened observers. Jeannette McDonald is here rehearsing the Bates role for the road tour. Edna Mae Meyer, formerly of "Mary," will take Ethel Wilson's role when the Garrick show leaves for Milwaukee.

The first mentions of "The Cat and the Canary," due at the Princess Labor Day, Sept. 3, were made this week with the arrival of Al Spink.

Frances Gallagher, stenographer for the Chicago Keltic office, has annexed another decoration for aquatic ability. Miss Gallagher helmed clinch the swimming relay honors at the Municipal Pageant of Progress last week. The mermaid of the booking office swims under the white swim insignia of the Sun Temple nativists.

Arthur Dennum, chief booker for the Interstate Circuit, is in Chicago giving the local field the "new over" in search of new material for his circuit. He will remain here for

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about two weeks and anticipates finding an abundance of new material for his circuit.

Charles E. Bray, the newly appointed general manager for the Orpheum, Jr., and V. V. M. A. circuits is in Minneapolis supervising the installation of the new vaudeville policy for the Hennipen Orpheum theatre, and Seventh Street theatre, W. V. M. A., which will be inaugurated shortly. Mr. Bray will make a tour of the various cities where the new policy is to be installed and take charge of putting it into effect personally.

Harry Beaumont, general manager for Joe Penberg, and his brother, Joe Penberg, manager of the Shubert Apollo theatre, were occupied last week in showing the sights of Chicago to their father, Rev. M. Penberg, 5 years old, of Syracuse, N. Y., who was here to see the Pageant of Progress.

James Brennan, assistant manager of the Hill Street theatre, Los Angeles, will return to Chicago

when the Majestic inaugurates its continuous vaudeville policy as assistant to William Tisdale, in charge of the house.

Alfred Hamburger has returned from Europe, which kept him away for three months.

Starting with the new season, Ascher Brothers' Forest Park will likely go back to a vaudeville policy. During the summer it has been playing vaudeville Saturday and Sunday.

Lenne St. George, formerly a favorite harpist in the big vaudeville theatres and who is better known now as Mrs. George H. Webster, wife of the chief booking agent of the International Agency here, is at Dr. Strich's sanitarium at McHenry, Ill., suffering from a nervous breakdown which followed over.

Will Cunningham of the Associated Offices returned after three weeks at Baldwin, Mich., his summer home. He will book the Palace

Detroit, which is his tenth consecutive season. The Palace during the summer played musical stock Labor Day is the time for the vaudeville reopening and eight acts will be used. The Washington, Bay City, Mich., with five acts, is also on Cunningham's books.

**SAN FRANCISCO**  
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PANTAGES THEATRE BUILDING.

This week's bill at the Orpheum ran until 11:15 Sunday night despite it was an act shy through Laurel Lee being then absent by reason of a Chicago delay. Roscoe Ails headlined, with Gus Edwards' Revue, Tom Smith and Joe Rolley holding over.

The Edwards set closed the show, having Smith and Rolley kidding through it. That helped the comedy of the bill, that also held much

dancing. Smith preceded the revue and got the big laughs with his burlesque mind reading.

Ails with his sliding dances and the charming Kate Pullman got laughs started right away. In the full stage with their jazz orchestra, the high pitch of enthusiasm was reached. The Colverts, also dancing, heavily scored in the Ails turn. The encore in "one" between Ails and Miss Pullman did not help the final impression. It's old stuff. Princess Wah-Leta in mind reading was No. 2 and gave an interesting but familiar exhibition.

Duel De Korekjarlo, return engagement, received a thunderous reception and gave the program distinction in his 25 minutes of violining. Heras and Wells have a new way of presenting their acrobatics, including some comedy.

Singer, Midgers are holding over at the Golden Gate this week and show the usual big house Sunday, but the long lines of last week were missing. Three two-acts and Sandy from the Edwards turn made up the remainder of the program. Kane

and Herman made them laugh. Ann Butler and Jay Parker got comedy over properly. Sandy fitted in nicely and Grant and Wallace did a variety of things. They are a nifty appearing couple.

Loew's Warfield opened the week to a slim attendance and little applause for a show holding nothing out of the ordinary. The Boganny Troupe closed the vaudeville with hoke comedy in the schoolroom set. The Roma Duo did well with Russian dancing. Mack and Doan had some fair talk and did better with their good singing voices. Arthur Page and Ethel Gray drew laughs with their familiar material, the comic, a sort of goofy nance type, also employing an ancient comedy number. Miss Gray is an acceptable straight and played pleasingly a French horn. Quinn and Caverly had their old chatter with some parodies.

The San Francisco Board of Public Works has announced that plans are being drawn for the installation of a huge steel curtain to be placed in the Civic Auditorium. This curtain, it is said, will greatly aid the acoustic properties of the auditorium.

Joseph F. Enos is the new manager of the Portola, succeeding Van B. Clement, who goes to the Imperial. Norris Holt will succeed Enos at the Frolic.

Crane Wilbur is to produce "The Imported Wife" in New York. This play recently had a tryout at the Fulton Playhouse in Oakland, Cal.

The Century, Oakland, did one of the biggest weeks in its history at popular prices last week with the Jack Russell musical comedy organization. The show got \$12,000.

E. J. Kelly, business manager of "Lettie Pepper," is to be business manager for Leo Carrillo in "Mike Angelo."

Arthur Munson, who married Lucille Martin (Love Sisters) here last week, is the brother of the Munson reported engaged to Mildred Harris.

Neville and Stetson have sailed for Australia.

Betty Maurice, appearing in Stan Stanley's act, overslept and did not appear for the final show at the Orpheum Saturday. She was replaced for that night by Dorothy Cross, but resumed with the act at the Golden Gate the following day.

Harry Etting, property man at the Golden Gate, was married here several weeks ago to Doris Clifford, a show girl.

Nat Goldstein has written several musical numbers for Oliver Morosco to be used in "La La Lucille," to be staged at the Casino.

The Consolidated Amusement Co., of which Joe Cohen is the head, will open its new Hawaii theatre Aug. 26.

## ATLANTIC CITY

By CHARLES SCHEUER

Gall-Curt will sing at the Garden Pier theatre Sunday afternoon, Aug. 20. She was unable to secure a theatre for an evening engagement, as vaudeville offerings occupy every boardwalk theatre in the resort Sunday, with the exception of Woods', which has a legitimate play Sunday night.

Frank Craven in "The First Year" will return to the Apollo the week of Aug. 22.

Alan Dinehart and Tallulah Bankhead enter upon a week's engagement at Woods' Sunday night in "The Exciters."

The spell of rainy weather extending over five days has spelled capacity to the theatres.

## DENVER

All theatres showed signs of increasing prosperity last week. Better business was noticeable everywhere. Visiting tourists had much to do with it. Denverites are away on their vacation, but folks from Texas, Kansas, Iowa and many other states are coming in by the carload every day. The strike has made some difference, but the automobile travel is heavier this summer than ever. While most tourists spend their time in the hills camping, they also stop over for a day or so in Denver.

Empress started with rush. Its first and second weeks showed excellent business. This summer was the first time the house had been closed in 15 years.

The Orpheum opens Tuesday. The first bill jumps from the coast. Tuesday has been the regular opening day for several years and the theatregoers have gotten accustomed to it.

The Denver "Post" and Isis theatre (Fox) put over a stunt in advertising "My Wild Irish Rose." Be-

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DETROIT  
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JOHNNY FINI

cause of the freckle-faced boy in the picture, Mickey Daniels, the paper offered prizes for the best crop of freckles for boys and girls. Several hundred youngsters gathered Friday morning; some were world beaters. The prizes (10, ranging from \$25 to \$5) were distributed, then the owners of the "Post" gave each boy and girl that did not get a prize a crisp dollar bill.

The "News and Times" are putting over another "Flapper Day" for Lakeside. This summer park used the stunt to good advantage early in the summer.

The Denham had a good week with "Blind Youth." Ivan Miller pleased in the Tallagen role and several good excellent performances were given by members of the Wilkes Players.

"Miss Lulu Bett" was a good card for the stock company at Elitch Gardens. The play was well liked and did about as well as anything this summer.

## DETROIT

By JACOB SMITH

CAPITOL—"The Bonded Woman."  
MADISON—"While Satan Sleeps."  
ADAMS—"Song of Life."  
MAJESTIC—"Polly with a Past" (stock).

FARRICK—"The Man Who Came Back." Next, "Famous Mrs. Fair."  
ORPHEUM—"Sins of Hollywood," 2d week. Business poor.  
FOX-WASHINGTON—"Honorable First," Fox film.

Harry G. Somer will again operate the Powers, Grand Rapids, as a legitimate house. It opens Aug. 21 with "Cut and Canary." Books road attractions.

The Orpheum, Grand Rapids, has reopened with musical stock. Fred L. Griffith is again director. Changes twice weekly.

Edwin DeGoursey will again man-

age the Gayety, which reopens Aug. 20 with Bowery Burlesquers.

The Majestic, Detroit, will close Saturday and Woodward Players will take two weeks' rest.

## LOS ANGELES

The box offices are holding their own in spite of the strong outdoor attractions, occasioned by the summer season now being in full blast at the beaches, mountain resorts and elsewhere. The managers are not kicking and that is usually a good barometer.

With the Mason dark for several weeks past and a few to come, the stock and vaudeville houses are reaping a harvest that they ordinarily would not figure in. "Able's Irish Rose" retains its scent for the public and Oliver Morosco. This is remarkable, considering that the comedy is now in its 24th week—and isn't rated a world-beater.

"The Rear Seat," the new Edward

E. Rose thriller which had its premiere last week at the Majestic, is pulling bigger crowds to the wicket in its second seven days, and indications point to a fairly good-sized run. Stories have been circulated that the drama is so "thrilly" that members of the audience have fainted and collapsed in their seats, resulting in several being carried out and medical assistance administered. These, while in a measure true, have not deterred patrons from buying seats.

The Orpheum (vaudeville) is getting its normal business; ditto the Hillstreet (Orpheum Junior) and Pantages. Loew's had a big week with Texas Guinan, probably due to publicity obtained by the actress through her arrest on an automobile embezzlement charge. The smaller vaudeville and musical show houses aren't putting a fortune in the bank, but on the other hand they are not going in the red, which is something.

Cinematically speaking, the town



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is "fair." Grauman's is doing its average with Paramount pictures and special stunts which Sid Grauman devises weekly; the California did so well with Charles Ray's "A Tailor Made Man" that the feature was held a second week; the Kine-ma still keeps the Sherwoods, jazz artists, to stimulate the flow into its exchange; the Mission suffered a fall-off the final week with the R-C film, "In the Name of the Law," but the outlook for "Human Hearts," which started the first of the week, is so good that the management is figuring on an extended engagement.

It is possible, and probable, that Laurette Taylor will play a legit engagement here following her filming of "Peg" for Metro. Negotiations were opened last week by Thomas Wilkes, and Wilkes has given out the statement that Miss Taylor has practically decided to appear in several productions at the Majestic. The Majestic is making

special starring engagements a regular thing now. Richard Bennett is now holding down the spotlight.

"La Golondrina," the new John Steven McGroarty historical drama which had its premiere at the San Gabriel Playhouse a week ago Monday, closed Saturday. Business was fair. The management considered the week's engagement as a try-out only. At any rate, that's how the announcement read. The drama may be brought out of moth balls again next season—and again it may not.

Margaret Bourne, at one time in leading roles in support of William Faversham, Sotheby and Marlowe and others, is visiting here. She was a nurse in the war.

Dagmar Godowsky, wife of Frank Mayo, is to face the picture camera for the first time. She has been

cast in a Universal production, working title, "The Altar Stairs."

Mrs. Jack Coogan, formerly in vaudeville with her husband, and mother of the now celebrated Jackie Coogan, was operated upon at the Glendale sanitarium. She is reported doing nicely but it will be several weeks before the physicians will permit her to be out.

Picture cameramen and operators are rendering conspicuous service in the political campaigns in this state.

Maude Fulton won't go in the movies. Instead, the actress-author will take her play, "The Humming Bird," on the road, hitting the smaller California towns. Her husband, Robert Ober, will remain in pictures.

Jack Gardner is rehearsing a vaudeville single. Louise Dresser, his wife, will remain at the family

fireside, preferring to be with her aged mother. Some time ago Gardner arranged to take a partner, but the selected one fell heir to a bunch of money, and blooey the two-a-day tour.

### SYRACUSE, N. Y.

By CHESTER B. BAHN

WIETING—First half, Field Minstrels. Opened Monday to capacity, with heavy advance. Minstrels again feature Bert Swor, and the show is a crackjack, with plenty of new material. Next week, again dark.

KEITH'S—Pop vaudeville. Summer policy will run for another week, house going back to big-time vaudeville 24th. The combination of pictures and vaudeville during the hot weather was successful experiment. Business in spite of flushed prices went ahead, and the house out to the regular picture patronage here as well as drawing many

who during the season are found at the Temple, the small-time house. Alto folk are watching to see whether these can be held during the house's fall and winter season.

BASTABLE—Reopens next Wednesday, with Gerard's "Follies of the Day" for three-day engagement.

STAND—First part, "Fools First." How this film ever passed the censors is a puzzle. Two murders in it, both unpunished as far as the law is concerned, and the story ends with a fine bunch of crooks running loose. Ugly and gruesome scene in which one of the murder victims seemingly comes to life and engages in a poker game, the stunt being used to throw two detectives off the scent. Edgar Allen Poe in his worst moods never imagined anything more ghastly.

ROBBINS-ECKEL—First part, "Across the Continent."

EMPIRE—First part, "In the Name of the Law." Film heavily exploited, and for the local showing there's an introduction in which the picture of Chief of Police Martin L. Cadin of this city is used, and the film is screened as dedicated to the chief, the commissioner of public safety and their men. The idea worked to the extent that the house was forced to lock 'em out Sunday night.

SAVOY—First part, "Jan of the Big Snows."

Two Syracuse boys who have climbed upward in the business end of theatricals were in town for a vacation visit last week—George Lighton, manager of the Shubert-Jefferson, St. Louis, and his brother, Arthur, who fills the same post for the Riviera, New York.

Claiming to be unable to purchase the interest of Mrs. C. E. Williams and her daughters of Short Hills, N. J., in the Taggart site, Frank Empsall, of the Nova Operating Co. of Watertown, has started a partition action. The Empsall interests own 50 per cent. interest in the site, which they want for theatrical purposes.

Representing himself as the manager of the "Knickerbocker Players" and giving his name as F. S. Stephaine, a roomer at the home of Katherine Ludson, left behind him a check for \$90 on which he had obtained \$20 from the rooming-house proprietor. Miss Ludson apparently doesn't follow the dramatic news; the Knickerbocker Players gave up the ghost two years ago.

Prof. A. M. Drummond of Cornell, head of the Country theatre, one of the New York State Fair features, announced this week that \$250 in prizes will again be offered to amateur playwrights for the four best original plays submitted during the fair. The Country theatre this year will stage the four winning pieces in last year's contest. They are: "Betsey Ann," which won a \$100 award, written by Phyllis Chapman, New York City; "Exile," \$50 winner, by Arthur Doyle of Canandaigua; "Soli," awarded \$30, by Meyer Portner of Cornell, and "Nothing But Good," which drew \$20, by George Brooks of Pearl Creek.

The Majestic, Elmira, N. Y., vaudeville, closed Saturday for alterations.

The Lyceum, Ithaca, will reopen on Sept. 2 with "The First Year." The Lyceum for the first time in its history will have Columbia wheel burlesque this season, the shows playing a one-night stand opening Aug. 28.

The Erie Railroad has closed the movie theatre it opened in its Susquehanna shops. The theatre offered a two-hour program, with vaudeville as added attraction. Jazz orchestra also.

### ST. LOUIS

By JOHN S. ROSS

Frank Panus will be leader of the Orpheum's orchestra.

At the Rialto it is not decided as yet whether there will be four or three shows daily. There will be a daily matinee. Last season matinees only Saturdays, Sundays and holidays.

Highlands close Sept. 4.

Milt Hagen, Victor Nurnberg and Herb Crocker have written a song, "Nanook," after the Pathe picture, "Nanook of the North." The same trio are responsible for "Isle of Zorda," another Pathe picture song. Mr. Crocker, in collaboration with Jean Havez and Pete Wendling, is also responsible for another song tie-up with the Harold Lloyd "Grandma's Boy" release. One has been turned out also for "Prisoner of Zenda."

Marvin Lee, western sales manager for Waters, Kern & Snyder, returned from a motor trip last week and started on his regular trip to the coast Monday.

Joe Goodwin has connected with the Stark & Cowan professional department. Mort Beck is now sales manager for the same house.

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### BUFFALO

By SIDNEY BURTON

According to rumor, C. Sharp Minor, organist, has been signed by the Lafayette Square at a weekly salary of \$750. When \$750 was asked a week or two ago it was said that the theatre had decided to let him go. At the last moment a new contract for a year is reported to have been signed on Friday.

The Empire, showing pictures for several seasons past, will be the Buffalo's Mutual burlesque stand this fall. The house closed Sunday for repairs, opening Labor Day under the new policy. Harry Abbott will be manager. The name of the house will be changed back to the Garden. Burlesque was tried here several seasons ago, but met with failure. Recently the house has fallen into disrepute, having run afoul of the municipal police and

health authorities. The theatre is owned by the International Street Railway Co. and has been under lease for a number of years by Frank Offerman, who still holds it.

The opening of the Gayety has been postponed until Aug. 28. "Chuckles" will be the attraction.

The Teck will bow in for the season Labor Day with "The Blushing Bride." The Majestic is also due the same date. Ray Goetz's new production, "The Star Sapphire," by Robert Hausman, and staged by W. H. Gilmore, is listed. Bookings at both theatres are said to be in a chaotic condition, only a few attractions being actually dated.

This week saw the announcement signs for Shubert vaudeville go up on the Criterion, with the opening slated for early September. This leaves the Academy the only house in town for which no announcement has been made. Present prospects are that it will remain dark.

Yeggmen cracked open the safes of two theatres early Monday morning, getting \$150 from the North Park and \$75 from the Elmwood. The job was, apparently, the work of professionals. This is the second

time the Elmwood has been robbed within a year.

Arthur Amm left Buffalo with his family this week to take up his duties as house manager of the new Eastman theatre in Rochester. Amm started as assistant manager of Shea's Hippodrome here, later becoming manager of the North Park, from which position he resigned to go to Rochester.

A close follower of the ponies along the Canadian circuit reports that there has been a decided falling off at the border tracks at Windsor and Fort Erie, but that at Toronto and Hamilton, the "all-Canadian" meets, the crowds have been enormous. The final Fort Erie event was run off last week to cold weather and only fair crowds. It begins to look as though the crusade waged by the Detroit and Buffalo papers against the border tracks has borne fruit.

### PHILADELPHIA

By ARTHUR WATERS

There seems to be small chance the legitimate season will hear the starter's gun here until Labor Day. Rumors were current throughout the summer that the Walnut, which made an attempt at the hot-weather going, would open for the new season about Aug. 15, but there hasn't been a suggestion of an announcement in that quarters.

Last week the annual lists of bookings gained the usual prominent place in the dramatic columns of the dailies. Three-fourths of the shows mentioned will probably never get here, but out of the mass of names there are a few solid facts.

Labor Day is set for the opening of the Forrest, Shubert and Garrick, thus giving the latter house an earlier start than last year, when it housed "Four Horsemen" until October.

"The Blue Kitten" is announced to open the Shubert, and that booking seems fairly certain. The Forrest will have "The Passing Show," with the Howards. The Garrick will open, the announcement says, with "Orange Blossoms," the Edward Royce musical comedy, with Edith Day. This will also be a shore engagement in all probability, as the show is booked for Broadway. The

Broad is due to get under way two weeks later with "Dulcy." This is a week earlier than last year. Doris Keane in "The Czarina" is to be the second attraction here.

The Shuberts report as the opening shows at the Lyric and Adelphi, adjoining North Broad street houses, "The Hairy Ape" and "The Dover Road" respectively. No dates are given, but it is believed unlikely that these two promising straight dramatic shows will open on the same night. One of the two ("The Hairy Ape") will open Labor Day night, with the other following a week or two later.

The Walnut announces to open with "The Charlatan," but gives no date. Labor Day is probable here, too. So much for the opening attractions, which seem definite, with the possible exceptions of the Adelphi and the Walnut.

The Forrest announces "The Music Box Revue" to follow "The Passing Show," and this seems fairly certain, but bookings of "The Dancing Girl" and "The Bunch and Judy," to say nothing of "Sally" and "Good Morning, Dearie," are not so sure. This house also announces the Ed Wynn show.

The Garrick reports to follow "Orange Blossoms" with "Pomeroy's Past," new Kummer comedy; "Captain Applejack," "Six Cylinder Love" and "To the Ladies." The Broad announces "Nice People" (which has never reached here), a return of "Lincoln," and "Mr. Antonio," "The French Doll" and Mantell.

The above bookings are all fairly sure of engagements, and Shubert shows equally sure include "The

Rose of Stamboul" to the Shubert, "Marjolaine," "The Demi-Virgin," "Just Married," "Tangerine," Walter Hampden in repertoire and "Lawful Larceny."

The Metropolitan opera house will have "The Beggar's Opera" for two weeks in October, in addition to its usual San Carlo and Chicago opera assignments.

The Chestnut Street opera house will open in September with Shubert vaudeville.

The Casino will reopen Saturday with "Big Jamboree" (Columbia wheel).

The Trocadero (burlesque) will open Sept. 2 with "The Pom Pom Girls."

The Bijou (burlesque) will open this Saturday with "The Love Pirates." The house will book attractions of the Mutual wheel this season. Joseph Howard and Isadore Hirst will manage the house, and the usual nightly features, including boxing, will be presented, as last year, under the direction of Nig Hayes and Max Cohen.

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## KANSAS CITY

By WILL R. HUGHES

ELECTRIC PARK—"Mid-Summer Follies."  
MAINSTREET—Vaudeville.  
PANTAGES—Vaudeville.  
GLOBE—Vaudeville.  
PHOTOPLAYS—"A Woman of No Importance," "Fools First," "Royal," "The Beauty Shop," "Liberty," "Love's Penalty," "Pantages," "My Old Kentucky Home," Mainstreet; "The Trooper," Globe.

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ning through the summer got a weather break last week and business looked up. At the Mainstreet, even with its immense capacity, standing room was the rule evenings. Globe and Pantages enjoyed increase, but nothing like that of the big baby Orpheum.

Joseph Donegan, who has been seriously ill at St. Joseph's Hospital for a number of weeks, is gaining in health and has sufficiently recovered his strength as to leave the hospital.

Electric Park will be given over exclusively to Negroes week of September 11. A local version of "Shuffle Along" and the Mardi Gras will be the principal amusement features.

James "Jamie" Kemper, featured contributor to "Star's" radio entertainments this summer, has gone to New York, where he will commence

rehearsals with the "Greenwich Village Follies."

The Kansas City Merchants' Association is making plans for a fashion show as one of the features of the Priests of Pallas week in October. The show will be produced by the Newman organization, under the personal direction of Milton Feld, managing director of the Newman houses. It is the intention to use a large orchestra and some 100 people. It will be entirely free from advertising, not even a mention of the shop or store from which any of the displays come.

It is announced the Orpheum will open its regular season Aug. 27 with the policy of the house remaining the same as last season, two shows a day. It is also stated that the Mainstreet (Junior Orpheum) will continue with the present policy; three complete shows a day, using six acts, feature picture, scenic, topical, news, fables and a comedy reel.

Elaborate preparations are being made for the American Royal Live Stock show, here Nov. 18-25.

The Empress, with the Drama Players stock, will open Aug. 20, leaving Shubert and Loew's Garden dark. Loew's will not open as a Loew pop vaudeville house. There is no one here representing the Loew interests.

When the huge coliseum, now being erected for the American Royal Live Stock show, is completed early in November, it will give Kansas City another large building suitable for many kinds of attractions. The new building will have a seating capacity of 14,000. Its directors do not intend to confine its use to the one week, yearly, of the Live stock show. The Lindsborg Messiah chorus has been requested to dedicate the building the night of Nov. 18.

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Direction **LEW GOLDER**

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SEE PAGE 28  
*Jack Snyder*

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### PITTSBURGH

By COLEMAN HARRISON

PICTURES—Liberty and State, "Orphans of the Storm"; Regent and Blackstone, "Shoulder Arms" and "Sherlock Brown"; Grand, "Golden Dreams"; Olympic, "Bonded Woman"; Alhambra, "Disraeli"; Camera-phone, "Spanish Jade" and "Through a Glass Window" (split week); Garden, "North of the Rio Grande" and "Borderland" (split).

Fred J. Sarr will be the manager of the Aldine during the coming season.

The Academy, with stock bur-

lesque under control of George Jaffe, opened last Friday, with rates from 25 cents to 75 cents top. The comedians are Jim Dailey, Walter St. Clair and Jimmy Parella. Boxing is a feature every Friday night.

All Rowland & Clark picture houses here are operating without orchestras, an organ supplying the chief music. When the Blackstone was acquired by that concern recently the orchestra was let out.

Sammy Slivitz, former newspaperman here, recently left the St. Francis Hospital, where he was laid up for several weeks. He intends

to leave for California in the near future to improve his health.

The Davis' respite of five weeks, until the hot spell subsides, is almost over. It is the second or third time in many years that the Keith house here has closed in summer.

Though local authorities are hot after carnivals and are ready to squelch any questionable one, a couple are reported to have got by for short spells on the outskirts. One carried on in Harmarville for a few days, and in its wake a report got loose that one of the men connected with it absconded with the profits. At the New Kensington fair

many of the natives "dropped their rolls" through crooked games and wheels. At Ebensburg, Charlie Carr, known as "Texas" and said to be a carnival man, was recently jailed on a charge of bigamy. A recent roundup by local police of a department store gang of thieves revealed one to be a mother, who stole pretty clothes and jewelry to send to her daughter, who, she said, is with a carnival.

The director of public safety, through the city law department, attempted recently to make permanent the preliminary injunction to keep the Hotel George, operated by George Jaffe, closed. The case

dragged over a week before Judge Reid in Common Pleas Court, no decision having been handed down as yet.

The Savoy, which recently passed from the ownership of Rowland & Clark, is being entirely remodeled and will be known as the Cameo when it opens next month or in October.

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The owners of the "BIG SHOW" are often asked by fraternal organizations to supply a circus during the winter months in armories and the like. Of course, the "BIG SHOW" COULD NOT BE SHOWN IN ARMORIES, RINKS, SO-CALLED HIPPODROMES, AUDITORIUMS, THEATRES, ETC., any more than Uncle Sam could conduct all of his business affairs in a small country court house. The biggest armory in the United States would not afford stable room for the horses alone, and would scarcely offer the area required to feed the employes of the "BIG SHOW."

It sometimes happens that some circus performer or attache, usually one of the "helper" type, who has for some reason been dropped by the "BIG SHQW," will combine with one of the small shows which exhibit under a tent in the summer months and in skating-rinks, unused theatres, etc., in the cold months, will for business reasons represent his show as "feature acts from the 'BIG SHOW'." Such fellows are absolutely unfair "fakirs."

## RINGLING BROS. AND BARNUM & BAILEY

exhibit only under their own big city of tents, excepting in the City of New York, where their combined shows are presented in the colossal buildings called Madison Square Garden.

It is always complete wherever shown. IT NEVER DIVIDES. It never is parcelled out. It never shows piecemeal, as ABSOLUTELY NO FEATURE OR PART OF THE "BIG SHOW" IS TO BE SEEN ANYWHERE EXCEPTING IN THE RINGLING BROS. AND BARNUM & BAILEY COMBINED SHOWS—over and over again, the one real "BIG SHOW"—the biggest show the world has ever seen.

 Fraternal organizations, societies, owners of auditoriums, etc., are cautioned against the small affairs that seek business under the pretense of being in some way directly or indirectly connected with the "BIG SHOW."

In conclusion, the little faking "showmen" previously referred to, and those doing business with them, are warned not to use the name

## RINGLING BROS. AND BARNUM & BAILEY

or any part thereof in any advertisement, newspaper announcement, program, etc., in connection with their so-called "indoor circuses," as RINGLING BROS. AND BARNUM & BAILEY will protect themselves by legal action against such damaging misrepresentations.

I EXTEND TO YOU A HEARTY INVITATION  
TO THE FORMAL OPENING OF  
MY OWN  
MEN'S CLOTHES STORE

ON  
SATURDAY, AUGUST 19, 1922

# BEN ROCKE

*Specially Designed  
Ready to Wear Clothes*

1632 BROADWAY  
■ AT FIFTIETH ST. ■  
NEW YORK CITY

## INDIANAPOLIS

By VOLNEY B. FOWLER

"The Charm School," by the Stuart Walker Co. at Murat.

Indiana Indorsers of Photoplays went into the movie business themselves this week when they operated the Irvington theatre. It was closed some time ago because residents objected to it being open Sunday.

Patron of a Vincennes, Ind., movie rose from his seat and bumped his head on an electric fan. He's suing for \$1,000.

Legit and vaudeville houses are

limbering up publicity for Labor Day openings. Shubert vaudeville strikes Indianapolis at the Park for the first time, excepting a week of try-out at the Murat last season. Loew's State, movies, closed since early in July, is expected to open around Sept. 1.

Movie managers who have sung the blues for months are getting more and more cheerful. All of the big downtown houses reported good business last week. Weather was cool, but there has been a gradual revival ever since early in July.

Management of the Victory, Evansville, Ind., will take over the

Strand and operate it with vaudeville.

Capitol City Amusement Co., Indianapolis, filed final certificate of dissolution with the secretary of state.

## MONTREAL

By JOHN GARDINER

HIS MAJESTY'S.—Opens Aug. 28 with "Hunky-Dory." His Majesty's will this season be operated by L. Solman, lessee of the Royal Alexandra, Toronto. W. A. Edwards, present manager of His Majesty's, will retain an interest only. It is probably Frank Priestland, a present manager of the Royal Alexandra, will handle the Montreal house.

PRINCESS.—Opens Aug. 21 with two a day vaudeville. Abbie Wright continues as manager.

ORPHEUM.—Opens Aug. 23 with Robins Players, stock company, that closes in Toronto Aug. 26. W. C. Cuthbert of Toronto will manage house and company. L. Solman of Toronto also controls the Orpheum.

GAYETY.—Opens Aug. 19 with

"Keep Smiling." Manager B. M. Garfield continues as manager and part owner of house.

IMPERIAL—Robbins Family, Harry and Denis DuFor, Zella Santley, James and Edith James, Eddie Black and Claire O'Donnell, Howard and Jean Chase Co. Feature, "The Glorious Fool."

CAPITOL—Capitol Opera Co. Feature, "If You Believe It It's So." ALLEN—Allen Symphonic Orchestra. Feature, "The Primitive Lover."

LOEW'S—Pop vaudeville. DOMINION PARK—Creator's Band.

PICTURE HOUSES—Strand, "One Wild Week"; Regent, "Blind Hearts"; St. Denis, "Le Reve"; Belmont, "The Ordeal"; Papineau, "The Beautiful Liar"; Plaza, "Shame."

Loew's Court, opened by the Loew people as a picture house, is now under the management of M. Block, a local man, who leased it from Loew's.

## ROCHESTER, N. Y.

By L. B. SKEFFINGTON

LYCEUM.—Field's minstrels, last half.

TEMPLE—Manhattan Players in "Bought and Paid For." FAY'S—Wyoming Trio, Joe Clark,

## MAURICE EDWARD BANDMAN

Deceased.

Pursuant to an Order of the Chancery Division of the High Court of Justice dated the 25th day of July, 1922, and made in an action in the Matter of the Estate of Maurice Edward Bandman, deceased, Lewinstein v. Bandman, 1922 B. No. 3581, the creditors of Maurice Edward Bandman, late of No. 24 Haymarket, in the County of London, who died on the 9th day of March, 1922, are on or before the 1st day of November, 1922, to send by post prepaid to John James Withers, Solicitor, a member of the firm of Withers, Bensons, Currie, Williams & Co., of 4 Arundel street, Strand, in the County of London, England, their full Christian and surnames, addresses and descriptions, the full particulars of their claims, a statement of their accounts and the nature of the securities (if any) held by them, or in default thereof they will be excluded from the benefit of the said order unless the Court or Judge on application otherwise orders. Every claimant holding any security is to produce the same before Master Watkin Williams at the Chambers of the Judge, Room No. 157, Royal Courts of Justice, Strand, London, on Wednesday, the 15th day of November, 1922, at 12 o'clock noon, being the time appointed for adjudicating upon the claims.

A claimant not residing in England or Wales must send, with particulars of his claim, the name and address of a person in England or Wales to whom notices to the claimant can be sent.

Dated this 1st day of August, 1922.

WITHERS, BENSONS, CURRIE, WILLIAMS & CO.

4 Arundel Street, Strand, London. Solicitors for Annie Lewinstein.

Henry and Adelaide, Morris and Flynn, Frank and Ethel Hall, McCormack, and "Irving," "Foolish Wives" (film).

FAMILY—Pop vaudeville. VICTORIA—Pop vaudeville.

Opening week at the Lyceum, Fay's and the Family.

John O'Neill, for the past several years manager of Loew's Star, is managing Fay's this season. Fred Sarr, who managed Fay's for years, has been transferred to Fay's Boston house.

The 12th annual Rochester Exposition and Horse Show opens Labor Day. Edgar F. Edward, former city editor of the "Herald," has been secretary and manager since the exposition started.

The Eastman theatre is preparing for the opening Sept. 4. Arthur Amm, house manager, is organizing the personnel and Ben Atwell is helping on the publicity, with Fred Harris, the local publicity man for Mr. Eastman's enterprises. Managing Director Goulding has "Prisoner of Zenda" as the first film booked.

## WASHINGTON

By HARDIE MEAKIN

Things theatrical remain at a standstill locally. The Belasco closed Saturday after smashing all stock records for Washington.

Picture houses: Metropolitan, "Hurricane's Gal"; Rialto, "The Dust Flower"; Columbia, "Forget Me Not"; Palace, "The Bonded Woman."

Rialto reopened Sunday.

Gaiety opens Sunday with "Suite Sixteen," with Sam Sidman.

## FOR SALE—Opera Chairs

2,000 very fine new velour and leatherette Opera chairs. Chairs have never been uncrated. No reasonable offer refused. Apply

HARRY PADDEN  
Broadway Theatre Bldg., New York

## WARNING, Managers and Agents

An advertisement appeared in Variety, Aug. 4th, under heading:

## NO MORE MCGREEVY and DOYLE

and in Justice to myself am compelled to state publicly that "Motoring Difficulties," a comedy Motor Cycle Act, written for me by Mr. Jack Laith, has been taken from me, including scenery, motor cycle, crate and trunks, and is now being played on the Gus Sun Circuit by my wife, Rose Helen Doyle, and Arthur Wristin.

A few months ago I decided to put another man in the act and sent the act on the road, for which I was to receive a 10 per cent. royalty. After about three weeks, no royalty was forthcoming; so I decided that I would call the act in and play it myself again, as was the agreement. So, after giving Mr. Wristin and my wife four weeks' notice to that effect, and writing them repeatedly, I received no satisfaction. They were on the Marcus Loew Circuit, and using the name of McGreevy and Doyle, which was contrary to our agreement, and unknown to the New York Loew office, having booked the time on the strength of the past reputation of the act.

While the act was playing St. Louis, Mo., I wired my wife and Mr. Wristin that I was jumping on to Dayton, O., which was their next date, to take charge and play the act myself, and to my surprise, they did not come into Dayton, but cancelled the date completely, and jumped into Chicago, where Mrs. McGreevy filed suit for separate maintenance, on the ground of desertion; also had an injunction served on me which made it impossible for me to stop the bookings of the act, or recover the scenery, motor cycle, crates, etc., which were used in the act. So I was compelled to rebuild the act completely, buying new scenery, trunks, crates, etc., and am now doing a rewritten version of the act under the name of Frank M. McGreevy and Co.

I herewith warn all Managers and Agents not to book or play Doyle and Wristin in "Motoring Difficulties," or originally played by me, or any infringement of name, under pain of having suit brought by me for damages, for I hold all stage rights, receipts, etc., to "Motoring Difficulties," and will take legal action to recover all scenery, etc., held by Doyle and Wristin, and prevent them from playing same.

If my wife wants to play the act, she will have to do so with me, and is welcome to do so; but I will not permit her to play the act otherwise.

(Signed) FRANK M. MCGREEVY

Direction ALF T. WILTON

# HANEY AND MORGAN

"DANCERS THAT SING AND PLAY"

SPECIAL MATERIAL BY NEVILLE FLEESON

This Week (Aug. 17-20), Proctor's, Newark  
Next Week (Aug. 21-17), Paterson, N. J., and 58th St., New York  
Week (Aug. 28-Sept. 3), Hamilton and Fordham, New York  
Week (Sept. 4), Keith's Colonial, New York  
Week (Sept. 11), Keith's Alhambra, New York  
Week (Sept. 18), Keith's Royal, New York

Direction LLOYD HARRISON

Meet Me Next Sunday  
SEE PAGE 28  
Jack Snyder





Alma  
Neilson

**ALMA NEILSON**  
AND COMPANY IN  
"BOHEMIA"

This Week (Aug. 14), Keith's  
Palace, New York.  
Next Week (Aug. 21), Keith's  
Bushwick, Brooklyn  
Direction: **LEW GOLDER**

**IN LONDON**

(Continued from page 2)

to his wishes, in the family tomb at  
Kensal Rise.

Managers, more especially, per-  
haps, the provincial ones, have  
other things to contend with be-  
sides slumps and climatic vagaries.  
For instance, the principal company  
playing "At the Villa Rose" should  
have finished its present tour July  
22. Instead of doing so it accepted  
an offer to open a new theatre at  
Porthcawl, a Welsh watering place.  
No play had been in the town for  
10 years, the season was in full  
swing, and the place growing in  
popularity daily. The resident  
management spoke of anything from  
£600 to £1,000 gross, and offered  
a certainty of £200. Having made  
inquiries from people who knew the  
town, the touring manager, Fred C.  
Bailey, insisted on a percentage.  
This the resident reluctantly agreed  
to. All was well until the company  
arrived after an expensive journey.  
It was then discovered that the resi-  
dent management had been opti-  
mistic about the theatres opening—  
there were no tableau curtains or  
"drop" and the proscenium was in-  
complete. The best was made of a  
bad job and "The Villa Rose" was  
duly presented. The end of the  
week proved the optimism of the  
theatre's owner was all wrong, for  
the gross takings on the week  
reached £88.

The organizers of the Shrews-  
bury Fete and Flower Show are not  
allowing any of the new economic  
ideas to interfere with their two  
days' adventure as showmen, Aug.  
16-17. The vaudeville acts engaged  
are the Four Flying Leotards,  
Mirthful Jesters, Five Pettles, Bel-  
Air Trio, Hanvair Lee Trio, Jack  
Delno, Jenkins Brothers, Pinfax  
and Partner, Four Cloyvelly Girls,  
Four Charltons, Bert Hughes and  
Co., Fred. Cooper and Co., Ten  
Tazzerwouths. The bands of the  
Irish Guards, Welsh Guards and  
Coldstream Guards will provide the  
music. There will also be horse  
racing and leaping and sports of all  
kinds, sideshows and "all the fun  
of the fair." The inclusive price of  
admission will be two shillings and  
sixpence.

Sir Basil Thomson, ex-chief of  
the Special Intelligence Branch of  
the Criminal Investigation Depart-  
ment, Scotland Yard, has written a  
play pageant on the subject of  
"Rufus," England's red-headed  
monarch of long ago. This will be  
produced in an open-air theatre in  
the provinces. This is not the first  
occasion on which the ex-detective  
chief has provided material for  
players. Some time ago he wrote  
the scenario for a Belshavian pic-  
ture which may still be seen greatly  
altered and under another name. In  
the making of it the English com-

pany got mixed up with the German  
revolution and had exciting times  
in Poland.

In the Chancery Division George  
Edward's Daly's Theatre, Ltd.,  
brought an action to restrain Rob-  
ert Evett from producing "The Last  
Waltz" in London and Manchester.

At the same time counsel for Evett  
asked the court for a specific per-  
formance and an agreement between  
the parties which assigned all inter-  
ests in the play to Evett. This  
motion asked that the company be  
restrained from disposing of any  
rights in the play or the orchestra-  
tion except to Evett. The matter  
was urgent, as the piece was to be  
produced in Manchester Aug. 19,  
and great expense had been in-  
curred. Both motions were stood  
over to appear before the Vacation  
Court.

Touring vaudeville combinations  
are generally looked upon with a  
certain distrust and relegated to  
minor towns. Peggy O'Neil is prob-  
ably the first West End leading lady  
to head one. She opened July 31 at  
Eastbourne and has a long tour of  
first-class watering places booked.  
Her own contribution to the pro-

gram is her sketch "Kippers and  
Kings." Her vaudeville support  
comes from Herbert Darnley,  
Augustin and Hartley, William  
Cromwell & Co., in "Ensuing It,"  
Rena Hall, J. C. Harold, Kathleen  
Coleridge and La Coupe.

Josephine Earle, billed as "The  
Best Dressed Woman in London,"  
will provide a "One Woman Cabaret  
Entertainment" at Murray's Club  
from Aug. 2. In September she will  
produce and "star" in a revue at the  
same place.

Sir Alfred Butt and Anthony  
Prinsep, who is perhaps better

known as the husband of Marie  
Loehr than as a theatrical manager,  
will produce an English adaptation  
of Alfred Savoir's play, "La  
Huitieme Femme de Barbe-Bleue,"  
at the Queen's, Aug. 26. The cast  
will include Norman McKinnel, C.  
M. Hallard, Hugh Wakefield, Henry  
(Continued on page 36)

**ZANGAR**  
THE MESSENGER OF WISDOM  
Pat. Casey Agency, Lake note—  
Madam Ellis said, "I congratulate you on your  
wonderful performance." She knows. Address  
Variety, New York.

**TO OUR MANY FRIENDS!**

We wish to thank you for your kind wires for our success on  
our maiden venture, **THE MIMIC WORLD.**

**MAURICE E. CAIN and DANNY DAVENPORT**

P. S.—A world of credit to H. Mahieu & Company, Joe Glaser Studio, and  
Seymour Felix. We hope to repay you for every thing done to make **THE  
MIMIC WORLD** the greatest show on the Columbia Circuit.

**RAYMOND MATTHEWS**  
COMPOSER and ARRANGER

413C, 1628 Broadway, New York City

**S. J. GLASSBERG**  
**SHORT VAMP SHOES**  
**STREET and STAGE SLIPPERS**  
REDUCTION **20%**  
On the average.  
MANY STYLES ARE  
HALF PRICE  
BALLETS & FLATS  
Catalog V on  
request  
**225 West 42nd St.**  
NEW YORK CITY

\$5.95-\$7.95-\$9.85  
This Season's Styles  
That are regularly  
\$10 to \$18  
Medium and Short Vamps  
High and Low Heels  
BEWARE  
Imitators Nearby

# JACK W. EDWARDS

JUST RETURNED FROM BEING

## A "THUNDERING HIT"

in "CHUCKLES OF 1922"

## In LONDON, ENGLAND

READ ON McDUFF

### LONDON, ENG.

"Referee"—June 25

NEW OXFORD THEATRE

"Chuckles of 1922"

Mr. Cochran's new venture at the Oxford Theatre is called "Chuckles of 1922," and it was stated that it had run continuously in America for three years. The dancing was its strongest point. Mr. Jack Edwards being unusually nimble, and he met with a tremendous reception. A good scene was "The Garden Club," and much laughter was caused by Bobby Clark, who is really a funny man, and his patter got over the footlights every time.

### LONDON, ENG.

"Advertiser"—June 21

But if Mr. Clark is responsible for most of the "roars"—apart from those of the lion—there are several other people in the show who help to justify its title. His chief companion, Mr. Paul McCullough, also figures prominently, and works hard in many scenes. And, as hinted, there are some wonderful dancers, most wonderful and agile of all Mr. Jack Edwards, who appears to dance on wires and does the most incredible things with flawless ease and rapidity of movement.

### LONDON, ENG.

"Town Topics"—June 23

Bobby Clark, from the moment he posed as a lion tamer—a real live lion on the stage, if you please—until, towards the end, when he pranced about in the guise of a woman acrobat—he had the house roaring (not in the manner of the aforesaid lion!). His success was undoubted. He will draw the Town, sure enough.

The next best thing in "Chuckles" is the dancing, and the bewildering steps of Jack Edwards.

### LONDON, ENG.

"Era"—June 21

Mr. Bobby Clark as Kid Hash in the boxing match burlesque, and the pair of them as travelling salesmen in the screamingly funny episode called "Room 202," are things to be remembered with joy.

The next best thing in the show is Mr. Jack Edwards' dancing. It is the neatest footwork we have ever seen, and he brought the house down every time he appeared on the stage. Possibly the most interesting item he gave was the eccentric inebriated dance.

### VARIETY,

June 23

An outstanding hit was accomplished by Bobby Clark who is acclaimed as the funniest man ever seen on a London stage. Jack Edwards' dancing was wildly applauded.

Last night (Tuesday) the show did even better.

PRESENTING HIS ACT THIS SEASON WITH

## MISS DOLLIE MANUEL

In DAVIDOW & Le MAIRE'S UNIT

"TROUBLES OF 1922"

RETURNING NEXT SEASON TO ENGLAND TO FULFILL CONTRACTS

### BALTIMORE

By ROBERT F. SISK

CARLIN'S ARENA—"The Mikado."  
MARYLAND—Keith Vaudeville.  
CENTURY—"The Bonded Woman."  
CENTURY ROOF—Cabaret.  
NEW—"Out of the Dust."  
GARDEN—"The Married Flapper" and pop vaudeville.  
PARKWAY—"Golden Dreams."

HIPPODROME—"The Gray Dawn" and Loew Vaudeville.  
RIVOLI—"Fools First."

City editors in Baltimore are talking over the large amount of press stuff which has gone through on Carlin's Park this year. Over 150 photographs of people playing there have been run, and often in the Sunday papers it was not unusual to see two-thirds of the theatrical page devoted to cuts and stories of the

light opera company now singing the Gilbert and Sullivan works there.

The Baltimore Fashion Show, the second annual affair, has drawn over 75,000 people in the brief eight days it has been open, and so many demands for booths were received that two armories, the Fifth, where President Wilson was nominated for his first term, and the Richmond

Market Armory, were necessary to accommodate the exhibitors.

A pageant of fashions, presented by Arthur Voegtlin, is the main feature of the show, and a huge stage at one end of the Fifth Regiment Armory is used to make the presentations. Fifty models were brought down from New York, and with several local girls—Miss Mae Belle Griffith, Miss Francys Crossley and Miss Theodora Loper, winners in a beauty contest conducted by the Baltimore American—were featured in several of the episodes.

The stage is draped with a gray material, with huge columns at each side. Episodes depicting fashions from their inception in the Garden of Eden to their ultimate windup on Fifth avenue and the Mall, are shown, one of the most elaborate of the scenes being a bathing scene in

the first half of the show. Vaudeville acts pass the interlude periods away, and a song by John P. Wilson, "Baltimore Is Calling Me," is getting quite a play.

It is said that nearly a million dollars worth of clothing is displayed at the show and that this year's production far surpasses that of last year.

COVERS FOR  
ORCHESTRATIONS  
AND LEATHER BRIEF CASES.  
ART BOOKBINDING CO.  
119 WEST 42d STREET  
NEW YORK CITY

## B. F. Keith's Palace

New York, This Week (Aug. 14)

## MABEL FORD

In Her Newest Dance Production

## "TIP TOES"

—With—

## Golden and West - Doll Sisters

And Her Own Celebrated Orchestra

Direction JOS. SULLIVAN

KEITH'S BUSHWICK, B'KLYN, NEXT WEEK (AUG. 21)

REDUCED PRICES  
ON ALL

## H. & M. PROFESSIONAL TRUNKS

The popular demand for H. & M. Trunks has increased our production over 100%, enabling us to add many improvements, new features and to reduce all trunks to

PRE-WAR PRICES

SOLD AT FACTORY PRICES  
BY THE FOLLOWING AGENTS

SAMUEL NATHANS

529-531 7th Ave., N. Y.

BARNES TRUNK CO.

75 W. Randolph St., Chicago

BOYLSTON LUGGAGE SHOP, Inc.

16 Boylston St., Boston

J. M. SCHWEIG

12 Fifth Ave., Pittsburgh

BOOKS TRUNK CO.

901 Main St., Kansas City

HERKERT & MEISEL TRUNK CO.

910 Washington Street ST. LOUIS, MO.



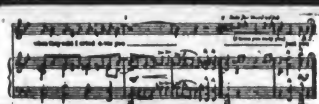
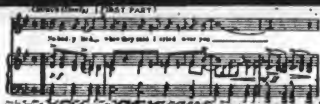
# REMICK POPULAR SONG & DANCE HITS

THAT ARE NOW TOUCHING THE HIGH SPOTS OF THE POPULARITY SCALE

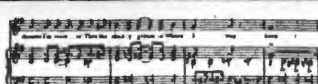
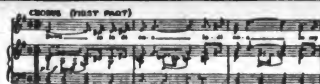
## CALIFORNIA



## NOBODY LIED



## SWEET INDIANA HOME



## DOWN OLD VIRGINIA WAY

A BRAND NEW  
WALTZ SONG

## CHILDHOOD DAYS

A CHARMING LITTLE BALLAD  
THAT WILL WIN WITH ANY AUDIENCE

## MY BUDDY

HERE'S A BALLAD  
THAT YOU WILL LOVE TO SING

## SONG OF PERSIA

A HIGH CLASS BALLAD  
BY THE WRITERS OF JAPANESE SANDMAN

BOSTON - 203 MASS. AVE.  
BOSTON - 228 TREMONT STREET  
PHILADELPHIA - 31 SOUTH 9TH STREET  
PITTSBURGH - 505 SCHMIDT BLDG  
WASHINGTON - PALAIS ROYAL G & 11TH ST.  
CLEVELAND - HIPPODROME BUILDING  
SEATTLE - 321 DIKE STREET

YOU WILL FIND A REMICK OFFICE IN NEARLY EVERY TOWN YOU PLAY - NO WAITING  
EVERYTHING READY FOR YOU - ORCHESTRATIONS, PROF. COPIES, SPECIAL ARRANGEMENTS

NEW YORK - 219 W. 46TH STREET  
CHICAGO - 634 STATE LAKE BLDG  
PHILADELPHIA - 125 SO. BROAD ST.  
BALTIMORE - STEWART'S MUSIC DEPT  
DETROIT - 457 FORT STREET W.  
CINCINNATI - 515 WEST 6TH STREET  
MINNEAPOLIS - 218 PANTAGE BLDG

TORONTO - BRASS BLDG  
PORTLAND ORE - 322 WASHINGTON ST.  
SAN FRANCISCO - 908 MARKET ST.  
ST. LOUIS - THE GRAND LEADER  
LOS ANGELES - 417 W. 5TH ST.  
BUFFALO - 485 MAIN STREET  
AKRON OHIO - M. O'NEILL CO.

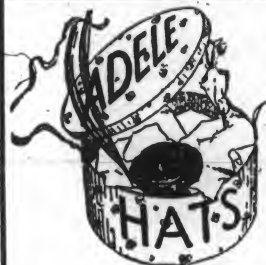
# THE GREAT NEW FOX TROT SUCCESS SAY IT WHILE DANCING

BY THE WRITERS OF  
**ANGEL CHILD**  
BENNY DAVIS SILVER ABNER  
M. WITMARK & SONS - Publishers - Witmark Building - NEW YORK

## BURLESQUE ROUTES

(Aug. 21—Aug. 28)

"American Girl" 21 Olympic Cincinnati 28 Gayety Louisville.  
"Big Jamboree" 21 Casino Philadelphia 28 Palace Baltimore.  
"Bon Tons" 28 Columbia New York.  
"Bowerys" 21 Gayety Detroit 28 Empire Toronto.  
"Broadway Brevities" 21 Gayety Pittsburgh 28 Lyric Dayton.



"ORIGINATOR OF EXCLUSIVE STYLES. NEVER EQUALED BY IMITATORS."  
"ADELE" LEADS WHILE OTHERS FOLLOW  
10% discount to N. Y. A's from an N. Y. L.  
ALSO TO PROFESSIONALS

100 WEST 45th ST., N. Y. CITY  
2 Doors East of Broadway

"Broadway Flappers" 28 Gayety St. Louis.  
"Bubble Bubble" 21 Orpheum Paterson 28 Majestic Jersey City.  
"Chuckles of 1922" 28 Gayety Buffalo.  
"Cooper Jimmy" 29 Casino Philadelphia.  
"Finney Frank" 21 Casino Brooklyn 28 Lyceum Scranton.  
"Flashlights of 1923" 28-30 Rialto Newburgh 31-2 Rialto Poughkeepsie.  
"Follies of Day" 28 Empire Toledo.  
"Folly Town" 28 Imperial Chicago.  
"Giggles" 21 Empire Brooklyn 28 Miner's Newark.  
"Greenwich Village Revue" 21 Gayety Boston 28 Grand Worcester, Mass.  
"Hello Good Times" 28 Columbia Chicago.  
"Howe Sam" 21 Gayety St. Louis 28 Gayety Kansas City.  
"Keep Smiling" 21 Gayety Montreal 28 Gayety Boston.  
"Knick Knacks" 28 Gayety Omaha.  
"Lets Go" 28 Colonial Cleveland.  
"Maid of America" 28 Gayety Milwaukee.  
"Marion Dave" 21 Colonial Cleveland 28 Olympic Cincinnati.  
"Mimic World" 21 Palace Baltimore 28 Gayety Washington.



Beautiful Your Face  
You must look good to make good. Many of the "Professionals" have obtained and retained better results by having me correct their facial imperfections and remove blemishes. Consultation free. Fee reasonable.

F. E. SMITH, M. D.  
347 Fifth Avenue  
N. Y. City Opp. Waldorf



## Anticipation

At the I. Miller Shops have already appeared the forerunners of the coming footwear fashions—a welcome announcement to the woman of advanced taste.

I. MILLER  
Feminine Footwear

562 Fifth Avenue  
at 46th Street

1554 Broadway  
at 46th Street

CHICAGO  
State Street at Monroe

"Radio Girls" 21 Miner's Bronx New York 28 Empire Providence.  
"Reveries Al" 21 Miner's Newark 28 Orpheum Paterson.  
"Sidman Sam" 21 Gayety Washington 28 Gayety Pittsburgh.  
"Social Maids" 21 Hurtig & Seamon's New York 28 Gayety Rochester.  
"Step On It" 28 Empire Brooklyn.  
"Talk of Town" 21 Englewood Chicago 28 Gayety Detroit.  
"Temptations" 21 Imperial Chicago 28 Englewood Chicago.  
"Town Scandals" 28-30 Colonial Utica.  
"Varieties of 1923" 28 Hurtig & Seamon's New York.  
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Direction SMITH &amp; FORKINS

## IN LONDON

(Continue from page 31)

Ford, George Desmond, Arthur Cleave, Ivan Samson, Peggy Rush, Doris Macintyre and Madge Titheradge. Stanley Bell will be responsible for the production.

Labor troubles are once more likely to threaten theatrical pro-

perity before the new season is very old. The Entertainments Protection Association has given notice to the National Association of Theatrical Employees that after Nov. 6 cuts are to be made in the wages of most departments. The suggested cuts are as follows: Heads of departments, from £ to £3 13s.; day men, from £2 17s. 6d. to £2 12s. 6d.,

and night men, from £4 3s. to £3 ds. The men's unions will resist the attempt at reduction. In reference to this matter, it is worthy of note that negotiations between the N. A. T. E. and the Amalgamated Musicians' Union are proceeding smoothly on the matter of amalgamation, and it is said at the men's headquarters that a working agreement will be in operation before the end of October. Most of the houses in London are affected, but even if the cuts should be made the saving to each individual house would be a small one.

Edmund Bosanquet, one of the best known musical directors in the business, has just died after a long illness at the age of 66. At one time and another he wielded the baton at the Victoria, Bow, Scott's Hengler's Circus, Covent Garden, the Adelphi, Queens (Poplar), the Canterbury and the Euston. He also filled the

same post at several first-class provincial houses.

Sylvia Nelis, who left the Hammer-Smith cast of "The Beggar's Opera" for the American production, will reappear in her original part at the Lyric Aug. 7.

The 'Kingsway' reopens Aug. 7 with "The Limpet," which has already had a preliminary tour in the provinces. The cast will be the provincial one: Stanley Turnbull, Hubert Harben, Robert Minster, Charles Combermere, Phyllis Shanery and Sybil Arundale being the principals.

The full cast for "The Broken Wing," due at the Duke of York's Aug. 15, is: Thurstan Hall, Francis Lister, Eddie Vogt, Alfred Harding, Joseph Spurin, Henry Latimer, Edwin Underhill, Dorothy Dix, Dorothy Hanson, Gloria Webster. Alan Brooks is staging the piece.

Harry Freeman, a veteran vaudeville artist, has just passed away following an operation for internal trouble at the age of 64. He had done a single turn for 40 years and was one of the little band of "stars" who could always be found in the West End at either the Oxford, Tivoli, or Pavilion, and one or two other music-halls. His comedy was of the robust type but was always free from vulgarity. During the late war he created the phrase "That's the Stuff to Give 'Em" in song form.

He was the first King Rat of the now extinct Grand Order of Water Rats.

Viscountess Dunsford, who until her marriage in 1917 was known on the stage as Peggy Rush, will return to the footlights in the Butt-Prinsep production of "Bluebeard's Eighth Wife" at the Queens.

"Ambrose Applejohn's Adventure" finishes its long run at the Criterion Aug. 19 and Cyril Maude returns to the scene of many of his former successes Aug. 22.

"Welcome Stranger" begins its first tour Aug. 7, at Douglas, Isle of Man.

The next revival at the Everyman will be MacDonald Hastings' peculiar play "The New Sin." The cast includes Douglas Jeffries, Harold Scott, Leslie Banks, Alfred Clark, Victor Tandy, Brember Willa. Of these Victor Tandy is supposed to be well on his way to New York to play under Charles Dillingham's management. "The New Sin" will be preceded by the late St. John Hankin's one act play "The Constant Lover." However complicated the Everyman's financial position may be it certainly perseveres in its endeavor to give the "high brow" food for thought but it does not seem to be helping the League of Nations, except as a bill-posting station, as Norman MacDermott promised it would some months ago.

The C. B. Cochran production of "Phi-Phi" will be produced in the provinces prior to the London Pavilion. The cast includes Clifton Webb, Walter Williams, Jay Laurier, Arthur Roberts, Trini (Cochran's "most beautiful woman in the world," who is at the moment appearing at the Trocadero restaurant), Wojakowsky, Evelyn Laye, June, Vera Freeman, Alice O'Day and Stanley Lupino.

The controversy concerning the appearance or non-appearance of Eleanor Duse, the Italian tragedienne, in London, which was started by Captain Aaronsohn, who announced he had made arrangements for her reappearance in the West End of London at an early date, is officially disposed of by Adolf Bratt, Duse's manager in this country. She has no intention of appearing here, but has instructed him to arrange an American season for next year. Bratt is also negotiating a Swedish ballet season in London, but has not definitely decided on his theatre, as he says there will be plenty to choose from in a week or two. The last appearance of the Swedish Ballet here was at the Palace some time ago with Jennie Hesselquist as the principal dancer. The season was not a success. On this occasion the principal dancers will be Carina Ari and Jean Borlin. Hesselquist is now a picture favorite, being the big star of the Swedish Biograph Co.

A postponement not exactly unexpected is that of Co-operative Repertory Co. at the Aldwych. They should be co-operating by now, but their start will not be until late in November. Meanwhile Donald Calthrop is looking for another play.

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By ROY TURK and  
J. RUSSEL ROBINSON

*Moderato*

*Till ready* *Voice* *fz*

Cu - pid's - dart, pierced my heart; when I first met you. -  
Hours - fly, when you're nigh; an - gel from a - bove. -

Now it seems, My love dreams, Have at last come true. No one yet, That I've met,  
When you're gone, They seem long, Proving I'm in love. Let's a - way, Don't de - lay,

Thrilled me with a glance, - No oth - er one, Neath the sun. Stands a chance.  
Ap - ple of my eye, - I'll live for you, Love you true, This is why. -

*Chorus*

"Just be - cause you're you, That's why I love you, - Just be - cause you're you, -  
what more can I say? - I've lost my ap - pe - tite, - Can't sleep a wink at night -  
My mind's not work - ing right - And you made me this way, - Something in your  
style - won me com - plete - ly - That I fall so deep in love I nev - er knew; -  
- And still the rea - sons ver - y sim - ple, It's not your smile or dim - ple, It's just be -  
cause you're you." "Just be - cause you're you." *fz* *D.S.*

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#### CABARET

(Continued from page 11)

several arrests. Moe Smith, his faithful man Friday, also was with him, and Moe, too, says he got a raise and a promotion.

Agents from the New York prohibition office are trying to make good their boast to make Saratoga "dry" during the current racing season. Last week four prominent places were "taken" by the rum runners. They were the Grand Union hotel, United States hotel, Adelphi hotel and R. H. McElfont's cafe in Broadway. Whiskey was flowing freely, the agents said.

The arrests at Saratoga followed

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right on the heels of the first death at the Springs, which was directly attributed to bad whiskey. It was that of Dominick Dominick of 145 Elm street, Saratoga. He died at his home a few minutes after Dr. Frederick E. Eaton arrived.

The physician said death was caused by acute edema of the lungs, brought on, probably, by inferior whiskey. Several other men in a party at which Dominick is said to have been a participant are also ill, it is said, and the Saratoga coroner has opened an investigation.

Following a raid in Keeler's restaurant in Broadway, prohibition agents removed a safe to Albany prohibition headquarters and there opened. They found no whiskey.

Posing as members of a picture company about to produce "Uncle Tom's Cabin," with the Broome county hills forming the scenic background, 12 Syracuse Federal prohibition enforcement agents, headed by Agent William Cohen, hid themselves in a wayside tavern from which they descended upon the towns of Barker, Mame and

Chenango, near Binghamton, N. Y. The raids resulted in the arrest of five alleged moonshiners and the confiscation of 1,500 gallons of masi, 350 gallons of alleged whiskey, and six stills. The raids result from a well defined plan of campaign to wipe out the moonshine industry in the district. All arrested are natives of Poland.

Healy's Golden Glades, closed over the summer, will reopen shortly. The former Healy place at Broadway and 95th street has been converted into a popular dance resort.

Mrs. Ivy Frances Lombard, formerly Mrs. Douglas Crane, ballroom dancer, on the coast, filed suit for divorce last week against Gay Lombard, a manufacturer of macaroni, charging extreme cruelty.

Will Morrissey's "Hollywood Studio" in the Reisenweber Paradise Room is just what one who knows Morrissey expects from him. As announcer and entertainment director, Morrissey is intimate in his remarks with his lightning-like mind seizing upon anything that arises. The other evening as a party started to leave during the performance, Bill said: "They must have gotten a flash at the check."

Morrissey rambled through the show that starts at midnight and never ends before the restaurant does (with dancing frequently at intervals). He talks, sings, plays piano and violin and jizzes up

everything. There is a number used with the principals and six chorus girls. Morrissey leads it, but the bunch never know what melody he will finish with, as Bill abruptly breaks off the song by starting another, letting the others get in it if they can.

Besides the six choristers are Sally Fields and (Miss) Billie Shaw. They entered the show late last week, after the initial week of the Morrissey regime had ended and the first bill changed. Besides are the two Callahan boys, who first appear as Morrissey mentions his wants to introduce his "hostesses." The boys are dressed like "dames" and do knockabout. Stanley Dale is the juvenile. Among the chorus girls is Dorothy Robbins. In a "pick out" number she evidenced a degree of jazz singing and dancing ability that could easily let her onto the small time in a double turn with either boy or girl.

A miniature curtain entrance is placed before the rear of the room. It is marked "Will Morrissey's Hollywood Studio." Down each side are the letters I. O. U. Bill dresses in semi-quiet colonial fashion.

The Fruit Shop

beaver high hat and snug-fitting tux. He should hold that make-up. Charlie Strickland's orchestra is no little aid during the evening. The Strickland bunch are singing performers, with Strickland having an audience number he can sit to anyone. Morrissey has a song used after the two o'clock closing dance order goes into effect (the room doesn't close, with performance continuing but dancing ceasing). The song mentions everything the authorities can make people in a restaurant do, ending with the refrain, shouted, "But they can't make us go home."

One evening the members of the Weinberg band from the Venetian Gardens, Montreal, were in the room. Bill discovered them and the Strickland boys vacated while the Montreal lads played a couple of dances. That is likely the latest in cabaret professional courtesy. The Canadians got as much applause as they get at home.

Bill swings around the room and if receiving an affirmative nod from a professional friend, the visitor does a bit, song, dance or kidding with Bill, whatever it is. None refuse Morrissey through his personal popularity.

Proclaiming the Ritz Carlton cafe, a Chicago South Side "black and tan" resort, as a "public nuisance," United States District Court Judge J. H. Wilkerson has signed an order closing the doors of the establishment for one year. Judge Wilkerson reached the decision after two days of a government hearing for a permanent injunction, sought on the grounds that a temporary order restraining the establishment from violating the Volstead act had been violated by "Itzy" Rosenberg, owner of the place.

The Literary Digest's straw vote on prohibition up to date disclosed sentiment for modification of the Eighteenth Amendment in the ratio of 10 for modification to 1 for strict enforcement. As the tabulation continues the extremes of both sides lose ground and the "moist" partisans gain. Two factory polls in Jersey, Edison works and Campbell Soup Co., showed only 473 for enforcement against 2,779 for modification and 1,927 for repeal. New York state is 22,196 for enforcement, 35,897 for modification and 20,985 for repeal. Generally speaking the New England states are for modification and the south for enforcement.

At the Chateau Laurier, City Island, last Sunday afternoon a couple sat on the lawn surrounding the restaurant for about two hours before they summoned a waiter. The waiter with a menu card walked to where they were and the man of the twain said: "When is the music going to start?" Dinty Moore of the Chateau Laurier orchestra (in the restaurant) heard the waiter tell Bill Werner, the manager, of the question. Dinty had three of the boys playing the brasses, during the next number, got out on the steps leading to the lawn, where they blew their heads off so the people out there wouldn't miss it.

Up-state prohibition offices are certainly stirred up over recent activities of agents acting under direct orders of John S. Parsons. (Continued on page 40)

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chief of the state enforcement bureau. Particularly Henry J. Waldbillig, chief of the Albany office. The first blow was the taking of Saratoga Springs normally part of Mr. Waldbillig's territory, away from him for the duration of the racing season. Then the agents began making raids in and near Albany, Waldbillig's center of operations. The last straw came Sunday morning when a mysterious agent from New York, who described himself as "Special Agent Morgenstern," raided the Arcade restaurant at 7 Howard street, directly across from Albany prohibition

headquarters, and virtually under Mr. Waldbillig's nose. He also raided the St. Clair hotel on Broadway and arrested the bartender. The day before Einstein had made the rounds of the city and had arrested among other James G. Bennett, a former deputy sheriff of Rensselaer, for the possession of 500 gallons of what Izzy described as "good beer." Then he raided some south end saloons. The chief of the Albany office, which in-

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Joe Spiegelberg, Mgr.

cludes all of the territory in eastern and northern New York State, seriously resented this. Mr. Waldbillig declared that Einstein is trying to "discredit" his administration as up-state dry chief.

A jinx was on the trail of Essex cars engaged in the rum running business along the Canadian border last week. One driven by a Cleveland man fell into the clutches of the Franklin county sheriff through a collision with another machine, and a second had to be abandoned. The bootlegger in the first Essex was driving without lights and smashed into a Ford, damaging it badly but injuring his own little. The driver started to go ahead but later apparently became frightened, drove the auto to one side of the road, left it there and walked to the residence of a man near by. In the meantime, the sheriff had been notified of the acci-

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dent and hurried to the scene with state troopers. A deputy seized the car and the rum runner was apprehended. He was held for the action of the grand jury and released in bail. Two charges were laid against him, violation of the Mul-len-Gage act and failure to report an accident. About 300 quarts of booze were discovered in his machine. The other Essex, with 300 quarts of liquor aboard, was found abandoned in a ditch between Fort Covington and the Canadian boundary line. The car was in good condition, and it is believed the occupants became frightened, ditched it

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and hurried back across the border in another auto. The booze found in it was estimated to be worth approximately \$2,000 at bootleggers' prices.

Seizure of 1,820 boxes of morphine, cocaine and heroin hidden in a consignment of old rags by narcotic agents in a little country paper plant on Battle Island, near Fulton, N. Y., is likely to end the nationwide search for Julius Rendsburg, whom the narcotic agents allege they have under arrest as a result of the finding of the dope. The dope, valued at about \$400,000, was taken to Rochester. Rendsburg is declared by the agents to be a nationally known figure in dope distribution circles, and a man for whom federal authorities have searched all over the country for several years.

The largest recent seizure of contraband liquor near Malone, N. Y., was made last week when a new "service" truck with 1,140 bottles of liquor aboard fell into the hands of prohibition agents. The truck was on its way to Buffalo and was in charge of two men from that city. It carried 620 quarts of Black Horse ale, 87 quarts of Gordon gin and 338 bottles of Scotch whiskey.

The police sent out a 1 o'clock closing order this week for the Broadway and 5th avenue dance places. Heretofore the final music had to stop at 2 o'clock, when dancing was also supposed to stop. The 2 o'clock order did not close the cabarets. In some it stopped the dancing; in others they kept right on if the cops were absent. To the disregard of the 2 o'clock closing order is attributed the killing of a gangster early Sunday morning at the La Vie restaurant, 48th street, just west of Broadway. One of the place's proprietors, Redmond, was held on the charge of having been implicated. A Reisenweber chorus girl was also in on it. She went to the restaurant from Reisenweber's with three men, none of whom she later averred she knew. The girl, Ruma Ray, was seated with the three men at a table, when the men were attacked by three others who had arrived in a cab. When the latter three men started to leave after beating up the Ray girl's friends, the shooting occurred, just outside the restaurant. The police claim if the closing order had been observed there would have been no shooting. The officials did not appear to place much stock in the Ray girl's statement she knew none of her companions, but Miss Ray asserted she had met them at Reisenweber's, they seemed nice fellows and she accompanied them when asked.

While Montreal cabaret, dance hall and outdoor garden proprietors are congratulating themselves that Recorder Sample handed down

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### BILLS NEXT WEEK

(Continued from Page 20)

#### MADISON, WIS.

Orpheum  
Frank Browne  
Pantheon Singers  
Jack Osterman  
(Three to fill)  
2d half  
Hart & Francis  
Norman & Landee  
Wm Morrow Co  
"Flirtation"  
(Four to fill)  
MILWAUKEE  
Majestic  
2d half  
Royal Sidneys  
B & P Valentine  
Larry Comer  
Fries & Wilson  
Sternad's Midgels  
(Three to fill)  
ROCKFORD, ILL.  
Palace  
Melnotte Duo  
"Flirtation"  
(Four to fill)  
2d half  
Frank Browne  
Pantheon Singers  
Jack Osterman  
(Three to fill)  
ST. LOUIS  
Columbia  
4 Barths  
Norman & Landee  
Wm Morrow Co  
Sels Bros  
Lefever-Sykes 4  
2d half  
Bell & Gray  
Ning Toy  
Pickard's Seals  
(Two to fill)  
Grand  
The Halkings  
Fisher & Smith  
Murray Voelk  
(Six to fill)

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Larry Harkins  
Rives & Arnold  
G.T. PAIS, MONT.  
Pantages  
(Same bill plays  
Heiema 24)  
Carson & Kane  
Goetz & Duffy  
B. Swede Hall  
Robinson & Pierce  
Page Hack & M  
Geo Lashay

Parish & Peru  
Last Rehearsal  
Fred Herrens  
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LOS ANGELES  
Pantages  
Pettit Family  
Coscia & Verdi  
O'Hanlon & Z'bini  
Jim Thornton  
Bob Pender Tr  
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Navy  
Schietti & Ma'nettes  
Judson Cole  
Mue Rhea Co  
Britt Wood  
"Love Nest"  
L/G BEACH, CAL.  
Pantages  
Gladys Green  
Byron & Haig  
Carl McCullough  
Marion Gibney  
McClellan & Caran  
B Bouncer's Circus

BUTTE, MONT.  
Pantages  
(Same bill plays  
Anaconda 23, Mis-  
soula 24)  
Juggling Nelson  
Fein & Tenneyson  
Tyler & Crolius  
Ross Wyse Co  
Stepping Some  
SPOKANE  
Pantages  
Four Roses  
Hudson & Jones  
Valentine Vox  
Davis & McCoy  
Robyn Adair Co

SEATTLE  
Pantages  
Mabel Kasper Co  
Bernevil Bros  
(Three to fill)  
SPRINGFIELD, ILL.  
Majestic  
Adroit Bros  
Peggy Brooks  
Harry Hayden Co  
(Three to fill)  
2d half  
Nelson's Patience  
Cameron & O'C  
Mme Doree Co  
Jack Benny  
Luster Bros

TERRE HTE, IND.  
Hippodrome  
The Seabacks  
Casson & Clem  
Mme Doree Co  
Jack Benny  
Luster Bros  
(One to fill)  
2d half  
Adroit Bros  
Peggy Brooks  
Harry Hayden Co  
Ned Norwath Co  
(Two to fill)

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Lyle & Emerson  
Springtime Friva  
Nanny Fair  
Ferry Corwey Co  
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Pantages  
(Sunday opening)  
Homer Sis

KANSAS CITY  
Pantages  
Hori & Nagami  
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RETURNS to the stage are fashion-  
able, nearly as fashionable as "fare-  
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Phyllis Bedells, who joins "The  
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"CYC" FOR SALE  
Purple satin "cyc," hand-painted blos-  
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## OSWALD



WOODSIDE  
KENNELS  
WOODSIDE  
L. I.

### CABARET

(Continued from page 39)

a judgment quashing action taken against them and permitting them to keep their establishments open, the nigger in the woodpile has appeared in the personnel of the Methodist crowd from Ontario, who disport under the name of the Lord's Day Alliance and whose chief joy in life consists of stopping the sale of ice cream on Sunday, etc. Montreal has been heretofore singularly free from any taint of hypocrisy. Montrealers love their freedom. It is natural that when some super-de-vout individuals decided that such innocent pastimes as dancing, with a little Burgundy on the side, were de trop in that very cosmopolitan city, a decidedly strong feeling of resentment made itself felt. Two or three of the cabaret proprietors took their cases to court, and after the usual legal juggling for a while, Recorder Semple decided in favor of the dance hall men, thereby incurring the wrath and indignation of the reform crowd.

The alliance will continue to "urge" the civic authorities and pray that such an abominable thing as amusement be wiped off Montreal's Sunday map.

### SPORTS

(Continued from page 11)

weight with dimple markings and works fairly well for tee shots. Its only trouble is that it acts rather hysterically on the putting greens when they're dry and fast. They serve nicely, however, for tee practice for players like Ben Kahane, who holds the record for losing a full dozen new dollar pills in a single round.

Ray Fisher, former big league pitcher has signed to twirl for the Union Bag & Paper Co. team at Hudson Falls, N. Y. Fisher will remain with the team, one of the fastest semi-pro organizations in that section, until Sept. 15, when he returns to Ann Arbor to resume his duties as coach at the University of Michigan.

The Friars' golf tournament on two days of last week at the Billmore Country Club, Rye, N. Y., was won by Jack Kennedy with 116 for 36 holes. The next lowest were Barney Klawmans, 152; Ben Bernie, 152; Dan Hennessey, 162; George E. Price, 162; Lee Stewart, 170; Dr. Stephens, 170; while some of the leaders for 13 holes were Willie Collier, 78; T. J. Golding, 83; A. J. Levy, 85; Johnny Turek, 95; Geo. Dougherty, 96. There may be a forthcoming golf contest between the Friars and Lambs.

Hughie Fullerton, sporting editor of the New York "Evening Mail" will join the staff of the Chicago "Tribune" in the same capacity Sept. 1 at a salary of \$25,000 yearly. Fullerton has been in charge of the "Mail's" sporting department for the past three years. He has built up an enviable reputation in New York newspaper circles as a fearless writer and a straight from the shoulder reporter of sporting events. His statistics during the last world series were the talk of sportdom. He called all of the games and in several instances was right on the scores.

Frank Wirth returned from England last week a confirmed golf bug. He was introduced to the game at

ADVANCE FALL STYLES  
FRENCH SHOES  
For On and Off Stage.

45th St West At  
Opp. Lyceum Theatre, 1st, Broadway  
and 5th Ave  
Sponsors of Short Vamp Shoes

## NEW YORK THEATRES

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Sam H. Harris Theatre, W. 42d St.  
Tel.: Bryant 4314.  
Eves. 8:20. Last Week  
LAST WEEK  
Six Cylinder Love  
A New Comedy by Wm. Anthony McGuire  
with ERNEST TRUEX

CORT  
WALLACE  
EDDINGER and MARY  
NASH  
in "CAPTAIN APPLEJACK"

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Tel.: Bryant 1170.  
Eves. 8:15. Mats. Wed. and Sat. at 2:15.  
"Best Musical Show Ever Made in America."  
—GLOBE—  
IRVING BERLIN'S  
MUSIC BOX REVUE  
— With a Cast of Metropolitan Favorites —

—MARK—  
S T R A N D  
"A National Institution"—J.P. Way at 47 St.  
Direction: Joseph Platt  
Beginning SUNDAY, AUGUST 20  
Guy Bates Post  
in "THE MASQUERADER"  
STRAND SYMPHONY ORCHESTRA  
CARL EDUARDE Conducts

LYRIC THEATRE, 42d St. W. of B'way.  
TWICE DAILY — 2:30 and 8:30.  
The WILLIAM FOX Presents  
THE GREATEST MOTION PICTURE  
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NERO

REPUBLIC 42d St. W. of B'way.  
EVENINGS at 8:30.  
Mats. Wednesday and Saturday, 2:30

"ABIE'S IRISH ROSE"  
By ANNE NICHOLS  
With an All-Star Cast

AMERICA'S FOREMOST THEATRES AND HITS. DIRECTION OF LEE AND J. J. SHUBERT

—THE GREATEST MUSICAL HIT OF AGES—  
"BLOSSOM TIME"  
NOW IN ITS 2nd TRIUMPHANT YEAR  
at the AMBASSADOR ORIGINAL  
CAST  
Theat., 49th St. W. of B'way.  
Eves. 8:30. Mats. Wed. & Sat.

49th St. Theat. W. of B'way. Eves. 8:30.  
Mats. Wed. and Sat. at 2:30.  
FIRST DRAMATIC HIT OF THE SEASON!  
WHISPERING  
WIRES  
A new play by KATE L. McLAURIN  
(based on the Saturday Evening Post  
story by HENRY LEVERAGE).  
WITH A BRILLIANT CAST

SHUBERT THEATRE, 44th ST.  
West of Broadway  
MATINEES WEDNESDAY AND SATURDAY.  
MARJORIE RAMBEAU  
in the Comedy Classic  
THE GOLDFISH  
ENGAGEMENT EXTENDED INDEFINITELY

BELMONT Th. W. 48th St. Bryant 0018.  
Eves. 8:30. Mats. Thurs.-Sat.  
THE BIG HIT!  
"KEMPY"  
WITH  
GRANT MITCHELL  
And The NUGENTS

NATIONAL Theat., 41st St. W. of B'way.  
PHONE BRYANT 1564.

THE CAT AND THE  
CANARY  
— Matinees Wednesday and Saturday —

### BELASCO West 44th St. Eves. 8:30. Mats. Saturday only 2:30.

DAVID BELASCO Presents  
LENORE ULRIC  
as KIKI  
A New Character Study by ANDRE PICARD.

LYCEUM West 45th St. Eves. at 8:30.  
Mats. Thurs. and Sat., 2:30.  
DAVID BELASCO Presents  
FRANCES STARR  
in "SHORE LEAVE"  
A Sea Going Comedy of American Life  
by Herbert Osborne

GLOBE— BROADWAY  
Evens. 8:25. Mats. Wed. and Sat. 2:30.  
CHARLES DILLINGHAM Presents  
'GOOD MORNING  
DEARIE'  
With a Cast of  
N. Y. Favorites

MOROSCO WEST 45th STREET  
EVENINGS 8:30 MATINEES  
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THE BAT  
— THE BEST MYSTERY PLAY IN TOWN —

SELWYN THEATRE, W. 42d St.  
BARNEY BERNARD and  
ALEXANDER CARR in  
a new comedy  
"PARTNERS AGAIN"  
By Montague Glass & Jules Eckert Goodman.  
Prices: Eves. \$2.50. Mats. Wed. & Sat.

New Amsterdam Theatre—W. 42d Street  
Eves. 8:15. POPULAR MATINEE  
WEDNESDAY. Reg. Matinee SAT.  
A National Institution

ZIEGFELD FOLLIES

Winter Garden B'way, 50th St. Eves. 8:30.  
Mats. Tues., Thurs., Sat.  
Arman Kaliz Presents  
THE WORLD'S GREATEST REVUE  
SPICE of 1922  
By JACK LAIT; Staged by ALLAN K. FOSTER

39th St. Theatre, W. of B'way. Eves. 8:30.  
Mats. Wed. and Sat. at 2:30.  
JOS. M. GAITES Presents  
THE MONSTER  
By CRANE WILBUR  
With a Cast of Distinguished Players  
Including  
WILTON LACKAY NEKAY MORRIS  
FRANK MCCORMACK WAGNER RISSER  
WALTER JAMES CHARLES W. WALLACE

9th MONTH—BIJOU 45th St. W. of B'way.  
Eves. 8:30. Mats. Wed.-Sat.  
Season's Smartest Comedy  
THE DOVER ROAD  
By A. A. MILNE With CHAS. CHERRY  
F. RAY COMSTOCK and MORRIS GERT Present  
Balieff's  
Chauve Souris  
From MOSCOW—Direct from LONDON—  
PARIS—NEW PROGRAM  
CENTURY ROOF THEAT., 62d  
St. & C.P.W.  
Eves. 8:30. Mats. Tues. and Sat., 2:30.  
Entrance on 62d St. Phone Columbus 8800

TIMES SQ. THEATRE Nightly At 8:30  
Matinees Thursday and Saturday, 2:30.  
BIDE DUDLEY Presents  
"SUE DEAR"  
New York's Latest, Cleanest and Most  
Fascinating MUSICAL PLAY  
— IT Z A HIT —

## The Chateau Laurier

City Island, N. Y.

NOW OPEN FOR SEASON OF

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Beautifully Decorated Wonderful Orchestra  
Excellent Shore Dinner at \$2.50 and exquisite a la  
Carte service

Management  
Julius Keller William Werner

equivalent of 60 to 75 cents and all  
courses are open to the public week  
days except Saturdays on payment  
of the fee. A British professional  
will outfit a player with a set of  
first class clubs for about 6 pounds,  
or about \$25 American money.

Snowy Baker, the Australian  
sports promoter, athlete and film  
star, made a personal appearance  
last week at Grauman's, Los An-  
geles. His appearance attracted  
the town's attention.



## MONTE CRISTO

William Fox special, approximately eight reels. From story by Alexander Dumas, adapted for the screen by Bernard McConville and directed by Emmett J. Flynn. At 14th Street, New York, Aug. 14 for a run.

Edmund Dantes, a sailor.....John Gilbert  
The Count of Monte Cristo.....John Gilbert  
Morrel, merchant of Lyons.....John Gilbert  
Caderousse, the inn-keeper.....Estelle Taylor  
Faria, the prisoner.....John Gilbert  
De Villefort, King's attorney.....John Gilbert  
Fernand, Count de Morcerf.....Robert McKim  
Albert de Morcerf, his son.....Gaston Glass  
Elder Dantes, father of Edmund.....Gaston Glass  
Benedetto, son of Faria.....Harry Landale  
Danglars, Baron Danglars.....Albert Prisco  
Baroness Danglars, her daughter.....Maude George  
Eugenie Danglars, her daughter.....Renee Adore  
Haidée, an Arabian Princess.....Virginia B. Fairé  
Benedetto, son of Faria.....Harry Landale  
Danglars, Baron Danglars.....Albert Prisco  
Baroness Danglars, her daughter.....Maude George  
Eugenie Danglars, her daughter.....Renee Adore  
Haidée, an Arabian Princess.....Virginia B. Fairé  
Benedetto, son of Faria.....Harry Landale  
Danglars, Baron Danglars.....Albert Prisco  
Baroness Danglars, her daughter.....Maude George  
Eugenie Danglars, her daughter.....Renee Adore  
Haidée, an Arabian Princess.....Virginia B. Fairé

A great production, superbly acted by a great cast and capably directed, sums up the William Fox production of "Monte Cristo" which has John Gilbert as the principal player in the dual role of the feature.

As to the box office possibilities of the feature, it will be a big picture to say the least, but at a scale of \$1 for matinees and \$1.50 for the night performances, it does not appear to be a proposition that will play to big business.

In photography the picture stands out. That particular feature is the strongest in its favor, and alone will appeal to the picture fans.

The story on the screen does not seem to have the romance embodied in the book, nor does the interpretation by Gilbert hold the charm and delight in the performance of James O'Neill on the spoken stage. Still and all, undoubtedly sufficient of those even in this great unread country who have read the book will want to see the picture.

The presentation on the occasion of the initial performance in New York was somewhat marred by the faulty projection in the early reels. So badly did the operator or operators handle the machines that at least 400 feet of the story was dropped through the film breaking in several places. At one time this caused the audience in the upper parts to revert to first principal as to picture audiences; they began to razz the operator by applauding. When the picture was resumed after a lengthy wait they handed the new sequence of the story a laugh.

The Fox organization cannot hold as much hope for this as for their "Nero." That is a real film achievement. This is just a picture, nothing more, even though it has been elaborately done and undoubtedly represents an outlay of tremendous money.

In direction there is one thing Mr. Flynn counted on to put his picture over and that was the use of the close-up almost continuously in the early sections. It was quite successful in it and held his audience. His general handling created an atmosphere of suspense but there was no real thrill. It was just suspense—a sort of "well, let's see what is going to happen next" idea.

In the supporting cast were at least three players who stood out to overshadowing advantage. They are William V. Mong, Robert McKim and Ralph Cloninger, while Francis MacDonald as the illegitimate son of de Villefort contributed a splendid piece of acting. Spottiswood Aitken as the Abbe Faria, the fellow prisoner of Dantes's, was tremendous in his death scene.

Of the women Estelle Taylor was more or less matter of fact, at least as far as her later scenes were concerned, although she seemed vivacious enough a sweetheart earlier. Virginia B. Fairé as the Arabian Princess scored the beauty hit and acquitted herself exceptionally well. A slight comedy touch was well handled by George Seligmann as the ex-pirate attendant to the count.

The sets are unusually elaborate and massive. The port of Marseilles (evidently shot down at old Inceville above Santa Monica) looked particularly good. The lightings are superb and the photography remarkable. Some tinted shots are beautiful.

There is a chance that with the extraordinary advance publicity and fine exploitation that the picture has received, along with the tide, it could remain at the 44th Street to fair business for about four weeks, but the indications are that anything beyond that will be forced. The sooner this picture gets to the regular picture houses the better. It will make money for the exhibitors if they get it while its great publicity is still fresh in mind.

It is a picture for picture houses, not because of its screen value, but because of the value of the title and the publicity that has been given it since the picture production was started.

Fred.

## PRINCE AND PAUPER

A foreign made six reel production of Mark Twain's story, produced in Austria and Bohemia at Vienna and Prague under the direction of Alexander Kardo. American release not yet determined. At Capitol, week of Aug. 13.

The Prince.....Tibi Lubin  
The Pauper.....Tibi Lubin  
Miles Hendon.....Francis Everth  
Jonh Canty.....Francis Herter  
Henry VIII.....Wilhelm Schmidt  
Hugh Hendon.....Wilhelm Schmidt  
Lady Edith.....Ditta Ninian  
Isabel.....Lilly Lubin  
Lord Chancellor.....A. D. Weiss

Through the medium of a film production of the Mark Twain story "The Prince and the Pauper," Austria and Bohemia enter into the world field of providing picture entertainment. The picture is in six reels. It tells the Twain tale consistently in well connected action. There are no dull moments and it looks as though the picture was certain of being a money getter. It is certain to have an appeal to all children, whether small or grown up, and the Twain fans who were so disappointed in the horse play that was indulged in in the screen version of "A Connecticut Yankee" will actually revel in this picture for it is Twain as written.

Well cast and played and exceedingly skillful was the direction of Alexander Kardo who is responsible for the picture.

At the head of the cast is a youngster by the name of Tibi Lubin who appears about eight or nine years of age. He is really a star. His work in this picture makes him a screen prospect for the future. In kid parts of this nature he stands out to greater advantage than some of the older stars that have been developed either abroad or here. His work in the double exposure scenes is simply great.

The supporting cast has a number of real clever players but it is the production itself that stands out as a world beater. Here the producers have a real human tale—that is set in the early days of English history, with its massive castles and all the pomp and pageantry of the coronation of the King. They have overlooked no opportunity to use crowds of extra for the bigger scenes but still in all they manage to keep their principals well in the foreground of the story, which puts the picture over with a bang.

From the indications in observing this picture it looks as though the Austrian producers were in the field to give their German neighbors a run for their money in the picture producing field. In its own class this picture is as much of a revelation in foreign producing as was "Passion" and the fact that this is a story written by an American author of international appeal gives indication that it will be 100 per cent greater in its box office appeal as a film than was the first of the German made productions. Fred.

## NICE PEOPLE

"Adolph Zukor presents a William De Mille production from the play by Rachel Crothers and screen play by Clara Beranger." reads the program. Wallace Reid, Conrad Nagel, Hebe Daniels and Julia Faye are featured in the cast. Current at the Rialto, New York.

The "flapper" theme at this late date after F. Scott Fitzgerald and other best seller authors have handled in several different angles must be pretty strong stuff to hold up nowadays. It is more to the director's and the featured players' credit than the author's that the piece got what it before a rather lackadaisical attendance Sunday, although Miss Beranger in the screen metamorphosis has injected several masterful touches that add much to elevate the rather thin plot material. The screen with its wider range of latitude afforded the play limitless opportunity for elaboration and the lavish production so dear to William De Mille. Not one, but two ballroom scenes were included—the first a cabaret set and the other an American masque ball—all displaying nothing, not flamboyant, luxury, applied with the fine Italian hand of De Mille. Those scenes, and all the interiors in fact, were soothing to a degree, bespeaking refinement and not shrieking or reeking with gaudy artificial display, for which there might even have been some excuse in the masque scene, for instance.

Yet, despite these assets, the plot material still impresses as rather "thin" on reflection, although interesting enough as the obvious theme is unfolded. One knows that Theodora (Teddy) Gloucester (Miss Daniels) cannot keep up her wild gallavanti' and tearin' about without coming to a sudden halt, and that a change in her demeanor and a complete metamorphosis of existence must be consummated before the picture has run its course in order that she match up to the requisites of a really "nice" girl. Teddy comes of "nice people" and that probably excuses a good deal of her stuff that would be considered rather raw coming from other less privileged humans. So when Wallace Reid enters the rather notorious midnight "creep joint" an ex-captain, who wonders if this is the freedom they fought for in Flanders, and is muchly taken with the cynical

wording on an undressed souvenir doll reading "The modern girl has as little in her head and heart as she has clothes on her back," why, it's plain as daylight Mr. Reid is gonna play an important part in making over Teddy's butterfly existence.

Things follow quickly—speed, by the way, is an important component of the action—and Teddy finds herself compromised through being forced by a rain storm to spend the night in a farmhouse with only Scotty Wilbur (Conrad Nagel), her escort. It so happens that Billy Wade (Mr. Reid) happens along while Scotty is sleeping off a hang-over from the night before, and Teddy is really thusly chaperoned, although even Scotty does not believe it since Billy departed before he woke up, and Teddy is still in the dark as to her gallant's identity. So when "Town Tattles" starts dishing the dirt innuendo Teddy finds that all her "nice people" former friends are cutting her. She returns to her farm in Connecticut (or is it Massachusetts?) and starts rebuilding herself, dressed in puttees, with Billy Wade's assistance. Wade has agreed to "farm hand" for her and put the property on a paying basis and rebuffs Teddy's flirtatious attempts that will crop up periodically. However, the "back to the farm" stu is really the making of Teddy, and when her heretofore indulgent dad, who at first was very much vexed by Teddy's embarrassing escapade, shows her a report from the War Department on Captain Wade's past performances, which mentions distinction for bravery, Teddy just takes matters in hand and

makes Billy propose for the "clinch" even to the extent of almost doing a Leap Year herself to accomplish it.

There is no denying that the story interests in its unfolding. Miss Daniels effervesces pep, speed, energy—anything you want to call it—that is undeniable, but which again suffers proportionately on reflection. Such a bang cutting up is not orthodoxly realistic; but then, again, who thinks about a feature more than once these days?

The casting has been excellently assigned. Miss Faye of the featured four is the least known possibly in comparison to the other three. She does a society deb that is a cross between an ingenue and a heavy, very friendly to the leading lady and at first appearing sympathetic, but really quite "catty" and spiteful. The conception is not new to any form of fiction, particularly the screen, but is handled differently, and capably, by Miss Faye. Mr. Nagel, too, does a similar counterpart, a hybrid juvenile and light heavy role that was deftly handled by him. Mr. Nagel impresses as a good bet for Paramount to build up for possible future starring purposes.

Clair McDowell's conception of the aunt role was superb. Edward Martindel as Teddy's father also took full advantage of all his opportunities.

"Nice People," compared to some of the stuff Paramount has been pre-releasing this summer at its Broadway twin weekly change houses, suffices as a one-week feature, although compared to regular fall and winter stuff it is just a good "society" program release. Abel.

## THE MASQUERADER

Richard Walton Tully makes his debut as a picture producer with "The Masquerader" starring Guy Bates Post. The production is six reels in length directed by James Young and released through First National. Strand, New York, week of Aug. 13.

John Chilcote.....Guy Bates Post  
John Loder.....Edward M. Kimball  
Rita .....Ruth Sinclair  
Fraide .....Herbert Standing  
Lakely .....Lawson Butt  
Lady Astrupp.....Marcia Manon  
Robbins .....Barbara Tennent  
Blessington .....Kenneth Gibson

The long awaited screen debut of Guy Bates Post came this week with the presentation by Richard Walton Tully of "The Masquerader" at the Strand. The production is in six reels, full of action and coupled with the fact that it has been played by the star in practically every nook and corner of the country in the past five or six years, it should develop into a real box office attraction. The story is interesting and at times gripping. Mr. Post however doesn't seem to be fully at ease in front of the camera as he is on the stage and so there are moments when he rather over acts in the dual roles that he portrays, James Young who handled the direction has handled the subject rather well but the editing and titling gave the picture a rather uneven appearance at times.

In production the feature stands up with any of the better grade. The London scenes are well handled, even to the matching up of scenes shot abroad showing streets and crowds. The cast supporting the star is a fully adequate one that

(Continued on page 42)

## "The Sheik" broke the money record— "Dr. Jekyll and Mr. Hyde" broke the attendance record— BUT "Blood and Sand" breaks both in sweltering August!

THE money record for the Rivoli Theatre, New York, was held by "The Sheik." This was in November, in a week containing two holidays, and the war tax was higher.

The attendance record was held by "Dr. Jekyll and Mr. Hyde."

"Blood and Sand" last week broke them both. This was one of the hottest weeks of the summer, and on two of the days there were heavy rain and hail storms.

Here are the comparative box-office reports for the three biggest weeks. They are worth your study:

### Money Record "The Sheik"

(Second week of November, 1921)

|           |            |
|-----------|------------|
| Sunday    | \$7,055.41 |
| Monday    | 4,004.55   |
| Tuesday   | 6,547.48*  |
| Wednesday | 3,104.13   |
| Thursday  | 3,343.45   |
| Friday    | 6,000.68†  |
| Saturday  | 5,028.99   |

\$35,084.69

\*Election day, night prices at matinee.  
†Armistice day, night prices at matinee.

### Attendance Record "Dr. Jekyll & Mr. Hyde"

(Last week of March, 1920)

| Paid Admissions |
|-----------------|
| 9,842           |
| 7,977           |
| 8,255           |
| 8,365           |
| 8,180           |
| 7,905           |
| 9,972           |

60,496 Paid admissions

### "BLOOD AND SAND"

(First week in August)

| Money Gross | Paid Admissions |
|-------------|-----------------|
| \$6,166.49  | 8,797           |
| 4,649.84    | 8,582*          |
| 4,881.16    | 8,916           |
| 6,004.39    | 9,215           |
| 4,721.53    | 8,518†          |
| 4,738.54    | 8,589           |
| 6,844.47    | 9,717           |

\$37,006.42

62,334

\*One of the hottest days of summer.  
†Even hotter than Tuesday.

Heat, Rain and Hail mean nothing when  
you're showing "Blood and Sand"

JESSE L. LASKY presents

## RODOLPH VALENTINO in "BLOOD AND SAND"

with LILA LEE and NITA NALDI

From the novel by Vicente Blasco Ibanez and the play by Tom Cushing

Scenario by June Mathis

A Fred Niblo Production

A Paramount Picture



FAMOUS PLAYERS-LASKY CORPORATION  
ADOLPH ZUKOR, President  
NEW YORK, 1177



# THE MASQUERADER

(Continued from page 41)

lends its best efforts toward making the tale interesting in action. Mr. Post in the dual roles, John Chilcote, M. P., and John Loder, at times gave a performance that would have been worthy of Mansfield and still at other moments he seemed so fully aware of the camera that it was impossible for him to turn away from lense. On the whole however he acquitted himself very well indeed.

Edward Kimball as the old trusted servant also gave a corking performance as did also Ruth Sinclair and Herbert Standing.

Barbara Tennant in a slavery role was really one of the high lights of the cast, even though she had comparatively little to do. Marcia Manon in a vampish role made the most of it.

"The Masquerader" is a picture that while not standing out as a world beater is one that will surely turn the trick at the box office. It has a punch that it needed at this time to pull the public back to the picture houses. Fred.

# EYES OF THE MUMMY

U. F. A. production with Pola Negri. Sponsored in this market by the Hamilton Co. (Paramount). At New York theatre, August 2-11.

Marah.....Pola Negri  
Sawyer.....Herbert Standing  
Albert Vernon.....Herbert Standing

Another of those labored dime novel dramatic stories from the U. F. A. plant. The situations are an affront to adult intelligence, but might make a thriller for juvenile audiences. The release of so many films of this quality is a sure index of the poverty of current release material.

The picture is gaited for the daily change establishments of the neighborhood grade. Lurid billing probably will attract a matinee trade, but that's the extent of its appeal. It has some of the strained dramatic devices of the "Mysteries of India" kind.

An Egyptian religious fanatic pursues the heroine half way around the world, and leads one to believe that he seeks her death in revenge for her desertion. When he finds her one takes it for granted that he will satisfy his vengeance in a straightaway, violent Oriental way. Not so. The scenario writer has to go about it after the manner of Tom Sawyer and Huck Finn, who released Nigger Jim from the woodshed by digging a tunnel under the floor instead of pulling the latch.

Radu, the fanatic, breaks down the heroine's nerves and almost drives her mad by appearing before her like an apparition and then vanishing. He does this long enough to spread out the footage and then goes to the job with a dirk. As he is about to strike, however, this method appears too coarse. He changes his mind, for no apparent reason, and stabs himself to death instead, thus providing a happy ending.

The picture has some rather effective desert wilderness settings and the passages in the Egyptian tomb, where the English scientist and the Egyptian girl, Marah, captive of the fanatic, come together. These passages are the best of the film. When the action changes to polite civilization, it is nowhere convincing. The woman extras are ludicrously dowdy in the presumably elegant ballroom scenes. The social events are supposed to take place in the home of an English nobleman, but the costumes look like a Greenpoint chowder party. Even so essential detail as the fit and style of the men's evening clothes run to comedy.

Pola Negri discloses unsuspected skill in dancing and her stage performance was interesting. Her acting was better than in most of the group of second rate films that have come out so far (this excludes the earlier samples). She looks the part of the Egyptian and the Oriental costuming helps her toward bizarre effects. Emil Jannings is always absurd as the terrifying bogey man, Radu.

Film fans by long practice get to accept almost any accomplishment of providential coincidence, but this goes beyond most extremes. But that's the kind of fiction it is. Merc crude make-believe. Rush.

# HER MAJESTY

Put out by Playhouse Pictures and distributed by Pathe-Celstar, Mollie King and Creighton Hale. Directed by H. T. Rich; scenario by George Irving. At Loew's New York, Aug. 10.

Rather infantile sample of screen fiction with twin sisters who are each other's double as the basis of complications. Crudest kind of drama in material and construction. The story doesn't gather momentum until it is half completed and entirely new characters are still being introduced in reel three. The opening is especially dull. Double exposure occurs in frequent passages and is neatly masked, but all but the final scene contribute little, to getting on with the story.

One of the sisters is a poor but good country girl, the other is a sophisticated, scheming society flapper. The girls are orphans and their difference in station comes

from the circumstance that they grow up separately, each with a guardian aunt. Susan's guardian is a humble New England woman, sister of the dead mother, and Rosalie lives with the rich sister of her deceased father.

They meet infrequently, and then on terms of coldness, until Susan's foster mother dies on the Down East farm, and she goes to the other aunt's luxurious Long Island home. Down on the farm Susan has been affectionately addressed as "Your Majesty" because of her love for playing childish games in which she poses as queen. In this simple country environment Susan meets a strong youth named Ted Spencer, and they fall in love in their childish way. Ted subsequently meets Rosalie in the city, and when he turns out to be a millionaire's son the girl and her aunt let him go on thinking Rosalie is Susan.

Afterward when the two girls are in the same house Susan is kept in the background, while Rosalie is thrown at Ted's head. By accident Susan and Ted meet in the garden, but even then the boy never suspects the duplicity. He does propose an elopement and the girl consents to run away the same evening, although there is to be a Halloween party.

Rosalie has become involved with a city slicker who wants to marry her for her aunt's money, and she makes an engagement (quite innocently, the titles would have us believe) to meet him in room No. 313 at a country roadhouse. Susan hears her make the date over the telephone, and, thinking Rosalie has grabbed off her elopement engagement with Ted, locks her in her room and goes to the roadhouse in her place, disguised in black domino. The city slicker tries to force the girl to marry him, but she eludes him and gets back home.

Meanwhile Rosalie has escaped

and she appears in the roadhouse. The slicker is making love to her when another woman enters, revolver in hand, and declares she has a claim on him. Heartbroken, Rosalie returns home. The experience of man's villainy has instantly cured her of all her selfish habits, and she retires from the race for Ted's affections and bankroll in favor of the honest Susan. This is pretty hard to swallow, but no harder than numerous other theatrical situations. While Susan is in the city, looking for employment (this is before she seeks asylum with the aunt) the evil son of her landlady makes dishonorable court to her and she is terrified. He accuses her on the street, and when she repulses him he gives her over to a policeman, declaring she had followed him. The policeman arrests the girl and brings her to the night court. She is released only by the appearance of her rich aunt, to whom she appeals in her extremity. The man just walks away when the policeman arrests the girl, a system of procedure confined to the screen. Presumably the cop who made the arrest testified to the magistrate that the girl annoyed him.

But this shrinking child of the country, when confronted with a smooth schemer in the bedroom of a spicy roadhouse has command of the situation, and with perfect poise laughs the schemer out of confidence.

Some of the theatrical complications toward the end of the film are ingenious, and for about a reel and a half things move swiftly if not convincingly, but the whole thing falls to pieces under examination as a mere device of trashy fiction.

Mollie King as Susan on the farm looked pretty mature to be playing child's games. A knee-length gingham frock wasn't enough disguise. Rush.

# THE THINKER

Done by Gaumont in France. Story by E. Fieg. Inspired by Rodin's famous statue. As the title has it. Andrew Nox heads the company. Loew's Circle, Aug. 15.

A strained and labored dramatic effort which tries with awful seriousness to point the moral that one who delves too deeply into the human soul will forfeit sanity and life. At the opening the artist-hero is disclosed in the attitude of the Rodin figure, "The Thinker." The title discloses that he is dead in an insane asylum, and the rest of the story is in the form of a flashback.

The hero is an artist. Dissatisfied with his work, he prays that he might have the insight into human souls that would make him another Vinci. In answer to his prayer he gets the message that if he will assume the pose of "The Thinker" (a copy of which stands in his studio) he will perceive the innermost thoughts of people.

The editor of a scandal publication sends him an anonymous communication suggesting that his wife loves one of his art students. The seed of jealousy and suspicion grows to an obsession. He sees evil where there is only innocence and good. The unearthly power of penetrating the human mask gives him an insight into all the hypocrisy and wickedness of society until he goes mad with cynicism. He falls ill and they send for a physician. The doctor declares him in a serious state. The artist falls into the Rodin pose and the screen fades to the reproduction of a doctor's bill for \$1,500 and again to a view of the medico seated before a laden dinner table. The artist and his wife go to a reception. The artist sees in a young couple about to wed nothing but the scheming of the young man for his fiancée's riches (indicated by his embracing a pile of money bags).

The artist looks into the mirror and sees himself murdering his wife and the young student. At her wedding the wife coaxes him to go with her to church, and there before the altar (some good views of Notre Dame, in Paris, here) he is freed from his mania for the time being. But the damage has been done. His suspicions of his wife have destroyed her love and she turns to the young artist. The young man has been absent, traveling to forget her, but has now returned and sends a note to say that his regard is purely platonic and asking her to leave a light in her window if she will receive him on those terms.

The intent is rather foggy here. The wife apparently doesn't want the young man on any such conditions. She draws the curtains of her windows. The husband interprets this as guilt (the clairvoyant faculty revealing all her impulses), and in a long-drawn-out dramatic rave he kills her.

The idea sounds a good deal more interesting that it is as it comes on the screen. The devices are too transparent and the situations too grossly crude. The picture calls for an immense amount of suggestion rather than stark realism. The scenes that should be impressive are merely petty and theatrical, and long before the action has reached its peak the audience is bored. The fault is entirely in the direction.

Nox has an eloquent face and the other players are convincing at times when left to themselves. The leading woman has been handicapped with an unsightly wig for no purpose that is discernible, and throughout the direction is in the style of 10 years ago. Even the photography is poor, and one would imagine, except that the styles of dress are modern, that the picture was a reissue of an ancient original. Used as half a double in a daily change house. That's about its level. Rush.

# Read What the Pacific Coast Critics Wrote About

The Luxury Picture of 1922!

B.P. Schulberg

presents

A GASNIER Production



Are they to be pitied, scorned or envied?

Following the world premiere of this sensational Preferred Picture at the California, in Los Angeles, the press reviewers said:—

LOS ANGELES "TIMES": "The theme of "Rich Men's Wives" hasn't often, if ever, been turned into a production more powerful or artistic. A concentration of purpose and unity of effect all too rare in cinema drama; a sensitiveness amounting, at times, almost to genius. Touches like tying of the balloon and the moment where mother and child meet on opposite sides of a locked door are unforgotten."

"EXPRESS": Claire Windsor plays with a sincerity, an understanding and finish that seem quite inspired. A gripping and effective drama. The director touches lightly upon comedy relief and achieves a vividness that stamps the production as a fine piece of cinematic work."

"EXAMINER": "It is necessary to type down a few adjectives of praise when one meets an emotional performance as stirring as Claire Windsor's. It is sharply sincere, pleasantly free from ranting, interesting and intense."

"HERALD": "Replete with thrills and teeming with human interest of the kind that can make better the best of us. A completely finished play of a type too few and far between for the good of the motion picture industry."

# IN SAN FRANCISCO

"RICH MEN'S WIVES" PLAYED EUGENE ROTH'S CALIFORNIA WITH THE SAME RESULT. READ

"CHRONICLE"—"A sumptuously produced picture. Has beautiful women and much good acting. Peters gives husband fine dignity and plays with splendid reserve. Claire Windsor does excellent emotional work."

"BULLETIN"—"There is a big scene which is bound to appeal to the sympathies of everyone, no matter how hardened. Claire Windsor reaches top-notch of emotional work."

"EXAMINER"—"Cast ideally chosen. The sets uncommonly realistic." OAKLAND "TRIBUNE"—"Without doubt one of greatest society dramas ever filmed. Convinces with straight full-arm punches. No better acting seen here for months."

IT'S A  
PREFERRED  
PICTURE

AL-LICHTMAN  
CORPORATION

576 FIFTH AVENUE NEW YORK CITY

WITH A WONDER CAST,  
HEADED BY HOUSE  
PETERS AND CLAIRE  
WINDSOR

BOOKED AT SIGHT BY ROTHAFEL!

PLAYING THE CAPITOL WEEK OF AUGUST 20TH



## FILM ITEMS

The incorporation within the week of a new photoplay producing organization named in the papers T. & A. Film Producing Corporation, capital \$500,000, has for its early ultimate the projection in screen plays of Boris Tomashefsky, the Jewish star. The T of the firm name stands for the player, the A for Alexander, the financing and direction of the new company to be supplied by the Alexander Film Corporation.

On the new organization's board of directors is Abraham Cahn, editor of "Forwards," the Jewish newspaper. The organization will start with "The Green Grocer" and "The Blind Musician," two pieces most popular in the actor's repertoire. William Alexander, Jack Levy, M. Baroness, labor leader, and Mark Dintenfuss are among the other directors.

Finkelstein & Ruben have made a number of switch in their house staffs in Minneapolis and St. Paul. C. P. Murphy of the Strand is to be assistant to A. G. Bainbridge, Jr., the circuit's producing manager, who is now handling the State in Minneapolis and the Capitol, St. Paul. Stanley Brown, at the Loring, succeeds Murphy at the Strand. Al. Kells, former treasurer of the Shubert stock, will manage the Garrick, which opens with Shubert Unit Shows on Sept. 3. C. C. Perry, recently at the State in Minneapolis, resigned, with no successor chosen as yet.

The second of the series of pictures with the shepherd dog "Strongheart" as the star is to arrive in New York from the coast this week. It is entitled "Brawn of the North," directed by Lawrence Trimble. The director has been here for several weeks awaiting the arrival of the negative and first print, so that he might start work cutting the same. The picture is to be released through First National about Oct. 15.

Nils Bougeng, former executive director of production for Swedish Biograph, and now interested in American distribution, will come to this country in September, accompanied by his family, and will remain on this side for some months. He is a large holder of the American Kreuger & Toll, branch of the Swedish export house, which handles Bio in this market and distributes via George H. Hamilton.

The J. Deane Stalter Producing Co. has been incorporated in Ohio to make pictures, with studios at Buckeye Lake, near Columbus. J. Deane Stalter is president, and James A. Fitzgerald, vice-president. Capitalization, \$50,000. Billy Gilbert and Avis Leslie have been engaged for comedy leads with Gilbert directing.

The Capitol Educational Films of Eastern New York, with principal offices in Troy, was chartered by the Secretary of State last week. The company will produce and present picture films to be used in membership drives by various organizations, it is understood. Incorporators are Margaret A. Manning and George H. Briger of Troy and S. P. Briger of Albany. The capital stock is \$3,000.

John Iris, sales manager for the New York Exchange of Educational Films, returned to New York this week after having spent three weeks in New England vacationing and making a survey of business conditions as to short subjects.

The San Francisco Motion Picture Utility Corporation that has financed several San Francisco-made film productions, including several by Hobart Bosworth, is seeking to interest investors in its enterprises.

Earl W. Hammons of the Educational Films sails for Europe tomorrow (Saturday). He is to remain abroad for several months, visiting England, France, Germany and Austria.

Harry Kopp has been appointed receiver under \$2,500 bond of Baumer Films, Inc., against whom an involuntary petition in bankruptcy was filed last week. Assets are \$15,000 and liabilities total \$40,000.

Bert Siebel, abroad with Tom Walsh filming "Marianka" for the Sascha Film Co. of Vienna, will sail for New York next week with the finished production to arrange American distribution.

It is reported that Joseph Plunkett is shortly to embark in the feature-producing field. He will not, however, sever his connection with the Strand, New York, as managing director.

Joseph Berry, assistant director at Universal, and Virginia Siegworth were married on the coast, with Priscilla Dean and Wheeler Oakman as maid of honor and best man.

The interior of the Elk Grand theatre stage, Bellaire, Ohio, was burned by fire last week, but the building was uninjured.

Lester S. Tobias is representing the U. for specials at New Haven.

## COAST PICTURE NEWS

Los Angeles, Aug. 16.

The Western Motion Picture Press Agents (Wampus) have made Will H. Hays an honorary member of the organization. Evidently they don't want their "copy" censored.

Jack Brunton, brother of Robert Brunton, who recently sold his holdings in the big unit studio here that bore his name to a syndicate headed by M. C. Levee, has gone to Florida, where he is producing on his own. Hollywood papers please do not copy!

Bruce McRae, who remained here following the Henry Miller engagement to appear in the film production of the Elinor Glyn story, "The World's a Stage," is leaving shortly for New York to begin rehearsals for a new Miller production due to open on Broadway next month.

One of the local press agents had it right when he wrote it "scensor."

James Young, the muchly married director, whose latest joust in the matrimonial ring resulted in his third wife, who was Clara Whipple, the scenario writer, asking a divorce, is due for a battle in the civil courts soon. The Mrs. Young that was demanding alimony and a property settlement. Young says he'll be gosh-dinged if he'll do it—whatever it is she wants.

Harry (Snub) Pollard is to be starred for the first time within a very short time. Hal Roach is bringing it about. And, let us add, Snub deserves it, for he has worked faithfully for many, many years.

Charlie Murray, who returned a week ago from what he claims was the longest personal-appearance tour ever made by a picture star, says he will "ret" a couple of months before making his affiliation.

Jimmie Adams is back in Mermaid comedies.

Reginald Barker returned Tuesday from the north, Canada to be exact, where he went to shoot scenes for his next, also his first Louis B. Mayer production.

Albert Hale is in Atlanta endeavoring to organize a picture company with local capital.

Viola Dana and company are at Balboa, near here, making their next Metro picture.

Lloyd Hamilton is entertaining his aged mother, who came down this week from Oakland.

Jack White isn't sparing on directorial expense. He is now being directed by Del Lord and Harry Edwards.

Hector Turnbull, the writer, has sold his home in Hollywood and is spending a month at Del Monte. He is accompanied by Mrs. Turnbull (who was Blanche Lasky, sister of Jesse L. Lasky), and the latter's daughter.

Patsy Ruth Miller can dance and speak French, if that's any help to you.

Lewis S. Stone has been engaged as a regular member of the Paramount-Lasky stock company.

George Melford has brought his company safely back to Hollywood from Catalina.

Foundations for the big new laboratories at the Lasky studio have been laid and now await the saws and hammers of the carpenters.

Wesley Barry is now being directed by William Beaudine.

Jack Mulhall is with Warner Bros.

Marie Prevost is confined to her home with tonsillitis.

Marshall Neilan's forthcoming production for Goldwyn will exploit shipbuilding at the Los Angeles harbor. Imagine the publicity the L. A. Chamber of Commerce will "kick through with."

Maude Leslie, at one time with Beerbohm Tree, is here to do film work.

Lena Baskette, the dancer who has won no little fame in pictures, is en route east to appear in big-time vaudeville.

E. S. Van Dyke is directing Buck Jones for William Fox. He started this week.

## RICH AGAINST POOR WITH MAYOR BETWEEN

### Piqua, Ohio, Sees Real Blue Law Sunday Enforcement —Mayor Tells Why

Cincinnati, Aug. 16.

Piqua, Ohio, a city of 16,000 inhabitants, near here, is being "blue lawed" to the extent that Mayor Alvah De Weese threatens to arrest choir singers for warbling in church Sunday. But the mayor is not a "blue law" guy. Theatrical people say he's a "good scout"; in fact, he is a director of the Piqua Amusement Co., the closing of whose three theatres on Sunday caused all the trouble.

"It's a fight between the rich and the poor," explained De Weese, who is also a State Senator. "The rich want the town closed because they will feel no ill effects from the order. They have their golf clubs and autos. They can enjoy themselves. They can drive to Dayton, 28 miles away, and see movies or play golf. But they don't want the poor man to have any amusements. They close his only place of amusement in Piqua—the movie theatre—but do not want to bother other businesses from which they might benefit. I'm fighting the fight for the poor man. What's sauce for the goose is sauce for the gander. So I refused to permit any sodas or soft drinks sold to the rich at the golf club; I refused to permit the sale of gasoline for their autos; I wouldn't let them play billiards or sell drinks at their clubs.

"And 75 per cent. of the citizens are with me in that stand. You noticed how they are accepting the situation? They laugh because they know why I made that order."

Luther Patterson helped sleep on the indigno when he attended three Sunday movie shows and swore out warrants for the arrest of Harry

## LONDON FILM NOTES

London, Aug. 2.

The widely published story that the Kitchener film has been stopped in America has evoked no great surprise here. The fact that such wide-awake showmen as Americans are supposed to be should have, however, "The Life of Kitchener," made here by a small and unimportant firm, was supposed to be founded on absolute facts supplied by high War Office officials and by the friend and confidential secretary of the dead Field Marshal. It was, moreover, announced that the picture would solve once and for all the mystery surrounding the loss of H. M. S. Hampshire and his death. It did nothing of the sort. It turned out to be a mediocre "spy" melodrama, and nothing more. Even the film Kitchener did not look like the soldier millions of men had sworn by and still honored. At the trade show public protests were made by the dead leader's sisters and important soldiers, and despite a lot of "hot air" talk the country is still waiting to hear the truth about Lord Kitchener as delivered by a melodramatic film producer.

Walter Wanger has taken over the management of the big provincial theatre, Regent, Brighton. Up to now the place has been somewhat of a white elephant, but if Wanger can make pictures at Covent Garden go and a combined vaudeville-picture program of the highest class do the same in Whitechapel, he should have no fear of Brighton. The cinema has a seating capacity of 3,000 and is fully equipped with restaurants and cafes. Its orchestra is reputed to be one of the finest in or out of London.

Last week's vaudeville acts kept up Rivoli's new reputation. Jack Hylton's Syncopated Orchestra was "starred" and the support came from Bessie Clifford, Carl Hyson, Peggy Harris, Edward Royce, and the "Rivoli Strutters." The "star" for the current week is "The Dancing Demons," including Dewey Weinglass, "the world's fastest dancer," and with the exception of Miss Clifford the "Rivoli Varieties" remain the same. The cinema now has its own topical, "The Rivoli News," which also goes out to the public in "house organ" form.

So successful has been the production of "Lark's Gate," the first International Artists production, the exterior of which necessitated a company remaining some weeks in Egypt, that the company has found it necessary to have the greater portion of it remade and have called in Donald Crisp as producer. The first producer was John Gliddon, a young man, who sprang up during the boom as one of the heads of the Gliddon-D'Eyncourt company, which is now no more.

Kress, president of the Piqua Amusement Co. Kress' principal theatre is May's Opera House. "I am a member of the Law Enforcement League and saw a violation of the law. That's why I caused the arrest," Patterson said the church element was backing him.

The "blue laws" got Piqua's "indigo" Sunday. There was nothing to do all day but go to church. All stores were closed; no newspapers were delivered; city street cars were not running; gas stations and garages were locked up; even the taxis took a vacation. Milk wagons were allowed to run and restaurants to keep open from 11 a. m. to 1 p. m. Mayor De Weese relented to the extent of allowing some ice cream to be sent to the hospital.

Police visited the churches and took the names of choir members. "I said there shall be no work on Sunday," Mayor De Weese remarked. "Church choirs are working when they sing for pay. So the order may be widened to include them. Janitors cannot work in the churches on Sunday, although preachers will not be interfered with."

Rev. John Altman, pastor of the Green Methodist church, said: "The church element has no other purpose in insisting upon enforcement of the so-called blue laws than protecting the Sabbath. We object to the open Sunday for two reasons: "We object to commercialization of the day.

"We believe an open Sunday will affect church attendance.

"We know we cannot force people

to go to church and we don't want to. But there are too many other attractions to draw people from church.

"I detest and despise the man who tries to align the rich against the poor. There is nothing of that kind in this fight. We are proud of our mayor for the stand he has taken. His order suits us exactly. Our Bible class and congregation today voted to support the mayor in his stand.

"However, we realize that the mayor's order is not so much of a desire to enforce laws as it is to retaliate against closing the movie theatres."

Rev. Altman said church attendance was not unusually heavy Sunday.

Kress will be tried this week. Mayor De Weese announced he would ask for a jury trial, and was convinced no jury in Piqua would convict him.

"If the jury doesn't convict, it will be an expression from the citizens of their disfavor of the blue laws," he explained. "It will prove that no other convictions will be had.

"Then I will throw the city open again, with all business establishments and movie theatres allowed to operate."

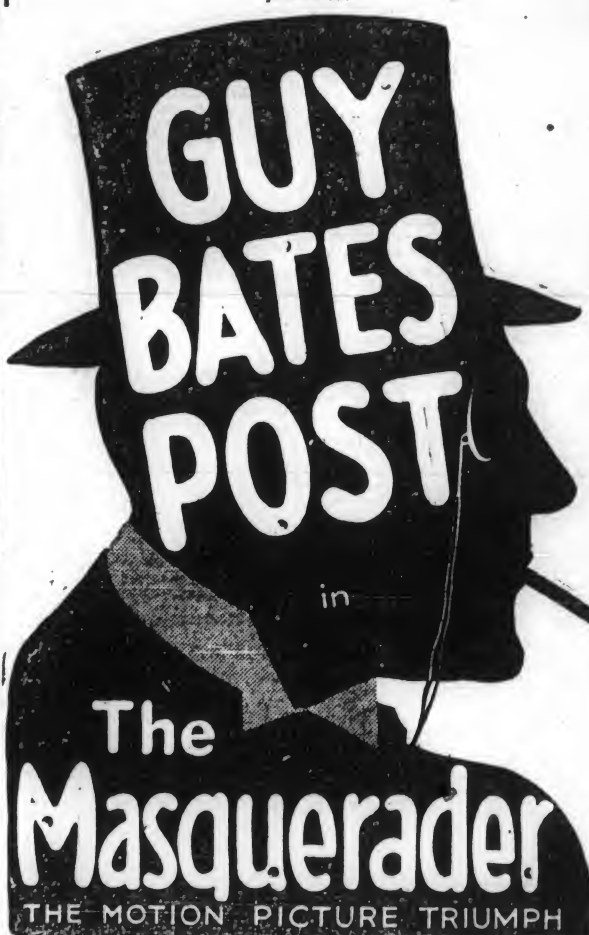
News weekly movie photographers took pictures of Piqua on a blue Sunday. They carried their own sign, reading "Closed by Blue Laws," which they hung up wherever they chose. They even "shot" a sleeping janitor with the sign resting on his chest.

## Now a Screen Sensation!

Drama on road showed 6 years to record crowds in every city, town and hamlet in the country, now thrilling thousands at the New York Strand and other first run houses. WATCH IT GO!

## Richard Walton Tully

presents



From the Famous Novel by Katherine Cecil Thurston and the Play by John Hunter Booth.

Directed by James Young  
A First National Attraction



## "THE FAST MAIL" LED FRISCO LAST WEEK

\$19,000 at Granada—Other  
Houses Moderate  
Returns

San Francisco, Aug. 16.  
Picture business in the downtown  
theatres was off a little last week.  
The Granada with "The Fast Mail"  
got the cream, piling up satisfac-  
tory box office receipts.

At the Strand "Orphans of the  
Storm" was brought back under the  
new policy of reduced prices and  
did satisfactory business.

At the Tivoli "One Clear Call"  
was held over for a second week,  
but fell down considerably. The  
first week was big chiefly because  
the management exceeded its ad-  
vertising appropriation by more  
than \$1,500 to circus the town.

"The Storm" at the Imperial won  
a fair following with receipts a  
little better than normal. The  
Frolie is about holding its own and  
the California slumped a little over  
previous weeks.

Last week's estimates:  
California—"Divorce Coupons"  
(Vitagaph). Seats 2,780. Scale:  
50-75-90. Corrine Griffith. Also  
Keaton in "My Wife's Relations."  
Patronage off early part of week.  
\$15,000.

Granada—"The Fast Mail" (Fox).  
Seats 3,100. Scale: 50-75-90. Fea-  
turing Eileen Percy and Adolph  
Menjou. Top money of town with  
\$19,000.

Imperial—"The Storm" (Univer-  
sal). Seats 1,425. Scale: 35-50-75.  
House Peters. Drew fairly well,  
getting \$11,000.

Strand—"Orphans of the Storm"  
(Griffith). Seats 1,700. Scale: 40-  
55. Doing well for return, with  
\$9,000 gross.

Tivoli—"One Clear Call" (First  
National). Seats 1,800. Scale: 25-  
40. Holding up satisfactorily for  
second week. Carter De Haven in  
"My Lady Friends" also shown an-  
other week. Business around \$7,500.

Frolie—"The Married Flapper"  
(Universal). Seats 1,000. Scale:  
10-30. Marie Prevost. Reached  
close to average. \$3,400.

## CHAPLIN'S LAST COMEDY FOR 1ST NAT'L DONE

Hitch in Delivery Brings In-  
quiry from Exhibitors—  
Title Not Announced

Charlie Chaplin's last picture under  
the First National agreement is  
finished and ready for release, but  
it is said still to be awaiting deliv-  
ery to the company owing to some  
hitch in the arrangements.

Chaplin gets a flat guarantee,  
said to be more than \$250,000 and  
payable on delivery, and a per-  
centage of the net profits. The pic-  
ture was practically sold before it  
was completed for first runs (fol-  
lowing the pre-release by franchise  
holders in the class of the New  
York Strand) and these exhibitors  
have made urgent inquiries from  
First National as to the release  
date and nature of the picture.

The name or character of the  
subject has not been made public.  
The First National executive board  
was scheduled to meet the middle  
of this week and it was expected  
that some announcement would be  
forthcoming after the session.

## TAKES N. Y. EMPIRE CIRCUIT

An announcement sent out this  
week by Joseph Lawren says he has  
acquired the Empire Circuit in New  
England, but as yet has not ar-  
ranged to dispose of any of the the-  
atres comprising it.

The circuit was among the assets  
of the Cosmopolitan Trust Co. of  
Boston, which is in liquidation  
through the Banking Commissioner  
of Massachusetts. The Empire Cir-  
cuit was formed by Max Mitchell,  
president of the Cosmopolitan, be-  
fore the state assumed charge of it.

The theatres of the Empire Cir-  
cuit are: Strand, Portland, Me.,  
capacity 2,200; Strand, Amesbury,  
Mass.; Premier and Strand, New-  
buryport, Mass.; Central Square,  
Waltham, Mass.; Empire, seating  
2,200, Fall River, Mass.; Bijou, Rial-  
to and Nickelodeon, Fall River,  
Mass.; Strand, Colonial, Opera  
House and Bijou, Newport, R. I.

Mr. Lawren was the real opera-  
tor who disposed of A. H. Woods'  
Boston site.

# BROADWAY'S BIG WEEK GIVES EXHIBITORS HOPE

"Blood and Sand" Business Accepted as Indicative of  
Good New Season—Valentino Film Did \$37,400  
at Rivoli—Turnaway Helped Other Houses

The remarkable business that has  
been done during the past week at  
the Rivoli, New York, with the Para-  
mount production of "Blood and  
Sand" (Rodolph Valentino starred),  
shattered the house record with a  
gross of \$37,400 on the first week  
of its run.

No matter whether raining or  
shining the Rivoli was playing to  
jammed houses, with a turnaway of  
practically six times as many peo-  
ple as those who saw the picture.  
Naturally the other houses along  
the street reflected the Rivoli's big  
business with the Strand and Cap-  
itol getting part of the walkaway.

Neither of the latter two houses  
had pictures of particular strength,  
but still attracted fairly good busi-  
ness. At the Capitol the Goldwyn  
production, "Voices of the City,"  
drew \$38,000 on the week, just a  
few hundred dollars more than the  
Rivoli, which has less than half the  
capacity of the Capitol, while the  
Strand about touched the \$20,000  
mark in gross, with the Tom Mix's  
feature, "Just Tony."

Speculation along the street as to  
what the gross at the Capitol would  
have been had that house had the  
Valentino feature, has been the  
cause of a number of minor discus-  
sions.

The exhibitors generally feel the  
success of "Blood and Sand" is go-  
ing to cost them a pretty penny in  
increase rentals all along the line,  
because the crowds that have been  
jamming the Rivoli are indicative  
of a season of big business. Increases  
of from 15 to 20 per cent on picture  
rentals are certain, they say.

Originally scheduled for two  
weeks at the Rivoli, "Blood and  
Sand" will remain at least three,  
and if possible the extension of  
from one to two additional weeks  
will be made, providing arrange-  
ments can be made to have the Loew  
Circuit bookings of the picture  
pushed back for an additional week  
or two. In the event that this is  
not possible next week will find  
the picture playing day and date at  
both the Rivoli and Rialto, it being  
in its third week at the former  
house.

The Metro production, the "Pris-  
oner of Zenda," at the Astor, is do-  
ing a consistent business; not a  
knockout, but still pulling the big-  
gest box office return of any of the  
special attractions along the street.  
The location of the Astor is playing  
an important role in this connec-  
tion, for the house does get a lot  
of drop-in business that does not  
fall to the lot of the side-street  
houses.

William Fox gave "Monte Cristo"  
its initial presentation at the 44th  
Street Monday. The scale the  
opening night was \$550 top, with  
the majority of those present in-  
vited. The picture looks to have  
considerable box office value for the  
regular picture houses, but it  
does not seem to be a special in  
the sense of the word that it will  
attract turnaway business to the  
44th Street.

"My Dad," an R.-C. production  
that came into the Cohan last week,  
goes out Saturday. The picture on  
its first week got \$2,800 with a cork-  
ing Broadway location.

The others, including "Nero,"  
"Silver Wings," "Human Hearts"  
and "Sherlock Holmes," all did a  
fairly consistent business. The cur-  
rent week is the final one at the  
Apollo for "Silver Wings," which

makes way for the Frank Tinney  
show next Tuesday night.

This week's business on the first  
three days did not hold up to that  
of last week, a hot wave being  
held as the reason for the dropping  
off in receipts. Even "Blood and  
Sand" felt the drop, although Sun-  
day was better than the opening  
Sunday of the picture. Monday,  
however, was off \$1,000 on the day,  
and on Tuesday there was a dif-  
ference of \$1,500, as against what  
the attraction drew last week.

Estimates for last week:  
Apollo—"Silver Wings" (Fox  
Special). (Seats 1,200; scale, \$1.65).  
(13th week). In its final week, after  
having gone along for three months  
without special furore. Last week's  
business was down under the  
\$2,000 mark.

Astor—"Prisoner of Zenda"  
(Metro Special). (Seats 1,131;  
scale \$1.65). (2nd week). Real hit  
from straight business standpoint.  
Very little paper out. On its first  
full week grossed little over \$15,000.

Capitol—"Sherlock Holmes" (Gold-  
wyn). (Seats 550; scale 55-75c.).  
(9th week). Picture has been doing  
what is considered "good business"  
for this house considering length  
of time it has been playing there.  
Went in as an independent produc-  
tion, closed to release through  
Goldwyn this week. Down under  
the \$2,000 gross mark and dropping  
again this week.

Capitol—"Voices of the City"  
(Goldwyn). (Seats 5,300; scale,  
mats. 35-55-85c., eves. 55-85-\$1.10).  
Lon Chaney. The big house which,  
because of tremendous capacity,  
usually tops the street's receipts,  
showed fairly well with \$38,000 last  
week. Picture did not have any  
particular drawing strength, and it  
was somewhat due to getting part  
of the overflow from Rivoli that  
business showed to extent it did.  
The Goldwyn people have been  
making a poll of the Capital at-  
taches trying to ascertain just  
what the trouble is with the at-  
tractions that they have been  
putting out.

Central—"Human Hearts" (Uni-  
versal). (Seats 960; scale 55-75c.).  
(2nd week). House Peters. On its  
second week picture drew \$6,500;  
a little lift over business of first  
week. Increase credited to getting  
part of the overflow business.

Cohan—"My Dad" (Robertson-  
Cole-F. B. O.). (Seats 1,111; scale  
40-50-85-\$1). (2nd week). Picture  
opened last week and attracted very  
little business, gross flopping to  
\$2,800, which does not pay over-  
head of operation. Second and final  
week with business dropping below  
that of last week.

Criterion—"Forget Me Not" (Met-  
ro Special). (Seats 886; scale 55-  
99). (Fourth week). Strong ex-  
ploitation campaign put picture  
over for first two weeks, with tie-  
up with local orphanages proving  
strong factor. Little slump last  
week, and fell off to about \$5,000.

44th Street—"Monte Cristo" (Fox  
Special). (Seats 1,223; scale, mats.  
\$1 top; eves \$1.65). Opened Mon-  
day.

Lytic—"Nero" (Fox Special).  
(Seats 1,400; scale \$1.65). (Thir-  
teenth week). Nearing end of run,  
but another two weeks to go. "A  
Little Child Shall Lead Them," an-  
other Fox Special, to follow. Busi-  
ness running along about \$2,500 on  
week.

Rialto—"Her Gilded Cage" (Para-  
mount). (Seats 1,960; scale 50-85-  
99). Gloria Swanson starred. Moved  
from Rivoli, with business jumping

over \$1,000 at house. Got \$18,492  
for its first week, while Rialto re-  
turns last week were \$19,464.

Rivoli—"Blood and Sand" (Para-  
mount). (Seats 2,200; scale 50-85-  
99). Rodolph Valentino. Combina-  
tion of star, who has developed into  
the flappers' idol, and title of story  
brought record-breaking week to  
house. More than \$6,000 on open-  
ing day, and final day of week  
brought like gross. On week picture  
did \$37,400, although in claims set  
out by Famous Players \$37,006.42  
was the gross given. This week  
Sunday topped opening day, but  
Monday was \$1,000 off on previous  
Monday and Tuesday found busi-  
ness \$1,500 off. Picture is to be  
run at house for either four or five  
weeks, if possible, but previously  
booked dates for Loew circuit may  
make it necessary to play it day and  
date next week at both Rivoli and  
Rialto.

Strand—"Just Tony" (Fox).  
(Seats 2,900; scale 30-50-85). Tom  
Mix. Strand playing in luck last  
week, and did gross of little over  
\$20,000, getting standing room for  
couple of nights. Business figured  
largely result of overflow from  
Rivoli.

## CAPITAL BETTER

"Dictator" Sends Palace Above  
Normal

Washington, D. C., Aug. 16.  
The real interest last week was  
Wallace Reid's "The Dictator," at  
the Palace. From appearances Reid  
was slipping during his previous  
pictures here, but last week was a  
"come-back." The weather has  
continued mild, with daily rain.  
This has aided materially.

Estimates for last week:  
Palace—(Capacity 2,500; scale,  
20c., 35c. mats; 35c., 50c., nights).  
Wallace Reid in "The Dictator."  
Must have done easily \$11,000,  
jumping \$2,500 over previous week.  
Columbia—(Capacity 1,200; scale  
20c., 35c. mats; 35c., 50c., nights).  
"The Loves of Pharaoh." Created  
some interest but nothing startling.  
Approximately \$7,000; close to pre-  
vious week's figure.

Metropolitan—(Capacity 1,700;  
scale 20c., 35c., mats; 35c., 50c.,  
nights). "Heroes and Husbands."  
Held up to usual house business.  
About \$6,500.

## LOBBY CONCERTS

Kahn's New Orchestra of 25—  
House Plays Combinations

Chicago, Aug. 16.  
Art Kahn's new orchestra opened  
at the Senate, the biggest Lubliner  
& Trinz house, at Madison and  
Kedzie streets, Chicago, Monday.  
It consists of 25 men and plays  
daily concerts in the lobby at 2  
o'clock in the afternoon and during  
the picture and artist entertainer  
program.

A special feature is 11 specially  
selected jazz artists who form an  
organization expected to win first  
rank in syncope circles.

Art Kahn established his jazz  
ability some time ago at the Co-  
vent Garden, also a Lubliner &  
Trinz theatre, and this led to his  
being authorized to get together the  
largest number of jazz experts that  
has yet been known to Chicago.  
The artists come from the very best  
dance and jazz orchestras in the  
country. The instrumentation is:  
Violin, 2 saxophones (playing 15  
instruments), 2 trumpets, trombone,  
Sousaphone, 2 pianos, banjo and  
drums.

The Senate has also instituted a  
policy of two vaudeville acts, in  
conjunction with their feature pic-  
ture policy, and run a two-hour  
show.

## DESPITE CAR STRIKE BUFFALO HAS BIG WEEK

Lafayette Nearly Reached  
\$12,000—Shea's Court  
Reopening Helps

Buffalo, Aug. 16.

Business climbed up last week and  
appears to be moving steadily  
toward the autumn levels. Street  
car strike still on but cars operating  
on all lines throughout city, with  
jitneys giving material assistance.  
Public now accustomed to minor in-  
conveniences and downtown houses  
feel affect only indirectly. Several  
unusually cold nights during week  
brought all of larger houses to  
stand-ups.

Opening of Shea's Court Street  
last week looked on as the first hat  
in the ring and a preliminary test  
of the respective drawing powers of  
the downtown houses. Court Street  
did bang-up business all week, nov-  
elty of opening playing no small  
part in draw. Peculiar feature is  
that other houses suffered little or  
no fall off from the competition, all  
signs pointing to fact that business  
begets business and that there is  
more than enough to go around. The  
presence of the Court Street gives  
familiar aspect to the local the-  
atrical horizon. Houses now show-  
ing picture card on Sundays, play-  
ing day and date with Hippodrome.

Last week's estimates:  
Hippodrome—"Sonny," first half;  
"Woman of No Importance," last  
half; concert features. (Capacity,  
2,400. Scale, mats., 20-25; nights,  
30-50.) Business took substantial  
jump, due largely to the Barthelme  
feature. Opening Sunday and Mon-  
day drew close to capacity, but fell  
away toward middle and end of  
week. "Sonny" well handled by lo-  
cal press and came in for plenty of  
word of mouth advertising from  
satisfied clients. Picture played  
North Park day and date and ran  
well here also. \$7,500 last week.

Loew's State—"For the Defense"  
and vaudeville. (Capacity, 2,400.  
Scale, mats., 20; nights, 30-40.)  
Gate ran steady up to tail end of  
week, but failed to materialize dur-  
ing last two days. This kept takings  
about even with previous week, al-  
though early indications looked  
more favorable. Clayton film drew  
good comment and proved satisfying  
feature, particularly to feminine  
contingent. Star developing into  
one of best-liked in string, her last  
few releases coming in for high rat-  
ings. Around \$8,000.

Lafayette Square—"Sisters" and  
vaudeville, with vaudeville feature.  
(Capacity, 3,400. Scale, mats., 20-  
25; nights, 30-50.) Drew big busi-  
ness fore part of week, but suffered  
sinking spell toward end. "Sisters"  
ran well, but vaudeville came in for  
lion's share of comment. House  
still going strong, with biggest draw  
evident nights. New contract with  
Minor, organist, will probably mean  
keeping of this feature in fore-  
ground from now on. Nearly \$12,000.

## REFEREE IN ACCOUNTING

In a suit for an accounting of the  
profits of "The Eternal Mother," by  
Eugene Spitz against Ivan Abram-  
son and the Graphic Film Corpora-  
tion, Justice Finch in the Supreme  
Court has ruled that no receiver be  
appointed as prayed for, because of  
the practical reason it is impossible  
for an outsider to handle a film  
company with all its intricacies and  
do it justice, but orders Douglas M.  
Black appointed referee to examine  
the defendant.

Abramson need not post a bond in  
view of Spitz's insistence that it is  
no protection because of the inade-  
quate means of keeping track of  
stray prints, but cannot dispose of  
any rights or make any contracts  
without the permission of Spitz (or  
submit to the referee in case of dis-  
pute) and must deposit all receipts  
in a depository designated by the  
court. Spitz is to have access to the  
books at all times.

The plaintiff claimed he agreed  
to invest \$50,000 and Abramson \$25-  
000 to produce Abramson's original  
story, both to withdraw their in-  
vestments from the profits and  
share 50-50. Spitz alleged there  
was no accounting given him.

## STAR AND DIRECTOR INJURED

Los Angeles, Aug. 16.  
Roy Stewart and his director,  
Robert Hill, were badly injured at  
Fort Bragg, Utah, when a hand car  
and a lumber train collided during  
the making of a scene.

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## CHI'S BOX OFFICE REACTION FOLLOWS STRIKE SETTLEMENT

**Lines Again Before Loop Picture Houses—"Grandma's Boy" Pays More on Percentage Than Flat Rental Asked**

Chicago, Aug. 16.

The predicted reaction of the street car and elevated strike came true, with business being almost as striking in its increase as it was in dropping during the six days of its endurance. The loop gave more of a holiday appearance, with standing lines making a pretty picture at each of the big three houses. Monday, the first day of transportation problem being settled, gave every encouragement of the week, running up to its interrupted grosses. Tuesday and Wednesday business took a spurt forward as much as 100 per cent against the same days of last week. Thursday and Friday the money came into the box offices at the same pace as it had before the strike struck. Saturday and Sunday were top days, with every house getting a satiable break. These facts were aided by ideal show weather, it being cool throughout the week, yet warm enough to draw the patrons from their homes and into the loop. This comparison is true practically of all the houses and it is likely that normalcy is back again as far as the past few weeks are concerned.

"The Storm" at the Randolph cleaned up on its second week, which is the final one. This picture could have easily tenanted this house for a ten-week period if it had the exclusive and first run. As it was, it topped its two weeks' run with a good start. This theatre has lined many U productions for runs, with "The Storm" being followed by Herbert Rawlinson's "Don't Shoot." The features coming into the Randolph include three, featuring Priscilla Dean, "Under Two Flags," "The Flame of Life" and "Trimmed in Scarlet."

Others included in this theatre's booking are "The Kentucky Derby," "The Filrt," "Bitter Sweet," "The Merry-Go-Round," "The Prisoner" and "The Ahsymal Brute." The novelties mixed with the presentations of these films are a comedy and news weekly, besides a lavish front on both entrances to the theatres. "Don't Shoot" is applying a little business strategy in the way of lining up with a local bank, and having its name on the safe displays in the lobby.

The Chicago used Paramount's "If You Believe It, It's So," coupled with two vaudeville acts. This makes the third Paramount release this theatre has had in as many weeks. Business stood the theatre on its ears. The Roosevelt, the other Balaban & Katz loop holding, is also lining up Paramounts, with "Blood and Sand" due to follow Lloyd's "Grandma's Boy" and "Man-slaughter." Both of these features are already exploited. It looks as though B. & K. are snatching all releases they can get before the doors are shut on them, when Jones, Linick & Schaefer monopolize the Paramount field in Chicago at their McVickers'.

A peculiar feature of the running of "Grandma's Boy" at the Roosevelt developed after the first two weeks of its three week's run. At the time the picture was offered for sale the terms asked were a flat rental for a long run as the B. & K. firm wanted. The firm couldn't see it that way. An agreement was later reached through a percentage basis, a trifle more than a film is usually played for. After the grosses had been counted for the first two weeks, the check forthcoming from B. & K. almost equalled the flat rental asked by the exchange. The firm is now paying on a percentage basis far in excess of what they could have rented the film for.

McVickers is nearing completion on schedule, with the present outlook promising the statement the opening may take place around Sept. 15. The films selected for the opening weeks are the "Old Homestead," "The Young Rajah," "The Man Who Saw Tomorrow" and "The Ghost Breaker." It has not been decided which will be the premier. McVickers' opening is drawing quite a bit of attention.

Estimates for last week:

"The Storm," Randolph, 2d week (Universal), J. L. McCurdy, U. man,

### PITTSBURGH BETTER

**Slight Increase in Picture Houses Last Week**

Pittsburgh, Aug. 16.

Interest in pictures is apparently on the upgrade after the lull during the continually warm summer season. Last week a slight increase was noted in most cases, and managers are getting optimistic, a few having expressed the belief that the coming fall will see unprecedented business in the film houses. The Grand and Regent both did as well as expected with "Hurricane's Gal." The Liberty and Blackstone just about kept up the pace of the preceding week with "The Dictator," which did not get any too warm notices from the dailies. "If You Believe It, It's So" was even less kindly received, and despite the cooler weather did not outdraw the past few weeks. The Cameraphone showed a revival of "The Delicious Little Devil," frankly announced it to be such, and recorded a satisfactory week.

Estimates for last week:

Grand—"Hurricane's Gal." (Seats 2,500; scale 25c., 40c., 55c.) Dorothy Phillips credited with some of the best work of her career. Weather latter part of week was propitious, with the result business picked up. About \$14,200.

Liberty—"The Dictator." (Seats 1,200; scale 25c., 40c., 55c.) Wally Reid's popularity in the neighborhood can always be depended on to draw fair share of patrons, and didn't fail this time, though business did not improve over past few weeks, nor compare with gains in a couple of rival houses. About \$7,400.

Olympic—"If You Believe It, It's So." (Seats 1,100; scale 25c., 40c.) Tom Meighan's nativity accounted for most of the draw and offset negative criticism in the dailies, which were of the opinion that the story was a mixture of all the "Turn to the Right" stories of a decade. Business latter part of week approached normal. About \$7,200.

### "STUNT MAN" KILLED

**Acrobat Doubling for Pearl White Makes Fatal Leap**

John Stevenson, acrobat, was killed late last week in New York while performing a stunt for which he doubled Pearl White. It was said this week that Stevenson volunteered for the stunt after a woman acrobat had declined to perform the feat for less than \$500.

Miss White as star of a new serial being made by George B. Seitz for Pathe distribution had acted in a number of preliminary scenes on the stairways leading to the 72d street station of the Columbus avenue "L." The thriller was a leap from the top of a Fifth avenue bus to the girder of the elevated structure.

The bus was driven under the trestle toward Central Park when Stevenson made the leap, dressed in a costume duplicating that of the star, and a blonde wig. He missed and was carried forward, striking the pavement 20 feet beyond the point he was meant to seize. He died several hours later in Roosevelt hospital.

is twisting a couple of tricks with film that is raising many an eyebrow. Business picked up about 50 per cent over previous week, with \$7,000 reached. Seats 686. Mats., 35; nights, 50.

Grandma's Boy" (Pathe), Roosevelt, 2d week. Third week with business touching top notch, around \$17,500. Though last week was no criticism, showing brings out this film is to Lloyd what "The Kid" was to Chaplin. Seats 1,275. Mats., 35; evenings, 50; holidays, 60.

"If You Believe It, It's So" (Paramount), Chicago. Seats 4,200. Mornings, 35; mats., 55; nights, 65. Well exploited. Idea of weekly poster to show behind scenes and studio sets reproduced. Dailies raved over picture.

## RECORD BREAKING WEEK OF SUMMER IN KANSAS

**Everything Favorable to Good Business Last Week—Plan of 10c House**

Kansas City, Aug. 16.

"The Delicious Little Devil," a six-year-old Universal with the names of Mae Murray and Rodolph Valentino coupled in the advertising, was the combination that turned the trick at the Liberty last week. The management did not try to hide the age of the picture, but some of the outside houses, which took advantage of the Liberty's extensive advertising, were not so modest. On the Kansas side of the city the picture was also shown simultaneously with the Liberty's run. That the managers on the Kansas side are not slow to take advantage of the advertising of the big Kansas City, Missouri, houses, is shown last week when two of them run "The Trap," which was the feature at Newman's Twelfth Street theatre on this side. The week proved one of the best of the summer for all of the houses. The weather was cool and the fans got started back with something like their old-time regularity.

At the Twelfth Street, where Lon Chaney was featured in "The Trap," the Sunday business was the best of the summer and held up satisfactorily during the week. "Hurricane's Gal," the Newman's offering, also started well and gained before the week was over.

The big outside houses are continuing to offer well known films at popular prices and are making a fight to keep their neighboring trade. As an illustration of what some are offering and the prices asked, the following is Saturday night's program of the Gillham theatre, with 10 cents the admission: Harold Lloyd in "Haunted Spooks," "Sawing a Woman in Half" and expose, "A Ride on a Runaway Train," "Birthday Guests and Jungle Pests," Tom Sanchi in "Mother of Dreams," Bob and Bill in "The Mountain Lion," and a Mutt and Jeff comedy.

Last week's estimates:—Newman—"Hurricane's Gal" First National. (Seats 1,980; scale, mats., 35; nights, 50-75; children, 15-25). Dorothy Phillips. News picture Pickford-Miller wedding, Lloyd Hamilton comedy, and vocalists. Feature well received by cash customers and even critics. While picture was little out of ordinary for this house, business grew better towards end of the week, especially matinees. Gross near \$16,500.

Liberty—"The Delicious Little Devil" (Universal). (Seats 1,100; scale, 35-50.) Mae Murray and Rodolph Valentino, heavily featured. Pathe news, comedy and a baritone additional. All interest centered in two stars and costumes worn by Miss Murray. Great diversity of opinion as to merits of picture. Business reported \$8,500.

Royal—"Borderland" (Paramount). (Seats 900; scale, 35-50; children, 10.) Sherlock Holmes reel and Christie comedy. Drew women folk, of whom the Royal has large following. Gross about \$4,500.

Twelfth Street—"The Trap" (Universal). (Seats 1,100; scale, 25, children, 10.) "The Toonerville Blues" comedy. Sunday receipts largest of summer. Close to \$2,500. Opposition pictures at the popular priced vaudeville houses were "Gay and Devilish," "Malmstreet," "The Gray Dawn," "Pantages," "Blind Hearts," Globe.

### 6,000 CAPACITY IN TIMES SQ.

The Famous Players is planning to have the biggest theatre in the world on the site of the Putnam building. The architect of the Chicago theatre of Balaban & Katz is now at work on the plans. It is believed the seating capacity will be at least 6,000.

The supervision of the construction and all of the details of the theatre has been turned over to Harold Franklin, who lately left the Shea forces in Buffalo to become associated with the Zukor clan.

### FIVE COMPANIES IN FRISCO

San Francisco, Aug. 16.

Five picture companies have arrived here to film scenes in San Francisco.

Among the stars are Rodolph Valentino, King Baggot and Gladys Walton. Valentino is "shooting" scenes for "The Young Rajah."

## PHILLY HOUSES NOW TAKING REGULAR SEASON'S PROGRAM

**Better Total Turnover Than Anticipated—Supers Arriving Around Labor Day—Stanley's \$25,000 On Off Week**

### STATE, BOSTON, A WINNER

**Manager Flattery Announces Loew Grossed Above Expectations**

Boston, Aug. 16.

As positive proof that the new State, Loew's latest addition to his flock of local houses, has been a success during the comparatively few months it has been opened, M. Douglass Flattery, who is the managing power of these houses here, made a public announcement in the form of a paid advertisement in which he quoted the gross returns for the State since the opening.

The figures show that the State, since opening, bucking all sorts of weather conditions, did a better business by a matter of thousands than expected. Even during the hot weather the house did not get the banging expected and, taken all in all, the situation looks rosy.

As has been mentioned in these columns before, the rest of the picture houses go about the same way as the State, and, accordingly, a good break must be admitted for all of them. They have been fortunate in one respect and that is that this season has been one of the worst as far as weather is concerned that has been seen in the last seven years hereabouts. The summer parks and the beaches got a terrible hammering, all of them being in the hole by a big margin, and the picture houses in the city got the breaks.

Loew's State (25-50c.; capacity, 4,000). Wallace Reid in "The Dictator."

Park (28-40c.; capacity 2,400). Ruth Clifford in "Tropical Love," and "The Veiled Woman."

Modern (28-40c.; capacity 800). Margery Wilson in "Insinuation." Beacon (attraction; scale same as Modern).

### COAST SEPARATIONS

#### HAYS COULDN'T STOP

**Film Leader Tried, "For the Good of Industry"—Three Picture Couples Included**

Los Angeles, Aug. 16.

Despite Will H. Hays on the occasion of his recent trip to Los Angeles tried to forestall a number of divorce actions "for the good of the industry"; that William S. Hart and his wife, Winifred Westover, of the screen, are separated, and the split between Gloria Swanson and her husband, Herbert Sornborn, became common property late last week, at the same time, it was stated Marshall Neffan and his bride of a few months, Blanche Sweet, were also about to part. This, however, is now denied with the principals kissing and posing for photographs to prove that there is no truth in the rumor. But despite it, the rumor still persists.

William Hart and his wife have been separated for three months. She is now living at Santa Monica with her mother. Mrs. Hart is expected to become a mother in November. Following the sensational announcement of the separation and the contemplated divorce she became seriously ill, and at present is confined to her mother's home. Charges of extreme cruelty are made by the wife. It is stated Hart has made an offer of a settlement, but the wife maintains the offer has come too late; she will institute an action for alienation of affections against Mary Hart, the sister of her husband, who has been his life-long companion.

The separation of the Sornborns occurred a year ago, but, though living apart, both denied that there was any friction. Now the husband is going to bring an action against the screen star. It is intimated one of the other separations hinges on the misunderstanding in the Sornborn family. The latter have a child.

Philadelphia, Aug. 16.

The end of the summer drought here may be said to have occurred last week. Though the weather may continue hot, the policy of the big downtown houses hereafter will be important features.

All in all, it was a better summer than was fearfully expected. The houses that suffered the most were the Aldine, Kariton, Arcadia and Stanton. The rough going of the hot weather was the final straw which resulted in the passing of the Aldine from independent hands over to the Stanley company. The Stanley rode through the "dog days" in easy style, having only one or two "off" weeks, and the Market street theatres maintained a fairly high average.

Last week, incidentally, saw the Stanley duck under its recent grosses by over \$5,000, despite cool weather. "One Clear Call" was the picture, and lukewarm reviews, plus the lack of drawing names, kept the business down, despite the accentuation of the Ku Klux Klan episodes in the Stanley Co.'s ads. Even with the drop the Stanley touched \$25,000.

The Aldine, with a holdover from the Felt Brothers' bookings, "The Bigamist," did miserably, but a complete change is looked for this week with "A Fool There Was" as the feature. It is a surprise to every one that this big Fox special is booked for only one week, with an ordinary program picture, "Top of New York," in next. The latter is of the type usually housed in the Arcadia.

The Kariton proved to have a "builder" with "Borderland." The dailies compared it to "Smilin' Through," "Earthbound" and "Peter Ibbetson," in their notices, and, although the comparison wasn't favorable, it aroused curiosity. A quite respectable gross of \$5,500 was reached. Seats which had been taken out because of some mix-up over fire regulations have been restored, bringing the seating capacity up to 1,100 again.

With "The Past Mail" (Fox) this week at the Victoria, the rush of draws will start, the Labor Day time catching them. "Blood and Sand" opens Saturday night (Sept. 2) at the Stanley, while at the Stanton the same evening "Monte Cristo" gets away, and at the Aldine, Sept. 11, "The Prisoner of Zenda" (Metro) comes in. The Kariton looks to be suffering through the Stanley Co. getting the Aldine, as there do not seem to be enough big specials in sight to go all around.

Estimates for last week:

Stanley—"One Clear Call" (First National). Not so good. First let-down in big business for six weeks. Singers helped some, and cooler weather some more; \$25,000. (Capacity, 4,000; 35 and 50 cents matinees; 50 and 75 cents, evenings.)

Aldine—"The Bigamist," left-over booking of Felt Brothers regime did not do much. Name attracted some, but cast of English players unknown here. May have scraped \$4,000. "A Fool There Was" expected to send houses gross over \$8,000. (Capacity, 1,500. Scale, 50 cents straight.)

Kariton—"Borderland" (Paramount). Picked up nicely after very slow start and reached \$5,500; best in month. Good choice of picture for this elite house. "Young Pians" this week; "Beautiful Liar" in offing. Bookings seem to be all program pictures. (Capacity, 1,100. Scale, 50 cents.)

#### Burr-Bennett Film Renamed

The fact that there are no less than three other film producing companies either producing or preparing screen versions of "The Mysteries of Paris" has led C. C. Burr and Whitman-Bennett to decide that the version of the tale is to be renamed "The Secrets of Paris."

### INCE-1ST NAT'L. ADJUSTMENT

The Thomas H. Ince-First National litigation has been adjusted. Ince has agreed to make eight pictures for First National, the first of which will be "Skin Deep."

# LOCAL CONSOLIDATION DEALS TO DEFEAT PRICE RAISING

**Wisconsin Exhibitors Likely to Follow Lead of Kenosha—Prohibitive Prices to Film House Owner Prevent Admission Reduction**

Chicago, Aug. 16.

Behind the consolidation of the Rhode opera house with the Orpheum and Majestic, Kenosha, Wis., which deal was closed last week after long negotiations, is apparent a concerted move on the part of local theatre owners to protect themselves against what has been openly termed outrageously exorbitant demands by some of the bigger film producers for new releases.

Efforts to effect a similar amalgamation of theatre interests in other towns in the state are declared by local theatrical men to have been made in the past month. Negotiations are said to have been begun in Racine recently. While the parties interested have not arrived at any such definite point as resulted in the Kenosha merger, overtures are coming from both sides and something bordering on an emulation of the Orpheum-Rhode deal may come out of the deliberations.

S. M. Tullgren, of the Kenosha Orpheum theatre company's board of directors, who is also a member of the firm of Martin Tullgren & Sons, contractors of Milwaukee, owns a controlling interest in the Baker block of Racine, which houses the Rialto, one of the most important temples of amusement in that city. Tullgren made a special trip from Milwaukee to Kenosha to lend his support to the consummation

of the deal which brought the Rhode opera house and the Orpheum and Majestic theatres under one directing unit.

Joseph Rhode, who came into the Orpheum theatre company as a member of the board of directors, has been using his influence as vice president of the Motion Picture Theatre Owners of America, the national organization.

It is generally known the organization has been faced with more or less confusion this year over the efforts of the larger film concerns to draw a wide line of competition between the owners in negotiating for new pictures. The result of this competitive division, it is said by picture theatre owners themselves, has been to stimulate bidding for big pictures and tilt the price to an almost prohibitive mark. The consequence is that the owners of theatres in the smaller towns have engaged in what has become commonly known as "a cut throat" warfare which makes more plethoric the purse of the producers and allows the theatre owner unfortunate enough to be the successful bidder for the "big feature" so small a margin of profit that he is virtually devoting his time and his theatre to the enrichment of the producer.

Theatre operatives of Kenosha are loud in their denunciation of

the system by which the big pictures are being shunted onto the shoulders of the exhibitors. While they do not openly say so, it is strongly intimated one of the prime reasons for the merger was the attitude of the big producers regarding the prices they insisted on for their new productions.

"When theatre operators are faced with the alternative of paying prohibitive prices for feature pictures, or being forced into competitive negotiations by film producers who take advantage of a situation where two or more theatres in a town are playing pictures, to make concessions to one theatre owner in order to force the other fellow in, then it is high time for the theatre owners to realize that regardless of their feelings regarding competition, they must combine for their common financial good and demand an equitable adjustment of prices for films," said Jack Quinlan, manager of the Orpheum and Majestic of Kenosha. "The general public demand now is for a decrease in admission prices. But the public does not know that in order to meet the public demand for big feature pictures the theatre owners must pay a price not commensurate with the actual intrinsic value of the picture, but a price that is so exorbitant it will not permit him to adjust his admission price to a level where it will meet with the general public approval, and still leave him a margin of profit on which to do business. On the contrary, even at what might be termed an increase price of admission, many theatres are losing money when they try to play and pay for the so-called 'big pictures.'"

## CHICAGO MUSICIANS MEETING MANAGERS

**Union Submits New Scale—  
52-Week Guarantee and  
No Cut Salaries**

Chicago, Aug. 16.

Representatives of the Musicians' Union met today at Jones, Linick & Schaeffer's offices, for a conference with local managers over the scale submitted by the union.

The wage scale asks for a contract, 52 weeks guaranteed and no reduction in the present wage. The loop houses countered for \$7 weekly reduction on a 52-week agreement or \$5 decrease with a 45-week guarantee.

Picture managers outside the loop want a wage cut by the musicians of 15 per cent. on present scale and no number of weeks to be guaranteed.

The negotiations may reach a conclusion within the week.

## \$30,850 FOR CRASH

Los Angeles, Aug. 16.

W. G. Stewart is being sued by Edna K. Hopeweyer, who asks that the courts award her damages amounting to \$30,850 for injuries sustained in an automobile accident.

She alleges Stewart was to blame for the crash, and that since she has been unable to continue working in pictures.

## ARBuckle SAILS

**Leaves For Orient, Representing  
Film Companies**

Los Angeles, Aug. 16.

Roscoe (Fatty) Arbuckle sailed today on the "Siberian" for the Orient where he will represent several picture producing companies.

Among the American film producers Arbuckle will represent is Jos. M. Schenck and one of the Schenck coast staff is said to have left on the same boat.

Arbuckle is expected to be absent for several months. The anticipation seems to be that upon his return, the Arbuckle films may again be exhibited upon the screen. This reasoning may have developed after the recent visit of Will H. Hays to the coast. It was Mr. Hays who banished from the screen the prepared Arbuckle comedies held by the Famous Players.

## ONLY JAIL FOR OVER 50

Los Angeles, Aug. 16.

Douglas Fairbanks was arrested for speeding in Pomona, the town where they jailed Bebe Daniels about a year ago for the same offense.

With Doug at the time of his arrest was Mary. It is charged that he was doing 35 an hour. Usually this does not carry a jail sentence, the hoosgow privilege being extended only to those that top 50 an hour.

The star's trial is set for Aug. 22.

## FOX EXPLOITATION

**Five Men in Field to Push Specials  
as Part of Big Campaign**

The William Fox Corporation is sending a number of experienced exploitation men into the field this week to begin work on a campaign to stimulate public interest in the Fox productions to be marketed with the opening of the season.

Since Monday five men from the home office have taken to the road under the direction of Vivian Moses, head of the advertising and press departments of the Fox organization.

Henry Parker and Ben Wolcott have been assigned to the Pittsburgh exchange, and will work the eastern Pennsylvania territory from that point; Dan Davis has gone to Dallas, Texas; George Waterspoon will make Cincinnati his headquarters; Lowell Cash will work out of Indianapolis; Joseph Shea will have northern New York State, operating from Buffalo. In New England Joe Dipesa will work from Boston, while in Cleveland G. A. Lichenstein will hold the post for that section of Ohio.

## TALKING ON BETTER PICTURES

Chicago, Aug. 16.

Plans to have Will Hays address a meeting of the Chicago Branch of the American Better Picture Association at its meeting to be held early in September, at the University Club, were announced by Helen Hamilton, local director of the organization. The proposed meeting is to assume the form of a conference for all those interested in the advancement of the motion picture.

## D. H. HARDING RECOVERING

Kansas City, Aug. 16.

David H. Harding, manager of the Liberty, recently seriously wounded by bandits at his theatre, is reported nicely recovering.

## "GREAT DIVIDE" SUIT BY AUTHOR'S WIDOW

**Lubin and Vitagraph Defend—  
ants—Dates Back  
to 1912**

Sigmund Lubin and Vitagraph have been made defendants in an action instituted by Nathan Burkan on behalf of Mrs. Harriet C. Moody, widow of the late Wm. Vaughn Moody, author of "The Great Divide." The action was started in the U. S. Court of the Southern District of New York.

Mrs. Moody maintains that the rights to produce her late husband's story on the screen have reverted to her through the Lubin company becoming insolvent in 1915. Originally the rights to picture the story were disposed of to Lubin in 1912, with a proviso that producer could not sell, transfer or make assignment of those rights to any other organization.

In 1915, according to Mrs. Moody's prayer for an injunction to restrain Vitagraph from proceeding with the making of "The Great Divide" for the screen, when the Lubin company became insolvent, the rights to the story of her husband were assigned to Vitagraph despite the contract prohibited it. Vitagraph has since been trying to bring about an arrangement with the widow of the author whereby it could proceed with the making of the picture on several occasions, but no satisfactory terms were arrived at.

## 2-REELERS BY A. A. MILNE

**Made by Minerva Films of London  
and Just Imported**

Four two-reel comedy dramas from original stories by A. A. Milne, author of "The Dover Road" and other legitimate plays, reached New York from London this week and will be offered in this market by Lesley Mason in about two weeks.

The pictures were produced by Minerva Films of England under the direction of Adrian Brunel. C. Aubrey Smith, one time leading man in World Films productions, and Leslie Howard, who played in Milne's stage play, "The Truth About Blady," are principals in the screen productions.

## "WIVES" AT CAPITOL

**Al. Lichtman's First Release on  
Broadway Next Week**

"Rich Men's Wives," the initial release of Preferred Pictures, to be distributed through the Al Lichtman Corporation, will have its Broadway premiere at the Capitol next week (Aug. 20).

Simultaneously, it will be presented in the U. S. Photoplay theatre, Paterson, N. J.

"Rich Men's Wives" is a society drama directed by Gasnier, with House Peters, Claire Windsor, Baby Richard Hendrick, Gaston Glass, Rosemary Theby, Myrtle Stedman, Charles Clary, Mildred June, Carol Holloway, Martha Mattox and William Austin.

The Lichtman Corp. plans to release one feature a month during its first year. The second will be "Ching Ching Chinaman," an adaptation of Wilbur Daniel Steele's prize story. Tom Forman directed the cast with Lon Chaney, Marguerite De La Motte, Harrison Ford and Walter Long.

The third release, according to the schedule, will be another Gasnier production, "Thorns and Orange Blossoms," based on the novel and stage play. Parts have been given to Kenneth Harlan, Estelle Taylor and Edith Roberts.

## UNION COMPROMISE

**Looked For in Threatened Oper-  
ators' Strike Set for Sept. 1**

The New York local of the Picture Machine Operators' Union has taken a standpat position on the announcement made by it three weeks ago that a strike would be declared in the Greater New York picture houses and vaudeville theatres on Sept. 1 if the exhibitors' association, the Motion Picture Chamber of Commerce, placed in effect the scheduled cut of 10 per cent. in the operators' wage scale on the date mentioned.

According to report, a compromise may be effected, however, by both sides yielding a point or two between now and the date of the scheduled walk-out.

## ONE FILM THIEF LANDED THROUGH CONFESSION

**Wm. E. Burns, "Investigator,"  
Sent to Tombs—Hays Or-  
ganization After Them**

The Will H. Hays organization's activity in an effort to minimize film thefts with the hope of eventually wiping the thieving out resulted in the arrest this week of William E. Burns, an investigator, who was committed to the Tombs Tuesday by Judge Morris Koenig in General Sessions following the return of an indictment against him. District Attorney Stanton stated that the arrest of Burns in Painesville, Ohio, was the first arrest in what was going to be a general roundup of the film crooks.

The indictment against Burns came as the result of a complaint made by Will H. Hays to the district attorney, the charge being made as the result of a confession obtained from three shipping boys formerly employed by the Prudential Film Delivery Co., who implicated Burns in the theft of a single reel.

It is believed the arrest of Burns, who, as an investigator, might have been one of the type of fly-by-night special protection officers, who, when they cannot obtain clients, arrange to commit thefts so that those robbed find it necessary to engage them in self-protection.

Through the Federal authorities an extended investigation is being made into the methods the film thieves have been employing. With their support it is believed a move to stamp out the practice will follow, with the shippers, distributors and producers insisting that maximum sentences be imposed on those convicted of the thefts.

## BETTY COMPTON MARRYING?

Los Angeles, Aug. 16.

Betty Compton is reported marrying Walter Morosco, Oliver's son. Both parties were reticent when questioned.

## Marcus Loew on Way Back

Marcus Loew is returning to New York from abroad next week.

## DINNER TO LOEW

**BY SIR WM. JURY**

**American Speaks First Time  
Away from Home—Mostly  
Exhibitors Present**

London, Aug. 2.

Speaking at a luncheon given in his honor by Sir William Jury yesterday, Marcus Loew said it was the first time he had addressed an audience outside his own country. At home people knew his short comings and overlooked them. In America he carried his audience with him to make certain his speeches didn't "flop." He had not been in England for 10 years, but had been busy building theatres and producing. He had built 45 theatres in two years, Mr. Loew said. Then he had become head of Metro, which cured his tiredness, as he soon realized he had a real vocation in that capacity.

As Metro's head he had ordered his producers to spare no money. He had been obeyed, but the company didn't get the pictures. His first two pictures were the most marvelous ever made, in his opinion, but the public disagreed with him. He then started making super-pictures without any guarantee that the money spent would result in fine pictures.

Reports that the British exhibitors were behind American were all wrong and he had proved it, Mr. Loew stated. Their great trouble was getting up-to-date features. Many pictures were released here two or three years after seen in America. Out of date clothing in pictures was of no use. Paying for good pictures was a better proposition than losing money on the material British exhibitors were compelled to show now. Personally if he were compelled to scrap two million dollars' worth of pictures he would make it up.

Continuing Mr. Loew said if he did not get a dollar out of Great Britain the fact that Sir William Jury represented him here would be compensation enough; if he, Sir William, couldn't pay for the films it wouldn't matter; Sir William was the most wonderful man in the industry, and if England could spare him he wanted him in America, Mr. Loew concluded.

Sir William had previously introduced Loew in eulogistic terms. The guests were mainly exhibitors. Sir William Jury has sole British rights of "The Four Horsemen" and it is more than likely he is in with Marcus Loew in the forthcoming Palace season for that Metro film.

## SAENGER'S 4,000 NEW ONE

New Orleans, Aug. 16.

The Saenger Amusement Co. has made all financial arrangements for the erection of the Saenger theatre in this city. The theatre will run through for a solid square, extending from Canal street to Iberville and from North Rampart to North Basin streets, seating nearly 4,000 persons.

Work will begin around Oct. 1. It is expected the theatre will open in the fall of 1923.

## MAE MURRAY'S 'FRENCH DOLL'

Mae Murray has secured the film rights to the Irene Bordoni stage vehicle, "The French Doll."

The deal was closed during the current week, the screener, star paying E. Ray Goetz approximately \$15,000 for the right to screen the play.

## PERRET'S SECRETARY

**Georgette Duchesne Sues and Se-  
cures Attachment**

Supreme Court Justice Burr has signed an order permitting Georgette Duchesne to serve her complaint in a suit against Leonce Perret, film director, by publication and mailing the papers to his present residence, 10 Rue d'Aumale, Paris, France. Mlle. Duchesne was formerly Perret's interpreter, assistant and secretary and had a one-sixth interest in certain moneys due Perret from the Emeraki Film Co. This, a \$100 loan and balance salary due brings her claim to \$2,366.67, attachment for which was levied on Perret's property last week.

The plaintiff was associated with Perret since 1917 and up to his sailing for France in the early part of 1921.



## PICTURES

Friday, August 18, 1922

## EXHIBITORS' 400 DAYS OFFER

ATTEMPT BY DISTRIBUTOR  
TO DISRUPT DIRECTORS' ASS'N

**M. P. D. A. Rumored Move to Enlist Financing for Independent Film Productions Starts—Movement Against Organization**

It is understood several of the larger producing and distributing companies are going to make a determined effort to disrupt, if possible, the Motion Picture Directors' Association both here and on the coast. The reason is the organization of directors has the formation of a holding and financing company in mind for the making of independent productions by its membership.

At the time of the first invasion of German-made pictures and the production end of the industry slumped in California about 18 months ago, the directors then started the discussion as to the advisability of making their own productions for release in the independent market.

Recently, it is understood, steps have been taken to form a financing corporation that would back the productions of the directors, with those directors engaged in work for producers contributing largely to the fund to enable the organization to finance other directors.

News to this effect having reached at least one of the largest producing distributors, it set in motion a movement whereby the proposed plan would be halted. A representative left for the coast who, under cover, was to advise the directors their advent into the finance field and the backing of independent productions at this time were ill-advised moves. Failing to get the desired result through this, the distributor is said to have informed such members of the association as are in its employ that they are to forthwith tender their resignations to their organization in the event it proceeds with the proposed furthering of independent production.

There is to be a meeting of the M. P. D. A. held in New York within the next few days at which the matter of the attempt to split the organization is to come up.

HOPE THEATRE, DALLAS,  
OPENS AND CLOSES

**New Picture House Fails to Get Over—Jules Brulatour Is Interested**

Dallas, Aug. 16.

The new Hope theatre, a magnificent playhouse devoted to pictures recently opened amid great eclat, has closed because of the lack of patronage.

The house was partly owned by Jules Brulatour of the Eastman company, and named the Hope in honor of his star Hope Hampton.

## DAMAGES FOR ADAPTATION

Frank L. Packard, through O'Brien, Malevinsky & Driscoll, is asking \$25,000 damages. He admits Fox bought the screen rights to his story, "The Iron Rider," but denies a film of that name and credited to his authorship was adapted from his story.

A subsequent film, "Smiles Are Trumps" also credits Packard as author. According to the complaint, it is really an adaptation of "The Iron Rider."

## HOBART BOSWORTH BURNED

Los Angeles, Aug. 16.

Hobart Bosworth was severely burned at San Mateo Monday while working in a scene which called for him to be burned at the stake.

NORTHWEST'S BOOSTING  
TO KEEP BUSINESS

**"Go to Movies Week" in Flour City—Will Hays Marches and Talks**

Minneapolis, Aug. 16.

In the northwest heroic efforts are being made to reattract the public to the picture theatres. As part of the campaign a "Go To Movies" week is to be inaugurated here Aug. 26 by the Film Board of Trade and the Motion Picture Theatre Owners. Will H. Hays and Sydney S. Cohen are expected to usher in the event by heading a parade, mass meeting and banquet, as the guests of the exhibitors of the state.

The visit of Hays is looked upon as the thing to start the celebration with proper eclat.

While Hays and the other leaders of the industry are present, there will be a round of speech making indulged in before Twin City women's organizations, civic and commercial bodies, and the ministerial association.

## "KNIGHTHOOD," CRITERION

**Cosmopolitan's Super, With Marion Davies, Set for F. P.'s Broadway**

The Marior Davies super special, "When Knighthood Was in Flower," is scheduled to come to Broadway for an extended run at the Criterion, when that house reverts to the Famous Players' organization within a short time. At present it is under lease to Metro and used for forced exploitation runs on Metro productions.

The presentation of "When Knighthood Was in Flower" at the Criterion will mark the showing of the second Cosmopolitan-made production at that house. The former was "Humoresque," there over a year ago. Meantime other Famous Players releases have played the house, but the Hearst productions have been religiously passed up as far as an extended Broadway run at the Criterion is concerned.

The tremendous magnitude of the latest Davies starring vehicle is said to have compelled the powers in Famous Players to hark to the demand that the picture be given a longer run than is usually accorded to the feature going into either the Rivoli or Rialto theatre, with the understanding it will play for at least two weeks at each of the latter two houses after the Criterion run.

In the Hearst daily publications in New York a campaign of advertising tending to rouse public interest in the picture has been in progress for several weeks, without any announcement as to which house it was to be shown at.

## CHAPLIN SINGS

**At Going-Away Party on Coast for Tom Geraghty**

Los Angeles, Aug. 16.

Through Tom Geraghty's assignment to take charge of the Famous Players studios at Long Island City, the Screen Writers' Guild gave him a dinner.

Among others attending were Douglas Fairbanks and Mary Pickford, who spoke, and Charlie Chaplin, who sang. Many film celebs were there.

E. Lloyd Sheldon will go east with Geraghty as his assistant.

METROPOLITAN  
PICTURE MEN  
TOGETHER

**Committee Appointed by T. O. O. C. to Formulate Combined Booking Offer—Taking Stand Against Circuits Playing Pictures and Vaudeville—Loew and Others Have About 85 Days Each—Loew More When Doubling Up—Following Big Circuits at Increased Rentals—"Blood and Sand" Did It**

READY BY SEPT. 15

A combination of independent exhibitors for the purposes of booking feature film productions and placing in the field an organization that will successfully combat the bigger circuits is under way. Behind the move the M. P. Theatre Owners' Chamber of Commerce has a committee which has been meeting for a number of days. It has been empowered to take the necessary steps to incorporate a company which will have control of the booking for the 700 theatres represented in the membership of the T. O. C. C.

The plan the committee of the T. O. C. C., of which Lee Ochs is chairman, has in mind will give the new corporation the power to offer distributors 400 days' first run booking in the various key centers of Greater New York. This represents practically a 100 per cent. increase over the number of days which the combined big circuits can offer. The Loew circuit, if it were to play a production a full week in all of its houses in Greater New York, would be able to muster approximately 160 days. But the system of booking, with a three and four-day split each week in the majority and a daily change in the regular film houses brings the usual Loew booking to about 85 days per picture. The combination of the Keith, Proctor and Moss houses being booked out of one office offers about a like number of days as Loew.

Conditions which have manifested themselves during the late summer where it is disclosed that the majority of exchanges are asking an increase in rentals of from 25 to 50 per cent. over last year's prices, in the face of the fact that business in the picture houses was off to the extent of 25 per cent. last spring, has led the exhibitors to realize the necessity of some sort of a move that will give them a weapon with which to combat the increase in prices and the skimming of the cream of patronage on big feature productions by the bigger circuits which play vaudeville in conjunction with their screen attractions.

At the meeting of the T. O. C. C. Tuesday another phase of the booking of big features came up for discussion when it was disclosed the Loew circuit, which on agreement with the Keith and allied interests to divide the product of Famous Players, drew the Paramount production, "Blood and Sand" had increased its bookings on that picture so that it will play a full week in all the houses of the circuit in Greater New York beginning the week of Sept. 11, instead of the usual three and four day splits.

The independent exhibitors who have booked the same picture to play it following the circuit houses paid the price exacted under their contracts in the belief the circuits would proceed in their usual manner in the booking of the picture. The contracts were all closed prior to the opening at the Loew of the

EXHIBITORS' MUSIC DEPT.  
NOW OPEN FOR MEMBERS

**National Organization Sends Out Notice—Enough Music Not Held by Society's Copyrights—A. S. C. A. P. Expresses Satisfaction**

In protest of the tax fees demanded by the American Society of Composers, Authors and Publishers, Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, mailed a form letter under date of Aug. 15 to all distributors and producers throughout the country asking their close cooperation with the music department recently established by the M. P. T. O. A.

This excerpt from the communication sums up the demand: "The music scores made in your studios, if the same contain in any part the copyrighted music of this society, subject the theatre owners to the payment of a tax. To avoid this the score must be changed and this may at times mar the smoothness of the performance, which in turn may serve to detract from the value of the picture. We respectfully solicit your early consideration to the end that theatre owners, when obtaining music scores or cue sheets from your respective exchanges, can be absolutely assured that the music thereon is free from all tax or license. We suggest also that each score and each cue sheet carry the following announcement: 'This music is tax free.' We are assured at this writing of sufficient tax free classical, orchestral, standard and popular music to meet any and all demands and we desire to extend to you the co-operation in this regard of our music department."

There is no animosity back of this, Mr. Cohen explained, merely being the outcome of a condition proposed by the American Society itself, namely, if exhibitors would avoid litigation for copyright infringement all they have to do is not perform music the copyrights of which are controlled by the publisher-members of the society. Cohen states that 85 per cent. of the music used in film scores is tax free anyway, and that he has sufficient popular music on hand, tax free, to insure musical accompaniment for comedies and the like. He says there are enough publishers in the business to take care of the pop stuff and who are not members of the A. S. C. A. P.

Mr. Cohen concluded enigmatically: "There may be a few surprises in this matter in a few days, anyway." His prime contention was that the theatres helped popularize the songs and an exhibitor should not be required to pay extra tariff for this privilege.

J. C. Rosenthal, executive secre-

tary of the A. S. C. A. P., states he is only too glad to see the M. P. T. O. A. have its own music department. "We do not tell them which music is better—they wouldn't mind us if we did—but all we ask is that they should not perform our copyrighted catalog for profit without paying for it. They pay for the films they exhibit and if they want to use our music in accompaniment, or for any other part of the film program, they must pay for it also. If they don't want to, they should not perform it. Nothing fairer than that, is there?"

HAYS IN COUNTRY-WIDE  
"BETTER FILMS" DRIVE

Confidential word leaked from Los Angeles just after the departure of Will H. Hays this week that the General during his transcontinental trip has practically completed the formation of a huge system of co-operation between his office and a large number of organizations for the advancement of a "better films" movement.

The coast information is vague and sketchy, but it appears that the total of membership in these organizations reaches more than 10,000,000 persons. A committee of 15 has been named at central points to form a system of intercommunication, and an executive secretary has been installed in the New York offices of the Producers and Distributors of America to act as liaison officer between Mr. Hays and the organizations through the committee of 15.

No word of this development has been allowed to come out, and the movement is being formulated quietly until such time as it has framed a working basis. The aims and purposes of the alliances are not disclosed.

## TEXAS GUINAN DISCHARGED

Los Angeles, Aug. 16.

Justice Brown discharged Texas Guinan in the action against her for having disposed of a mortgaged automobile.

During the case Miss Guinan informed Justice Brown she has visited Los Angeles 37 times, and on occasion fallen into trouble.

The judge smiled after listening to her and then took the case under advisement, later discharging her from custody.

picture, where it created a distinct furor. Now with the announcement of the Loew full-week bookings they feel that they are being made the "goats" and that an unfair advantage is being taken. In all likelihood they will demur on the price that they have signed up for on the picture in the face of the increased days it is to play for Loew.

Incidentally, the Loew circuit and the local exchange of Paramount had a clash over the picture this week. The tremendous business it has been attracting to the Rivoli brought about a determination to retain the picture there for four weeks at least, and another week would have been added to this, and it had been possible to gain the consent of the Loew organization to move the dates for that circuit back for an additional week. When the Loew executives were approached on this question Nick Schenck is reported to have flatly refused to consider it.

In the matter of a combination of the independent exhibitors for booking purposes, it is said that under the present system of booking individually the independents are playing the pictures after the big circuits and paying a greater rental because of the necessities that the circuits get through them being in a position to hand out a certain number of specified days and the volume of business that is lined up on one single contract. With booking together it is believed by the exhibitors that they will compel the concessions being granted to the big circuits and they will be able to fight shy of such of the distributing organizations that do not give them the consideration the number of days they will be prepared to offer at a time should obtain for them.

According to the plan of the committee that has the matter in charge it is hoped that the bulk booking plan will be ready to be put in operation by Sept. 15 at the latest.



HARRY CARROLL



KATHLENE MARTYN

I take this opportunity to thank the booking offices for their courtesy and playing me on a record tour, included in which was 15 weeks at the Palace, New York, and four weeks at each of the senior Orpheum Coast Theatres, establishing a record that I will be glad to equal with any future act.

## HARRY CARROLL

P. S.—By the way, I have just written and published a new song, "When Winter Comes." It can be had by addressing me in care of M. S. Bentham, Palace Theatre Building, New York City.

Farewell, Sunny California, for a while.



TOM DINGLE



PATSY DELANY



# VARIETY

Published Weekly at 154 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies 20 cents. Entered as second class matter December 23, 1905, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

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## EQUITY CUTS OUT MUSICIANS

### CROSS-COUNTRY AUTO TRUCK TOUR AS ADVERTISING STUNT

Picture Firm's Display from New York to San Francisco—Auto Equipped with Radio Amplifier—Better Than Advertising in National Magazines

An advertising auto truck will shortly start a tour from New York, going direct to San Francisco. It is being sent out by Warner Brothers, picture distributors, and will emblazon giant sized reproductions on the truck's sides of the book covers from which the stories of the firm's film productions have been adapted.

The truck will be equipped with a radio amplifier. It will give reports of sports on the street corners of each city it passes through. A driver and a publicity man will be the only passengers. In each city the publicist will visit the mayor, with the bearer carrying a letter of introduction from Mayor Hylan of New York.

It is estimated the truck will be seen by over 10,000,000 people. The Warners are said to believe the investment is a good one, preferable to spending \$7,500 a page to reach at the most 2,500,000 persons through a nationally distributed magazine.

The touring publicity campaign for the Warners' pictures was evolved by the concern's publicity chief, Eddie Bonns. With the Warner Brothers is interested Harry Rapf, the producer.

The pictures the car will advertise are "Heroes of the Street," "Brass," "From Rags to Riches," "Main Street," "A Dangerous Adventure," "The Beautiful and the Damned" and "The Little Church Around the Corner."

#### AGAINST PROHIBITION

The New York State Division of the Association Against the Prohibition Amendment is forming a theatrical committee under the chairmanship of Daniel Frohman, who is president of the Actors' Fund.

The association was founded in 1919 and has its headquarters at Washington, where a publicity bureau is maintained.

The offices of the New York State Division are at 366 Madison avenue, New York City.

Grant Allen is executive secretary of the Theatrical Committee.

### HENRY MILLER STAGING A. H. WOODS' PLAYS

Special Arrangement for "A Child of Love" and "The Wedding March"

It is reliably reported an arrangement has been reached between A. H. Woods and Henry Miller for the latter to stage two of Woods' impending plays, both procured by A. H. when recently abroad.

The agreement is that Mr. Miller will attend to "A Child of Love," following the presentation Sept. 18 at the Empire, New York, of his own piece, in which he will appear with Ruth Chatterton.

It is said the Woods offices are starting to cast the "Love" play (by Bataille) with its premiere slated for early in October. "The Wedding March" will follow.

It is not recalled by Broadwayites when Mr. Miller, if he ever did, staged a play other than his own for any New York producer.

#### DIPPEL'S PLAN OVER

Pittsburgh, Aug. 23. The United States Grand Opera Co., sponsored by Andreas Dippel, will get under way here early this season.

The list of subscribers announced contains the name of every prominent and near-prominent person in the city.

The financing of the venture will be easy.

#### HARTS MAY MAKE UP

Los Angeles, Aug. 23. A report says that William S. (Bill) Hart and his wife may make up their marital differences.

Another report circulating; concurrently is that Bill is broke, but that is not accepted as probable, and what relation it has with the Harts' possibly making up, after their differences have been aired, doesn't come out in the rumors.

### NO ORCHESTRA TO BE USED AT 48TH ST.

Members of Former Orchestra Vainly Apply for Positions—Equity Players, Inc., Will Not Consider Applications—Matter May Go Before Musical Union—Musicians Allege They Helped Equity Win Strike

#### UNIONS AFFILIATED

The management of the Equity Players, Inc., a producing organization of the Actors' Equity, has announced its intention of eliminating the orchestra in the pit when the 48th Street theatre is taken over by it Oct. 2 for the remainder of the season. The Players contemplate presenting five dramatic plays at the house during the season and have decided to cut out the cost of musicians.

Members of the regular 48th Street orchestra applied to the Players' management regarding their positions for the new season and were informed they will not be used. Overtures made by the musicians to have five men placed in the pit for incidental playing, regardless of the character of the plays, met with no consideration by the management of Equity's producing organization.

Unless the new producing organization agrees to install five men in the 48th Street pit the matter will be brought before the musicians' union with the idea of reaching an agreement, the musicians claiming that they were instrumental in securing concessions for the Equity in the strike of 1919.

Equity and the musicians' union are affiliated through the American Federation of Labor.

At the open meeting in the 48th Street Monday for the Players' venture, officers of the Equity were on the stage and spoke during the meeting.

Last spring the musicians in New York felt aggrieved through a benefit week's performance at the Empire, New York, directed by Equity and which realized \$20,000, but no orchestra was engaged for any of the performances.

### LEGISLATURE MAY DIRECT ALL COAL PERCENTAGES

Special Session at Albany Next Monday Expected to Follow Governor's Plan—Theatrical Delegation Looked For

#### REMIND MUSIC MEN ABOUT PROHIBITION

Publishers' Association Calls Attention to Previous Notice—Not Propaganda

Following close on Keith's ban of prohibition gags, E. C. Mills, executive secretary of the Music Publishers' Protective Association, Monday sent out a notice to all music publisher members to observe the law and the 18th amendment by not marketing popular songs that refer to national prohibition slightly or derogatorily.

This is not to be construed as propaganda pro or con, said Mr. Mills, but conforms with one of Mills' resolutions dated last Feb. 7, which prohibits any words or lyrics in popular songs which might be construed as belittling any "race, sect or law."

#### KAISER IN EXILE

Film Shown in Washington to Explain How Obtained

Washington, Aug. 23. A motion picture of the Kaiser in exile was shown last night at Harding Hall of the Government printing office.

It is claimed that this is the only film taken of the scenes at Doorn with the Kaiser in them.

Fred E. Hamlin of the New York Press Club briefly explained the circumstances under which the picture was obtained for private showings.

#### WHAT BRYAN SAYS

San Francisco, Aug. 23. "I am hopeful of the day when motion pictures will get out of control of the devil," said William Jennings Bryan here at a Bible school talk.

Mr. Bryan said he believed there were passages in the Bible that could be made into monumental movies.

Albany, N. Y., Aug. 23.

An emergency law may restrict the supply of coal to theatres next winter instead of the discretion of a New York State fuel administrator.

A new angle of the program to be carried out at the special session of the New York State Legislature called by Governor Nathan L. Miller to take immediate action in the coal crisis makes it almost certain that percentages will be decided on in Albany for theatres which next winter will have to be rigidly adhered to by the fuel administrator in the distribution of coal, irrespective of what his personal opinion may be in the distribution.

This was reported at the State Capitol today as preparations went forward for the emergency session which will convene at 8.30 o'clock next Monday night, according to the call.

At first it was thought that the percentage of distribution of coal would be left entirely to the discretion of the fuel administrator appointed by the Governor, and that the calling of the Legislature would be merely for the purpose of giving "teeth" to any regulations that he might make.

Now, however, it appears that the Legislature itself may set the rule as to how much coal a theatre or other unessential industry may have during the coal crisis.

Schedules of coal distribution will be based on percentage of allotment to be allowed from the general stock of coal, whatever that may be, during the winter, if the reported plan of the lawmakers is carried out.

The Governor is now in Albany working on his emergency message. With his dominance over the law-making body of the State, it is believed that whatever he may suggest will be followed without hesitation by the Legislature, unless a snag is hit in the proceedings.

No inkling of what the Governor will ask in his message has yet leaked out, except the general outline to prepare the State to face the coal shortage with the least discomfort by guaranteeing a coal supply to homes and essential industries.

(Continued on page 19)

# "TERRIBLE FINISH FOR GERMANY," SAYS VARIETY'S CONTRIBUTOR

**Communists and Spartacists Growing Stronger Daily—German People Don't Value Mark—Spending Freely—Theatres Heavily Patronized—Some Information About Germany's Vaudeville**

Berlin, Aug. 7. As the natives don't consider the German mark of any value, they are spending it freely, with the theatres accordingly crowded.

Conditions in general are deplorable at present. Prices went up as the mark dropped.

Nobody knows what is going to become of Germany. There is no ambition. No one wants to work and the most of the earnings of those who do work are taken away in taxes.

The prevailing opinion is that there is going to be a terrible finish for Germany. The Communists and Spartacists are growing stronger daily. Germany is a republic and the belief is that it will be a republic for a long while, but the middle classes and the royalists can not understand why a republic must necessarily be wholly run by the working men.

The business man, taking in the manufacturer and merchant, has nothing to say in the operation of the government. He employs what a board of workmen tell him to employ. The labor unions of America do not commence to secure for their members the rights the German workmen now have.

As far as high prices in Germany, as reported in the American papers, that does not affect the American professionals who may come here on an engagement contract. When visiting in Berlin or other cities as tourists, they class with the American tourist. Those who travel for pleasure are expected to be able to afford to pay more. Professionals can live privately and well. No one will charge a foreign professional when living privately any more than the German professional pays. The exception may be when the foreign professional is unknown and does not seek advice.

The variety agency business is good. It's easy to book American acts over here, but American vaudeville artists are not advised to come to Germany. An American can make a living here, but that's about all. It would take quite a while to save enough to secure a return passage ticket, this referring to any American acts wanting to try Germany on "spec."

In comparison to the increased cost of living, variety acts' salaries are too small. The cost of living now is over 100 times beyond that of the pre-war days, figuring through the lowered value of the mark. Railway transportation is from 20 to 40 times higher; theatre tickets from 35 to 50 times as high, while the salary of native acts has but advanced from 15 to 30 times as beyond pre-war salaries. Even that depends upon the act (vaudeville).

However, the variety artists here have some advantages. They have their railroad fares paid within Germany, and if an act plays two performances daily it receives for the second show one-half of the day's salary. The act is now paying but 3 per cent. commission to the agent, and the manager booking also pays the agent 3 per cent. of the act's salary. The total gives the agent 6 per cent. While the agency business is lively enough, the 6 per cent. is not sufficient to make it profitable, through the overhead of the agent. One of the best-known agents here lately said if he could net each month \$1.75 American he would be happy.

The Wintergarten, Berlin, has been open all summer, with business tremendous. Standing room only all through July and so far this month it has been the same there. The Scala has been closed this summer.

The current program at the Wintergarten is not up to its standard. Some of the best acts on it are the Four Arconis, springboard, with the comedian quite funny. Josef Goleman has a new animal act, much better than the one he showed some years ago in American vaudeville. Willy Schenck and Co., with their acrobatic novelty are the hit of the

bill. It's a splendid turn and reported booked for America. Marguerite Godun, a Spanish dancer, is successful.

Nothing much of interest at the other places, excepting at the Flammetta, a calaret, where an American step dancer called Dave Johnson is in his third month, which tells of a strong hit. Next month he goes to Munich and then returns here. Lillian Herlein was at the Wintergarten two months ago. Considering she was the first English singing turn here Miss Herlein did very well.

[The above was not sent to Variety by its regular Berlin correspondent, but by a former New Yorker now in Berlin, who mentioned that as he had noticed Variety's Berlin correspondence did not mention vaudeville, he thought some information of Germany along that line and in other ways might be acceptable.]

## REFORM OF BRITISH FILM BOOKING, LOEW'S OBJECT

**Would Substitute New Pictures for Old, Eliminating Block Scheme—Same Prices Plus 50 Per Cent. Added Profits to Exhibitor—No Zukor Deal**

London, Aug. 23. Marcus Loew is due to sail for home tomorrow on the Berengaria, having remained over several sailings in order to carry on a campaign for the revision of the British film booking system so that new productions will get into circulation immediately instead of bookings being made two to three years in advance by the prevailing block system.

The proposal Loew is advancing to the exhibitors and distributors is that new material be substituted for old, the old contracts being cancelled and new ones being put in force calling for the same prices plus the addition of 50 per cent. of the increased business at the box office, the net increase being computed on the basis of average current takings.

The proposal is revolutionary and would shake the whole trade violently, but Mr. Loew convincingly argues that the stimulation of business that would result from its adoption would amply compensate in the long run. He has been active in trying to secure the co-operation of the exhibitors and distributors to this end.

A sample of the situation that exists in relation to release of old productions involves the Metro product. Sir William Jury's organization is putting out the new Metro releases while other Metro productions, going as far back as seven years, are being offered by other distributors. It is reported that still other Metro pictures of back dates have been turned over to Walturdaw on the stipulation that they shall not be put out with the Metro brand.

The state of the market with reference to old and new product is full of similar complications, mostly growing out of the block booking system which has been under criticism for years, but still persists.

Mr. Loew expressed himself as satisfied with the business being done at the Palace by Metro's "The Four Horsemen of the Apocalypse" for the indefinite run of which he took over the house the middle of this month. He declared the attraction is doing capacity nights and drawing well at matinees con-

## BRITISH ARTISTS IDLE AS AUSTRIANS ARE DUE

**Vienna Popular Opera Reported for 10 Weeks in England—Different Opera Weekly**

London, Aug. 23. The reported entry here shortly of the Vienna Popular Opera Co. is stoutly denied by Adolf Braff, who says he has not the least knowledge of it.

The report, however, says the Viennese opera company, second only to the State opera in Austria, is backed by London business men; that it will be here for 10 weeks and sing a different opera weekly; that among the operas will be "Boris Goudonov," "Children of the Dawn," and works by Mozart and Wagner.

Meantime the roll-call of the unemployed British and allied artists grows weekly.

### DAPHNE POLLARD A MOTHER

London, Aug. 23. Daphne Pollard-Bunch became the mother of a daughter Aug. 21.



As the time draws near and that I am at last going back to London, I'm starting to get things together. In lots of ways I'm glad to go and then again to say goodbye to the folks.

And before I go I want just one day in that Griffith office with Teddie Mitchell, McCarthy and that old London roommate and flat finder of mine, Albert Intial Grey. If it's the last thing I do I'm going to board a train for New Rochelle, pretending I'm going up to visit Charlie Foy, and I'm going over and beat the dickens out of that General Byng of the Navy, and then I'm going in where he keeps it and drink to a happy Bon Voyage to myself.

### FRANK VAN HOVEN

P. S.—Beginning next week I think I'll write my own add. Now look out for high brow stuff. I've got a brother Harry in Baltimore.

### WHAT "TILLER GIRL" MEANS

Blackpool, Eng., Aug. 7.

Editor Variety: Variety published an item which states George Choo is returning to America, accompanied by an English dancer and "Eight Tiller girls," for a new act he is to produce.

I am quite aware Mr. Choo is taking over some English girls to your side, but they are not Tiller girls. It is possible he may have one or two girls who have been with me at some time or other.

A Tiller girl means that she has been with me from a child of somewhere around 10 years of age.

John Tiller.

### ORCHESTRA RUINS BILL

London, Aug. 23.

A substitute leader at the Finsbury Monday, deputizing for the regular leader on vacation, is said to have been the cause of the orchestra ruining the entire performance through atrocious playing.

The only American turn on the bill was Charles Althoff, who got nicely through the difficulties.

### MANDELLS FAIL TO APPEAR

London, Aug. 23.

William and Joe Mandell sailed on the Majestic Aug. 16 without notifying Moss Empires they would not play Glasgow last week, where they had been booked.

The Mandells were to have sailed today on the Olympic.

### YEAR'S RUN FOR "A TO Z"

London, Aug. 23.

"From A to Z" will close at the Prince of Wales Oct. 7, after a year's run.

Succeeding will be "The Co-optimists," under a renting arrangement with Andre Charlot for the theatre, to play an extended engagement.

### "ORPHANS" AT HOME

Paris, Aug. 23.

D. W. Griffith's "Orphans of the Storm" will receive a showing at the Gaumont Palace for the press and government authorities Sept. 2. J. J. McCarthy, who arranged the exhibition, sails for New York this week.

### "BLUEBEARD" FOR LONDON

Paris, Aug. 23.

Sir Alfred Butt and Anthony Prinsep will be associated in the London presentation of "Bluebeard's Eighth Wife" at the Queen's. The cast will have Madge Titheradge, Peggy Russ, Norman McKinnel and Hallard.

## LONDON SHOW NOT REVIEWED BY CRITICS

**Cochran Fails to Send Seats for "Phi Phi"—"Broken Wings" Likely Hit**

London, Aug. 23. Few of the London dailies carried a review of "Phi Phi" when opening last week at the Pavillon. Charles B. Cochran, its producer, did not send tickets to the reviewers.

While many admire Cochran's courage in assuming the stand, it is feared he can not afford to maintain it. It arose from recent criticism by Cochran on reviewers for their notices on his productions.

"Phi Phi" is a typical Cochran musical show that started off with a good first act, then failed to keep pace with it.

"Broken Wings," at the Duke of York's, also opening last week, looks like a hit and will be especially profitable on provincial travels.

The Pavillon sold out its second night even with but one review appearing on "Phi Phi."

## CRITIC-PLAYWRIGHTS

**Three in London Have Their Own Plays Running**

London, Aug. 23.

Three English dramatic critics turned dramatists without giving up their regular jobs and now have plays of their own running in London.

St. John Ervine authored "Jane Clegg" that has Sybil Thorndyke at the New theatre; Harris Deans' "Husbands Are a Problem" looks likely at the Ambassadors, and "The Limpet" at the Kingsway was turned out by Vernon Woodhouse.

## OLDEST ACTRESS DIES

**Genevieve Ward, Born in America, Dies in England**

London, Aug. 23.

Genevieve Ward, the oldest actress in England, died Aug. 18 at the age of 84.

Miss Ward was born in America.

## REOPENING MUSIC HALL

London, Aug. 23.

Nigel Playfair, who in conjunction with Arnold Bennett and others took over the old Lyric, Hammersmith, and made a West End theatre out of a building whose bad business was notorious, will reopen the Euston music hall and run it as a theatre.

Prices will be as at the Lyric, Hammersmith.

## MARIE LOHR'S "RETURN"

Paris, Aug. 23.

As previously announced, Marie Lohr will play the comedy "The Return," adapted from "Le Retour" by Arthur Wimperis, British dramatist and librettist, at the London Globe, Sept. 5.

In her support will be Lottie Venne, Dion Boucicault, George Tully, Alfred Bishop and Jack Hobbs.

## CECILE SOREL, MAYBE

Paris, Aug. 23.

Morris Gest has been in negotiation for the appearance of Cecile Sorel in New York. The star is considering a tour in Canada and the New York appearance depends upon whether she goes through with this plan. Nothing definite has been decided.

## TEDDIE GERRARD COMING

London, Aug. 23.

Teddie Gerrard, who made a sudden trip to New York with no theatrical intentions over there, has cabled friends here she is immediately returning.

## SAILINGS

Sept. 23 (from London), Dooley Family (Aquitania).

Sept. 6 (from London), Vai and Ernie Stanton (Majestic).

Sept. 2 (from Havre), M. S. Benham, "Paris."

Sept. 2 (from London), Al Lewis (Aquitania).

Aug. 24 (from London for New York), Marcus Loew (Berengaria).

Aug. 23 (from London), Ben Beyer, Lew Herman (Olympic).

Aug. 19 (from New York), Fanny Brice, May Weston (Homeric).



# FAMOUS PLAYERS ABOVE 91 AS INCOME DROPS \$1,000,000

## Pool Disregards Statement for First Half Year and Maneuvers for Next Showing of Earnings— Orpheum and Loew Near Old Peaks

Famous Players registered a new top for two years Wednesday when quotations reached 91½, the best price since the decline from the November, 1919, peak. This movement came about in an apparent market contradiction. Late last week the company gave out its income statement for the six months up to June 30, showing a decline of about \$1,000,000 in net profits compared to the corresponding period of 1921.

It was plain that the pool regarded the showing for the slump period as a difficulty passed and overcome and was operating to maneuver the stock into a position where it would benefit from the next quarterly statement. The understanding is that current profits are at the rate of around \$20 a share of common, while the first half figures showed a rate just under \$16. September profits promise to be well above \$20. In other years Famous Players has made as high as \$26 a share of common after all charges and preferred dividends.

### Allied Issues Benefit

Loew was within a fraction of its best for the year at 18½, and Orpheum got into high ground at 20½, close to its 1922 high of 21. In the case of Loew the strength of Famous Players was undoubtedly a factor, but other considerations also had weight. The gradual climb from around 15 has been accomplished quietly. There has been only one session in which the turnover reached big figures. That was Aug. 16, when 10,600 shares changed hands. The steady advance in moderate trading gives market observers the impression that inside interests, whether in the form of a pool or a group of individuals, is slowly accumulating stock.

The stock's performance indicates that there is no aggressive bidding, but rather standing orders have been judiciously placed to take up all offerings. Such a campaign ought to absorb a good deal of weak holdings in the course of time and clear the way for a major forward move sooner or later. The tip that Loew is in for a move has been pretty well circulated in Times square during the last ten days. On the surface there is nothing to inspire special and immediate confidence in the issue, although observation of the attendance in the New York theatres of the chain puts a hopeful aspect on earnings. Not a word has come into the open as to the possibilities of resuming dividends, but in the normal course of events such action probably would be reflected in the ticker figures long before the public had an inkling of it.

### Orpheum Situation

Like considerations apply to Orpheum. It has been reported for more than a month that important Boston interests are engaged in a campaign to build up holdings. Considerable blocks of Orpheum, preferred are said to be held by Boston banking interests and trading in that center sometimes furnishes an index to the inside position. The Down East market has been especially brisk this week, keeping pace with trading on the New York Exchange, with prices about even. Monday the Boston turnover was more than 600, while transactions for the week in all centers totaled close to 10,000 shares, a high figure for a specialty of this kind which normally does not exceed a quarter of that total. The trading in all amusements probably represented more than \$3,000,000 for the week.

The dealings in all the amusements, of course, were inspired by numerous considerations, but chief among them was the illustration

furnished by Famous Players, the pool in which apparently had no difficulty in bidding the price up at will. That issue encountered no difficulty. There has been no sign of bear pressure at any point in the advance from 80 to 90, although the income statement might have furnished ample material for a selling movement somewhere on the way up. The truth seems to be that nobody cares to play on the short side with a stock so closely held, and of so small a floating supply. This condition applies with double force to Orpheum.

### Famous Preferred

Famous Players is rapidly closing the gap between the common and the preferred. A year ago when both issues were at their lowest points there was a difference of about 30 points in favor of the senior stock, which stood at 74, compared with the common at 44. This spread has now been cut down to about 8 points. At one time in 1920, soon after the preferred was floated and taken up by the underwriters, the common was higher than the new preferred, but at that time there may have been some hope of an extra dividend on the common. Even the most optimistic partisan of the property at this time has no idea of additional disbursements. So the relative sluggishness of the preferred probably is due to the desire of the company management to keep the price down to a point where it can be taken up in open market purchases and cancelled. The preferred is convertible share for share into common, but is redeemable within ten years at \$120. Market purchases of the stock, of course, represent important economies, not only because the market level is under the redemption price, but cancellation of the stock releases cash tied up in the amortization fund which has to provide for an annual allotment of 3 per cent. of more than \$10,000,000.

### Goldwyn Quiet

Goldwyn didn't do much either way. Nobody seems to have any line on the Curb stock, which has fallen into neglect. Interest in it lapsed with the termination of the First National negotiations. The company has been advertising 20 pictures for the coming season, but what progress it has made in re-establishing its distributing machine is not known.

Famous Players' June 30 figures were:—Net profits, \$2,018,337, compared to \$3,078,697 for the same period of 1921, representing a rate of \$15.93, compared to \$26.04. The profit for the first quarter of 1922 was \$1,201,251, and for the second quarter \$817,086. The three months last mentioned represented the low ebb of the amusement slump, including as it does the off months of May and June.

The summary of transactions Aug. 17 to 24 inclusive is as follows:

### STOCK EXCHANGE

| Thursday—      | Sales  | High | Low | Last | Chg. |
|----------------|--------|------|-----|------|------|
| Fam. Play-L... | 2,500  | 88   | 84½ | 87½  | — ½  |
| Do. pf.....    | 1,100  | 97   | 96½ | 96½  | — ½  |
| Loew, Inc..... | 10,000 | 18   | 17½ | 17½  | — ½  |
| Orpheum.....   | 2,100  | 19½  | 19  | 19½  | — ½  |
| Friday—        |        |      |     |      |      |
| Fam. Play-L... | 4,700  | 89½  | 86½ | 88½  | +1½  |
| Do. pf.....    | 400    | 98   | 97  | 98   | +1½  |
| Loew, Inc..... | 3,900  | 17½  | 17½ | 17½  | — ½  |
| Saturday—      |        |      |     |      |      |
| Fam. Play-L... | 3,500  | 89½  | 88½ | 89½  | — ½  |
| Do. pf.....    | 100    | 97½  | 97½ | 97½  | — ½  |
| Loew, Inc..... | 600    | 17½  | 17½ | 17½  | — ½  |
| Orpheum.....   | 100    | 19½  | 19½ | 19½  | — ½  |
| Monday—        |        |      |     |      |      |
| Fam. Play-L... | 4,700  | 90½  | 89  | 89½  | + ½  |
| Do. pf.....    | 100    | 97½  | 97½ | 97½  | + ½  |
| Loew, Inc..... | 2,200  | 17½  | 17½ | 17½  | — ½  |
| Orpheum.....   | 2,500  | 20½  | 19½ | 20   | + ½  |
| Tuesday—       |        |      |     |      |      |
| Fam. Play-L... | 5,500  | 90½  | 88½ | 90½  | + ½  |
| Do. pf.....    | 500    | 98½  | 98½ | 98½  | +1½  |
| Loew, Inc..... | 8,400  | 18   | 17  | 18   | + ½  |
| Orpheum.....   | 2,000  | 20½  | 19½ | 20½  | + ½  |
| Wednesday—     |        |      |     |      |      |
| Fam. Play-L... | 3,200  | 91½  | 89½ | 90   | — ½  |
| Do. pf.....    | 400    | 98   | 99  | 99   | + ½  |
| Loew, Inc..... | 3,600  | 18½  | 17½ | 18½  | + ½  |
| Orpheum.....   | 800    | 20½  | 20½ | 20½  | + ½  |

### THE CURB

| Thursday—    | Sales | High | Low | Last | Chg. |
|--------------|-------|------|-----|------|------|
| Goldwyn..... | 500   | 6½   | 6   | 6½   | — ½  |
| Friday—      |       |      |     |      |      |
| Goldwyn..... | 2,300 | 6½   | 5½  | 6½   | — ½  |
| Saturday—    |       |      |     |      |      |
| Goldwyn..... | 1,700 | 6½   | 5½  | 5½   | — ½  |
| Monday—      |       |      |     |      |      |
| Goldwyn..... | 3,300 | 6½   | 5½  | 5½   | — ½  |
| Tuesday—     |       |      |     |      |      |
| Goldwyn..... | 1,500 | 6½   | 5½  | 6½   | + ½  |
| Wednesday—   |       |      |     |      |      |
| Goldwyn..... | 600   | 6½   | 6½  | 6½   | + ½  |



THE CHUMMY CHATTERER  
**LAUREL LEE**

Orpheum, Los Angeles, This Week  
(August 21)

Direction: HARRY WEBER

### FIRM'S 15 NEW ACTS

Chicago Producers Encouraged by  
Doubling Up of Bookings

Chicago, Aug. 23.

With the announcement of the W. V. M. A., B. F. Keith's Western offices and Orpheum, Jr., circuit that the bookings from those offices would be doubled this season, indications are that more acts will be produced in Chicago than before. The local producers have been told their endeavors will be given consideration by the bookers, as the offices desire to encourage producers from this locale.

In accordance with this statement Maurice Greenwald and Arthur Anderson come forward with the statement that they will inaugurate the season with 15 new acts that will employ more than 100 performers. Most will be new, but they will still continue to offer the "Brazilian Heiress," a girl act headed by Frankie Keisey.

The Greenwald-Anderson acts that will be sent out the coming season are: "Melodance," with Natalie Harrison, Al Blair, Rose Wind, Patricia Gray, Hal Gates; "Halloween," with Peg McIntosh, Healy and Malone, Jean Arcus, Dan Carreau; Shaeffer, Shrader and Co., with Bernice Shaeffer, Zella Shrader, Floyd Goodpasture; Bobby Jackson and Co., with Bobby Jackson, Lola Lamonde, Don Frazer, Maureen Hunt; Hal Springfield and Stephens Sisters, with Hal Springfield and Irene and Cora Stephens; "Our Future Home," with Lew Howland and Desmore Sisters; "Brazilian Heiress," with Frankie Keisey, Pat Conway and Joe Dunn with chorus of eight girls; "Twins," with Newton Twins (girls) and Wolfe Twins (boys); "Syncopeation in Toyland," by Jack Lait, with Hess and Galoway.

### JEAN SCHWARTZ-LOPEZ BAND

The proposal has been made, with the probability of its acceptance, that a vaudeville act be composed of Jean Schwartz as principal, and sponsoring a Lopez orchestra in connection. The billing is to contain both names.

The plan is due to Vincent Lopez' long term contract with the Hotel Pennsylvania in New York. That will hold him in town, although permitting the original Lopez Band to appear in metropolitan vaudeville as it is now doing at the Palace, New York.

### MORE OLD-TIMERS

"Favorites of the Past," another "old timers" act, opens at the Palace, Port Richmond, S. I., the last half of this week, with Charles A. Loder, Carrie Scott, John Monohue, Katerina Marco, Harry Bartlett and Cora Singlehurst.

### GOOD ACTING SAVES 'DIPPERS'

London, Aug. 23.  
At the Criterion last night it looked as though "The Dippers," though a light-waisted farce, will be saved by the admirable playing of Cyril Maude and excellent supporting company.

## SIX BEST SELLERS FOR AUGUST

### VICTOR RECORDS

"It's Up to You" and  
"Neath the South Sea Moon."

"Lonesome Mama Blues" and  
"Memphis Blues."

"Stumbling" and  
"Coo-Coo."

"Nobody Lied" and  
"Yankee Doodle Blues."

"Moon River" and  
"Love Sends a Little Gift of  
Roses."

"Rock Me in My Swanee Cradle"  
and  
"Old Kentucky Moonlight."

### Q. R. S. ROLLS

"Are You Playing Fair?"  
"Just Because You're You."  
"Kicky-Koo."

"Rock Me in My Swanee Cradle."  
"Sweet Indiana Home."  
"Why Should I Cry Over You."

### BRUNSWICK RECORDS

"Stumbling" and  
"Nobody Loves Me Now."

"Soothing" and  
"Loveable Eyes."

"Kiss Me Again" and  
"Roses of Picardy."

"Song of Persia" and  
"Parade of the Wooden Soldiers."

"Where the Volga Flows" and  
"Suez."

"Indiana Lullaby" and  
"I Certainly Must Be in Love."

### SHEET MUSIC

"Stumbling."  
"Some Sunny Day."  
"Georgette."

"Nobody Lied."  
"All Over Nothing At All."  
"Dancing Fool."

A flock of new numbers is beginning to show, although the above sextet held popular sway the past month, with songs like the following enjoying quite a vogue as well: "The Sneak," "Wake Up Little Girl," "Little Red School House," "Say It While Dancing," "Night," "Soothing," "Pick Me Up and Lay Me Down," "In Maytime I Learned to Love," "Kitten on the Keys," "Oogie, Oogie, Wa Wa," "Why Should I Cry Over You," "Three O'Clock in the Morning," "Love Sends a Little Gift of Roses," "Rock Me in My Swanee Cradle," "I Certainly Must Be in Love," "Moon River," "Carolina Rose," and others.

"South Sea Moon" (Follies) is a good production seller, as are "Loveable Eyes" and "I Love Her" ("Make It Snappy"); "Parade of the Wooden Soldiers" ("Chauve Souris"); "Do It Again" ("French Doll"); "Two Little Wooden Shoes" ("Spice of 1922").

## ENGLAND'S NOTORIOUS PROMOTER BACKED STAGE PRODUCTIONS

Horatio Bottomley's Former Private Secretary Selling  
Secrets—Published in London Sunday Paper  
—Fattened on Bottomley's Generosity

### DIVIDEND PASSED

Moss Empires Inform Stockholders  
Why

The directors of Moss Empires have announced to the shareholders that having considered the accounts for the half year to June 30 last they do not feel justified in paying a dividend on the ordinary shares of the company at the moment.

Adverse conditions as to trade and employment which seriously affected the company's business during the last three-quarters of 1921 have continued during the past half year.

The official note ends with the pious wish that the improvement will continue and that they will find themselves on the completion of the current year's account in a position to recommend payment of a dividend.

### WOMAN, OPERA'S SUPERVISOR

London, Aug. 23.

For the first time in the history of opera here a woman will take over the artistic supervision of the Carl Rosa productions during the forthcoming season.

She is Doris Woodhall, one of the company's best-known singers. One of her jobs will be to prevent performances being interrupted by applause. She was trained in Germany.

### "Old Bill, M. P." Coming Over

London, Aug. 23.

The Bruce Bairnsfather production, "Old Bill, M. P.," will be played in the States, with Bairnsfather in the small role he has taken as "Captain Bruce Bairnsfather."

Al Lewis closed the negotiations that will take the piece from the local Lyceum to America, without date set.

Charles Coburn sailed from New York last week with the avowed intention of securing "Old Bill" for his use over here. He was in mid-ocean when wirelessly the rights had been obtained by Al Lewis (Lewis & Gordon).

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# MOTORIZED VAUDEVILLE ACTS FIND NEW SUMMER TRAIL

Full Season Booked—Travel in Truck and Cars—  
No Mishap—Program of 10 Numbers—One, Two  
and Three-Day Stands, Sometimes Full Week

Chicago, Aug. 23.

A motorized troupe of vaudeville performers, who have been touring the middle west in trucks under the name of the Transcontinental Automobile Tour of Keith and Orpheum vaudeville acts, has succeeded in opening a new line of summer work for performers.

The troupe was organized under the management of Armand V. Wright, and has been playing one, two and three-day stands; once in a while a full week. The troupe moves by a three-ton truck and three machines.

The personnel in its running order is—1, Overture; 2, prologue by Reg Sheldrick; 3, Armand Wright and Ruby Earl; 4, Ethel Leslie; 5, Dena Cooper and Co.; 6, George Nelson and Maud Day; 7, "Three Beauties"; 8, Edna Knowles and Roger Hurst; 9, "The Brazilian Widow," by the company; 10, finale by entire company.

The route included the following dates—June 12-13, Classic, Watertown, Wis.; June 14, Opera House, Hartford; June 16, Davison, Wau-pun; June 17-18, Library opera house, Berlin; June 19-20, Portage opera house, Portage; June 21, Palace, Waupaca; June 22, Grand, New London; June 24-25, Adler, Marshfield; June 27-28, Al Ringling theatre, Baraboo; June 29, Opera house, Elroy, Wis.; July 1-2, Opera house, Winona, Minn.; July 3-4, Metropolitan, Rochester; July 5-6, Metropolitan, Owatonna; July 7-8, Broadway, Albert Lea; July 11, Auditorium, Waterville; July 13-14, Grand, Fairbault; July 15-16-17, Auditorium, Red Wing; July 21, Green, Onoka; July 24-25, Harwha, Little Falls; July 26, Caughren, Sauk Centre; July 27, Howard, Alexandria; July 28-29, Orpheum, Fergus Falls; July 31-Aug. 1, Orpheum, Grand Forks, N. D.; Aug. 3-4-5, Grand, Fargo; Aug. 9-10, Auditorium, Bismarck; Aug. 17-18-19, Liberty, Miles City, Mont.; Aug. 23-24, Beartooth, Red Lodge; Aug. 27-28, Barcock, Billings; Aug. 31, Strand, Livingston; Sept. 6-7, Liberty, Missoula; Sept. 10, all week, Auditorium, Spokane.

The troupe has booking ahead, and has been able to fill all of the dates without mishap or trouble.

## SHUBERT OPENINGS

17 Units Start Labor Day—Others Follow

Seventeen Shubert unit shows will open for preliminary engagements the week of Sept. 3, five the following week, Sept. 10, and all of the 30 shows will be in operation the week of Sept. 17, the official opening date of Shubert Vaudeville.

The Shubert shows opening Sept. 3 are "Steppin' Around," Princess, Toronto; "Spice of Life," Detroit opera house; "Stolen Sweets," Palace, St. Paul; "Echoes of Broadway," Bridgeport; "Ritz Girl of 19 and 22," Atlantic City; "My Radio Girl," Allentown; "Midnight Revels," Garrick, Minneapolis; "Hollywood Frolics," Berchel, Des Moines; "Hello Everybody," Wheeling; "Weber and Fields," Grand, Hartford; "Laughs and Ladies," Park, Indianapolis.

"Mulligan's Follies" opens Sept. 4 at Allentown, Pa., and "Troubles of 1922," Sept. 4, at Waterbury, Conn. Shows opening Sept. 10 are "Town Talk," Welting, Syracuse; "Zig Zag," Toledo; "Rose Girl," Pittsburgh; "Plenty of Pep," Grand, Hartford; "Facts and Figures," Detroit opera house. The Crescent, Brooklyn, opens Sept. 9 with "Hello New York."

The Central, New York, will open Sept. 17 with Weber and Fields. The Borough Park, Brooklyn, starts Sept. 17 with "Hello New York."

## French Dancers Arriving

Mitti and Tillo, the French dancers in the Ziegfeld "Follies" (1921), will arrive in this country from Paris Saturday.

The dancers have been routed by the Keith's office. The Marinelli office arranged the bookings.

## ACTORS' PATRON SAINT

Rev. Father Leonard Preaches at St. Malachy's—Chapel Opened

The new Catholic Actors' Chapel in the basement of St. Malachy's Church on West 49th street was opened Sunday, Aug. 20, before a large congregation, and with special exercises presided over by Rev. Father Edward Leonard. The actors' pastor gave a brief talk, reciting the history of the actors' patron saint, St. Genesius, a pagan comedian in the time of Diocletian of Rome. He was called upon to stage a burlesque of Christian ceremonies for the emperor, but during the performance was inspired with faith, proclaimed it and was executed.

Today (Friday) was appointed St. Genesius Day at St. Malachy's. All Catholic actors have been invited to attend a mass to be celebrated at 9 o'clock. Confession will be heard before the mass and Father Leonard would like as many as possible to receive holy communion at the services.

## McCarthy's Left "Greenwich Follies"

The McCarthy Sisters are out of the cast of the "Greenwich Village Follies" and opened this week (Aug. 21) at the Majestic, Chicago. They will play the Orpheum Circuit. The McCarthy had a three-year contract with Bohemians, Inc., which they allege was breached, following which they left the cast.

# SHUBERTS ARE NEGOTIATING FOR MILES THEATRE CIRCUIT

Houses in Cleveland, Detroit and Scranton—Shubert Vaudeville Without Announced Cleveland Stand—Arrangements Near Completion

Shubert vaudeville units will be placed in the Miles Circuit houses in Cleveland, Detroit and Scranton if a deal now on is satisfactorily consummated.

Lee Shubert, I. H. Herk and Charles H. Miles have completed most of the arrangements for the latter to place his houses in the affiliated offices for bookings next season.

The units were to have played the Detroit opera house, which has a seating capacity of about 1,200. The Miles house there has a seating capacity of 1,900. Another Miles theatre, the Regent, uptown, has a capacity of 2,600.

In Cleveland the Shuberts haven't named a house as yet for the unit policy, it being denied by Robert McLaughlin they would place the unit shows in the Ohio.

The Miles houses have been playing various summer policies and are now included in the eastern bookings of the Pantages Circuit. The decision to play Shubert units would remove them from the Pan office, and leave the latter with about four weeks in the east.

## GOLDIN'S NEW ILLUSION

"Tearing a Woman Apart" is the latest illusion that will be presented by Horace Goldin, under the representation of H. B. Marinelli.

Goldin was the promoter in this country last season of "Sawing a Woman in Half."

## BILLED AS "BABIES"

A new vaudeville combination, to be billed as "Babies From Famous Families," will be Gordon Dooley and Martha Morton (Mrs. Dooley and formerly of the Four Mortons). The Keller office is directing.

# HISSERS OF COLORED ACT TOLD TO LEAVE THEATRE

Women in Maryland, Baltimore, Audience Disapprove of Bill Robinson

Baltimore, Aug. 23.

At the Monday afternoon performance at the Maryland here a colored dancer, Bill Robinson, was billed for the deuce spot. He appeared, and after the applause from his first number houses were heard throughout the house. Every one turned and necks were craned, but the performer kept on, unperturbed, and did another dance. Again he drew big applause, but after the applause had died down the hisses again came distinctly from midway in the orchestra.

Again the performer kept on. After the next applause the hisses accompanied and were located.

Three women, apparently refined and certainly well dressed, of middle age, were requested to leave the theatre.

The audience, immediately after, encouraged the Negro and gave him as much applause as most headliners get.

This evoked a speech from Robinson. He said that in 30 years in the show business such a thing had never happened to him before, and that he had been taught that, should it ever happen, to ignore it. He did, and won his house by the next way he turned the tide.

Baltimore is below the Mason and Dixon line, and is not extremely cordial to colored performers in white theatres; but Dotson, who is at the Garden this week, and Bill Robinson have been the exceptions. Dotson has played the Maryland time after time. He became so well known he drew a reception on appearance.

A sample of the racial antipathy is "The Emperor Jones," which did little business here at the opening of last season, principally because many objected to seeing a Negro acting before a white audience.

# ORPHEUM CIRCUIT'S BIG TIME TOP ADMISSION WILL BE \$1

Three-a-Day at 75c Top—"State-Lake" Policy Houses May Be 55c—Coast Perhaps Excepted—Last Season, \$1.25 Top Generally

## ERNIE YOUNG'S PLUM

Sending Cabaret Show to Los Angeles' Pageant

Chicago, Aug. 23.

The plum of this year's revue went to Ernie Young, when he disposed of his original Marigold Garden show to the Los Angeles Pageant of Progress, to open at the Exposition Park there Aug. 26 and run for 15 days.

Young entrained his performers Aug. 21 on a special six-car train, which consisted of two baggage cars, a diner and three Pullmans. He is escorting his show to the coast and making it somewhat of a business-vacation trip, returning to Chicago with the show after its booked time.

It is reported Young is receiving \$25,000 and all expenses both ways. He is also acting as special representative for the Mayor and president of the Chicago Pageant of Progress by delivering letters to the same authorities in Los Angeles.

## Weisman Succeeds Matthews

Chicago, Aug. 23.

Sidney Weisman, erstwhile right hand man of J. C. Matthews, succeeds the latter in the capacity of directing the destinies of the Marcus Loew western booking agency. He is in direct charge of the vaudeville bookings on the Jones, Linick & Schaefer circuit, and the Saxe circuit, besides the necessary Loew bookings hereabouts.

Weisman has been connected with Matthews for two years. In that short time he handled his work, besides understudying for Matthews, in such a manner as to strike a high chord of praise. The new general western booking representative is also the son-in-law of Adolph Linick.

The personnel of the office will otherwise remain the same, except Mary Kies, Matthews' private secretary, will assume the same position with Weisman.

J. N. Thayer, former manager of the Community Playhouse, Meriden, Conn., has taken over the Cataract, Niagara Falls.

The Orpheum Circuit will reduce admission prices in its two-a-day, houses the coming season. This type of house will play three shows Saturday and Sunday at a 75-cent top, including war tax. Daily matinees will be 35 cents top, and Sunday matinees 50 cents top.

The scale will inaugurate the opening at the Orpheum, Des Moines, remodeled and renamed the Sherman, next Sunday, playing seven acts.

At the Orpheum New York offices it was said that a similar reduction would apply generally and that houses that formerly scaled to \$1.25 top would reduce to \$1, the reductions and scalings in all houses being governed by capacity and local conditions.

This was interpreted as meaning that \$1 top will be the Orpheum's big time limit, excepting, perhaps, on the Coast. The State-Lake policy houses with large capacities will have a 55-cent top scale, or about the same as prevails at the State-Lake, Chicago.

## HOUSES OPENING

Loew's, Windsor, Can.; Lyric, Hoboken, N. J.; Warwick, Brooklyn, Sept. 6.

The Rajah (new) seating 2,500, at Reading, Pa., about Labor Day, with Keith vaudeville, under management Wilmer & Vincent.

The Park, Meadville, Pa., a newly erected 2,200-seat house built by the Meadville Theatre Co. and backed by local capital, is to open Labor Day with split week vaudeville, booked by Billy Delaney, of the Keith office. The house under the management of Charles E. Schatz will play attractions occasionally, booked by C. O. Tenna. The Penn. Uniontown, Pa., also recently completed, will open on the same date, used as a split week, with Meadville for the vaudeville bookings.

State, Middletown, N. Y., Sept. 7; Community Playhouse, Meriden, Conn., Aug. 28; Cortland, Cortland, N. Y., Sept. 4, booked by Fally Markus.

# KEITH'S ACQUIRES HALL'S THEATRES

Includes New State, Jersey City, and Twin Houses in Union Hill

An agreement has been entered into between Keith's and Frank A. Hall, whereby the former will take over the State, Jersey City, which has been playing independently booked vaudeville under the Hall management. In addition to the State, Keith's will also secure the Strand, Hoboken, taken over by Hall a few weeks ago; Ritz, Jersey City (formerly the Hesper), which was erected by a local dentist who sold to Hall, and the new twin theatres being erected by Hall in Union Hill. The twin theatre project in Union Hill is still under construction.

The Keith agreement with Hall is reported as extending over a term of years. It is in the nature of a lease on the houses, with Hall securing a percentage of the profits. Recently the Keith interests purchased property in the vicinity of the Summit station of the Hudson tubes, on which they intend to erect a theatre. The site was located close to the State, in which local politicians were interested with Hall. It was reported some of the newly acquired Keith property would be condemned in order that it might be used as a plaza at the tube terminal.

The completion of the deal with Hall terminated any plans the Keith people had to build in Jersey City.



CLAUDIA COLEMAN

IMPERSONATIONS

Booked Solid, Keith and Orpheum Circuits.

Direction, Max E. Hayes



# SONG WRITERS OUT AFTER ALL RECORD ROYALTIES

**Invent Their Own Publishing Companies—Exclusive Record Artists Have Influence—Eddie Cantor and Jean Schwartz, Latest Firm**

Roll and record royalties are becoming more and more the prime source of income to music publishers. Authors and composers are looking for new means to increase their revenue now that the sheet music end is subsidiary in importance. Where writers, formerly, were content to "cut in" a staff writer of the music house they elected to place a song with for publication, the staff writer in turn now "cuts in" some orchestra leader whose influence with one or more record companies is counted upon to more than repay for the quarter interest. The musician is supposed to exert influence to get the song on the records.

As one-publisher admits, he did not get a "break" with one of the biggest disk makers since the war days when he had an undeniably "Frenchy" comedy hit, but finally accomplished this when a pair of songsmiths brought him a song he was inclined not to accept for publication. He changed his mind when informed they had enlisted a well known orchestra leader in the partnership, thus insuring a "mechanical" break.

Eddie Cantor and Jean Schwartz have formed a publishing combination to be incorporated under their own names. Schwartz to turn out the tunes and Cantor the lyrics. The combination will probably prove another instance where, through Cantor's affiliation with the Columbia Graphophone Co. as an "exclusive artist" they will reap the record royalties for themselves (the biggest revenue) as well as any sheet music profits as publishers.

Louis A. Hirsch, although a nominal publisher as the Victoria Publishing Co., in which he is interested, still retains his Harms, Inc., affiliation for the physical business handling. Al Jolson also decided to exact the fullest revenue from his songs by forming the Sunshine Music Co., and thus give himself any sort of royalty he wants to on all songs he sings and authors, but the Harms connection also figures here as well. Jolson rarely if ever uses a number unless financially or otherwise interested in it, oftentimes not being mentioned on it as co-author, either. In fact, unless Buddy de Sylva, his lyric writing pal, is interested, Jolson has not sung an "outside" song for months, once breaking the rule for "Down Yonder" to accommodate "Wolfe" Gilbert.

This angle of popular singing comedians forming their own publishing companies to get all revenue, going and coming, is liable to develop into several complications. For months and months it has proved a hindrance to the regular songwriter, who must first be considered before a song can be a "hit." Any number have been compelled to secure the alliance of a well known singer to get their stuff accepted, thus insuring a vocal "plug" counted upon to sell sheet music, but at the same time reducing their rightful income.

Any number of choppy "blues" are being written and published primarily for "mechanical" recordings, to appeal to the dancers' feet and not the listeners' ear. Comedy songs, notoriously poor sheet music sellers, are only published if some disk recorder is interested in "canning" it.

Songwriters themselves have also tried this stunt of publishing under their own trade-mark and, if not reaping all the royalties for themselves, "start" a song so that the publishers must recognize it. Otto Motzan pulled the trick with "Marie," one of the biggest dance tunes on the rolls and records last winter. In manuscript publishers could not see it until he took it around personally to the metropolitan cabarets and dance halls. Offers then came every day. Eugene West did it with "Thrills." Kendis & Breckman have been doing it for years, starting their songs and even getting a few small mechanical contracts, but really leaving it to the bigger publisher to take it over and "make" it a hit.

It is common knowledge the Tri-angle Music Co., coming rapidly to

the fore, owes its affluence through accepting songs only in which disk and roll singers and recorders are interested. Thus, with Al Bernard, Ernest Hare, Ferdie Grofe, Rudy Wiedot, Max Kortlander, Walter Haenschel (music arranger for the Brunswick Co.) and others included as part of the composing staff, these roll and record makers exert all influence possible to record their own stuff and get royalty revenue.

Al Bernard, popularly known as "the boy from Dixie" (his singing trade-mark because of the Southern drawl), is probably the pioneer in this stunt. He writes and sings his own stuff, some of his recordings being very little known in sheet music form. One would not think they were on the market, in fact, excepting that record companies do not "can" songs unless published. This is really a memory of the days when the publisher sold lots of copies of music and in this way was supposed to create the demand for the record or roll. Nowadays it is the reverse. In truth, songs published by regular firms are looked upon to ride with the record sales or even have the record create a sheet music demand.

## KEITH'S ROAD SHOWS

**Southern Cities to Have Intact Five-Act Traveling Bills**

The Southern Keith houses booked by Jules Delmar will use road shows next season, sending the acts intact from Richmond on South, beginning Sept. 4, when the first five-act road show will open at Richmond and Norfolk, Va.

The Delmar time will comprise about 11½ weeks in Richmond, Norfolk, Charlestown, Columbia, Savannah, Jacksonville, Tampa, Macon, Augusta, New Orleans, Mobile, Shreveport, Baton Rouge, Nashville, Louisville, Chattanooga and Knoxville.

The shows will play in the above sequence. Some of the extremely Southern houses will be booked out of the Chicago Keith office until the "road shows" have worked their way to the Southern portions of the circuit.

## LAST HALF AT GARDEN PIER

Atlantic City, Aug. 23.

The Garden Pier discontinues its full week two-a-day vaudeville policy, booked by Fally Markus, Sept. 9, and thereafter will play vaudeville Friday, Saturday and Sunday, booked through the same office. The three-day policy will be continued indefinitely, with the shows to be played on a twice daily basis, with name attractions used.

William Shibe, owner of the Philadelphia American League baseball club, has become associated with W. H. Richardson in the ownership of the Garden Pier. Richardson is also interested in baseball, owning the Washington club in conjunction with Clark Griffith.

## 10 ACTS IN 60 DAYS

Chicago, Aug. 23.

The Orpheum Circuit has started the wheels of its producing department by engaging the services of Edward Beck, who will collaborate with Harry Singer in staging and producing.

The plan of the producing department is to start operation Sept. 1, and then whip into shape 10 acts to be offered to the Orpheum within the next 60 days.

Beck is a local producing light, who has at different times been responsible for producing the shows at the Markgold Gardens and other cabarets, besides producing musical shows at one time.

## Shubert Vaudeville at Fall River

The Bijou, Fall River, Mass., has been added to the Shubert vaudeville route.

It will play the unit shows three days, splitting the week with the Shubert, New Haven. The Shubert is the former Hyperion, New Haven, renamed this season.

## BANDS AND ORCHESTRAS WANTED BY BIG TIME

**Successors to Vaudeville Revues and Other Fads—Please All Audiences**

The Keith office is routing bands and orchestras almost as fast as offered by agents. The office officials believe the band "craze" is to stay and that it is the legitimate successor to the "revues" and other fads of recent vaudeville.

Bands now playing Keith and Orpheum bookings are Isham Jones' Band, Ibach's Band, House of David Band, Benson's Band (to play Orpheum Coast houses), Vincent Lopez's Band (playing four-week engagement at Palace, New York), 15th Regiment Armory (Colored) Band (late Jimmie Europe's), Henry Santrey's Band, and Paul White-man's Band. The latter are features of the Palais Royal Restaurant, but have played engagements at local Keith houses.

The word was passed this week, and the agents are scouring for musicians of the vaudeville caliber. The "modus operandi" seems to be to break the straight music up by adding a couple of specialists who sing or dance to the band accompaniment between the straight musical selections. The turns of this caliber seem to entertain all type of vaudeville audience, hence the demand.

## Levey Makes Seattle Full Week

Chicago, Aug. 23.

Paul Gourdon, the Western local representative for the Bert Levey Circuit, has been instructed by a telegram to book Seattle as a full week.

## PANTAGES GETS RIVOLI, TOLEDO, AND THE LYRIC, INDIANAPOLIS

**Reported Pool of Toledo Theatres with Keith's Falls Through—Seven Weeks in East Now for Pantages—To Open in September**

The Rivoli, Toledo, and Lyric, Indianapolis, will be full week stands on the Pantages Circuit next season, opening with a Pan road show in September.

The first bill of seven acts will open at the Rivoli, Sept. 10, and move intact the following week to the Lyric, to open that house Sept. 17.

The Rivoli, a former Gus Sun house, was previously reported to play Keith vaudeville next season. A story emanating from Toledo was to the effect the Keith people and local capitalists, who had taken over the house from Sun and controlled the balance of the local theatres, were to pool their interests and place Keith vaudeville in the Rivoli. Keith's, Toledo, was slated to play stock. Sun denied he would lose the Indianapolis house.

The announcement this week that Pantages has the two former Sun houses came as a surprise and assures Pan of six weeks in the east.

The shows will play Chicago (half week), Toledo, Indianapolis, Detroit (two weeks), Cleveland, Toronto, Hamilton, Can., and possibly the Miles house in Scranton, Pa., and another house in Wheeling, W. Va. The latter two are split weeks.

## GUSSIE BERMAN AGENTING

Gussie Berman, for years of the office staff of H. B. Marinelli, has entered the independent vaudeville booking field and will shortly open offices.

## NOTICE

The principle utilized in the Black Art Ballet about to be produced as a part of the vaudeville act of TOTO, in the Keith Theatres, has been declared to be patentable and will be protected in every legal way. The act is further covered by copyright and registration.

All persons are warned that imitations of it must not be attempted, and that the devices used in it may not be duplicated without the risk of prosecution.

## AMATEURS AND PROFESSIONALS PLACED TOGETHER IN ONE ACT

**New Vaudeville Idea Trying Out at Keith's Greenpoint—Minstrels, Amateur, with Professional End Men**

## ACT REINSTATED

**Hampton and Blake Must Pay Manager Three Days' Salary**

Hampton and Blake were this week reinstated by the Vaudeville Managers' Protective Association and routed for 20 weeks by the Keith office, opening next week at the 81st Street, New York.

The act settled the complaint of the manager of the Princess, Nashville, by reimbursing the house for the salary claimed when Hampton left the bill several weeks ago after a domestic squabble with Miss Blake, his wife, that involved another man on the same bill.

Hampton disappeared following the walk-out and was not heard from for several weeks. He travelled further South alone and not playing, but lately returned to New York.

The V. M. P. A. was appealed to by the house manager, who threatened to sue the act for \$2,500. A decision was handed down by the complaint bureau requiring that the turn pay the amount involved, three days' salary, which was agreed to. The manager agreed to accept \$25 weekly until the debt is paid. Hampton and Blake have agreed to a playing partnership.

The amateur idea is to play an important part in the Keith's bills during the coming season, the local talent thing having been tried out in several houses and found to be an excellent business booster. About the latest twist to the amateur plan has been evolved by Leon Kelmer, manager of the Greenpoint, Brooklyn, who has arranged a minstrel show of locals, which will occupy the Greenpoint as an act the last half of Sept. 11. The different feature of the amateur minstrel idea dug up by Kelmer is that the Greenpoint amateur minstrels will have two professionals appearing with them. These will be Healy and Cross, who will occupy ends in the amateur show. This appears to be the first instance of mixing amateurs with professionals in the same act, in Keith's or any other vaudeville houses.

The Healy and Cross turn will appear the full week of Sept. 11 at the Greenpoint. There will be regular rehearsals and professional costumes for the Greenpoint amateurs, the house paying for the costuming, cork and props needed.

The vaudeville houses in playing the amateur acts have hit upon a profitable angle of show business hitherto held as an exclusive field by the churches, lyceums and social clubs, around Greater New York and elsewhere.

The amateurs appearing in the acts, such as the one scheduled for the Greenpoint, Sept. 14, do a lot of boosting for the box office, enlisting their friends as patrons to see them "act out."

Greenpoint incidentally is reputed to have produced more professional vaudeville acts than any city in the country, excepting perhaps Philadelphia. It was the amateur shows that made the Greenpointers professionals.

## HARRY CRULL IN PROVIDENCE

Harry Crull has been promoted to the management of the E. F. Albee, Providence. Crull was formerly resident manager of the Prospect, Brooklyn. Joseph Mead succeeds Crull at the Prospect.

## Fitzgerald-Heath Marriage

The marriage of Leo Fitzgerald and Frankie Heath occurred about a month ago at Rye, N. Y.

Mr. Fitzgerald is the vaudeville agent associated with the Marinelli agency; his bride is a "single act" in vaudeville.



**GILDA GRAY**

Golden Girl of the Ziegfeld "Follies" of 1922 at the New Amsterdam Theatre, New York, whose social feet, rhythmic grace and personal charm render to delighted audiences nightly the amusing satire of the "Come Along" and "It's Getting Dark on Old Broadway," songs which are in direct contrast to the exotic beauty of her wonderful, artistic dancing in "The South Sea Moon."

# "PRIVILEGE CAR" INJURES STANDING OF CARNIVALS

**Gambling and Drinking in Car Lead to Loud Talk and Street Fights in Rural Districts on Quiet Sundays—Interferes with Setting Up Shows and Is Generally Destructive to Morale**

A carnival train pulled slowly into the yards of a small town in Michigan. It was Sunday. The carnival was there to provide attractions for the annual fair, opening on the morrow.

It was a gaudily painted array of coaches, baggage cars and flats, but no mere paint could hide the dilapidated condition of the show's railway equipment. The sleepers were obviously out-of-date day coaches; cheaply remodelled, and the sill line showed the cars were obsolete and unsafe. Almost any of them, including flats and box cars, was suffering from a bad case of broken back.

A peep inside the coaches told how they had been quickly transformed into stateroom cars. Cubby holes had been built along one side, with a narrow passage running the full length of each car. The box cars, too, were old, and the ancient appearance of the flats made one wonder how the train could ever pass regular inspection, or how, if it did squeeze by, it could make a movement without falling to pieces.

The flats were overloaded with a nondescript collection of painted wagons, some covered with dirty, torn and bedraggled canvas covers. Some of these show wagons were in good condition, but they were about the only thing visible not old and worn out. On cars, on show wagons, and everywhere, the name of the show blazoned forth in huge and many colored letters. Every available inch of space on the flats, under wagons and elsewhere, was filled with trunks, concession frames and bundles of canvas, except for a spot, here and there, where from under rolls of torn canvas or dirty blankets, sleepy-eyed workmen peered forth in a half-dazed manner.

## A Derelict Crowd

Before the train had come to a full stop the show people began to alight, men, women and children, a makeshift mixture of odd types and strange nationalities.

Swarthy Armenians and Syrians, several Hawaiians, a group of chattering Italian musicians, a Chinaman, some Japs and a whole company of negroes, men and women, evidently a part of the old plantation or minstrel show carried by most carnivals.

There were a few well dressed and nice appearing men and women, some of the family groups having young children with them and all carrying suitcases or bags.

Together with these came the noisy element of loudly dressed and painted women, all escorted by flashily dressed young men, wearing noisy silk shirts and many bedecked with sparkling diamond rings, studs or watch charms. Most of these disappeared in the direction of the town, a laughing, noisy group, awakening the quiet of a peaceful Sunday, all in quest of accommodations at local hotels or rooming houses.

## A Drunken Rabble

By this time the yard engine was on the spot, the train crew active and all was ready for spotting the train on designated tracks, where, with runs adjusted and pull-over team at work, the big wagons were soon rolling off of the flatscars on their way to the Fair Grounds, there to be spotted and unloaded, ready for the setting up of the carnivals. Managers, alert, were here and there, getting their men together and giving instructions.

A big craps game was still going on in the "privilege car"—it had been running all night, as had the stud-poker contest in the little compartment built into the privilege car.

Some of the players were big concession owners and more than likely the carnival owner himself was in the game. The fact the show was at its destination mattered little to these dignitaries. There were others in the party whose duty laid elsewhere; on the

lot, at the runs or at some post of importance and trust.

Stacks of greenbacks were swept from the tables and the bartender announced "there is no more stuff—the bar is closed."

The privilege car disgorged itself into the Sunday solitude and soon groups of loud-mouthed and bleary-eyed men staggered drunkenly through the quiet streets, some going to the hotels and others searching for a new source of joy at some back alley "speak easy" or bootleg "blind pig."

## Killing the Goose

Some of the new arrivals were plain drunk. Their actions while under the influence of drink have done as much to create ill feeling against the carnival and to kill the game than any other medium. Sometimes the roysterers would get into an argument with the town men and fights start—these ending usually in the showmen going to jail. Although this may not be a weekly occurrence, street fights on a Sunday in a new town have been and still are frequent happenings, and the possible cause justly laid at the door of the "privilege car." Half, or entirely, inebriated men who have been up all night at a card table or stood for hours before a bar, imbibing bad whiskey, are, by no means, an ornament to a show. Men in such a condition are not the sort of representatives to turn loose in a small rural town on a quiet Sunday afternoon.

In the instance here set forth all of the available restaurants were soon filled with noisy show people; every available chair in the lobbies of the two small hotels were occupied by talkative showmen; all of them boasting and bragging of what they had done in the past, what they would do in the future and of the vast sums of money to be made in the show business.

Thoughtlessly they rambled on, without heed to eavesdroppers. Their talk would drift to "wheels," "joints," "stores" and the "racket in general." "Do they let wheels run here?" one will ask of some townsman, along with other questions on a subject best left alone. The talking of shop, the use of bad or coarse language, do not help the carnival man in the small town. There is a prejudice against him and against all that he represents. It behooves him to carry himself with decorum and dignity.

Loud talking, impudent street flirtations and an objectionable swaggering manner on the part of its attaches and employers are derogatory to the carnival. They are all fatal to the goose that lays the golden egg and the "privilege car" cannot be overlooked as both a detriment and a disgrace to the show that tolerates it.

## Gambling Hell on Wheels

The privilege car, or as most show managers call it, "the buffet car," is an institution with which most railroad shows are provided and which, though considered a big source of revenue to the show, is more often a loss and always a detriment. The privilege car is a traveling restaurant with lunch counter and tables, where meals are served and with side rooms for gambling of all kinds, which is tolerated and encouraged, while the restaurant features are more often than not merely a blind to the wholesale traffic in beer, whiskey and other wet goods. Some of these bootleg joints on wheels are open day in and day out, from season's opening to season's close, with a wide open policy for people with the show only and with credit extended to all working men on the show's books.

Others are operated along more conservative lines and with a strict policy at all times, except when the train is on a run. Others have a closed bar during the day when the show is in a town, opening wide at night after the close

of the performance, and remaining open all night.

The term "privilege car" is an old one. It came into use with the circuses through the general policy of renting the buffet car as a privilege or concession. The same policy holds now and with most carnivals the privilege is leased, the show owner invariably retaining an interest in the gambling end, usually on a 50-50 basis.

In former years the big feature of the privilege car was the slot machines. Every car was then equipped with from three to six big double-decker money machines with the play running from a nickel to 50 cents. They were popular in those days, and the boys played them to a standstill. A big source of revenue to the show, but when the craze died, the slot machine went its way, to make more room for the seven-come-eleven boys and the devotees of poker, rummy and pinocchio.

Although the privilege car is not as it was, it is still a menace to the business. With many shows it is still the scene of many drunken orgies and disgraceful fights.

From the moment the show train leaves town the stuffy car is packed with sweating humanity. All types, all classes, all creeds and all colors are there. Eating, drinking, gambling, laughing, swearing and singing. Workmen, still dirty from a night of labor on the lot, concession owners and agents, side show talkers, musicians, performers, teamsters and managers all rub elbows in this sweating coop of democratic humanity.

The owner of the show is usually on hand to look out for his end, and in some cases he is a foremost leader in the consumption of strong booze. He is quite often the guiding spirit and most active warrior in the drunken brawls which invariably ensue when the party gets going good.

People from all over the train come and go. The privilege car does a land office trade when the train is in transit. The workmen get drunk and are incapable of carrying out their work of setting up the show in the next town. Others with the show go into town the worse for liquor, thus creating a bad impression. It is more than often the fault of the privilege car that the work is behind, the show unable to open on time, and a good Monday night's business lost. The same thing applies to the circuses that carry a privilege car, for they, too, use "the car" to get back some of the money they pay in salaries to working men and performers. The dining car is a convenience that has become a necessity with big shows, but where it cannot be made to pay as a legitimate concern and without the gambling and bootlegging features, far better to discard it altogether.

## Show Train Money Maker

The carnival show train properly managed is oftentimes one of the most profitable angles to the carnival, investment considered. The sleepers, obsolete day coaches, purchased second-hand and cheaply altered, often bring in enough to pay for the movement of the show, as the smallest cubby hole costs its occupant \$15 weekly. Also on the railroad fares, the minimum charge being \$5 per person, though the jump may only be a street car ride. Most of the married people live on the show's train to avoid the inconvenience of searching for hotel accommodation in small towns. These people get their breakfast and maybe their suppers in the privilege car. Where the meals are worth while, they sometimes go from the lot to the train for dinner. With shows where the menu is neglected for the sale of drinks the legitimate dining car trade is light, the people preferring to eat downtown or where they can get a decent meal. This means a loss of trade, "the car" often being obliged to discontinue cooking during the week on account of lack of patronage. Is this loss of money made up for by the "hooch" sold on the Sunday run? It is doubtful.

Whichever way it is figured, it would seem the carnival would be far better off without the ill-smelling privilege car.

A good clean dining car, serving good, clean meals at a fair price will spell progress.

## EXPLANATION WANTED

Buffalo Police Can't Understand Shortage

Buffalo, Aug. 23.

An investigation by the officials of the Buffalo Police Mutual Aid Association, which conducted the Police Carnival here in June, was instituted this week in an effort to ascertain what became of \$1,600 of receipts which have been unaccounted for by the promoters.

As reported in Variety, the carnival was a financial failure, the Police Association finding it necessary to make up a deficit of more than \$5,000 out of its own treasury. Auditors who have been going over the accounts of the concessions reported the shortage some weeks ago and attempts have been made since then to have the money repaid to the association. It was openly rumored this week at police headquarters that criminal charges may follow the investigation if satisfaction is not secured.

The carnival was managed by Frank P. Spellman, of Batavia. Efforts by the association officers to reach him and obtain an explanation of the accounting have been unsuccessful.

## FEATURES SCARCE FOR WEEK OF LABOR DAY

Agents Can't Fill Demands for Park and Fair Events

Park and fair agents are on a still hunt for acts for the week of Sept. 4 (Labor Day). One agent said this week he could place ten acts for one available. This is an annual condition, but it is more acute than usual this season for several reasons.

The competing vaudeville circuits have taken up a large number of feature turns, there are more circuses in the field than usual, and the number of outdoor events for the holiday week is unprecedented, according to the booking men.

## CARNIVAL SLIPPED IN

Seattle, Aug. 23.

The Leavitt, Brown & Huggins carnival opened in this city, occupying city streets, before the authorities became aware of it. It was through an editorial in "The Star" they found it out.

Nineteen concessions with the carnivals were closed. These included gambling booths and girl shows.

The license clerk stated none of the concessionaires had taken out a license.

After a conference between the carnival owners and the authorities, it was declared there would be no more gambling. Policemen were detailed to see that the understanding was observed.

## STRIKE TROUBLES

Uncertainty of rail movements has forced park and fair booking men to pay the extra cost of moving acts by fast passenger trains over long distances, paying excess on apparatus.

The strike has interfered particularly with the second rate trains.

## ATTACHMENT TIES UP BROWN & DYER SHOWS

Monkey Clawed Child—\$5,000 Damage Suit Follows—Sheriff's Inventory

Buffalo, Aug. 23.

The Brown & Dyer Shows, a carnival outfit, were tied up Saturday under a writ of attachment issued in the suit of eight-year-old Katherine Bernhart against the show, for \$5,000 damages by reason of injuries sustained when a monkey clawed and bit her at one of the performances here Aug. 2.

The shows headquarters are said to be in Michigan.

The sheriff's inventory showed 10 lions, a cage of monkeys, 12 box cars and five passenger cars valued at \$2,500 had been seized. The outfit was compelled to remain in Buffalo all week and is attempting to make arrangements to obtain the vacating of the attachment.

## GAMES OUT

California State Fair Prohibiting Concessions on Midway

San Francisco, Aug. 23.

Concession men here are disappointed at the new ruling of the board of directors of the State Fair of California, under which all games of chance and many so-called games of skill will be eliminated from the fair this year.

The State Fair will be held at Sacramento Sept. 2-10.

The Foley & Burke Shows hold the contract for the midway attractions. It is rumored that they will cancel if their concessions don't work.

## FILM OF A COUNTY

Kansas City, Aug. 23.

The display of Nodaway County, Missouri, at the State Fair this year will be a four-reel motion picture, "Agriculture in Nodaway County." The display, which will be the first of its kind ever shown at a state fair, will occupy a separate tent and run continuously, without charge for admission.

Nodaway is one of the banner farming counties of the state, and the four reels are said to cover every branch of the farming industry; showing the soil, different crops, herds of pure-bred cattle and bringing out what may be done through community meetings and a co-operative spirit in a community.

## BEEES IN ELEPHANT'S EAR

Jackson, Mich., Aug. 23.

When the Hagenbeck & Wallace circus played here last week a swarm of bees got into the ear of one of the elephants. The elephant trumpeted loudly to protest and lunged fiercely to attract attention. Its cries brought the keeper. They opened a water attack, with the result that after a few minutes the elephant was given relief.

Several small carnivals have been moving by water since the railroad scare started, using barges on the Ohio, Missouri and Mississippi rivers, playing the river towns where there are satisfactory landing facilities.



## ROSCOE AILS vs. PROHIBITION

THE fact that Roscoe can serve wine to his troupe in the heart of the desert shows up Prohibition. En route to Orpheum Theatre, San Francisco, weeks August 13 and August 20, 1922. Direction Hodgdon & Morrison.



## 3-RING INDOOR CIRCUSES BOOKED FOR 14 CITIES

**Muggivan, Ballard & Bowers Playing Indoor Under Auspices—Circus Takes First \$18,000—Look for \$300,000 in Two Weeks in Chicago**

Chicago, Aug. 23.

Muggivan, Ballard & Bowers, who operate their indoor circus enterprises under the name of the American Circus Corporation, have started this branch of new business by booking around 14 weeks. The corporation centers its activities upon fraternal affairs, clubs, lodges and societies, supplying an indoor circus with stellar outdoor circus names and attractions.

The bookings made so far by the American Circus Corporation include Milwaukee, Nov. 14; Chicago, two weeks, starting Nov. 21, to be followed by playing Kansas City, Omaha, St. Paul, Des Moines, Cleveland, Indianapolis and other cities.

The show is said to cost around \$18,000 a week, with a split to the lodge or organization under whose auspices the benefit is given after the first \$18,000 is taken in.

It is said that the two weeks in Chicago are expected to net over \$300,000. The Chicago date is under the auspices of the Sons of Masonry, with a membership in this city of over 27,000. Each member is charged with 10 tickets, besides the window sale. Tickets are being sold for \$1.10.

Muggivan, Ballard & Bowers will pick the best feature acts of their four circus organizations and combine them under one roof. Nothing less than a three-ring circus is being contracted for. Where smaller features are asked they are being turned down.

The first \$18,000, figured as the initial expense of the indoor circus, is to defray the cost of transportation, performers' salaries and rent of armories or coliseums. The rent is generally \$2,500 a week. In case the takings are less than \$18,000, the circus company will lose the difference. Anything over the \$18,000 the two organizations split 50-50. No guarantee is given to a circus for any certain business. The circus will handle sandwich stands, programs, lemonade and all privileges.

There will be no wheels of chances nor other concessionaires allowed in the building.

Muggivan, Ballard & Bowers intimate in their press sheets they were forced into the indoor circus business owing to the word "circus" being abused, and by the time their attractions came around in the summer the "circus" had lost its luster and meant nothing, owing to its treatment in the winter months. The insiders have it that the Muggivan, Ballard & Bowers crowd will not play the mentioned big cities with any of their troupes next season, and that they are giving Ringling Brothers something to think over in the dull months for circuses.

### RECORD FAIR JUMP

May Wirth and Family claim a record jump to fill a fair date. They opened Sunday in Aurora, Ill., after coming from the Coliseum, London, Eng. Their horses were released from quarantine Friday at 2 o'clock, and the act left the same night for Aurora, reaching the fair grounds in time to do the Sunday afternoon show.

H. W. McGearry is back at the fair at Venice, Cal., with a new midget, Lady Little, the newcomer, is an American born Illinoisian, 30 inches high, and making her first appearance before the public.

## CIRCUS ROUTES

### Ringling Bros.

Aug. 26, Salem, Ore.; 28, Chico, Cal.; 29, Marysville; 30, Sacramento; 31, Oakland; Sept. 1-3, San Francisco.

### Sells-Floto

Aug. 26-27, San Francisco; 28, San Jose; 29, Stockton; 30, Fresno; 31, Hanford; Sept. 1, Bakersfield; 2, Taft.

### Wallace-Hagenbeck

Aug. 26, Urbana, Ind.; 28, Bedford; 29, Bloomington; 30, Vin-

## PUBLICITY TO OFFSET CARNIVAL CAMPAIGN

**Meeting of Fairs and Expositions in Toronto November 28-30**

Chicago, Aug. 23.

Toronto has been selected for the place where the annual meeting of the International Association of Fairs and Expositions will be held Nov. 29-30. This was decided upon at a meeting of the board of directors of the association. It was decided at this meeting to seek to address the session a universally known speaker and writer, who is to tell the secretaries the educational value that outdoor fairs and expositions possess.

Another matter taken up was space in the numerous national weekly publications to offset the present propaganda which has been launched against carnivals and outdoor expositions. This campaign is to be carried along the lines of educational value of the expositions.

Those who attended the Toronto meeting were: D. V. Moore, secretary of the International Association and secretary of the Sioux City, Iowa, State Fair; J. G. Kent, president of the International Association and manager of the Toronto Exposition; J. C. Simpson, manager of the Eastern States Expositions, and E. F. Edwards, manager of the Rochester, N. Y., Exposition.

## OUTDOOR ITEMS

The Toronto Exposition, the big event of eastern Canada, starts its annual two weeks Aug. 28. Last year a million and a quarter admissions were paid.

Daredevil Dougherty, who leaps the gap on a bicycle, was injured at Carlin's Park, Baltimore, late last week. In his leap he ruptured several blood vessels, and was ordered to rest for several weeks.

The S. W. Brundage Shows played La Salle, Ill., to the biggest week's business done by that aggregation in the past three years. The show was located on a street one block from the main thoroughfare.

Ed C. Warner, general agent Sells-Floto Circus, is making his headquarters in Los Angeles, arranging the route of his show in Southern California.

Horace Ensign, manager of the annual International Wheat Show to be held at Wichita, Kan., for two weeks, commencing Sept. 25, has closed contracts with the S. W. Brundage Shows to furnish the midway attractions.

E. K. Bylander, formerly secretary of the Missouri State Fair at Sedalia, Mo., is handling the State Fair of Arkansas at Little Rock.

Col. Percy J. Mundy is off on a trip to the coast and northwest. The colonel is engaged in the real estate business at Jacksonville, Fla., and

## SELLS-FLOTO AHEAD OF BIG SHOW IN CALIF.

**Heads for Texas Through Old Southwest Route Via Arizona**

The Sells-Floto show is routed into Southern California following the San Francisco stand along the old route, followed by the Barnum outfit every time it has visited the coast. This route leads through Stockton, Fresno and Bakersville into the three Arizona stands to Douglas and thence by the long week-end jump to El Paso, Tex.

The Ringlings have billed Southern California pretty liberally ahead of their own dates and the circus fraternity was surprised to learn from the new route cards that the Sells-Floto outfit was determined to play that time. After getting in to the northwest early this month, Sells-Floto turned back as far east as Salt Lake and Ogden, coming back into Pacific coast territory by way of Ogden, Reno, Sacramento, involving one jump of over 530 miles.

Through Southern California, both the Ringling-B. B. and Sells-Floto outfits came on Southern Pacific lines which have been involved in the shopmen's strike. Two other circuses this week got on lines having trouble with the unions. The Big Four Brotherhood trainmen of the Southern Railway walked out Monday and there have been disturbances on the western branch of the system.

The Al G. Barnes show has two movements this week on Southern lines, from Cincinnati to Lexington, and from Lexington to Louisville. The Hackenbeck-Wallace show also is in Kentucky on Southern tracks from Evansville to Princeton and Mayfield.

Armed guards are said to be on duty between Louisville and western points on the Southern.

Harry Dickinson is playing fairs with a dog and pony show and two platform shows.

is taking his first vacation since his retirement from the show business, some 15 years ago.

Dick Collins, formerly of the Wortham Shows, is now ahead of K. G. Barkoot.

The James M. Benson Shows will winter in the south this year. Last fall the shows closed the season at Buffalo, N. Y., where they remained.

The local lodge of B. P. O. E. at Sycamore, Ill., will hold a big "Homecoming" Aug. 29 to Sept. 2. There will be no carnival company, the local committee booking its own shows and concessions, located on the downtown streets of the city.

The lobby of the Continental Hotel, Los Angeles, is the rendezvous for circus and carnival men when on the coast. There recently were Sam Haller, Bill Rice, Bill Barle, Sky Clark, Ed C. Warner, Johnny Berger, Pat Shanley, Col. P. J. Mundy, Walter Van Horn, Charles M. Applehill, Victor D. Levitt, George Bennett, Warren Fabian, George Hines, Al Butler and Col. W. N. Selig.

Buil Montana, wrestler, picture actor and former carnival athletic show manager, is back in Los Angeles from a long visit to his old home in Italy.

Omar Same, once popular at Dreamland, Coney Island, is running a magical and illusion show with Polack Bros.' 20 Big Shows, presenting a highly creditable entertainment.

All of the concessions on the boardwalk at Wildwood, N. J., have been closed by an order from the mayor. All efforts to get them reopened have, so far, proved fruitless.

The Elks at Muncie, Ind., will hold a society circus and industrial exhibition at Walnut Park, Aug. 28 to Sept. 4. Local manufacturers and merchants will exhibit their products. Circus acts and fireworks will be features of the amusement program. All of the concessions will be operated by local Elk members.

## CARNIVALS' ADVERTISING

During the campaign against disreputable carnivals, Variety has received many applications from the outdoor attractions for its advertising rate card. That presaged a desire by the applying carnivals to advertise in Variety.

In some instances there was good reason for the applying carnival to use Variety for an announcement. In other instances the motive was almost too apparent. The reasonable reason for the decent carnival to want to advertise in Variety was that it had no other trade medium of standing to employ. The "wanted" announcements by some carnivals were outright notices of the expectation to rob and pillage, oftentimes even worse, with the slogan, "Everything goes," telling everything to the initiated.

The decent carnival had been looking for a medium that would carry an announcement that would be stamped as genuine in a trade paper with prestige.

The carnivals with the obvious motive were those who thought if they advertised in Variety they would be "held out" when Variety was requested for reports of their entertainment, or that when the police stopped them or they were ordered out of a town, Variety would not publish the record, which would confine the occurrence publicity to the locality only where it occurred.

Variety refused to send advertising rate cards to applying carnivals. It neither solicited nor accepted carnival advertising. Its advertising men were instructed not to take nor talk advertising with carnival people.

Early this summer, when the campaign against the indecent carnival had grown so brisk it spread throughout the country to the smallest hamlet, some carnival men indirectly suggested to Variety that since Variety, in stories then published, did not appear to be against the decent outdoor show amusement business, that Variety permit the carnivals it had endorsed through its "White" and "Blue" lists to advertise in it.

Variety rejected that proposal. Later it submitted another, stating it would get out a special outdoor number in which would be allowed only such carnivals as appeared upon those two clean lists compiled by Variety from reports received on every carnival traveling. This proposition did not appear to appeal to the carnival men in whole, they stating their bookings for the season had about been completed and they could secure no advantage from an outdoor number published late in the summer. That was showman sense. Variety agreed with it, for if the outdoor people of repute could see no return for their advertising money, there could be no value in advertising.

Variety's solicitors were then informed that carnival advertising would be accepted only from carnivals endorsed by Variety in the future, and that no advertisement was to be accepted unconditionally, but with the qualification that if it were acceptable to Variety's New York office, it would be published.

That instruction still stands. Variety will not accept an advertisement from a carnival it can not endorse, as it has the announcement of the Johnny J. Jones Exposition (carnival) appearing in this issue. It is the first time Variety has ever felt called upon to endorse an advertisement it carried. Ordinarily the fact of this paper printing an advertisement stamped it. But the carnival campaign, with Variety publicly making known it has a "White," "Blue" and "Black" list of carnivals to every Chamber of Commerce and chief of police of the United States and Canada, made it imperative that any carnival advertisement printed should be endorsed upon its face that the carnival had been classified as decent in Variety's lists. No other carnival than those that Variety can recommend and endorse will be permitted to advertise in Variety; Variety will accept no questionable advertisement in connection with the outdoor amusement business; no notification announcements of how far "workers" can go, and no advertisement informing cheaters how to cheat or where to cheat or whom to cheat will ever appear in these columns.

Variety has received hundreds of requests for reports on carnivals from civilian and civic bodies, besides local and State officials. Throughout the country, no doubt, where a layman was not informed as to Variety's standing in theatricals, he asked a theatre manager, as Variety suggested in its circular to the civic bodies and police chiefs. Variety received any number of requests to designate a carnival to play cities, towns and fairs; also often to select a circus. That tended to evidence the confidence of the lay public in Variety, and that confidence will not be abused. To assure the lay readers of Variety who may be interested in the standing and character of carnivals, Variety will similarly endorse all carnival advertisements published, as it has the Jones announcement.

The Johnny J. Jones Exposition, from Variety's own investigator, is one of the biggest, best, cleanest and most reputable of all traveling outdoor entertainments. It is managed and directed by Johnny J. Jones, a man of means with a large investment in his attractions. The Jones carnival makes an annual tour, plays its dates, stands in the highest esteem of all the people it appears before, and ranks with the best there can be in amusement, in or out of doors.

There are other carnivals of this high standing. They do not want to be confused with the grifting, immoral thing that travels under the name of "carnival." They wish to hold themselves aloof, to be showmen in the real sense, and to give legitimate return to their patrons in entertainment, amusement or merchandise. It is the carnivals of the Jones type that must prevail in the carnival field—men like Johnny J. Jones who will, sooner or later, force all of the outdoor managers with shifty plans and ideas to the background, for the very weight and good name of the decent carnival, as it becomes known to the local communities, will, in itself, force the bad carnival elsewhere.

Variety welcomes the decent showman in any field to its columns. Carnival men at one time believed Variety was actuated or inspired by the indoor showman. That that was a falsity became known when Variety announced it would distinguish between the good and bad carnival, which it since has done.

Variety is for everything that is clean in the show business and against anything that is bad or hurtful to all of the show business.

### CIRCUS SUED

Boston, Aug. 23.

Suits aggregating \$20,000 have been entered against the Ringling Brothers and Barnum and Bailey by Meyer Sacknoff and his wife, Rose, of Fall River. The suits have been entered at New Bedford.

Mrs. Sacknoff sues for \$15,000 for personal injuries she alleges she sustained June 23, 1921, when a spectator on the premises of the circus. Her husband sues for \$5,000.

### GOOD FOR UP-STATE FAIRS

Rochester, N. Y., Aug. 23.

This has been an unusually good year for the shows at the fairs in this section, although in some cases some shows have got left by pulling in, unannounced. In the latter case where the midway has booked solid things have not been so good. The Tri-County Fair advertised for showmen and concessions to keep away, as there was no room available.

# COLUMBIA CENSORS CALL FOR CHANGES IN THREE SHOWS

**Al Reeves' Beauty Show, Joe Maxwell's "Varieties" Laid Off for Repairs—Watson's "Beeftrust" Censored**

Following an inspection of the Al Reeves' "Beauty Show" at the Casino, Brooklyn, the latter part of last week, the Columbia Amusement Co.'s censorship committee ordered Reeves to lay off his show for one week for repairs that will bring it up to the standard desired.

Reeves was to have played the Empire, Newark, this week. The Joe Maxwell show, "Varieties of 1922," replaced the Reeves show at the Empire, Newark, this week.

Among the recommendations made by the Columbia committee to Reeves were instructions to strengthen the cast generally, secure a comedian to assist George Ward, additional scenic equipment and costumes, and strengthen the book, with special emphasis on the insertion of additional comedy throughout the show.

The drastic order to Reeves is in line with the Columbia's announced intention of making immediate inspection of Columbia shows this season, instead of waiting from two to three weeks to permit a show to get set, as in past seasons. The laying off of the Reeves show for repairs and the cancellation of the two weeks' booking, one week, Miner's, Newark, preliminary time, and the Washington week, the regular official opening of the Columbia season, mark the first time in the history of the Columbia that such action has been taken by the Columbia people the first week of the season.

The "Wine, Woman and Song" show (Lew Talbot) was inspected at Hurlig and Seamon's last week, and passed with several recommendations for strengthening.

The second show to come under the ban of the Columbia censorship within the first week of the preliminary season was Joe Maxwell's "Varieties of 1922," the show selected to replace the Reeves show at the Empire, Newark, when the Reeves show was ordered off for repairs.

Reports from Newark said the Maxwell "Varieties of 1922" only ran until 9.45 Sunday night, instead of the regulation two hours and a half. On receipt of reports that the show was unsatisfactory Sam Scribner and John G. Jermon personally inspected the "Varieties" Monday afternoon.

The Columbia executives ordered the Maxwell show off for two weeks following the inspection, recommending drastic changes in cast, the insertion of comedy throughout the show, and a general remaking. A lack of comedians and comedy was reported as the chief elements lacking in the "Varieties."

The ordering off of the Maxwell show brought about another change in the Columbia routes. Cohen's Newburgh and Poughkeepsie remain closed for the next two weeks instead of playing the Columbia shows, with "Flashlights of 1922" booked at the Newburgh and Poughkeepsie split, Aug. 28, going to Hurlig & Seamon's instead, and there replacing the Maxwell "Varieties of 1922." W. S. Campbell's "Youthful Follies" will replace the Maxwell show week of Sept. 4 at the Empire, Providence. This necessitated the cancelling of the "Youthful Follies" week of Sept. 4 at Newburgh and Poughkeepsie.

The Maxwell show, "Varieties of 1922," will reopen Sept. 11 at the Casino, Boston.

The Columbia Amusement Co. this week put the Billy Watson's "Beef Trust" on a diet. Four of the heavy-weight chorus girls in the production must go out and be replaced by more slender damsels.

The imitation dead cats used in the "Krausemeyer's Alley" scene also have been scratched by the burlesque censors. The big women and cats were a trade-mark of Watson 30 years ago, in the days of the original "turkeys."

Early this season Watson is said to have approached Columbia offi-

cials with the proposal he revive "Krausemeyer's Alley," which has been on the shelf for several seasons. The Columbia people thought it might be a good idea.

In the Columbia Building it was said they thought Watson would modernize the book and cut out some of the "turkey" comedy stuff. The opening at the Columbia as far as business is concerned was all that could be expected.

Jean Bedini and Billy K. Wells were appointed Wednesday by the Columbia officials to reconstruct Joe Maxwell's "Varieties of 1922." Wells will rewrite the book and Bedini will produce the new numbers. It is understood that Wells and Bedini with Maxwell's sanction have been given carte blanche to engage new people, etc., whenever necessary. The costumes and scenery which Maxwell purchased from the producers of the legitimate attraction, "The Love Birds," will be retained but the rest of the production will be entirely rebuilt.

It is understood that in lieu of other considerations, Bedini and Wells will receive a "piece" of "Varieties" when it reopens in two weeks.

Another production that has been ordered "fixed" is Hurlig & Seamon's "Social Mads," which opened at Hurlig & Seamon's 125th Street, New York, this week.

The following new people have been engaged for the Reeves show, starting rehearsals Monday: Leo Hickman, Solly Carter, Edith Murray and Marks, Tally and Marks. Those leaving the Reeves show were the International Four, Chas. Golden and Le Roys.

## BEDINI'S LONG JUMP

What constitutes the longest jump on record for a burlesque show to an opening date on the Columbia wheel is that of Bedini's "Chuckles," which left London Friday, Aug. 18, and is due to arrive in New York today (Friday). The show will rehearse Saturday and open at the Gayety, Buffalo, Monday, Aug. 28.

Cliff Bragdon and Co. Co. Morrissey will play the principal roles.

## SAMUEL S. YOUNG

Samuel S. Young, 57, died in Lackawanna Aug. 11 of heart failure. Young originated the "Eden Musee" in Buffalo and was instrumental in inducing Michael Shea to open the old Garden, Buffalo's first vaudeville house. As a member of the old team of Yound, Udell and Pierce, he discovered Chauncey Oicott.

Standing high in numerous fraternal orders, he was twice decorated by the King of England. In

IN COMMEMORATION OF MY BELOVED FRIEND AND THEATRICAL MENTOR.

**PAUL ARMSTRONG**

Who Passed on August 30th, 1915

**BEN. J. PIAZZA**

the late 90's he presented Buffalo with a sacred bull from India, the first of its kind ever to leave that country. In 1903 Young met serious business reverses and is said to have lost \$250,000. He retired after this and remained in obscurity despite frequent flattering offers to re-enter the theatrical business.

## DORA GOLDTHWAITE

Dora Goldthwaite, who retired from the stage in 1906, died Aug. 19 at the Brunswick Home, Amityville, L. I., where she was a patient under the care of the Actors' Fund of America. The deceased made her first appearance on the stage in the 70's at the Boston theatre, under the management of Junius Brutus Booth, and later appeared at the Union Square, New York, in "My Partner," in which she played the

## COLUMBIA'S NEW SEASON STRIKES HOTTEST WEEK

Grosses Correspondingly Affected—Columbia, New York, \$6,200 in 13 Performances

The Columbia, New York, did approximately \$5,100 last week, the opening of the preliminary season, with Hurlig & Seamon's "Greenwich Village Revue." The gross for the seven days (13 performances, opening Saturday night, Aug. 12) totaled \$6,200, the show doing \$1,100 on the Saturday night performance.

The Al Reeves Show at the Casino, Brooklyn, last week, got about \$3,600. "The Minic World" at the Empire, Newark, did about \$4,000. "Wine, Woman and Song" at Hurlig & Seamon's, New York, last week, got approximately \$4,200. The other show opening last week, "American Girls," at the Colonial, Cleveland, did about \$4,000. The grosses are from Saturday, Aug. 12, to Saturday, Aug. 19.

Business started off with a rush on the opening night Saturday (Aug. 12), the weather giving the shows a break. Torrid weather conditions, beginning Monday of last week and continuing, put a heavy crimp in all of the Columbia business.

The current week started off well for the Columbia houses, the Columbia, New York, getting \$1,300 on Monday with Billy (Beeftrust) Watson's show.

## SPECIAL TRAIN MOVEMENT

Five Burlesque Shows Entrain for Opening Points

Cooper's "Folly Town," J. Herbert Mack's "Maid of America," Harry Hastings' "Knick Knacks," Mollie Williams' Show and John G. Jermon's "Hello, Good Times," were all transported to their opening dates in the West by a special train leaving New York Wednesday.

It is the first railroad group movement of its kind for burlesque, the train having five passenger and five baggage coaches and dining car. The Lehigh Valley handled the transportation.

## FEMALE CHAMP

The Sam Sidman show is to have an added attraction this season in Jeanne La Mar, the champion woman bantamweight boxer of Europe. She has been signed with the show for bits and a singing specialty, and will also be advertised to meet all comers of her sex at catchweights during the season.

## OBITUARY

leading role for several years. Her last appearance was with Louis Mann and Clara Lipman in 'Julie Bon Bon' some years ago.

## P. F. SHEA

P. F. Shea, operating theatres in Bridgeport, Worcester and Providence, booked through the Klaw and Erlanger office, dropped dead Wednesday afternoon in his office in the New Amsterdam theatre building. The deceased has his original theatre holdings in Springfield and later added the other houses. He is survived by a son, Frank, and his brother, Mart and Joe Shea.

## ARTHUR JACKSON

Arthur Jackson, song writer, died recently of a lingering illness, it was disclosed this week, although not generally known. Mr. Jackson, brother of Fred Jackson, playwright, was about 32. He was staff lyric writer of the Harms music house.

Jacob Carl, Sr., died of a lingering kidney ailment Aug. 19 at his home in Reading, Pa. The deceased was 81 and father of Jacob Carl, Jr., professionally Billy Van (Van and Corbett). Van saw his father for the first time in 50 years when learning he was at Reading and visiting him last June.

Ed T. Austin died at his home, 403 East Main street, Marshalltown, Iowa, Aug. 30. He was 60 years of age and a sufferer from cancer for over two years. The deceased was a member of the executive committee of the Marshall County Fair, an old printer in Marshalltown and well known throughout the middle west.

## CASTS OF MUTUAL BURLESQUE

"Runaway Girls" (Julius Michels), Phyllis Carseth, Ernest C. Fisher, Irving Selig, Milton Lee, Buster Sanborn, Rose Lee, Frank Fay.

"Jazz Babies" (George Peck), Scotty Friedell, Betty Palmer, George Broadhurst, Arthur C. Powers, Andrew White, Inez Perry, Caroline Ross.

"Kandy Kids" (Jake Potar), Dolores Leon, Johnny Weber, Harry L. Beasley, Grace Tremont, Ace Hamilton, Tommy Hanlon, Sophie Wilson.

"Heads Up" (Morris & Bernard), Ida Bernard, Alfred Giles, Edward De Velde, Matt Coleman, Doris Claire, Chas. Harris, Great Zita.

"Follies and Scandals" (Matt Kolb), Gail Bandel, Alex Saunders, Bonnie Lloyd, Ray R. Kolb, Joe Forte, Ernie Mack, Alleen Rogers.

"London Gaiety Girls" (Griff Williams), Dolly Webb, Benny Small, Sue Milford, Larry Francis, Jack Wolf, Stella Webb, Billy and Mae Carson.

"Footlight Follies" (Chas. Taylor), Beatrice Rogers, Billy Barry, Josie Dennison, Harry Seyon, Sammy Spears, Mattie De Lece, Eddie Hart, Lee Allen.

"Pell Mell" (Harry Strouse), Mabel White, Billy Kelly, Doris Brandon, Harry Van, Chas. Country, Pauline Harxer, H. C. Rae, Jack Alton.

Frances Farr and "Pacemakers" (Frank Damsell), Frances Farr, Eddie Lloyd, Jim Pearl, Lydia Fay, Eldridge, Pauline Hall, Bert Hall.

Frank Damsell.

"Playmates" (Lou Sidman), Montey Pudig, Sidney Rogers, Mickey McCabe, Bonnie Dale, Eva Lewis, Dan Evans.

"Hello Jake Girls" (Sam Raymond), Harry Mields, Dixie Mason, John Walsh, Tom Duffy, Charley Tate, Mary J. Berkley.

"Pepper Pot" (Joe Howard), Harry Keeler, Chas. Goldie, Ray Keanan, Chas. (Red) Marshall, Bertha Delmont, Jack Leonard.

"Broadway Belles" (Joe Oppenheimer), Myrtle Andrews, Billy Hagan, Annie Tobey, Al Barlow, Billy Lang.

"Lid Lifters" (James Madison), Helen Harris, Arthur Mayer, Nellie Nelson, Al Dupont, Fred C. Reese, Nat Bedeli, Emma Koehler.

"Baby Bears" (James Madison), Irene Holliday, Sam Lewis, Babe Quinn, Henri Keller, Frank Flynn.

"Monte Carlo Girls" (Tom Sullivan), Violet Beckley, Ambark Ali, Bessie Brown, George Puget, George Brown, Anna Armstrong.

"Mischievous Makers" (Tom Sullivan), Vera Gordon, Thomas Burns, Marie Burns, Billy Bayliss, Frank Cummings, Easton and Stuart.

"Smiles and Kisses" (Fred Strouse), Marion Morris, Fred Binder, Dolly Lewis, Jack Carlson, Jack Armsby, Irwin Sherwood, Princess Livingston.

Pat White and "Irish Daisies" (Billy Vail), Pat White, Vi Kelly, Helen Dale, Red Walters, C. E. Penley, Harry Stratton, Gene Fox, Princess Doveer.

## BEDINI BANKRUPT

Producer Owes \$78,000—Assets Include \$72,000 Claim

Jean Bedini, through Kendler & Goldstein, filed a voluntary petition in bankruptcy in the Federal District court on Wednesday. His liabilities total \$78,088.40. Assets consist of a \$72,000 claim against Shubert Advanced Vaudeville, Inc., on an alleged breach of contract to produce and present "Chuckles" on the Shubert circuit; \$500 due from Frank Fay; \$100 from Frank Leavitt and \$225 from Arthur J. Horwitz.

Included in his liabilities is a \$35,000 debt to Rud K. Hynicka and I. H. Herk due on notes for a loan in 1921 to finance the production of "Peek-a-Boo"; \$8,500 loan by Helen Bedini, 87 Miller avenue, Freeport, L. I.; \$5,000 loaned by Lee Shubert and Shubert Advanced Vaudeville, Inc.; \$6,000 due Sam A. Scribner on a loan the early part of the year; \$10,555.10 due Shubert Advanced Vaudeville, Inc., for moneys alleged loaned and for which suit has been filed and still pending; House, Grossman & Vorhaus, \$450 for legal services rendered, in addition to sundry indebtednesses to tradespeople for shoes, costumes, scenery, etc.

## INDIANAPOLIS BURLESQUE

Indianapolis, Aug. 23.

Burlesque will go back into the Broadway Sept. 2. It was announced Saturday. The S. W. Markheim Circuit will control, with "The Monte Carlo Girls" as the opening attraction. Ed Sullivan, formerly of Indianapolis, will be manager of the house.

The Broadway formerly was the Majestic, the chief burlesque house. American Wheel shows were switched to the Park. Late last season Manager Glenn Black of the Park secured a Columbia franchise. Then Shubert vaudeville got the Park.

The Markheim move leaves the Columbia circuit out here for the time being. The old Empire is vacant except for a boxing or wrestling match now and then.

## McAllister and Shannon's Act

A revival of "The English Firebrigade," a comedy act, is being produced for Rich "Shorty" McAllister and Harry Shannon from burlesque.

The piece includes a cast of seven men and three women.

## FIRST MUTUAL SHOWS

One Opens in Philly; Two in Brooklyn Aug. 26

The first Mutual Burlesque Association show to get under way was Jack Strouse's "Pell Mell," at the Bijou, Philadelphia, Saturday, Aug. 19. The next will be George Peck's "Jazz Babies," Saturday, Aug. 26, at the Star, Brooklyn, and Morris & Bernard's "Heads Up" at the Gayety, Brooklyn, the same day.

"Follies and Scandals," the Matt Kolb show, opens at the Empire, Hoboken, Monday, Aug. 28.

The Olympic, New York, will not open with the Mutual shows until Labor Day (Sept. 4), set as the official opening date for all of the Mutual shows.

## GAYETY, BALTIMORE, SOLD

Baltimore, Aug. 23.

The Gayety, located on East Baltimore street, in a block with five movie houses, was sold last Saturday at a price estimated to be \$250,000. The house was assessed at \$235,000.

The Baltimore Theatre Co. was the owning company, a subsidiary of the Columbia Amusement Co. The place was sold to Jacob L. Hamburger and Louis Applefeld, both clothing merchants here. It is understood that they will produce Yiddish plays, as there is no regular Yiddish theatre here, with the exception of the "Brith Sholom Hall."

The Gayety has housed the American wheel shows for years and continued last year with the Burlesque Broking Office shows until the close of the season, when the American shows were taken out and installed briefly in the Playhouse, which since has been turned into a bowling alley.

The Gayety was always considered a paying house, and invariably held good matinee crowds and a full night house.

## TENNY HILSON SLIGHTED

In the review last week in Variety of the "Greenwich Village Revue" at the Columbia, New York, Tenny Hilson, one of the leading principals of the attraction, was unintentionally not mentioned in connection with the performance, through confusion of her with another woman principal.

Miss Tenny led numbers and accomplished the remainder of her portion in a sprightly manner. She was entitled to as full credit as given any other woman of the show in the review.



## BURLESQUE REVIEWS

## TALK OF THE TOWN

Chicago, Aug. 23.  
Columbia burlesque when opening Empress, Chicago, Aug. 19. Irons at Clamague, production, with Arthur Laning, Dottie Russell, Frank Murphy, Charles Fagan, Laura Lorraine, Jessie McDonald, James Parker, Bob Roger-Rooney, Joe Scott, John Kelfer, Dorothy Nelson, Lew Howard, Peggy Earle.

It isn't fair to judge what "The Talk of the Town" will be like from this preliminary week. A partial idea of some of the good bits and pieces of this musical revue, in two acts and 14 scenes, may be had through principals' specialists.

Other than this though, everything went wrong, with some of the programmed scenes omitted, others doubling up and a general missing of cues, situations and lack of steady nerves. The turmoil backstage broke through professional training and made itself visible past the foot lights.

The show seen can best be summed up as a dress rehearsal. At the Sunday matinee, second performance, it ran three hours and ten minutes and could easily be squeezed into a two and one-half hour show, with a number of cuts made in running time of scenes and more omitting being done.

The first act had 10 scenes programmed, which does not count the two prolog scenes. The ninth and tenth scenes were dovetailed into each other. Often characters doubled up, while others dropped out of scenes. The fourth scene of the first act billed as "The Cheaters" was hacked beyond all recognition. If it remains it is hardly that the author will rewrite it, for the travesty in its present form is ridiculous. The sixth scene of "Training for a Fight" is reminiscent of Harry Watson's, Jr., "Battling Duggan" bit. With Frank Murphy and James Parker as the boxers, the bit is a burlesque treat, but stretched past the safety line. The closing scenes, nine and ten, combined in one took up the bigger portion of the first act and likely now under the iron hand of the director.

A drill number was very pretty, and another drill number in the gym scene where the girls are going through exercises, could be worked in for a good effect.

The closing scene is the only bit where Lew Howard comes in. Standing out of the melange is the specialty double dance by Scott and Kelfer, Peggy Earle's number with nine chorus girls, James Parker's drill jail house bit. The fourth, sixth and ninth and tenth scenes are the Waterloo in the first act.

The first act ran one hour and 40 minutes. The second act consists of four scenes according to the program, but because of the late running it was not adhered to. The first scene is 40 minutes long, too long under the most favorable circumstances. There is much room for improvement and many bits could be cut out. The high spot of this scene is the bit of Charles Fagan and Frank Murphy being the come-on for a girl who accidentally meets four of her girl friends at a dinner table on a roof garden. Even that though loses its elasticity through much talk, not entertaining enough.

A specialty in the second act is the dancing of Murphy, Fagan, Rooney, Scott and Kelfer in a ragtime bolshievika number with tramp makeup. The ensemble is specialties of chorus girls, with Jessie McDonald one of the end girls, kidding and doing pantomime comedy. This switch did away with Laning's specialty and Laura Lorraine's radio number.

The dragginess of running will likely be supplanted with pep which at times broke through the slowness with which the show was being run. Arthur Laning stumbled his way through as the straight, impressing favorably at times, and otherwise striking snags of discontent, by uncalled for remarks on the work of the principals. Fagan and Murphy teamed together and worked in tramp makeup. They shook the house with laughter. Howard did not mean anything to the show, with the honors for the male workers outside of the two leading comics going to James Parker, who worked in blackface throughout. He is a seven-footer, lanky and carries an indifferent air about his work that is relishing. The dancing laurels fell into the laps of Scott and Kelfer. Dottie Russell a tall stately blonde, and Laura Lorraine, a winsome prima donna, ran the rest of the women who did singing off of the boards. Miss Lorraine is striking in songs on the style of her opening number, but wavers a trifle in out and out comedy numbers. Jessie McDonald bounces all over the show and sows seeds of lively comedy, which bring her back for a series of encores on her single song in the second act. She way overdid her part though when the sprang on for six encores, but maybe the orchestra leader was to blame. Peggy Earle is a breath of daintiness, charm, piquancy and sweetness. The rest of the principals were not in prominence enough to start anything a-going.

The billing gives Arthur Laning credit for the book, direction and feature straight man of the show. Ted Snyder and James Johnson wrote the music and lyrics, and did a good job of it. No one is given credit for the dances. The show has a chorus of 18. The wardrobe is fetching, while the scenic work is effective in spots, especially the roof garden numbers. Musical revue lines were followed out in arranging the show, with the comedy crying out for reliable support and the book, whatever there is of it, being a composition of vaudeville and old gags.

## WATSON'S BEEF TRUST

At Columbia, New York, week Aug. 21, presenting "Krousemeyer's Alley" in two acts and four scenes. Principals: Billy Watson, Billy Spencer, Jules Jacobson, Rooney and Sweeney, Dick Griffin, Morette Sisters. No author, singer, lyric writer or composer mentioned on program.

"Krousemeyer's Alley" as presented this week at the Columbia, New York, by Billy Watson's "Beef Trust Beauties" is a revival, in title, material and type of chorus girl, all three having been identified with the Billy Watson "Beef Trust" burlesque show for many seasons, before all were discontinued by order of the Columbia Amusement Co.

With the ending of last season Watson applied to the Columbia for a renewal on that wheel of his former trade-marks. Permission was given. The result, as seen at the Columbia Tuesday evening, did not appear to be a success.

The old stuff is there, also there appear to be many of the old girls, but there is too much of Watson and Spencer, too much dialog along similar lines, too many prop bricks and cats in Krousemeyer's Alley, too much stalling with chorus girl numbers, and, above all else, too much cheating in principals.

The Billy Watson show as at present constituted is probably the most inexpensively hooked up of any Columbia wheel attraction this season. There are two teams doing specialties and taking principal roles, one prima donna, unnamed; a straight man and a character man, and several chorus girls of the 20's all taking principal roles when called upon. In the Billy Watson show is framed exactly as it was when on the Western Wheel, with a slightly better grade of principals, and a somewhat worse collection of chorus girls, lights and heavies. Not one of Watson's choristers looks under 30. Several leave the impression Watson has carried them for several years. That is very good-hearted of him, but this is 1922.

Watson himself is funny. He knows how to be funny. So is Billy Spencer Grogan, than who possibly there is no better Irish comedian of legitimate methods in burlesque. Together they make a great team, but their material is no longer great. It sounds and looks makeshift, although much of it has been retained from the original, including the alley set, the boat set and the speech-making finale. Besides, as held over a pick-out number, now done as Quakers, and the firemen finale of the first act (although that did not work properly Tuesday).

There are old-time burlesque patrons that will like the Watson show as a reminder, and with their relish of Watson's glibness and smartness, besides Spencer's fine comedy aid; there may be strangers to burlesque, but they find points to enjoy, but the middle burlesque patron who sees the other wheel shows will hardly see anything in this one to compare with the rest. And for production, that runs with the rest. The opening act is new but the ship deck scene is old, and also looks like a Watson revival from the storehouse. The Tuesday night attendance was very big in good weather, attesting to the Watson name.

While there may be much said against the Watson chorus, there are things in its favor. One of the most important is that Watson has more talent apparently in the chorus than in principals. In the second chorus number, placed in the afterpiece and obviously inserted as a stall, where the four women of the line are permitted to sing solos, the slightest of these, the girl in the lavender dress, should be taken right out of the line and made the prima donna of the show. Not alone that young woman (and she is among the youngest of the lot, and also not among the heaviest) has good appearance, she has the best voice in the company, and handles herself like a performer. Three or four of the choristers in the pick out number, through their evenly modulated speaking voices and diction, suggested that there might be short girls in the Watson show that are, though their weight or increasing weight ending their usefulness elsewhere.

Three other girls in the quartet bit, the heaviest of the crowd, were named as Louise Gardner, Lazette Weber and Anna Gordon. One of the women made up to resemble a vamp somewhat. She sang a "Mammy" song and sounded as though she could do a blues, but as though she through making up her eyes in Jap fashion that didn't be-

long. A number leader, and about the only one, is merely called Miss Shaw on the program. She is a brunet.

The numbers meant nothing and had scarcely any staging at all. Two or three melodies had special lyrics, each mentioning "Beef Trust" in them. Little effort appeared to have been spent on the staging of the show.

The Morette Sisters were the children of the Irish and Dutch families on either side of the Alley, and one of the men of Rooney and Sweeney was Grogan's son. The other of the team played a semi-nance in the first part. Later Rooney and Sweeney did a hard shoe tapping dance, and both also engaged in a light Bowery dance with the Morette girls.

The Morette Sisters (Lillian and Anna) are quite musical. They play several instruments, some for a specialty, and others, mostly brasses, in leading one number. One of the Morettes is an animated young woman who works hard and looks well. The other, also nice looking, leaves the most to her sister. The girls should mute the brasses. They make a nice team for this show, standing out among their companions.

Mr. Jacobs did well enough as a cop, trying to escape Dutch in it. His character name was "Hinky Dink." Dick Griffin was a sort of straight with very little to do.

The performance was over at 10:40. Casting out all the stalling of choristers and encores, it would have been a very short show.

Watson is depending too much upon himself and Spencer. The show needs more. It needs a lot. It may need a new show. *Sime.*

## THE RADIO GIRLS

Charles Morton, owns pirate ship. . . . . Warren Fabian  
Dick Haynes, passenger. . . . . Harry Guth  
Dick Page, passenger. . . . . Tony Cutler  
Tom Wilson, passenger. . . . . Jack Guth  
Duke of Thalia, Americanized Hindu. . . . . Geo. Collignon  
Svengali, ex-pirate. . . . . Helen Smart, self-elect captain. . . . . Arlene Johnson  
May Wells, one of her pupils. Emma Wilson  
Daisy Pepper, longway from home. . . . . Alice Carman  
Jimmie Mose, stowaway. . . . . Bobby Wilson  
O. Charley, Steward and Clerk. . . . . Billy Gilbert

Sim Williams is making his number one wheel bow as sponsor for the "Radio Girls," a Columbia Circuit attraction which opened its season at Milner's Bronx this week. Williams has gone the limit on production, the show looking every penny of the \$20,000 it is reported to have cost.

Williams has been a producer on the second wheels and for years battling for recognition from the bigger burlesque. He was handed a franchise this season and has proven that as a producer he belongs right up at the front.

At this time in addition possesses that rarity of rarities for burlesque, a real book. Tom Howard is credited with it. He has miraculously succeeded in dodging the ancient and hackneyed bits trotted out annually for inspection. The comedy scenes are logically introduced and move forward with smoothness and precision to laugh climaxes.

Billy Gilbert, the principal comedian, was with Williams last season on the American Wheel. He is a real "find" for the big wheel and will prove a welcome jolt to the jaded patrons around the circuit. Williams does a "boob" character unctuously and with a knowledge of values that insures for him. The book allows him ample opportunities and he embraces them all.

His chief assistant is Bobby Wilson, who does a tramp throughout, having no difficulty gleaming his own full measure of laughs with the material provided. He is a slightly built diminutive comic, affording excellent physical and vocal contrast to Gilbert's generous proportions.

The other men are the Medley Trio, Harry Guth, Tony Cutler and Jack Guth. They are singers and musicians and are kept busy throughout with specialties and minor roles, rounding out a strong cast of the American Wheel. He is a good-looking, well-dressed straight, who only got into difficulty on one occasion. His handling of a novelty, "Around the Clock," slowed up that portion a bit. The number will work out with familiarity. The girls' heads are stuck through a special prop representing a clock, each girl appearing as a certain hour is mentioned in the lyric. The latter is much too long at present and off in the women principals are three.

Arlene Johnson is a plump, good-looking soubrette, with hair a la Frances White. Her delivery of pop numbers was flawless and her dancing proved another high light. Alice Carman, the prima donna, did more dancing and singing and less of the statueque than burlesque traditions have seen in seasons. She is a young girl with a beautiful figure. Her singing voice passed nicely with the songs allotted to her. No classics or ballads were attempted. Miss Carman being content to make dazzling costume changes and jazz her way over the foots. Emma Wilson, the third woman, doubled with Bob in a dancing specialty that landed heavily and was prominent in her dancing.

There were many and scenic novelties were many and bewildering. Many would grace a Broadway musical comedy. A full-rigged

schooner in scene one was a background for fetching chorus appearances in buccaner outfits. A cutless drill and fencing bout by the girls was well produced. Solly Fields deserves credit for the ensembles, snappily and prettily presented. One novelty was the lowering of a boom mast. One of the principals sitting on the end of the mast trained a spot light on the house, which picked out different members as the mast swung to and fro.

One of the most gorgeous sets on parade was a full stage scene representing the Rajah's Palace on the Isle of Adventure. Another symphony in colors was the "Garden of the Sun" with the girls blending wonderfully, attired in colored sport dresses.

The 18 choristers were selected by a discriminating judge. Bare-legged throughout, they made 12 changes of costume that didn't strike a discordant note. They are a dancing chorus, with nine ponies.

The book was consistently present. The story began to unravel on the pirate ship, "Fearless," and continued with the adventurers seeking buried treasure. The tale led the principals through a series of episodes, culminating in the haunted castle of the dead rajah. A proviso of the island that all arrivals over the age of 16 must be married allowed scope for several good comedy bits through the mixed mated couples. A "ghost" scene in the castle with Gilbert, Wilson and Fabian seeking the treasure was good for shrieks of laughter. George Collignon in two character roles was responsible for the high totals here. His portrayal of a long-fingered, gruesome-looking Svengali was a real novelty for burlesque.

The finale is away from the usual also. The straight man interrupts the action of the castle scene by stepping into "one" and informing the audience that Mr. Williams is anxious to know if they are pleased with the show. A parade across stage by the individuals follows, with the applause meted out according to the approval of the bunch in (Continued on page 20)

## MUSIC MEN

The attitude of some of the bigger phonograph record companies to several of the intermediary publishers may develop a new idea of each publisher marketing his own record and selling it in conjunction with the sheet music. It is being done successfully by Henry Waterson with his Cameo records. Harry Pace and the Handy Brothers, colored publishers, are doing a good mail order business that way. E. T. Paul has been making his own rolls now for some months, and his standard numbers are reported selling big, chiefly through mail orders. The "break" in getting popular tunes on one of the biggest disk records are not so good, according to some publishers, who allege this company is playing favorites through its director of the recording laboratory.

"The Yankee Doodle Blues," pop song, was sold Friday by Harms to Berlin, Inc., for \$15,000. The number first came to notice in the Jack Lait show, "Spice of 1922," at the Winter Garden, about six weeks ago. George Gershwin and I. Caesar wrote it.

"Lorna Doone," pictured by Tom Iones, will also be the subject of a song of the same name published by Witmark. Arthur A. Penn and Frederick W. Vanderpool are the authors of the number.

At a special luncheon the Music Industries' Chamber of Commerce formally declared war on the fake music publishers who, through misleading national advertising, guarantee or lead amateur songwriters to think they guarantee publication of original compositions for a fee ranging from \$25 to \$60. Led to believe that future roll and record and sheet music royalties will earn fortunes for them on a par with Irving Berlin, George M. Cohan et al. in a short period of time, these amateurs have enriched the song "sharks" thousands of dollars annually. Several of them in Chicago, Denver and other localities have been indicted or imprisoned awaiting trial, but the "grift" is still rampant, and for the good of the industry the Chamber of Commerce decided on a campaign to warn gullible amateurs.

They will circularize announcements through the numerous stores of the Music Dealers' Association, where many of the gullibles are first inoculated with the virus songwriters. In a measure, too, they have enriched the music counters through the number of copies of the notices generally purchased. It is the motto to the M. I. C. C.'s credit that it is willing to forego this revenue and shoo them off.

Carl Engel, chief of the music section of the Liberty of Congress, terms these fake music publishers "musical moonshiners." In close touch with musical copyrights, Mr. Engel sees the thousands of trashy scripts copyrighted by the authors' name for his sole protection, and while enriching the government at \$1 each, they are not worth the paper printed on.

## JAFFE IN JAM

Police Trying to Close Academy, Pittsburgh

Pittsburgh, Aug. 23.  
George Jaffe is riding a rough path these days. As a result of the injunction proceedings against his Hotel George, the owner of the building is obliged to put another tenant in Jaffe's place, and to see that the hotel is operated as to meet city requirements.

Now the director of public safety, who obtained the injunction, is indirectly starting proceedings to close the Academy, Jaffe's own theatre, where he is running stock burlesque, by refusing him a license.

Jaffe is asking common pleas court for a writ of mandamus compelling the director to grant the license.

## "NEW METHODS"

Baltimore Papers Favorably Comment on Burlesque Opening

Baltimore, Aug. 23.  
The Palace, with "The Mimic World," Columbia Burlesque, opened Monday afternoon to a capacity house and with the same thing Monday night.

The show drew good reviews, most commenting on the "new" burlesque methods which are apparent.

## ALLEN MUSICAL CO.'S CAST

Burlington, Vt., Aug. 23.  
The cast for the Billy Allen musical comedy company which opened in Plattsburg, N. Y., last week includes Billy Allen, Abe Sher, Chas. Pullen, Virginia Lee, Gertrude Lynch, Jessie Gaskill, J. Warren Lawler. The executive staff is comprised of Billy Allen, manager; Kirk Smith, business manager and advance agent; William Gracey, musical director, and Mrs. Allen, wardrobe mistress.

The show features Living Art Studios, the Four Palm Quartet, and special dances by Virginia Lee. It is playing at 77 cents top and had good business on its first two stands.

## LEASED FEE REDUCED

The booking fee paid by Columbia show operators playing on leased franchises the forthcoming season remains the same as last season, \$50 weekly.

Two seasons ago franchise lessees paid a booking fee of \$100. The regulation franchise holders, with direct franchises, pay the usual booking of \$25.

## NEW ACTS

Bert Rome (Rome and Wager) and Henry Dunn (Barker and Dunn), two-act.

"Shoe Echoes," featuring Harry Abrams, written by Cliff Hess and Vincent Valentini. Mildred Holiday, George Pierce and Edith Handman in support. Charles Morrison producing.

"The Vine Treills," comedy, with Wm. St. James, supported by Rhea Bacon, Robert Craig and Fanchon Wallace.

Edna and Mary Harron in dance review, preparing on coast. The young women are sisters of the late Robert Harron (pictures).

"Home Rule," comedy, with four people.

"Enter Betty," three-people sketch with Ritta Welford.

Joe Simms and Russell Lee, two-act. Simms was of Simms and Warfield, and Lee formerly with Crosby Trio.

"Babes of the Seasons," with Mollie Dodd, Arthur A. Seiffert manager and musical director.

Two old-time actors have combined in a new combination. Col. Pattee, of the "Old Soldier Fiddlers," with Scotty Hughes, an old-time clog dancer.

## ILL AND INJURED

Nat Smith, manager of the Strand, Bayonne, N. J., was successfully operated upon for appendicitis last week in the Bayonne Hospital.

Sig Solomon, manager of the Republic, Brooklyn, has returned to his duties, having fully recovered from an operation on his face.

Abe Cohen, manager and owner of the Midway Hippodrome, a Chicago neighborhood theatre, is confined to the St. Luke's Hospital, undergoing an operation for the removal of his tonsils.

## BIRTHS

Mr. and Mrs. Nat Phillips, at their home in New York city, Aug. 21, son, Mr. Phillips is the business representative for "Spice of 1922."



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B. F. Keith's Sterling theatre will open Labor Day matinee with six acts and pictures as the policy. Herman Whitman will be business manager. The theatre, heretofore known as B. F. Keith's Riviera, is on St. John's place, Brooklyn.

Among the stories, editorials and comment caused through the Keith office barring references to prohibition from its stages, appeared the following letter, in the New York "World":

## PROHIBITION JOKES

To the Editor of The World:  
It seems incredible—the published statement that all references to Prohibition have been stricken from the vaudeville stage by order of E. F. Albee, president of the Keith circuit, and that he took this action because patrons (?) of his theatres have complained of performers' humorous references to the dry laws. If Mr. Albee has issued such an order he has fallen into the trap set for him by professional Prohibitionists.

Doesn't Mr. Albee know that Prohibitionists employ agents to write just such letters as he says he has received? Doesn't he know that those same tools of the drys write the grossest insults to women? Doesn't he know that this vile crew sends out printed matter reflecting upon the race and religion of people who oppose their fanaticism? Mr. Albee is at the head of a great amusement business—a business which the Prohibitionists have sworn to destroy along with the liquor business, tobacco, dancing, card-playing, and that many other crusades are planned for the sole purpose of keeping them in fat jobs for some time to come? The writer has prohibition data to prove this statement.

The amusement manager caters to all the people. Why should he favor fake complainants when every humorous reference to dryness brings a laugh, applause and delight—never a hiss? Consistently, the anti may feel irritated at being deprived of a good healthy laugh at the expense of a contemptible law, and they may choose their own form of reprisal. Since the Eighteenth Amendment has become a national political issue, it is heading straight toward a national crisis; it has been carried to the polls and the fight will be kept at the boiling point until the lying statute is off the books of what was formerly a free Republic.

MARIE DORAN,  
Secretary of the Anti-Fanatic League of Women.  
Jamaica, Aug. 12.

The motorcycle squad of the metropolitan police force will shortly be increased by 225 men, giving the motor division about 400 motorcycles, besides another 400 on bicycles, in the Greater New York area.

The 48th Street theatre now has its name changed to the Equity 48th Street, according to the electric sign placed atop of the building last week. The first meeting of the Equity Players, Inc., was held in the playhouse Monday afternoon. Invitations were issued for the affair, which was the first of a series of special afternoons that are to be held. The program was to have included Francis Wilson with "The Vision of Equity Players" as his subject, Augustus Duncan on "The American Theatre," while the plans for the coming season were to be discussed by others.

"Max" and "Moritz," chimpanzees, are being imported by the Shuberts for a production. The chimps, or similar ones of the same names, have been appearing abroad for some years.

The New York Police Field Day Games to be held Sept. 9 and 16 at the Jamaica (L. I.) race track, are under the direction of Third Deputy Commissioner Faurot. He has appointed, for the fifth consecutive year, William J. Murray and Charles B. Seeling to take charge of the publicity. Their office is room 214 at Police Headquarters, 240 Centre street.

## INSIDE STUFF

ON VAUDEVILLE

The engagement of Elsie Janis for the Keith circuit opens at the Palace, New York, Labor Day. It is said to extend for 15 consecutive weeks at \$3,000 weekly.

According to the professional manager and officer of one of the biggest music publishers, "them days is gone forever," as far as the songwriter is concerned, in the way of big royalties and advances. The art nowadays in popularizing a song is the way it is handled. It is literally "made"—manufactured—to be a hit, and nothing else. That is where the publishers are now sinking their money—exploitation, advertising, professional staffs, "plugging." The manager even ventured his firm is so well qualified to popularize a song in the shortest possible period that almost anything would go—only, for the sake of maintaining certain standards, only compositions of merit are tackled.

A vaudeville mental telepathist will shortly become involved in absolute divorce proceedings in which his female assistant figures as the third angle of the triangle. The proceedings will disclose some facts hitherto surmised but unconfirmed.

Judging from the recent popular song output, the "punch lines" in most comedy numbers have some sort of reference to "The Sheik." It's becoming quite overdone.

There is an optimistic trend of opinion among music publishers and songwriters that radio is on its ebb tide and that any inroads it may have made on the roll and record royalties is a thing of the past. With the national field practically exhausted in the way of receiving set sales, they notice by the broadcasting programs of recent vintage that the quality is decreasing. This confirms their hypothesis that the radio people do not fancy spending any money for talent and that the novelty of performing for the radio has worn off and deters any further volunteer entertainers. Much of the current radio stuff being broadcasted is dry and educational, but not entertaining. If the public finds entertainment a necessity not obtainable via the ether they will be compelled to buy phonograph records and rolls once more.

A report this week was that the Keith's office through an arrangement with the Orpheum Circuit, would play Eddie Leonard in eastern vaudeville the coming season. The Orpheum had Leonard under a two years' contract for the western big time. It was taken as substantiating the reports of a scarcity of big time names and drawing cards for the season's opening and beyond just now, besides the reported scarcity of big time comedy turns of recognized value.

## INSIDE STUFF

ON PICTURES

A situation arose within the past few weeks in a family where the wife, a picture star, was recently divorced from her husband, a player of the legitimate stage. Since the divorce an issue was brought forth, and it was in an effort to keep the father's name unsullied any further that prompted the wife to go his bail bond when he was arrested in a raid. The narcotic squad is said to have swept down on an establishment where addicts congregated, and where also a number of friends of theirs who do not use "the stuff" meet and enjoy the fun that comes when the regulars are half-cooked. Just which branch the husband represented is not known, but he was taken in custody with the others, and it was the ex-wife who got him out of the jail house.

A New York distributor believes he has found a way to command ready cash and also dispose of unsold product in the smaller towns where not reaching with the regular line. Special salesmen or solicitors are engaged to dispose of the film, mostly of last season's vintage, at any price obtainable, taking notes from the distributors and discounting the notes in New York at a shave of 12½ per cent. As the salesmen's commission is also 12½ per cent., the distributor is netting 75 per cent. of the sale in cash. The transactions go through the distributor's local exchanges with the notes when received forwarded to New York. In a way it is looked upon as a business-getter and stimulator for the distributor who has some hopes of following it up with the regular line, although the note discounting thing for cash returns is an angle not missed.

On Monday Fred B. Warren paused in writing a check to remark, "The mills of the gods grind slowly," and he smiled. The check was to cover the bid made at a receiver's auction which took place in the old Wid Gunning offices in Loew's State building, where Warren was the purchaser of the entire office fixtures of the organization for about 25 cents on the dollar of the original cost. The purchase must have been a particular source of satisfaction to Warren, who was one of the organizers of Wid's and was forced out of the company. After that he organized the American Releasing Corporation in association with Walter E. Greene, and the two have put the distributing organization over in a highly successful manner in a short space of time. Meanwhile the history of the Wid organization was fully written and completed, with the receiver's auction held on Monday writing finish.

A central purchasing agency as an adjunct to the Motion Picture Theatre Owners' Chamber of Commerce for the purpose of purchasing supplies for all of the members of the organization is about to become a realization. The plan is one that has been discussed from time to time without arriving at a stage where its operation became practical. It has been decided that the organization is to begin the operation of an agency through which the purchasing power of the members of the organization is to be directed. The first contract that will be closed will be in all likelihood be with the wholesale branch of the General Electric Co., with the organization guaranteeing to purchase at least \$100,000 worth of lamps per annum, in consideration of which they will receive a discount of approximately 37 per cent. Other purchases that will be made through the agency will be carbons, disinfectants, brass polishes, cleaning materials, reel tickets, etc.

Morrison's, Rockaway Beach, L. I., has switched its vaudeville bookings again, for the third time since the beginning of summer. The Jack Linder office is now supplying the bill, six acts on a split week. Fally Marcus started booking, and the Robbins Agency succeeded Marcus, when the latter "threw out Morrison's." It is planned to keep Morrison's open the last half of the week all year round, beginning with the coming fall. Hitherto it has played but 10 weeks in the summer, the rest of the year being dark.

Dr. Moritz Stoehr, professor of bacteriology in Mt. St. Vincent College, New York, has invented a "music typewriter" which enables one to record any melody on a music roll arrangement. This is counted upon to assist professional and amateur composers to permanently record snatches of airs on a roll for future reference without the trouble of taking it down in notes on a "lead sheet." Steinway & Sons assisted the inventor materially in perfecting the invention, which will be marketed for commercial purposes.

## CABARET

Ernie Young launched his third revue of the season at Marigold Gardens, Chicago, last week. He put over in his "Fall Frolics," as he calls this revue, a sound, substantial and satisfying hit. The show has Addison Fowler and Florenz Tamara, who had intricate and complex dancing steps and know how to sell them; also Frank Libuse, who burlesques the efforts of those associated with him in the revue.

Of the feminine contingent, Ann Greenway and Leonette Ball dominate. Miss Greenway is a prima donna of prepossessing appearance who knows how to tastefully costume herself and at the same time has a voice put to good use on numerous entrances, whether individually or leading ensembles. Little Miss Ball is a dainty soubrette, with an enticing pair of underpins. The Elida Ballet is an octet of girls, kiddies they might be classified as, for they are not very far up in their teens, but when it comes to doing classical stuff they excel more seasoned and experienced dancers who have been seen hereabouts in ballet ensembles. They are all local youngsters, still attending dancing school.

Among the parade and dancing numbers two are exceptionally original and artistic. The orchard number reveals the girls costumed to represent fruit-bearing trees, with real fruit on their limbs and arms. After they have paraded around out trot the members of the ballet in satin overalls, bearing ladders. In a business-like way the little farmer lassies approach the trees, place their ladders against them and pluck the various fruit and toss it to the audience. The other number was Egyptian. In the previous revue Young had a similar number which was acclaimed the bit of the revue, but this arrangement and number overshadows the previous effort.

The show is a typical Young offering and entitled to a niche in the local cabaret hall of fame. With respect to costuming the show has no peers. Lester provided the raiment for principals and chorus.

Some people are being kidded or kidding themselves. This talk about the one o'clock closing law and no one can bring a hip flask into New York cabarets is a laugh. One New York cabaret did condescend for a couple of nights last week after the one o'clock order was issued to stop dancing between one and two in the morning. Just how the house figured couldn't be determined. The former closing order was two o'clock. This cabaret thought if it stopped dancing between one and two, it was obeying the spirit of the law, but then to break the law after two, as it had previously done, could not be looked upon as a violation. While the federal men were upon their publicity-seeking expedition to stop flask carriers in the restaurants, some of the restaurants were selling just the same. The federal men had better start after the moonshiners and stop their moonshine along the White Way, where they know the newspapers will watch them. The longer this ridiculous enforcement endures the bigger bunk it becomes. If the enforcement people will find some way to reduce the price per quart in the restaurants below \$25 they will be giving better service. Nobody believes anything else, not even the papers that print the stuff. Nearly all the restaurants are now working on the ringing bell system. After closing time the approach of suspicious looking individuals, meaning cops, civic or federal, is denoted by a bell ringing in the restaurant.

The Johnstown, Pa., beer flood episode recalls that that always has been a liberal town, despite its mayor said he authorized the beer selling movement to relieve the city of bootlegging bad whiskey dealers. Johnstown is amidst the plant of the Cambria Steel Co., amongst other big works in that vicinity. Early in the summer a carnival wanted to play there. The steel company representative sent for a carnival man. He told him they wanted the carnival, but they wanted it clean and would be liberal in permitting concessions if the carnival people held to their part of the bargain. An agreement was reached, the carnival played, and there was not a word of complaint upon either side. The steel man permitted many more concessions than ordinarily would be favored by a censor. He told the carnival man that without their beer or liquor the workmen were in re-

straint; that they needed entertainment of the sort liked to work off pent-up energy. It struck the carnival people as a very common-sense viewpoint, and though the carnival held out many concessions through their agreement, they gave a thorough carnival entertainment. One of the concessions unrestricted was a girl show. The beer thing in Johnstown was a boomerang for the drys. There isn't much doubt the breweries had beer all stored ready to release upon the mayor's orders.

New Orleans and a few of the Florida cities can smile at the remainder of the country in the matter of buying good liquor. Scotch of standard brands and Canadian Club is bringing in the sections named \$48 a case. It is retailing by the quart for \$5 and \$6. First-grade claret can be bought for from \$18 to \$24 a case. Standard brands of gin average \$36 a case, with the supply unlimited. Gin is the favorite drink of the colored folk down in Dixie. Absinthe is in popular demand and brings around \$50. Vermouth is rather scarce and champagne finds little demand, although as much as desired can be bought for \$80 a case.

New Orleans has much on the remainder of the cities of the country in the matter of prohibition. There are nearly as many saloons as before the enactment of the Volstead bugaboo and drinks are handed over the bar with almost the freedom of former years. It is not necessary to be introduced. Fines average \$25 or less for the first three offenses, so that the barkeeps take little chance. In the coming Congressional election in Louisiana every one of the men before the people has placed himself solidly in favor of light wines and beer. Most of the papers, while not declaring openly, are unquestionably as one with the politicians.

To the popular mind a "pool room" and a "billiard room" are virtually synonymous, but not so to the lawmakers. In compliance with the law passed by the State Legislature of New York in the last session in the spring, all pool rooms, where the owner of the place means billiard rooms, throughout the state must be called by the latter name Sept. 1. Owners will be obliged to paint out the "pool" in all window signs and other means of displaying their business to the public. Pool is said to mean other things in the lawmaking minds. Many legislators are reported in Albany to play billiards. They dislike the suggestiveness of "pool." Then, like most other things the legislature does, the change of name has a little tax attached and appertained thereto. The new taxes will add about \$700,000 to the revenue of New York State, it is estimated. Another provision of the law, jocularly termed the "free look" clause, provides that there must be no obstructions in the front windows of the billiard rooms which would prevent persons in the street from seeing clearly into the room in which the playing is conducted. And so the billiard-room man goes from bad to worse. He seems to be much in need of a lobby.

The federal heads in mentioning their intention to investigate hip carriers in restaurants, said one reason was through the many caustic customers who "defy" anyone to take away their liquor. That is borne out by restaurant managers who say that often when a patron is requested to remove his flask from the table he replies by angrily demanding to know about anyone possibly interfering with his drinking. This has not infrequently occurred when a federal man was in the restaurant, and a seizure later made of the same flask without its owner then demurring.

The flask thing though seemed further farfetched by the federal men when it has been reported that the office of the U. S. District Attorney in New York has said that it has no time to bother with "hip" cases.

Following the order in the Times Square section police officers got excited. They called at restaurants, snoop around tables, and while inspection of the person is not allowable the cops inspected everything else in sight.

Murray's on 42d street is announcing a new revue to open there Aug. 28, with (Miss) Billie Shaw, Lester Lane, Nat Morton, Gertrude Parrish and a chorus.



# 80-20 TERMS IN SMALL TOWNS ASKED BY ROAD ATTRACTIONS

One and Two-Night Managers Say They Can't Stand It—70-30 for Musical, 60-40 for Dramas—Many Managers Prefer Vaudeville or Pictures

A few large attractions being routed over the one and two-night stands for the coming season have caused dissension between road managers and out-of-town theatre men.

The large shows have been granted sharing terms of 80-20 in the majority of one and two-night stands. This has prompted the owners of smaller shows, many of which have Broadway reputations, to demand similar terms. The theatre managers claim that they cannot show a profit playing productions at that scale as a regular thing, and only stand a chance with a very large show or an exceptional star.

During the past few seasons the majority of one and two-night-stand theatres have installed new policies due to the lack of road attractions. Many of the managers contemplate continuing with vaudeville or pictures in preference to taking in road attractions when the shows secure much the better of the terms.

The majority of one-nighters will agree to give musical attractions 70 per cent., but have difficulty in seeing their way clear to give over that, with dramatic shows being booked on a 60-40 basis.

## FRAWLEY'S CO.

People and Plays Engaged for Tour of Orient

San Francisco, Aug. 23.

T. Daniel Frawley has begun rehearsals here preparatory to his tour of the Orient on which he is to start with a company Sept. 1. Frawley is associated in the venture with Adele Blood, who, besides being business manager of the company, will also act the leading role in the plays. Frawley will direct and also will appear.

The company brought from New York includes Betty Barnicoat, Helen Barnes, Ida Van Tine, Herbert Light, Aiden MacClaskey, Joe Ray, Florence Roberts, Bernard J. Nedell, Lester Seib.

The plays secured include: "Anna Christie," "The First Year," "Lawful Larceny," "Enter Madame," "The French Doll," "The Cat and the Canary," "Kempy," "Smilin' Through," "La La Lucille," "Pom Pom," "The Guilty Man," "Innocent," "The Goldfish" and "The Gold Diggers."

## EXTRA BILLING AT CORT, CHI

Chicago, Aug. 23. "Thank-U," due at the Cort Sunday night, has smashed all managerial policies of the U. J. Herman system by spending some \$1,200 for billposting.

The theatre management is not in on this expense, but it is reported an agreement has been reached whereby if the business for the attraction reaches a certain figure for an average for the first ten weeks of the engagement, the theatre will o. k. its share of the extra billing.

## NEGRO THEATRE IN K. C.

Kansas City, Aug. 23. Announcement has been made by the Washington Theatre Building Co. of this city that work will be commenced on a new \$350,000 theatre for Negroes. It will be located at the Paseo and the Parade, and have a capacity of 2,000. There are 75,000 Negroes in this city.

The house will book dramatic and musical attractions. It is being financed by a large group of Negro professional and business men of Greater Kansas City.

## "DAFFY DILL'S" \$13,800 WEEK

Atlantic City, Aug. 23. The Arthur Hammerstein production of "Daffy Dill," with Frank Tinney, in its first week out, at this stand did \$13,855.

The new Woods play with Pauline Frederick at its split week between Long Branch and Asbury Park, ending Saturday, did \$12,600.

## "YOUTH" IN PHILLY

New Musical Show Rehearsing Over There

Philadelphia, Aug. 23.

The present legitimate bookings for the season's opening are "Orange Blossoms," the Royce operetta, for the Garrick, Labor Day; "The Hairy Ape" at the Lyric, same date; "The Charlatan" at the Walnut, same date, and "Spice of 1922" (from the Winter Garden, New York) at the Forrest, Sept. 11.

The Forrest was to have had "The Passing Show," now scheduled to go into the Garden, New York, Sept. 11.

"The Blue Kitten," announced for the Shubert, may be switched to the Adelphi. The latter was scheduled to open with "The Dover Road," but a postponement is not improbable. "Orange Blossoms" is positively set, with Victor Herbert to conduct the opening night.

The situation is further complicated by the rumors of a Shubert musical show called "Youth" opening here Labor Day. The stage of the Casino (burlesque house) was used for rehearsals last week for this show, but what house is open for it is apparently a mystery.

"Duley" is apparently set for the Broad for the week of Sept. 18, but that's a long way off.

## LITTLE THEATRE

Gustav Blum, director of the East-West Players, a local art theatre group, is negotiating for the establishment in a Times Square locality of a permanent theatre devoted to the presentation of one-act plays. This has long been the dream of the director. A question of finance is holding up the final closing of negotiations.

Wellsboro, Pa., just over the state line from Elmira, is slated to have a new community theatre. Local residents will back the stock company. The new house will adjoin the Arcadia and will cost about \$25,000.

Plans for the organization of an International Community Opera Society, which will function with groups in many cities, have been announced in Syracuse, N. Y., by R. R. Edwards. The society, intended as a parent association for the groups to be formed, will take definite form within two weeks, Mr. Edwards announced. Providence will establish a community opera group at once through the efforts of musicians there. Washington and Baltimore, which already have such groups, will play a leading part in the organization of the new parent society. A quick expansion is anticipated, Mr. Edwards stated.

Under the plan favored by the sponsors of the new society, casts of principals from the more capable community artists will be sent from city to city to appear with the local choruses. This will, in effect, result in the establishment of a community opera circuit.

Joseph Lawren is contemplating entering the producing field with an organization patterned after the Theatre Guild. He has the old 86th Street (Yorkville) theatre, New York, in view for a high-class stock. Benjamin De Casseres, Fornaro, Robert Milton and others are mentioned as possible associates. Mr. Lawren is connected with the Catholic Actors' Guild.

Three one-acters were given Aug. 18 by the Little Theatre Guild of Atlanta, in their new home at Cable House, the equipment of which was made by the members of the Guild. Its membership now numbers 100, following a start of less than a year ago with eight. W. Ben Atchison directed the recent performance.

There is probably no name that stands higher in the history of amateur drama in Montreal than that of the Trinity Players. From small beginnings, some 12 years ago, they rapidly advanced to the foremost rank, and in the Parish Hall gave productions of standard plays that drew large audiences.

War-time conditions and the abandonment of their old quarters necessitated the disbandment of the Trinity Players for a time, but now a revival is due in connection with the Trinity Memorial Church, which will soon be in course of construction. W. A. Tremayne, who was for many seasons director of the old Trinity Players, has been engaged to stage the productions, the first of which will be given in October.

## "DEARIE'S" \$4.40 TOP

Saturday Night Scale in Chicago—"Bulldog Drummond" Sept. 1

Chicago, Aug. 23.

Charles Dillingham has put a \$4.40 tariff on for the Saturday night performances of "Good Morning, Dearie," which opens at the Colonial Aug. 28. For week nights and Sunday the top will be \$3.85 for the lower floor and the Wednesday matinee will be scaled at \$3.30 top.

The balance of the attractions coming in here are scaling at a \$3.30 top. This includes all of the legitimate and musical attractions which have been announced to inaugurate the present season up to and including Labor Day.

It is said that the Saturday night scale was agreed upon between Mr. Dillingham and Harry J. Powers, who operates the Colonial, when the latter was in New York this summer.

Garret Cupp is here doing the advance work for both "Good Morning, Dearie," and "Bulldog Drummond," another Dillingham attraction, which opens at the Powers Sept. 1. Henry B. Warner replaces A. E. Matthews in the title role and is starred, his name appearing on the billing and advertising matter in the same sized type as the title of the play.

Cupp has done herculean work in heralding the arrival of his attractions. He arranged for busses and automobiles to meet the members of both companies on their arrival at the Michigan Central station on a special train, and then to parade up Michigan boulevard and through the Loop to the respective theatres where the people are to play. He also landed a page layout in the magazine section of the Tribune on "Good Morning, Dearie," and has arranged several big stunts for Warner to perform on his arrival.

## FRISCO LEGIT PICKS UP

"Lettie Pepper" Closing—"Lucille" Does \$7,000 at 75c. Top

San Francisco, Aug. 23.

This is the fourth and final week of the engagement of Charlotte Greenwood in "Lettie Pepper" at the Century. Last week the business grossed around \$12,000, third week, with indications the total of the four weeks will be in the neighborhood of \$60,000.

At the Morocco-Casino business picked up last week with the opening of "La La Lucille." The show played to around \$7,000 with the scale at 75c. top.

## CHI'S GETAWAY

Season Opens Well for First Two Big Shows

Chicago, Aug. 23.

Good money houses greeted the first two big premieres of the new season—Sunday night the Cohan's Grand opening of "To the Ladies" and Monday night's start of Pauline Frederick in "The Guilty One." The temperature took a downward turn shortly after 2 Sunday afternoon, reaching inviting weather conditions for the opening, particularly for the Wood's getaway.

Couthou's agencies started off briskly with both openings. The independent ticket scalpers failed to show a hand for either of the initial maiden plays of the season.

## DE WOLF HOPPER AS SHERIFF

Baltimore, Aug. 23.

DeWolf Hopper clowning through his first performance of "Robin Hood," and played the Sheriff of Nottingham as it has seldom been played before. That is not to say he didn't do it well, for he did, but his voice is scarcely suited for much singing, and his manner of patterning the songs went with the audience.

The roof at Carlin's Arena theatre is in place now, and opera chairs have been installed. As a result, the first week under cover, which was a repeat of "The Mikado," jumped to a new high total. Takings went way above normal and the house is half sold out for the entire "Robin Hood" week. Criticism of Hopper in his new role were all favorable, and, while not enthusiastic, commended it. Bernice Mershon, a member of the San Carlo forces, was imported to play Allan-a-Dale, and Sol Solomon played Sir Guy of Gisborne, and made an admirable foil for Hopper—with his six feet and more of stature and Solomon with his five feet four inches. Winifred Anglin came through nobly as Anna, while Alice Mackenzie made an excellent Maid Marian.

## COLORED SHOWS NOT PASSING, SAYS WRITER

"Shuffle Along" Not First Negro Attraction in Boston

Brooklyn, N. Y., Aug. 21.

Editor Variety:—There are 4,000 or more colored members of the theatrical profession. Papers like Variety should not make such a statement as "the passing of the colored show fad."

We are not passing—we are just getting ready. Like we got into the Town Hall, the Times Square and the Earl Carroll, we can get into other Broadway houses.

Variety last Friday said that until the advent of "Shuffle Along," the extreme life of a colored show was less than three months. Please note that Williams and Walker, Cole and Johnson, Ernest Hogan and S. H. Dudley companies toured for complete seasons.

As for colored shows disbanding after three months, be informed that the "Oh Joy" show has been out since last September, south for two weeks (and never in a tent there, as mentioned), then east and west as far as Kansas City, to mixed audiences, and then east to Broadway.

Irwin C. Miller, producer of "Put and Take" at Town Hall last season, produced the same show as "Broadway Rastus" on the road, where it played for 30 or more weeks each season for four or five years. Both Miller and the Whitney Boys of "Oh Joy" can boast of people who have been with the shows for over three years.

Variety's article said all dates for colored shows are allied with the Lafayette, New York. That is an error, since that house has no allies.

Colored shows played Boston long before "Shuffle Along." A. L. Wilbur of the Wilbur, Boston, was manager of Cole and Johnson, and produced "The Red Moon" at the Wilbur for a run. As recently as last June a colored show, "The Bombay Girls," played the Bowdoin Square theatre, Boston.

A colored show can easily secure a route of 45 weeks from the following cities: New York, Newark, Philadelphia, Chester and Wilmington (split), Baltimore, Washington, Richmond, Lynchburg, Petersburg, Newport News, Hampton (Va.), Danville, Berkeley, Roanoke, Winston-Salem (N. C.), Durham, Wilson, Wilmington, Florence (S. C.), Columbia, Knoxville, Chattanooga, Memphis, Louisville, Atlanta, Macon, Birmingham, New Orleans, Shreveport, Houston, Dallas, Kansas City, Little Rock, Chicago, St. Louis, Gary, Indianapolis, Cincinnati, Columbus, Buffalo, Pittsburgh, Binghamton and Syracuse (split), Boston.

All of these cities have a large colored population that will pay to see a good show.

Then there is a circuit altogether in the country of over 100 colored vaudeville houses. They allot a producer to divide his show into tabloids if he wishes to do so, with a reasonable assurance of considerable time for the separated attractions. That also permits him to draw together again the tabs or the people in them for another production.

And as for the all-colored show, the slate is not yet clean, as Moss and Frye are rehearsing their big show.

Wm. D. Smalley.

[Mr. Smalley misinterpreted some of Variety's articles on colored shows. They referred mostly in a trade way to the colored shows on Broadway, not considering the road attractions nor the various road routes for attractions or all-colored vaudeville bills.]

## "Lady in Ermine" Rehearsing

Eleanor Painter arrived Saturday to assume rehearsals in her forthcoming starring piece, "The Lady in Ermine." The Jean Guibert piece, a current London success, may undergo a title change to "Lady in Rose," although its confusion with the Shuberts' "Rose of Stamboul" and "Rose Girl" may prevent. The theatre which will house it is also doubtful, fluctuating between the Century and the Jolson.

The complete cast includes Miss Painter, Walter Woolf, Robert Woolsey, Harry Pender, Gladys Walton, Marie Burke, Helen Shipman, Harry Conner.

Bud Murray is staging.

## "STRUT" CASES DISMISSED

Forty-two Suits Decided in Municipal Court, All for Salary

The 42 individual suits begun in the Ninth District Municipal Court by chorus members and principals of "Strut Miss Lizzie" against Arthur S. Lyons and William Minsky were decided for the defense. The suits were for salaries due, ranging from \$32 to \$700 for half-weekly and weekly claims. Henry Creamer of Creamer and Layton, authors of the show, asked the latter amount, some of the chorus suing for \$32 each.

Judge Genung reserved decision for several days. The testimony was to the effect that Creamer really employed all of the plaintiffs, and that Lyons and Minsky did not step in until the show was booked to play Minsky's National Winter Garden on the East Side.

"Strut Miss Lizzie" is now playing on a commonwealth basis. The Minskys stepped out on the ground they were not personally responsible for losses sustained by the show.

On the co-op plan, some of the "Strut" choristers are said to be getting only \$7 for their services, the "breaks" having been against them of late.

Other suits and countersuits involving Lyons, Minsky, Earl Carroll Realty Corp., Henry Creamer et al. are still pending.

## \$2,200 AT HEMPSTEAD

"First Year" Opening Long Island Road Attraction Policy

Frank Craven in "The First Year" started a one-night stand attraction policy at the Strand, Hempstead, L. I., Aug. 17. It secured \$2,200 for the one performance, with the house sold out two days in advance. The piece played at \$2.50 top.

Hempstead is the first Long Island town to install attractions as a regular policy. The house plays split week vaudeville and is to use available attractions one day each during the season.

## ELTINGE REHEARSING

Julian Eltinge left the hospital in Buffalo Wednesday and will arrive in about two weeks to begin rehearsals of "The Elusive Lady," by Glen MacDonough and Raymond Hubble, in which he will appear under the management of Jacques Pierre. The completed cast for the production, in addition to the star, includes Lew Kelly, Charles McNaughton, John Rutherford, George Barnum, William Burress, Dorathi Bock and Esther Howard. Silvio Hein will direct the orchestra.

"The Elusive Lady" is to open at Ford's, Baltimore, Oct. 2.

## "SCANDALS" BUY

The opening of George White's "Scandals" occurred last night (Thursday) in New Haven. The show is scheduled for the Globe theatre, New York, next Monday night, with the opening price at \$11 top.

A deal has been made between White and the advance price agencies for a 12 weeks' buy on the show, at the regular box office price with a 20 per cent. return. The buy will be for over 400 seats nightly for the term of the agreement.

## DIVORCES AUSTRALIAN HUBBY

San Francisco, Aug. 23.

Elwyn Harvey, former leading woman at the Alcazar here, filed suit last week for divorce from her husband, Alfred I. Marks, Melbourne, Australia, theatrical manager.

The actress said she was married 10 years ago in the Antipodes and that her husband had treated her with extreme cruelty.

The suit was not contested.

## INSIDE STUFF

### ON LEGIT

Wells Hawks sent the dramatic editors of New York early this week a pass for two for the Sam H. Harris theatre, with the following note: "Every now and then it makes me sit a little more comfortably, before this massive desk, if I can be comforted with the thought that the foreman of the composing room is seeing one of our shows. Please send the enclosed upstairs as MUST with the compliments of a reformed slug who never overlooked a fake take."

The George Scarborough home at Tompkinsville, Staten Island, is being offered for sale at \$95,000, with the statement made by John J. Dauler, agent for the owner, that the property, with furnishings, cost \$150,000. The ground covers 7½ acres, with several buildings and a large garage. Mr. Scarborough, who wrote "The Son-Daughter," is offering his interest, 35 per cent., in that piece also for sale.

Fannie Brice sailed for a month's visit in Europe from New York last Saturday. Upon returning to New York, Miss Brice expects to appear in a new play Flo Ziegfeld has promised her, written by Rida Johnson Young. Just before the comedienne left New York there seemed to be a hitch in the proceedings. In the same production Ziegfeld wanted Ann Pennington, formerly the featured name in White's "Scandals." Miss Pennington is said to have named her terms the same as Miss Brice's, 10 per cent. of the gross with a guarantee and to be featured. A couple of ten-percenters in one show after his "Sally" experience looked too heavy to Ziegfeld. There the affair rests. But it revealed that George White's promised production for Miss Pennington seems to be definitely off; also all of their business relations. Miss Pennington was featured in "Scandals" up to this new season since that show was created by White. Miss Pennington may listen to a vaudeville engagement.

Lillian Lorraine did not close with the Hotel Walton Roof, Philadelphia. The Roof management deemed Miss Lorraine's salary too high for the summertime when most of its patrons are away from that city. It asked her to defer the cabaret debut until the cooler months. Meantime, Miss Lorraine may plunge into vaudeville if the big time will pay her \$2,000 weekly. Several other offers are under consideration by her, including a picture theatre offer from the big mid-western film houses that are offering any kind of money for drawing names. Last week the "Spice" show at the Winter Garden sent in a hurry call for Miss Lorraine when it looked as though Valeska Suratt might leave through a difference with another of the cast. But that was patched up, like several other of "Spice's" internal troubles since opening in New York.

"Esquimo Pie" with lyric writers is growing as popular for rhyming purposes as was "Moon."

A theatrical divorce commenced by a Chicago manager in that city against his wife in New York, with desertion the allegation, will be vigorously contested, according to New York friends of the defendant. The proceeding is to be complicated by the same report through a counter-charge against the husband of a more serious offense.

Al Jolson and Ethel Delmar were married about three weeks ago in Atlantic City. Mrs. Jolson was formerly with White's "Scandals." The newlyweds are now in New York preparatory to Jolson reopening in "Bombo," which he will do in the mid-west for a one-nighter, just before starting Sept. 17 at the Apollo, Chicago, for 12 weeks.

Lack of space on the program probably explains why no producer of "The Woman Who Laughed" at the Longacre was mentioned. It's an Edward Locke play of three principals in one set. Its backers number more than the cast. Interested in the play are Wallace Eddinger, John Golden, Sam H. Harris and Lewis & Gordon. The biggest surprise is that of all those concerned, one manager, not mentioned, put up real money, about \$1,500, said to have been held to make up the play's first week's losses, which it did. For his money the manager got a one-third share. Before the opening most of the partners complained over the sale of one-third of this cinch (if a hit); but after the opening they all agreed it was a real bit of foresightedness. The play may run at the Longacre until this Saturday. It will be its second week.

Just how all the Broadway people got in on the "Laughing Woman" isn't entirely known. The one set employed for the three characters was another inducement, and was furnished gratis by Sam Harris in return for his share. (After the show closes the set will be held for another like emergency.) Wallis Eddinger is reported to have secured an interest through having listened to Martha Hedman, who is the "laughing lady" of the piece. She first secured the script and submitted it to Mr. Eddinger. Eddinger turned it over to Golden with the promise, it is said, if Mr. Golden would read it, he might have an interest, too. Golden read it, he says, and gave it to Max Gordon, of Lewis & Gordon, who really did read it, said it might have a chance, and he would say it had if he could have a piece of it also. The accumulating investors agreed he should, but where would they get that set? Sam Harris called up on the phone while they were talking it over, and Sam was elected, furnishing the set from his storehouse. The only one left out from the grouped producers, according to accounts, was Sam Forrest, selected to stage the piece. Mr. Forrest is said to have said he would take his cash. Somehow Mr. Locke was out of the shuffling through an author's wish to have his royalty weekly. Nightly the combined moneyless investors have gathered before the Longacre hoping the piece would close before the curtain went up, but it's there for two weeks, and can't stop without mutual consent before the end of this current one.

The "if" in this is almost a calamity in the show business, for a three-people cast in one set with enough interested to split up the Steel Trust, to flop without costing all of them something. Regular producers are not accustomed to such gentle treatment.

The husband of one of the stage's best liked stars braved a Federal prohibition officer Monday through the "hip flask" order. At luncheon in a Fifth avenue restaurant the man mixed a highball from a flask taken out of his hip pocket. After using the liquor, he replaced the flask in his inside coat pocket. Someone approached him, said he was an enforcement official and asked what he had in the flask. The answer was whiskey and that it was his flask. The officer said he intended to seize it. Drawing a gun, the owner of the flask told the officer if he thought he could get that flask to try it. Meantime a crowd had collected. The men studied each other a few moments, when the prohibition man wandered away without comment. It's probably but one of many similar scenes that would have ensued had the prohibition people been serious in the order that flasks carried on the person could not be taken into restaurants. As a matter of fact, the enforcement forces know a doctor's prescription permits a person to carry whiskey in the measure provided for in the prescription anywhere.

Running up a remarkable amount of lineage for press stuff, and doing it consistently during the season, led Variety's Baltimore representative to check up on the number of lines carried recently by the Baltimore newspapers on the attractions playing at Carlin's Arena theatre. Harry Van Hoven, assistant manager of the Carlin park, and next to Carlin, the owner, has secured over 25,000 lines in July and August. Several Sundays ago he got 4,100 lines out of the Sunday newspapers, with several layouts included. The Sunday following he had 3,700 lines, and on a week-day several weeks ago got 1,900 lines—which did not include reviews of the show. Last Sunday he got 3,600 lines through. His daily records have been consistently around 500 lines, in both the Sun, the American, Evening Sun, Baltimore News and the foreign newspapers in the city.

## STOCKS

Edward Arnold, leading man with the Robbins Players, at the Palace, Watertown, N. Y., leaves the company this week to appear in the tab version of "The Storm." He will be replaced by W. O. McWatters.

Princess Players opened the Des Moines theatrical season Sunday at the Princess in "Three Wise Fools." The house is under the management of Elbert & Getchell, as in the past. Earl Lee is the new director, succeeding Billy Mack. Jean Oliver and James Blaine are playing leads, others in the company including John W. Lott, Helen Travers, Arthur Buchanan, Mary Loane, George Westlake, Vincent Dennis, Dick Elliott and Eleanor Brent. William Hull is assistant director. Prices have been reduced to 85 cents top at night and 55 cents top matinee.

The Jimmy Hodges Musical Comedy Co. opens a five-week stock engagement at the Academy, Scranton, Sept. 11. The company will play one bill a week, with the opening attraction "Pitter Patter."

Dramatic stock will be discontinued at the Orpheum, Detroit, Sept. 10. The following day a musical comedy stock organization will be installed.

Jessie Bonstelle closed her 17th and what threatens to be her last summer stock season in Buffalo Saturday. In her farewells, Miss Bonstelle took occasion to lampoon Buffalo unmercifully and to throw enough polite brick-bats at the town to last for some seasons to come. In the newspapers, before the Zonta club and in a number of other public places the producer unburdened herself of sentiments to the effect that Buffalo is unappreciative, indifferent and unresponsive, financially and otherwise, to art. She spoke disparagingly of Buffalo's reputation as a theatrical town, saying that only musical comedies prospered here and that the town needed waking up. The situation was placed up to local theatregoers with the warning that unless an assurance of increased patronage was forthcoming future dates between Miss Bonstelle and the town were off. Where will be a Bonstelle stock in Providence and one at the Shubert-Michigan, Detroit, this winter. There may be even another one in Buffalo provided proper assurances are made.

The Jane Hastings Stock, which plays summer engagements in Vermont, has completed its season and combined with the Jack Lynn Stock. Under the name of the Jack Lynn-Jane Hastings Stock company they will play week stands in New England.

Charlotte Robinson, Sidney Riggs, George Leffingwell and Helen Audrey have joined the Proctor Players in Troy, N. Y. Mr. Leffingwell replaces Pierre Watkins. William I. Amsdell, stage manager, closed Saturday and left for Detroit, where he will act in a similar capacity for the Woodward Players.

Maxine Flood, now playing secondary roles with the Majestic Players at Utica, N. Y., will be elevated to leading lady upon the departure Saturday of Rhea Dively.

## INCORPORATIONS

Albany, N. Y., Aug. 23.

American Repertoire theatre, Manhattan, \$200,000; E. L. Crandall, W. I. Sirovich.

"It Is the Law" Corp., Manhattan, dramatic, \$20,000; Mrs. H. B. Harris, F. H. Schnebbe, S. Wallach.

Chuckles, Manhattan, pictures, \$50,000; H. C. and T. W. Miner, G. M. King.

Albany Theatre Corp., Schenectady, \$24,000; T. Jelenk, P. Albert, M. Artinteanu.

Mempico, Manhattan, pictures, \$100,000; J. L. Burke, E. Bailey, J. N. Hurt.

Willis Avenue Theatre Corp., Manhattan, pictures, \$20,000; C. F. Haring, L. F. Blumenthal, H. Sonn.

Monopol Pictures, Manhattan, \$20,000; G. Merrick, I. Messing, M. Cohen.

Louis Rosen Production Co., Manhattan, pictures shows, \$20,000; L. and I. Rosen, H. Rosenthal.

Illinois

Mask Producing Co., \$80,000; J. P. McEney, H. Russe, P. Covick, H. Hecht.

Amusement Service Corp., \$75,000 (theatre tickets); A. Sabath, R. P. Simon.

Holmes Projector Co., \$20,000; O. J. Holmes, C. M. Swan, A. B. Gould.

## BED-SIDE CHATS

BY NELLIE REVELL

What strange tricks Fate is wont to play upon her hapless victims! And how little we know what that fickle dame has in store for us is proved by the empty chairs at my bedside. Twenty-one personal friends who offered spiritual, financial or moral support in my darkest hour have passed on since I was stricken. Every one of them seemed much better equipped in every way than I was or am. They had health, youth or wealth. I have neither. I am spared. They are gone.

A. Paul Keith, Sam Hodgdon, A. M. Robinson (Keith office), Walter Lindner (attorney for the Title Trust & Guarantee Co.), Will Reed Dunroy (publicity man in Chicago), Shep Friedman (copy editor New York "World"), Rennold Wolf (dramatic) and William (Bat) Masterson (sporting editor of the "Morning Telegraph"), E. P. Churchill (once of the Western Vaudeville Association), Bernard Dyllin (actor), Mary Richfield-Ryan (of vaudeville), George Loomis (treasurer of the Cort theatre), Mary Blackburn (costumer), Bartow S. Weeks (Justice of the Supreme Court), Louis De Foe (dramatic editor New York "World"), Phil Mindel (dramatic editor New York "Tribune"), Bert Clark (vaudeville actor), Frank A. Weston (retired actor, husband of Effie Elster), Tom Oliphant, Charles Osgood, and our own beloved Lillian Russell. But that is a very small number compared to the large number of people that I know.

After spending three years in a hospital, of which time barely a week has passed that I have not taken either asafoetida, nux vomica, calomel, salts, cascara, castor oil, strychnine, morphine, iron, digitals, or some other horrible tasting medicine, I find in a volume of Voltaire's the quotation: "The art of medicine consists in amusing the patient while nature cures the disease." Well, if my doctor is giving me all of this just to entertain me, I would suggest that a window table at Ben Riley's Arrowhead Inn overlooking the Hudson. One of Ben's famous double cocktails to start with, then some cherry stone clams, a nice, thick planked steak, rare to medium; a baked potato with paprika, some corn on cob, endive salad with Roquefort cheese dressing; some of those delicious little hot biscuits, a dish of strawberry ice cream; some real cold Rhine wine with the meal; a cordial of Russian kimmel and a good pal across the table from me would be much more like my idea of entertainment than the passing show I have.

One of my constant out-of-doors companions which I could see through the window as I lay on my cot is gone. Or, rather, it has disappeared from my line of vision. I refer to the flag atop the 14th street armory, which has been so faithful during the long, dreary months in waving greetings to me by day, while the time lights on the Metropolitan tower flashed the same service by night. As I expected, the apartment house in course of erection across the street has hidden that splendid specimen of Old Glory from my view. But there is still a flag visible. It is located on the Salvation Army headquarters on 14th street. As it floats grandly in the breeze it recalls the debt every one owes that splendid organization for the comforts and assistance rendered during the recent war.

"There are two gentlemen downstairs who say they just came off of a boat and want to see you," said my nurse the other morning at exactly 7:30. Now, I ask you, if a person even less imaginative than I am could be blamed for expecting it was a friend returning from Bermuda or Europe who had smuggled in the makings. I invited them up. Julius Tannen and Silvio Hein! Much more stimulating to me than contraband, Julius had checked his cigar downstairs and seemed ill at ease without one, so I confided to him where John Pollock keeps some Perfectos secreted. (By the way, John, Julius says you should have them in a humidifier to keep them moist.)

I asked Julius how the furniture business is. "Nellie," he said, "Al Woods can make more money out of one bedroom set than I can with a factory full of furniture. In my sleep I can see miles of davenport and gatelegs, and would you believe it," he continued, "the sight of a moving van affects me like a patrol wagon does a crook." No wonder show business is so bad when artists like Mr. Tannen are missing from the bills. Better come back to us, Julius. There is as much market for laughs as for lounges, for comedy as for consoles. And the benefit to humanity is greater.

Show business is like a baseball game. The hits won yesterday won't win today's game.

If music is the language of the soul, jazz must be the cusswords.

Among other things which Mr. and Mrs. Charles E. Bray brought to me when they returned from the Orient was some good stories. I share this one with you:

R. R. St.-Johnston, colonial secretary of the Leeward Islands, and one time district commissioner in Fiji, writes of his curious experiences in these places in his "South Sea Reminiscences." Apropos of the mistakes made in English on the natives' part, he says: "But if natives misinterpret English words, we, I am sure, are just as frequently led astray by native ones. Like the young lady at her first dinner party after arriving in India, who was somewhat alarmed when the sporting subaltern who had taken her in suddenly said: 'Oh, I must show you my tum-tum after dinner. I have just had it painted black and yellow.' It didn't occur to him that she could be ignorant of the fact that a tum-tum was a dog-cart."

I am indebted to Bruce Edwards and Madam Haverstick for a delightful treat by giving me an opportunity to see several of the gloriously beautiful costumes used in the Dillingham shows made of "Radianna," that much legitimated and exploited foreign fabric. Madam Haverstick came late in the evening with them, and after darkening the room she donned first one and then the other, and demonstrated their beauties to the edification of the nurses as well as yours truly.

WANTED—I want a cow hand who knows cows, not under 35 years old nor over 90. One who drinks, smokes, swears, tells the truth and hates sheep herders. An experienced tracker, familiar with the high mesas and deep canyons, where there is no food or water. Am a hard cuss to work for; I expect a man to know more than a cow. "No billiard-ball cowboys," church members or Mormons. W. P. Hensley, The Three V. Ranch, Largo Canyon, P. O. Aztec.

N. M.—Adv. in Aztec (N. M.) Independent.

Looks like a good job for Will Rogers.

I may be a sentimental old fog, but I cried when this wire came from Atlantic City last week:

My wife dreamed last night that you were well and out seeing a show. Her dreams always come true. Hope to see you soon. Love,

EDDIE CANTOR.

When people, while surrounded by every amusement and enjoying themselves, take time to send a friendly thought and message of hope to some one, this world is not so bad. Yes, Eddie, I, too, believe that your dear wife's dream will come as true as my prediction years ago that you would some day be a star. And the fine Grafonola that you and dear, little Nan Halperin so kindly brought me is helping to make your wife's dream and my prayers come true.

"The Veterans of Variety" obviously share Eddie's optimism regarding my recovery and think that I will again have a home. They sent an enlarged and individually autographed picture of the entire company, which will occupy a position of honor near the one presented to me years ago by the "Old-Timers" who played the Percy Williams circuit.

Wanted to Exchange—A loaf of gluten bread for a piece of fresh blackberry pie. Am not afraid of poison.



## PAINT BOMBS HURLED AT TWIN THEATRES

New Chicago Houses Suffer  
Through Contractors' Trou-  
bles with Painters

Chicago, Aug. 23.

Paint bombs were hurled in the wee hours of the week-end morn-  
ing at the Selwyn-Harris theatre, damag-  
ing the front structure with huge  
black spots. Trouble with the paint-  
ers is given as the reason for the  
attack. Neither of the twin theatres  
has been turned over to the theatric-  
al owners and the trouble between  
sub-contractors and the painters—  
the latter having similar troubles  
elsewhere in town, as the total dam-  
age done by the wrecking crew  
proved.

It is reported that the damage to  
the Twin theatres can be remedied  
in due time when a cleansing prepa-  
ration will be used to wash off the  
front structures.

## EQUITY AGREES

Lay Off Without Salary Week Be-  
fore Christmas and Holy Week

The Producing Managers' Asso-  
ciation received notice last week  
from Equity, according to report,  
that a ruling similar to last year  
had been made that Equity mem-  
bers of companies could be laid off  
the week before Christmas and Holy  
Week, without salary, but if the  
company played it would have to be  
at full salary.

Last season, it is said, several of  
the companies played under the  
Equity ruling but with an under-  
standing, and the players did not  
receive full salary.

## LEGIT ITEMS

A company is being organized for  
a revival of "Some Baby" for the  
road under the management of  
Irwin Rosen. A Canadian route has  
been laid out for the piece, starting  
Labor Day.

The Sam H. Harris theatre, where  
"Six Cylinder Love" has been the  
attraction for exactly one year, will  
close tomorrow (Saturday) night  
and the house will remain dark for  
two weeks. About Labor Day it is  
planned to reopen with another  
William Anthony McGuire play en-  
titled "It's a Boy." "Six Cylinder  
Love" is scheduled to open the new  
Harris, Chicago, Sept. 16.

"Listen to Me," a musical piece  
produced by Le Comte & Flesher, of  
Chicago, opens a road tour Aug. 27  
in Sheboygan, Wis. The piece will  
play a one-night stand route into  
Canada and will later be brought  
into eastern territory for the first  
time.

A road company of the second edi-  
tion of "The Greenwich Village Fol-  
lies" will be placed in rehearsal Aug.  
31. The company will play a one  
and two-night stand route.

The Broad, Newark, N. J., will  
open Monday, a week ahead of the  
date intended, with "The O'Brien  
Girl."

Mrs. Leslie Carter left the coast  
this week for Chicago, where she  
is to resume in "The Circle"  
(Selwyns), which opens the new  
Selwyn, Chicago (Twin theatres),  
during September. Mrs. Carter's  
husband, Len Paine, and her daugh-  
ter, Mary, left with her.

The surprise part proposed last  
April for Edward E. (Evangeline)  
Rice was postponed until Septem-  
ber. Among the volunteers is  
Yours Merri John R. Rogers, who  
says he will give a few demonstra-  
tions on how to appear youthful.

Macdonald Watson of England  
reached New York this week, re-  
maining a couple of days before  
leaving for Montreal, where his  
play, "Hunky Dory," opens next  
Monday. Besides writing the piece,  
Mr. Watson plays the leading role.  
It is due to open at the Klau, New  
York, Labor Day.

Tom Wise in "Three Wise Fools"  
opens Sept. 4 in St. Paul. The piece  
has been routed to the coast, play-  
ing the large cities only.

# TAKINGS CRUMBLE AS HEAT WAVE HITS B'WAY THEATRES

Grosses Off from \$100 to \$5,000—"Follies" Suffers  
Least, Due to Big Advance Sales—New Low  
Total for "Music Box" and Globe—Six Openings  
Next Week

Broadway witnessed a slaughter  
at the box offices last week, when  
a heat wave struck the town Mon-  
day and continued through the  
week. Almost everything along the  
street felt the blow the weather  
man delivered with the exception of  
the "Follies," which was saved  
through the medium of a heavy ad-  
vance sale. That attraction dropped  
off only \$100 in standing room.  
Against that there were cuts in re-  
ceipts going as high as \$5,000, as  
against the business done the pre-  
vious week by some of the attrac-  
tions.

"The Music Box Revue" and  
"Good Morning Dearie" registered  
the lowest receipts they have had  
since opening. The Music Box  
showed a gross of \$22,000 on the  
week, while at the Globe the fig-  
ures were around \$14,500. At the  
Winter Garden "Spice of 1922" also  
took a flop with about \$5,000 less  
last week than the previous one.  
That was the story in general in  
all of the Broadway box offices.

The dramatic attractions were  
also hit just as hard as the musical  
shows in comparison. None of the  
new hits escaped unscathed, al-  
though several stood up remarkably  
well under the onslaught, especially  
"Shore Leave" at the Lyceum, and  
"The Monster" at the 39th Street.

This week, with cool weather  
coming Monday, matters took on an  
entirely different aspect and the  
managers were again encouraged by  
the brightened outlook. Business  
Monday and Tuesday night  
picked up all over town, and the  
agencies, which last week were  
dumping into the cut rates because  
of the heat, held their own on de-  
mand over the counters.

Last week's drop of offerings,  
namely "Manhattan" (Playhouse),  
"The Woman Who Laughed"  
(Longacre) and "Lights Out" (Van-  
derbilt) did not promise well. The  
first two are not going to linger  
long; the Longacre's attraction is  
already announced as finishing,  
with Ethel Barrymore to come in  
in a new play on Sept. 26. The  
Shakespearean repertoire planned  
for her is evidently off for the pre-  
sent. "Lights Out" has possibilities  
but it needs a lot of work and plug-  
ging.

Of the plays of the current week,  
there does not seem to be any great  
favor bestowed on "Fools Errant,"  
which opened at the Maxine Elliott  
Monday. Tuesday, "Duffy Dill" got  
but fair notices, with the chorus  
walking away with the honors, but  
great praise was bestowed on the  
Arthur Hopkins' production of "The  
Old Soak" at the Plymouth the same  
evening. Marie Tempest in "A  
Serpent's Tooth" opened Thursday,  
while "Lonely Wives," which was  
to have made its bow at the El-  
tinge, was again postponed, playing  
next week in Baltimore, with the  
possibility of another out-of-town  
week to follow.

Scheduled for the coming week  
are the George White "Scandals,"  
Monday, for the Globe, while "The  
Gingham Girl" will open at the Earl  
Carroll the same night. This at-  
traction was presented on the road  
by Daniel Kusell and Lawrence  
Schwab under the title of "Love  
and Kisses." The Comedy and the  
48th Street are scheduled to open  
Tuesday night. The former will  
have "I Will If You Will," while at  
the 48th "The Rich Bearers," pre-  
sented by Rosalie Stewart and Bert  
French, will be shown. Wednesday  
will witness the opening of the new  
George M. Cohan production, "So  
This Is London," and on Thursday  
night the Frazee will reopen with  
"Her Temporary Husband."

For the following week there are  
at least two attractions set, namely  
"The Unexpected," which Brock  
Pemberton is to present, and "Wild  
Ons Lane," which comes to the  
Broadhurst. The week of Sept. 11  
appears, however, to have been the  
time selected for the greater num-  
ber of openings. A. H. Woods will  
present two plays in that week,  
"East of Suez" at the Times Square  
and "Lonely Wives" at the Eltinge.

"Why Men Leave Home" comes into  
the Morosco the same week and  
"The Awful Truth" is set for the  
millar. With these four set so far  
in advance, it seems fairly certain  
that that week will have at least  
10 openings.

## New Offerings Get Buys

With the addition of two of the  
new attractions of the week to buy  
list the total in the agencies went  
to 11 attractions this week. For  
"Fools Errant" at the Elliott 150  
seats were taken, and for "Duffy  
Dill" at the Apollo the buy was 300  
a night. George White practically  
closed a deal with the agency men

## O. L. HALL'S WARNING

Rebukes Advance Agents for Build-  
ing Upon "New York Success"

Chicago, Aug. 23.

O. L. Hall, dramatic editor of the  
Journal, seldom rises to rebuke  
neither producer, manager or ad-  
vance agent, but in his survey of  
approaching attractions he has  
taken issue with the manner in  
which advance agents are employ-  
ing the line "On its way to Chicago  
after its great New York success!"  
Anent this much-abused line at  
this particular hour, Hall sends  
forth this warning:—

"On its way to Chicago after  
its great New York success!" So  
reads the literature forwarded by  
most of the owners of and bell-  
ringers for the approaching shows.  
This is equal to notification that  
the show is good enough for us,  
having been good enough for some-  
body else. Let us hope so. We  
are famously hospitable and no one  
will say this hospitality is reserved  
for famous and successful guests.  
There's food and lodging for all,  
even for those who are not quite  
nice. We don't mind their abusing  
our hospitality, but we do resent  
their playing upon our credulity.  
They better commend themselves to  
our favor by claiming to be pretty  
good rather than to being the best  
ever."

## ROSE COGHLAN BETTER

Health Restored, Will Reappear in  
Pictures

Rose Coghlan, her health restored,  
will resume acting in pictures un-  
der Charles C. Burr and Whitman  
Bennett's management in "Secrets  
of Paris."

Last winter Miss Coghlan, ill and  
in want, was given a testimonial by  
Sam H. Harris. Her recovery from  
then on was rapid.

## 'JOHNNIE WALKER' REVIVED

Willis Goodhue has placed in re-  
hearsal, as an independent produc-  
tion with a non-Equity cast, a  
three-act farce entitled "Johnnie  
Walker," with Jack Barnes (Ham-  
ilton and Barnes) the featured  
member of the cast.

It was originally produced 15  
years ago under the title of "Hello,  
Bill," and used in repertoire by  
Harry Corson Clark.

The piece opens in Allentown,  
Pa., Sept. 4.

## "WOMAN'S GREATEST SIN," \$1

"Woman's Greatest Sin," an  
adaptation of the Charles E. De  
Lime novel, "A Fly in the Bottle,"  
produced by Arthur Alston, opened  
Monday at the Academy, Scranton,  
for a full week. The piece includes  
a cast of six and is played in one  
set. The production is being played  
at \$1 top.

## Fay Bainter in Coast Play

San Francisco, Aug. 23.

Fay Bainter has closed with  
Oliver Morosco to appear in "The  
Sporting Thing to Do," now in re-  
hearsal and being readied to open  
at the Century here Sept. 3.

for 400 seats a night for 12 weeks  
for "Scandals," which opens at the  
Globe next week. The complete list  
of attractions in the agencies this  
week are: "Duffy Dill" (Apollo),  
"Kiki" (Belasco), "Kempy" (Bel-  
mont), "Whispering Wires" (49th  
Street), "Good Morning Dearie"  
(Globe), "Shore Leave" (Lyceum),  
"Fools Errant" (Elliott), "Music  
Box Revue" (Music Box), "Ziegfeld  
Follies" (Amsterdam), "Partners  
Again" (Selwyn), and "Spice of  
1922" (Winter Garden).

There were 14 shows listed in the  
cut rate agency this week, the com-  
plete list being: "The Dover Road"  
(Bijou), "Tangerine" (Casino),  
"Strut Miss Lizzie" (Carroll), "He  
Who Gets Slapped" (48th Street),  
"Six Cylinder Love" (Harris), "The  
Woman Who Laughed" (Longacre),  
"Fools Errant" (Elliott), "The Bat"  
(Morosco), "Manhattan" (Play-  
house), "Able's Irish Rose" (Re-  
public), "The Goldfish" (Shubert),  
"Sue Dear" (Times Square), and  
"Spice of 1922" (Winter Garden).

## L. A. BUSINESS

"Rear Car" Better Second Week—  
Vaudeville Doing Well

Los Angeles, Aug. 23.

The local box offices were more  
brisk last week, all showing a slight  
gain.

"The Rear Car," with Richard  
Bennett, at the Majestic, did better  
in its second week than during the  
first period. "Able's Irish Rose," in  
its 25th week at the Morosco, is  
going along without a let-up in the  
gross.

The vaudeville theatres report big  
business last week, while the pic-  
ture houses claimed to have been  
satisfied with the receipts.

## SCALE AT WHITE PLAINS

The management of the Strand,  
White Plains, N. Y., inaugurating  
a one-night stand attraction policy  
last week with Frank Craven in  
"The First Year," became involved  
in a controversy with the local  
stagehands union over the wage  
scale of \$12 per man demanded for  
the single performance. The con-  
tract held with the attraction stip-  
ulated the house provide the neces-  
sary stagehands. The local de-  
manded 18 men be used at \$12 per  
man. The house management has taken  
the matter up with the headquar-  
ters of the I. A. T. S. E. to have the  
scale adjusted.

"The First Year" was the first  
attraction to play White Plains in  
10 years.

## HOUSES OPENING

The Flatbush, Brooklyn, opens  
Sept. 4. The house is a full week  
booked by Dan Simmons of the  
Keith office. The policy will be six  
acts and pictures twice daily as last  
season.

The Rivoli, Newark, a 2,000-seat  
picture house, starts pop vaudeville  
Monday, playing three two-day  
spells and a special show Sunday  
booked by Jack Linder.

## HITCHY'S SHOW UNDER WAY

"Hitchy-Koo" is in rehearsal, the  
first call for principals held on Mon-  
day. Eddie Cutler will stage man-  
age and Allan K. Foster will put on  
the dances.

Ben Bard and Harry Pearl have  
been switched from the new "Pass-  
ing Show" to support Hitchcock.

## JOHN EMERSON DUE BACK

John Emerson, president of  
Equity, was due to return to New  
York Wednesday on the "Majestic."  
He has been abroad for several  
months.

## Now Called "The Gingham Girl"

"Love and Kisses," which opens  
at the Earl Carroll, New York, Aug.  
28, has been renamed "The Ging-  
ham Girl."

## The wage scale of the traveling

union musicians and stage hands  
remain the same as last season,  
with a contract with the Interna-  
tional Managers' Association until  
Sept. 1, 1923, entered into recently  
between the managers and stage  
unions.

## COLORED 'STRUT LIZZIE' AT CHI AUDITORIUM

Frazee in Control of Show—  
Has Big House for 4 Weeks  
with Option

Chicago, Aug. 23.

Harry Frazee is out to grab the  
"jump" for whatever possibilities  
that rest hereabouts for a repetition  
of the Broadway enthusiasm over  
colored shows.

Failing in a fast attempt to secure  
the Central for "Strut Miss Lizzie,"  
which Frazee is reported to have  
purchased in its entirety, Wilbur  
Williams, acting for the Frazee in-  
terests, has rented the Auditorium  
for four weeks with an option of  
four additional weeks. It is re-  
ported the rental price of the  
Auditorium is \$4,000 weekly, but the  
Frazee office had considerably sliced  
off this figure. Williams will remain  
here, handling both ends of the  
colored show.

It is planned to augment "Strut  
Miss Lizzie" to the number of 75  
people on the stage and 40 colored  
musicians in the orchestra.

Frazee's quick decision in con-  
tracting the Auditorium was a  
desire to "beat in" "Shuffle Along,"  
which is not due here for some  
weeks.

Whether or not Chicago becomes  
as dazzled by the colored shows as  
did New York remains to be seen.  
In the cabarets on the South side  
Chicagoans have for years witnessed  
the style of entertainment that the  
Broadway colored show hits offer,  
only the shows in the legitimate  
houses aren't as entertaining as the  
cabaret colored shows prove to be.

"Strut Miss Lizzie" is due to open  
at the Auditorium Sunday night,  
Sept. 3. It closes at the Carroll,  
New York, this week.

## WILL OAKLAND'S SALARY

Paid in "Spice" by Two Manag-  
ers—Left Show Saturday

Will Oakland was one of several  
players in "Spice" who joined the  
show while under contract to the  
Shuberts. The "Spice" manage-  
ment is said to have arranged to  
pay part of the contracted salary  
over the summer's run with the  
Shuberts making good the re-  
mainder.

Mr. Oakland's Shubert contract  
expired last week. Upon finding the  
"Spice" management did not as-  
sume his full salary, after his con-  
nection with the Shuberts ceased,  
Oakland withdrew from the per-  
formance. It is said he may go on  
concert tour. The plan has been  
proposed to him.

Bobbe and Nelson joined the  
"Spice" show this week, with  
George Bobbe assuming the police-  
man's role first taken by James C.  
Morton.

The present signs are that "Spice"  
will move from the Garden, to open  
at the Forrest, Philadelphia, Sept. 11,  
replacing there the new "Passing  
Show," first announced for the  
Philly house, but which will likely  
now take the Garden's stage about  
the same date.

Jacob Tarsches, Albany, N. Y.,  
sporting man, has purchased a large  
interest in the Leland, one of the  
historic houses in Albany. The  
theatre was recently acquired from  
F. F. Proctor by Thomas J. Buckley,  
real estate dealer, on speculation.  
Tarsches, it is reported, acted for  
New York theatrical interests in  
making his purchase. The theatre  
is now being operated as a film  
house, of which Oscar Perrin, for-  
mer manager of the Empire the-  
atre in Albany, is manager.

Wm. Josh Daly is returning to the  
William Morris staff after an  
absence of ten years, when Josh  
was in the Morris booking office.  
His next Morris engagement is to  
go ahead on the forthcoming  
Lauder tour.

I. H. Herk, president of the Af-  
filiated Theatres Corporation, has  
been elected a director of the Miller,  
Reese, Hutchinson Corporation,  
which is exploiting a new unbreak-  
able phonograph record.

Proctor's, Newark, N. J., will dis-  
continue the present split-week  
summer policy Sept. 4 and open the  
regular season a full week, eight  
acts and pictures.

## CHICAGO EXPECTANTLY AWAITS NEW SEASON'S PLAY RUSH

Last Week Saw Toppling—Pageant's Draw Disappeared with Heat—Garrick's Dark Briefly, First Time in Long While

Chicago, Aug. 23. Pageant enthusiasm, responsible for super-business week before at the legit houses, was extremely short-lived. The Municipal Pier gayety was prolonged an extra week but it failed to carry with it any added drawing power for the theatre. The general average of last week's business tumbled to the lowest figures of the summer with the abatement of the draw. Right off the lake came the blast of the ultra-heat and instead of being chaperoned with cooling night zephyrs the heat remained oppressive, squashing theatre inspiration, therefore of best telling the reason for the slump in trade.

The two musical shows in town, "The Hotel Mouse" at the Apollo, and "For Goodness Sake" at the Garrick, strange to say, considering the vein of public selection for summer amusement, received the stiffest blows. The Apollo attraction slipped \$4,000 over the previous week while the heavily financed Garrick offering fell off \$2,800, giving the Randolph street house the biggest loss it has suffered in a single week in a decade.

Marjorie Rambeau was underlined for a limited three weeks at the Garrick, with "The Goldfish" following "For Goodness Sake," but the heavy bombardment of early premieres will keep the Rambeau attraction away until Sept. 17, when it opens at the Great Northern.

The Garrick would lose house entertainment until the vaudeville unit show arrives Sept. 15. Memory requires considerable dusting off to recall when the Garrick was dark before.

The season's first premiere, Flske O'Hara at the Olympic, was deprived of a sensational week, because of an extremely warm Sunday night, an added heat thump on Thursday and Friday nights. Considering the weather conditions, the O'Hara attraction drew commendably well, receiving the blessings of a loyal Chicago following who wouldn't think of allowing the Irish artist to enter a long road tour, after the customary two weeks here in August, without giving him the box-office serenade that annually features this engagement.

The new season is fast shaping itself into earnestness. Sunday night "To The Ladies" re-lighted Cohan's Grand, while Monday found Pauline Frederick being welcomed back at the Woods after an eight years' absence. Her play, "The Guilty One" arrived with big bouquets. There are reasons to believe her visit will endure here until the arrival of "The First Year."

The mid-week writing finds the players one the eve of three Sunday openings, each a big event in themselves, making it difficult for the critics to pick their selection for personal presence. As the result of these three openings and the arrival of "Good Morning, Dearie" at the Colonial Monday, there will be a full measure of reviews in the newspapers all of next week. Those who follow the system of the tastes of the local dramatic editors claim the four shows will be reviewed in this order: "The Rubicon," "Thank-U," "The Perfect Fool," and "Good Morning, Dearie."

It isn't exaggerating facts when it is said the loop managers haven't grasped the right hope that assures those on the inside there isn't a heap of worrying being done over the fate of the first batch of early bookings. Perhaps it's the insistency of the weather man to keep aloft the warm breezes that is keeping the managers from dipping into the early season plans with greater enthusiasm. This lack of confidence on the part of the managers probably results from the knowledge they have passed through the most uneventful summer the loop houses have ever credited their history-making with.

On the other hand without trying to enter the optimism class without proper credentials, there are those of the shrewdest players who claim Chicago is show hungry, and that the business of the new openings will prove this claim. The booking offices have filled the entertainment district of the local players to overflowing portions for the christening of the new season and it remains to be seen whether or not this system is better than separating the premieres as the new season goes into its own.

It's been a stingy plate of entertainment the players have had this summer, and if profitable business comes for all at the getaway the idea of repeating the drought such as has existed will undeniably be repeated next summer, thereby killing for all times the reputation of the yester-

year that the loop held for being a good spot for summer attractions. This summer the scarcity of attractions happened because there were no attractions to send here. Perhaps after all, this situation will develop valuable information which wouldn't have been forthcoming if the attractions were obtainable, as to the claim of some that it's best to give the loop players a rest between seasons.

Going into the new season the conservatists have much to weigh, foremost the possibility of the loop being over-burdened with theatres when the new Twin theatres are christened. So, as the lights are turned on for the new year, the loop situation rises to a high mark of expectancies governing the sort of history the 1922-23 season will reveal.

Last week's estimates:  
"The Hotel Mouse" (Apollo, 13th week). Tossed around erratically

## 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.

"A Serpent's Tooth," Golden (1st week). Marie Tempest returned to New York after absence of six years at Golden (formerly Little) theatre last night. Piece is comedy by Arthur Richman.

"Abie's Irish Rose," Republic (14th week). Last week's business dropped about \$2,500 because of heat, with show getting around \$6,500 on week.

"Blossom Time," Ambassador (43d week). Heat also got to this attraction and hit box office wallop, with gross steadily itself little Saturday and going slightly over \$7,000.

"Captain Applejack," Cort (35th week). Considerable of flop here, with \$6,500 registered as against claim of management \$10,800 figure week previous.

"Cat and Canaby," National (29th week). Did not hold to pace with heat as cause and \$5,500 as box office record for week. Show, however, looks strong enough to continue for number of weeks at this house and cool weather will win another break for it.

"Chauve-Souris," Century Roof (30th week). Morris Gest's meal ticket is manner in which this attraction is looked upon on Broadway. The Russians have been pulling steady clientele at \$5.50 top, and with advent of opera season at Century early next month business is looked to go back to capacity again. At present just falling slightly below sell out.

"Daffy Dill," Apollo (1st week). Opened Tuesday with Frank Tinney as star, working entirely in white face. Show is first of the Arthur Hammerstein productions of current season to bow on Broadway.

"Follies," New Amsterdam (12th week). Advance agency buy and regular advance managed to hold business at Amsterdam at level and only affected standing room, so that gross went to \$37,500 on week, about \$100 less than week previous.

"Fools, Errant," Maxine Elliott (1st week). Opened Monday with second night seats offered at cut rates. Play by Louis Evan Shipman, with Alexandra Carlisle, Cyril Kiehlley, Lucile Watson and Vincent Serrano in cast.

"Good Morning Dearie," Globe (43d week). Heat registered terrific wallop and next to last week of stay on Broadway proved lowest in receipts, with gross down to \$14,500. This week, with cool weather, picked up again.

"He Who Gets Slapped," Garrick (33d week). With cut-rate help just under \$5,000 again last week.

"Kempy," Belmont (15th week). Another spot hit by heat. Business latter half of week very good considering, with gross over \$5,000.  
"Kiki," Belasco (39th week). Slight effect of higher temperature and

and will have to fight hard with competition approaching to hold successfully until Jolson arrives Sept. 17; \$11,800.

"Land O'Romance" (Olympic, 1st week). Brought back all critics from vacations and fittingly set activities of new season into action. Flske O'Hara's admirers should be happy, for their annual greeting to this Irish romancer will be awarded with one of his best plays. Very good at \$9,300.

"For Goodness Sake" (Garrick, 11th week). Completely lost Saturday trade and this plus poor Wednesday matinee, pulled down week's gross to \$4,800, giving house share much inferior to summer running expenses. Closes Saturday, but will make try to reduce heavy losses by picking up road route, opening at Milwaukee.

"Just Married" (LaSalle, 17th week). Failed to have general average denied to any alarming degree due to slump over previous week. One attraction that promises to uphold end against incoming competition. Reeled off \$8,900.

"Her Temporary Husband" (Cort, 8th week). More attention must be given second act if any sort of existence is expected on Broadway. The week-end publicity given Juliette Day over matrimonial troubles came to late for boxoffice assistance and fact she will be succeeded this week by Anne Andrews will have publicity going to waste. Reported at \$6,700.

"Lightnin'" (Blackstone, 51st week). What's going to keep this record breaker below \$14,000 when the heat can't be hard to predict. It's Sept. 7th performance will break all Chicago records for runs.

principally felt at matinees. Difference of about \$1,400 on week's business, with gross under \$15,000.

"Lights Out," Vanderbilt (2d week). Opened on hottest night of last week. Notices were not good and it looks as though it would be struggle for show, although piece shows possibilities if plugged hard enough.

"Manhattan," Playhouse (2d week). Felt slump in second week. Does not hold any particular promise and has joined cut rate brigade. Business under \$5,000 on week, with Monday performance out.

"Music Box Revue," Music Box (49th week). Had worst week of season, getting only \$21,000, almost \$5,000 less than previous week.

"Partners Again," Selwyn (17th week). Gross for this show claimed at \$12,500 last week, possible with advance; would prevent its being affected by the heat.

"Shore Leave," Lyceum (3d week). One of new season's attractions that seems to have caught on, but was one of those that felt heat last week because of not having been open long enough to have developed advance. Got in neighborhood of \$12,500.

"Six Cylinder Love," Harris (53d week). Final week of Wm. Anthony McGuire piece, which will have one week longer than year by tomorrow night. Gross last week, \$5,000. Show will go to Chicago to open new Harris about Sept. 16. Harris, New York, will remain dark for two weeks. "It's a Boy," another play by same author, will open Sept. 11.

"Spice of 1922," Winter Garden (8th week). This production was another of those to suffer to the extent of about \$5,000 on heat. Gross on week went to \$15,500. Show goes out in couple of weeks, with Philadelphia as its first stand. New "Passing Show" scheduled for Garden.

"Strut Miss Lizzie," Earl Carroll (10th week). Final week of colored attraction, with "The Gingham Girl" ("Love and Kisses") next week. Around \$4,200 last week.

"Sue Dear," Times Square (7th week). Did just under \$5,000 last week. A. H. Woods production, "East of Suez," at house Sept. 11, which gives this attraction another two weeks to go on Broadway.

"The Bat," Morocco (105th week). This and next week final fortnight of this mystery play, which opened here in 1920 and will have 106 weeks to its credit when closing, or actually two years and two weeks. Record second only to that created by "Lightnin'" which ran 153 weeks. Last week just under \$8,000.

"The Dover Road," Bijou (36th week). Not to linger much longer. Last week went under \$5,000.

"The Goldfish," Shubert (18th week). Business fell off last week

## BOSTON, BEFORE SEASON OPENS, HAS TWO NEW WINTER HITS

Cohan's "Kelly" and "Shuffle Along" Playing to Steady Capacity—Each Wants More Hub Time—"Love and Kisses" Dropped Last Week

Boston, Aug. 23.

One of the most unique situations that ever prevailed here theatrically exists at the present time. There are two shows playing legitimate houses that have got over so well so early in the season that those producing them are yelling for time and nothing but time.

It was stated at the first of this week that "Shuffle Along" at the Selwyn and "Little Nellie Kelly" at the Tremont could remain until Christmas and not show a loss to either show or theatre. While this statement is perhaps a bit extravagant there is, nevertheless, enough truth in it to convince even the most pessimistic that both shows could use a great deal more time than present arrangements allow, and if the producing people can manage it the booking people will be prevailed upon to give them this time.

"Shuffle Along," which came to the Selwyn after a run in New York, has established a record here. The opening night was ordinary. Folks hereabouts had heard the show was a most unusual one—that the combination of dancing with pure blackface humor was enough to get it over, but it was a few days before the theatregoing public did wake up thoroughly. From then on the demand for seats has been beyond the wildest dreams of Fred Wright. Faced with the hottest weather of the season, with the hottest Aug. 16 in 52 years for this city, this all-colored show did better than \$14,000 last week at a \$2.50 top. Monday night this week the turnaway was continual from 7:30 until long after curtain time. When the curtain goes up the show is generally sold out for the next performance.

"Shuffle Along" is in here on the agreement that if the gross fell below \$10,000 on two successive weeks the engagement could be canceled by a week's notice from either side. It has never been below \$14,000, with the exception of the first week, and builds up continually. With all the earnestness in his power Wright, talking with the Selwyn people on the telephone Monday, told them the company could eat their Christmas dinner in this city if arrangements could be made to hold them. Advance requests for way into October are already at hand, and when the vacationists arrive in town the demand is expected to be greater.

This show was supposed to go to England after a few weeks in this city under an arrangement which called for a guarantee of \$5,000 weekly, with expenses paid over and back. There is a very strong possibility now that the English time will be canceled and that instead Selwyn will take an interest in the show for production in Paris, with a chance of taking the English booking after the French run. The Paris engagement would be in effect when the company was ready to leave Boston and this country.

Now for "Little Nellie Kelly," Cohan, which this show opened, had eight weeks allotted him. Nightly the business has improved. Capacity

as against previous one, when \$8,500 gross brought extension of engagement. Will stay until "Greenwich Village Follies" ready.

"The Monster," 39th St. (3d week). This looks as if it is in. Show jammed them last week on several nights, but heat affected week's gross. Got \$10,000, only about \$1,000 below capacity on week.

"The Old Soak," Plymouth (1st week). Opened Tuesday this week. Notices very good.

"Tangerine," Casino (48th week). Business dropped last week because of weather, with gross at \$9,800. Final week.

"Whispering Wires," 49th St. (3d week). Another new season's hit. Little over \$9,000 last week.

"Woman Who Laughed," Longacre (2d week). One of season's first flops. Show did not catch on and panning was general on part of critics. Ethel Barrymore in new show, slated for house in few weeks.

conditions have prevailed. At the \$2.50 top the house can take care of about \$22,000 in business. With the exception of last week, when the hot weather jammed things up a bit, dropping the gross down to about \$20,400 (the drop caused by an absence of the regular rows of standees), the show has done wonderful business. It is profiting by the word-of-mouth advertising that Cohan always gets when he brings out a new show. Families are attending the show consistently. At certain time Monday night there was a line from the box office window down to the end of the lobby, and the lobby of the Tremont isn't any 2 by 4 proposition. It was said that this week should be the banner one of the engagement, for the weather turned suddenly cool and the draw is all for the theatres and not the parks.

Cohan is moving everything possible to get more time here for this show. He wants it and needs it, for nowhere else can he get a better break than here, and he is sure of big business from now until the end of October. This season Savage is not going to put his regular offering, Mitzl Hajos in a new musical play, into the house, as has been his custom for past years, and she is going to do the coast instead. This may make it possible for Cohan to get the time, and time is all he needs. He figures he has everything else in this show to gather in the coin—and he's right.

"Love and Kisses" is due to end Saturday, and when it goes into New York for an immediate opening will be under the title of "The Gingham Girl." This name is much more suitable than the mushy cognomen of the present. Last week's business hastened the departure. Business the first week was in the neighborhood of \$10,000, but the warm wave dropped it off to about \$8,500. This week no strength of exceptional quality was noted, so perhaps the departure is well timed. Al Von Tilzer, responsible for the music of the show, was informed the vehicle needed other songs of high grade, and he shot a couple of numbers over which were used with fair success and which will be kept in for the New York opening.

The Wilbur, where this show has been playing, will be dark for a week following its departure, and will then open with what will probably be the biggest hit of the season for the Shuberts—"The Bat." As soon as seats for this show are placed on sale they will be gobbled up, for there is a public here for this show, and even the opposition admits it has wonderful drawing power.

Walter Scanlan in "Maytime in Erin" opened the season at the Plymouth Monday, playing to a house that was capacity at curtain time, with the judicious use of some two-for-one sprinkling at the last minute. He is good for a couple of weeks of good business with this vehicle, in keeping with other seasons. An Irish show with anything at all to offer can't very well fall by the wayside in this city.

"Tangerine," with Julia Sanderson featured, is due for the Shubert next Monday night. She will have a week's start on "Sally," which comes into the Colonial Labor Day.

Nothing yet in sight for the Hollis.

Last week's estimates:

"Little Nellie Kelly" (Tremont, 4th week). Did about \$21,000 first week, going off a bit because of hot weather. Came back strong toward the end of the week and opened up stronger than ever first of this week.

"Shuffle Along" (Selwyn, 4th week). Turning in as many dollars as the house can accommodate. Figure for last week \$14,300, and house has got first good break in several seasons. Can stay indefinitely. Has not played below capacity except on first couple of nights here. All money in house, with turnaway at every performance.

"Love and Kisses" (Wilbur, 3d week). Signs of weakness developed last week rather threatening. Pulls out at end of this week for New York opening. About \$8,500 last week, off about \$1,500.



(Continued on page 19)



**HARRY HOLMAN and CO. (2)**  
**"The Failure" (Comedy Drama)**  
 16 Mins.; Full Stage  
 Coliseum.

Harry Holman is appearing in a new playlet with a human interest story, gracefully draped about Holman's personality and mannerisms.

Holman, as a successful man who has held political places of renown, is about to be sent to London as United States Ambassador. The piece opens in his office. Passages with his "stenog" are sure laugh getters, as is the Holman method of answering telephone calls with "This end is ready," and similar comedy remarks that have become Holman trademarks. The girl is anxious to marry. Holman reads a sermon intended to discourage her and illustrates by alluding to the elevator man who graduated from the same college but who married early in life. Tied down by responsibilities, he became a failure, while he, the unmarried one, rose to heights and affluence. He explains the elevator runner has not spoken to him about his family for five years.

Under the girl's cross examination, Holman admits an old love affair with a girl named Emma, whom he has not heard from since she jilted him. The elevator man arrives to pay Holman a \$50 wage they made on graduation day. But he has much to be thankful for. His boy who was in France is to be decorated with the Congressional medal, they say.

The girl overhears the conversation and informs Holman the boy is stone blind, having lost his sight overseas. He is her sweetheart. They are trying to raise enough money through the sale of stock in an oil well to migrate to Oklahoma.

Holman recalls the elevator man, adds \$50 to the wage and purchases \$10,000 worth of stock in the well to enable him to secure specialists to operate on the boy. The grateful father shows him a picture of his wife. Holman collapses when discovering it is "Emma."

The curtain falls as he gazes fondly at the photo and sobs, "Emma, Emma, where the hell did you get that hat?"

Holman plays with the deft touch that has characterized his similar roles. The playlet is well written, the laughs following the eye-dimming portions in the proper sequence to hold interest and remove any traces of maudlin sentiment.

"The Failure" is a worthy vehicle for this discriminating picker, and should prove the antithesis of its title around the big time houses.

Con.

**MEM SAHIB**  
 Songs  
 8 Mins.; One  
 81st St.

Mem Sahib is a young woman following a straight vocal routine, employing one costume of Persian or Egyptian design. The costume and the young woman's name were probably selected at the same time with no special reason for either. Opening with what can best be described as a medley of standard numbers, she next brings forth a "Smile" song, then "My Hero," which should prove the best for results, and lastly "The Road to Mandalay."

Miss Sahib appeared ill at ease upon the 81st Street stage. The audience at times displayed appreciation, but she seemed unable to take bows with any success.

This young woman has apparently spent some time in concert work, but at present lacks knowledge.

The act is not up to two-day standards and stands no chance in the general run of three-day houses.

Hart.

**THREE KERKILLOS**  
 Acrobatics  
 10 Mins.; Full Stage  
 23d St.

Two men and a woman. The top mounter and "flyer" is a youth. The woman, a shapely comedy blonde, assists in several of the hand to hand lifts and contributes some graceful ground tumbling.

The trio make an entrance in red togas, which, when discarded, reveal them in Roman gym togs of neat appearance.

Most of the turn consists in leaps from a perch via the trampoline to the others hands or shoulders. A back somersault to a hand to hand catch, a forward somersault to a feet to shoulder perch and a double back off the trampoline to a seated position on a chair held on the shoulders of the "catcher" were the features that lifted this turn above others of its nature.

It's pleasing and can open or close the big time bills.

Con.

**HARRY ROSE**  
 Song and Talk  
 15 Mins.; One  
 5th Ave.

Harry Rose recently returned from England, where he lingered a few weeks. Before going abroad, Rose was best known as an intimate entertainer in Broadway cabarets. His current routine is a pot-pourri of hokum which comprises the major portion, considerably clowning and some serious tenoring. Rose's tenor is ingratiating, whether working intimately or not, although the former tendency persists. He is just as apt to ad lib lyrically about acquaintances in the audience that he spies as not, doing it glibly, however, although sometimes quite brazenly. It all makes for happy returns. He was next to closing at the 5th Ave., getting a lot with the assistance of Jan Rubini and Mlle. Diane, particularly in a kiss bit.

A plant works with Rose in the lower stage box, Sidney Clare, the songwriter. Clare probably obliged on a hurry-up call that night, although he got away with it splendidly. After Rose does his ballad, Clare interrupts that it brings back memories to him. Of a girl naturally, and produces the picture. Rose is taken aback. He produces a photograph. The likenesses are the same. The orchestra leader takes a snail and he does ditto, then the trap drummer and every one of the trench boys, an old gag first used now for this purpose. That gal knew the whole town. A "nut" song, always a necessary ingredient in Rose's routine, took him off a hit.

Rose is showing the act for regular bookings, although reported interested in an intimate club proposition for the winter.

Rose has added a little whistling, "nutting" it by showing his tonsils to the audience in general and a couple lower stage box occupants in particular, as if to disprove any thought of deception. He has elided the bits with the props on the table, the general frame-up being for the better and qualifiable for fast company.

Abel.

**"STEPPING AROUND" (5)**  
 Singing and Dancing  
 14 Mins.; Full Stage  
 Loew's State

Four dancing boys and a woman singer in a neat specialty which has one minor fault. The boys are excellent individual solo dancers, but their work together is rough and ragged. They are the backbone of the little production, and this defect ought to be corrected easily enough. Their single contributions are extremely interesting to watch, especially the eccentric stepping of a red-headed youngster.

The opening is worthless. The four boys are grouped before a dull black drop and attempt a song, although none of them can sing. The drop splits in the center, tableau fashion, and the girl in a vivid flame colored frock appears on a pedestal, singing a medley of Broadway successes. She is off and the four boys in Tuxedos go into a dance, the poorest item of the turn for the reason mentioned.

Goes into full stage with same dull black eye, with embroidered sun in gold at back and piano at side, although the instrument is not used. Girl returns to sing a pop song indifferently and is joined by two dancing boys, who save the number. Girl stands aside and lets the dancing aides work up a capital stepping finale, each coming to the center in turn for a rattling solo dance. The finish proved the applause getter. Girl is a colorless singer, serving only to fill in gaps between dances. She does not step herself, although she has a fair female baritone that ought to be the goods for blues numbers instead of the pop stuff she uses.

Medium quality small production with a bit of flash.

Rush.

**MCCORMACK SISTERS and BLISS**  
 Trapeze and Rings  
 10 Mins.; One (Special)  
 58th St.

Two well formed girls of attractive appearance and a man in an aerial gymnastic turn, that starts with one of the girls singing while seated on a trapeze. The vocal opening means nothing and could be dropped. Both girls are clever gymnasts, and the man is likewise a finished performer on rings and trapeze.

The girls show two costume changes, the first dresses and the second black one-piece form fitting jerseys and pink tights. The routine has the usual gymnastic formations, but is lifted out of the regulation class through the girls' looks and figures. Excellent openers or closers for the pop houses.

Be'l.

**COOK and ROSEVERE**  
 "Love via Special Delivery" (Songs,  
 Talk and Dances)  
 One (Special Drop)  
 5th Ave.

William E. Cook and Ethel Rosevere compose this two-act, almost of a conventional sort, saved from that only through an apparently musical comedy plan of songs and dances. Their closing number suggests it might have come out of a production. It is the strongest bit they have.

The title, "Love via Special Delivery," is derived from the drop, that has a mail box painted upon it, with a slit for the drop, with Mr. Cook posting a letter as he enters, to meet Miss Rosevere before the steps to her home. Later a clock on the drop lights up, and it says two o'clock by the hands, but whether p. m. or a. m. can't be guessed, either through the full or lowered lights. There is an appropriate song for this lighted clock's face.

The couple are better when they are singing. Next is their dancing, double numbers of most simple steps, but neatly executed. The last is the talk. It hardly means anything by itself and is best delivered by Miss Rosevere. Mr. Cook still has a vaudeville chatter delivery to acquire, in poise and speech.

A couple of appearance, without obtruding that, which reduces it to refinement, and likeable in their singing ways, they should do on the lesser big time and, of course, anything under that. With niftier talk and a more peppery style of getting it over, they would be in line for an early big time spot. While both work as though experienced in the production field, they are a bit unused as yet to the vaudeville tricks. That is not to be regretted. Perhaps a new debuting act here and there that did not try to be quite so vaudeville and kept away from vaudeville's intense but mistaken idea of "class" would be better off in the long run, for they would then be somewhat different through that, if nothing else.

Sime.

**JACK and DICKEY BIRD**  
 Juvenile Singers  
 18 Mins.; Full Stage  
 Keith's, Washington

Billed as "Washington lads who sing like larks," these two youngsters in the second half of the program through sheer merit and the appeal of youth won what could be termed a real success.

Both of the same height, one with a splendid boy's soprano, the other an alto of equal sweetness of voice, they first appeared in their gowns as worn in the local church choir, of which they are members, and with a setting suggesting the interior of a church sang "The Rosary." It gave the youngsters a splendid start.

Discarding the gowns, they appeared in white knickerbockers and dark coats with the Eton collar, and did five numbers equally divided between solos and duets.

Though the presenter of the act is not stated on the program, it is believed that the local house manager put the turn together. A good piece of work it was. The arrangement showed the boys' voices to the best advantage, and they handled themselves like professionals. A little touch of comedy was injected that went over fine, while the serious moments held unquestionably.

The act will prove an asset on any big time bill. Most children try to play grown-up with sob stuff. These two are just regular boys.

A lady accompanist, unprogrammed, is to be commended for her appearance and the manner in which she supported the boys.

Meakin.

**SCOTT and WALDE.**  
 Singing and Talking.  
 16 Mins.; One.  
 American Roof.

Scott and Walde, two men, one cork and the other tan, form a black-face combination that contains a lot of entertainment. The comic (blackface) is a good dancer, sings a ditty niftily and classes a fast-rate comedian. The straight is neat and handles his end of the cross-firing like a veteran.

The team's opening has the curtain raised a foot or so from the stage, with the house darkened and a spot on the center. Voices are heard melodramatically in what appears to be a dramatic bit. With the drop rising the two black-faces are disclosed.

The turn wowed 'em on the Roof. It can repeat anywhere in the neighborhood houses, and shows decided qualifications for a spot in the big timers.

Be'l.

**BOBBY FOLSOM, JACK DENNY**  
 and SPECHT'S BAND (10).  
 Songs and Music.  
 Coliseum.

Bobby Folsom was last in a "single" turn. Now she has Paul Specht's Band, led by Jack Denny. The band is not the original Paul Specht musicians, at present on the Astor Hotel Roo'. Denny has been in several two-acts and also was in a sketch, co-featured with Hermine Shone, several seasons ago. He does nothing beyond leading the present aggregation, going to the piano to assist the musicians when Miss Folsom is singing.

The girl has an opportunity in this turn she steps on heavily. A pretty brunet with a coking voice and a knowledge of jazz delivery that shines.

Her first song has a special arrangement. It includes a storm effect which precedes Miss Folsom's entrance. One number had a coking "souse" interpretation held over from her vaudeville act. She showed three dazzling changes of costume.

The musicians plugged up the interludes with pop selections. One arrangement allows for specialties. Another specialty was two with saxophones doing a "Gallagher and Shean" on the instruments, similar to the Vincent Lopez entertainers.

The turn ran 34 minutes through insistent demand. The turn looks "in" for anywhere.

Con.

**"THE ROAD TO VAUDEVILLE"**  
 (4)  
 21 Mins.; One (5); Full (16)  
 23d St.

An idea behind this act. It is in reality a production turn, carrying a special draped drop and a special set with two teams as the principals. The act is aimed for the big time and it undoubtedly will get there in time. At present it is just a little rough in one or two spots, but this will be overcome with a little more work. The girl working with the comedian is the weakest point now.

The four people are the comedian and the girl, and a classical dancing team. The combination is a good one as far as the idea goes. The turn opens in "one" with the comedian as a traffic copper regulating the road to vaudeville. The other man is the first to appear, and with a couple of cartwheels seemingly creates the impression he is an acrobat. After this the toe dancer appears and is passed along the way and finally the soubrette type shows. This makes way for the opening of the full stage set.

The introduction of the old burlesque dancing pills for imitations, the comedian and soubrette doing this bit, which lets down, is followed by the classical dancing pair who put over a real wallop. A Pirate number follows, which goes to the close, with each of the four members soloing in dance stuff.

In costuming and setting the act is pretty. There is room for it on most of the big time bills when whipped into shape.

Fred.

**EDWARDS and ALLEN**  
 Songs, Talk, Dances  
 12 Mins.; One and Two  
 (Special Drops, 2)  
 State.

Young, clean-cut chap and girl of the pony type open before special drop with pop song, which he sings while she jazes. This is followed by crossfire of old and new material that registers lightly.

He returns to the opening song while she changes to short skirts, and makes her entrance back of the special drop which divides to show a special box set of a moonlight scene. The song doesn't concern the set, but it's a flash for the pop bills. Her dance here was graceful and neat.

A soft shoe dance gracefully executed by the boy follows in "one." The turn goes to "two," following the girl being seated on a large cushion beneath a special lamp. Both are in Oriental costume for "Lanterns of Love," poorly harmonized but followed by a coking double dance that landed.

The turn is a neat little early spotter and shows considerable production for the three-day bills. The singing is the weakest portion.

Con.

**LITTLE YOSHI**  
 Contortionist  
 9 Mins.; Full  
 23d St.

A Japanese contortionist who has a neat routine of bends with considerable comedy. He is assisted by a girl who handles the props. Yoshi opens with some regulation bends and then has a very good block trick. It is a neat opening turn for the small big time houses.

Fred.

**PEPITA GRANADOS and CO. (3)**  
 Dance Revue  
 15 Mins.; Three, One and Full  
 (Special)  
 5th Ave.

Pepita Granados showed a song and dance revue some months ago, opening the show at the Palace, New York, to rather mild returns. The present frame-up, also with three girls assisting, although the violinist is new, does her fuller justice.

The first three letters of Senorita Granado's first name describes her style of dancing. She shakes a wicked castnet in her Spanish numbers, her routine being handsomely mounted. The quartet opens ensemble, the other two dancers dressing the stage and the violinist accompanying instrumentally as Pepita whirls about in her Spanish dance. This is followed by a double Spanish dance number by the sister dance team, Miss Granados again soloing. In "one" the violinist plugged the wait for the Oriental costuming with a solo.

In full stage, Miss Pepita is reclining on a divan as her assisting dancers, in extreme stage of undress, which if nothing else made the burden lighter for the performers in the sweltering heat, did some classical or interpretative stepping, the star joining eventually for the getaway. The only fault with the number is the hazy interpretation, "what does it mean?" If intended merely as an excuse to show off the bare limbs, a dash of Orientalizing would improve it. Now the tempo hints too much of the "Faun and the Wind," or some such other classical idea.

Miss Granados's present frame-up looks good for closing the first half in the intermediary and small big shows, with possibilities dependent on the act's development.

Abel.

**NELSON and LENARD.**  
 Songs and Dances.  
 14 Mins.; One.  
 Coliseum.

Nelson and Lenard are two young men from the neighborhood who won an "opportunity week" contest at this house. They have unusual poise for amateurs and their ability should insure them work on the three-a-day bills.

Opening with a double pop song, one follows with a clever loose eccentric dance. A ballad soloed by the non-dancing member next landed nicely through pleasing rendition and voice. The gestures betrayed a touch of awkwardness that experience will eliminate.

A double comedy song followed by a dance to which the other sang a vocal accompaniment. A buck and wing eccentric next followed by another double song and dance let them off to noisy returns from a friendly house.

With work this pair should develop. They are talented, have youth and appearance and an enthusiasm for their work that proves infectious. Several trifling faults in delivery will dissolve with work. They were spotted fourth on the regular bill.

Con.

**JUEN REYES.**  
 Concert Pianist.  
 14 Mins.; One.  
 Coliseum.

Juen Reyes is a clean-cut youngster who has been appearing in concert and at the larger picture houses. If the reception accorded him at the end of his three selections here is a criterion, he is a cinch for a trip around the best of the vaudeville houses.

Opening in evening clothes he goes straight to the instrument for a semi-classical rendition that registers through his marvelous touch, finger technique and tone shadings.

His second number was a medley in which cross-hand playing and "fingering" were featured. The third, an operatic excerpt, cinched it. His reception, considering the absence of any semblance to popular music, was exceptional. As a musician he is a finished artist.

Con.

**EDWARDS and ALLEN.**  
 Singing and Dancing.  
 15 Mins.; One.  
 American Roof.

Man and woman in singing, dancing and comedy talk. Woman is essence of cuteness, pony size and carrying soubretish costumes niftily. Man is good dancer, also wearing clothes neatly. The dancing is the feature of the turn, the woman stepping cleverly also.

The talk is of the familiar gagging type, overdone on the small time. With this corrected the team shape as likely candidates for No. 2 in the better houses.

Be'l.



# WILL J. WARD

Planologist  
18 Mins.; One  
88th St.

Will J. Ward headed girl acts for a number of years. Now he's a "single in 'one,'" with planologist songs, supplemented with stories, the latter an important part, giving it solid comedy values, as well as diversity. Ward has everything a single entertainer needs—personality, presence, confidence and a splendid singing voice.

The song routine runs to pop numbers, mostly comedy ones, with a ballad for balance. They're all exceptionally done. He's equally at home while unreeling yarns. The stories are nearly all of the Irish type of anecdote favored by Tad monologists from time immemorial in vaudeville. Some are new, others familiar, and several can be easily classified as ancient, but together they make a live routine that cannot fail for laughs as Ward handles them.

Ward should be a cinch No. 4 in the best of the big time bills.

Bc1.

# "BOYS OF LONG AGO" (6)

Oldtime Songs, Dances and Music  
14 Mins.; Full Stage  
23d St.

This is a revival of some former greats and follows other oldtime acts.

This production was assembled by Fred Mack. It consists of the Lombard Bros., H. Tom Ward, Happy Allen and daughter and an unprogrammed veteran.

The five men open with off-stage harmony. Their first entrance gets laughs when two are "dames," the other three in modern walking suits and straw hats. Some "introductions" and crossfire about losing the burnt cork cue them into an old fashion song and dance quartette, "Martha Jane Green." The dance was a panic with the oldtimers present, and was gracefully executed by these exponents of an almost forgotten art.

Happy Allen next flashed a waltz clog that landed and introduced his daughter for some oldtime ball room dancing, which they doubled. The dances were old-fashioned waltz and "Comin' Thru the Rye."

The novelty followed. It was a "bone" solo by Hy Tom Ward, in which he did the old "barber shop" bit of decades ago. His pantomimic shaving and hair cutting of the subject, with the "bones" illustrating the razor and clippers, was new to the present generation and a real treat.

A clog dance by the Lombard Bros. announced as a replica of one done 40 years ago at Miner's Bowery was flawlessly handled by the old hoofers and followed by an encore demand, an Irish jig.

A corking eccentric acrobatic dance by one of the vets, with the rest in the "line" as the chorus pulled them out of the chairs for the final curtain.

The turn is different from the other vet acts, having modern touches that show through the misty historical bits. They exude pep from curtain to curtain, and although their combined ages would make a fat looking batting average they work as though "breaking in" in the days when dancing mats were as common as silk drops are now.

It's a pipe for the top of the three-a-day bills.

Com.

# TAYLOR, MASON and HAWKS

Male Trio  
15 Mins.; One  
State

Orthodox male singing trio, the novelty being that the bass sings "Son of the Desert" instead of "Asleep in the Deep." Otherwise the old stuff with the second tenor furnishing the clown comedy. All wear tuxedos and put their faith in rich harmony effects that never fail to get the vaudeville crowd.

The clowning is subdued and the selections are somewhat away from the threadbare routine. Also the harmony is most agreeably handled. They scored unmistakably in the No. 3 spot and make a useful item in the better grade of small time shows.

Rush.

# THE ANSELSMITHS.

Iron Jaw Turn.  
12 Mins.; Full Stage.  
American Roof.

Man and woman, clad in Hawaiian costumes, in aerial turn, the trapeze and rigging used being held by each other's teeth. Feature stunt has man hanging by feet from horizontal, in turn holding woman by teeth, and woman doing long whirl. Other stunts are equally difficult, and all are marked with good showmanship. Turn can open or close in any type of house.

Bc1.

# PALACE

King Hukom reigned at odd and various moments at the Palace Monday evening, actually reaching the "Heights of Applesauce" with the appearance of Olsen and Johnson, when nearly every one on the program combined with some tried and trusted to aid and abet the duo in projecting low comedy, the whole concluding in the hurrying of custard pies into the countenance of Mr. Sweeney by Mr. Duffy and Mr. Olsen. Throwing custard pies at the Palace! But the audience gurgled, guffawed and obviously approved.

It was a large assemblage, holding several rows of standees and more than the usual number of tuxedoed and evening gowned individuals, who were paying homage to William Faversham, appearing in Alfred Sutro's "A Marriage Has Been Arranged," and to Eric Zardo, the concert pianist.

The bill was switched around after the matinee. Vincent Lopez's orchestra, third week, exchanged places with Faversham, a concession perhaps to the legitimate star, whose way must have been expressly hard, considering the position allotted in the afternoon. De Lyte Alda, who had closed intermission, was moved to third, while Lopez followed Zardo, opening intermission, a handicap indeed; but the bandmaster and his harmonists overcame it stoically. Taylor, of Williams and Taylor, the colored entertainers, spotted second, was reported ill, Williams contributing a single.

Bill, Genevieve and Walter found the way hard at first, perhaps because the opening held only cycling "conventionalisms," even to the comic projecting the Joe Jackson make-up and peculiar squeak. The straight man might with profit conform in dressing to the shapely feminine member, and the bikes could be permitted to approach as far as possible the shade of dressing employed. About midway, in attempting a rather difficult feat, the comedian remarked: "Where there's no hope there's no hurry," the smart sally begetting a huge laugh that tended to establish the trio in esteem thereafter. The meat followed, all received avidly right up to the end. Williams, the colored entertainer, tried in his way, but achieved little. The crowd warmed a trifle to his tempestuous dancing, but palpably awaited the flashing of the next card.

De Lyte Alda earned a personal triumph, dominating her musical moment, slight and lute indeed. It consumed 27 minutes, 12 of which could have been deleted. The screen announcements to open do not compensate and the matter of their use seems questionable. Tierney and Donnelly, featured in subsidiary manner to Miss Alda, danced on and off betimes, gaining a show of approval at first, with a lessening of interest with repetition. The burlesque of classical dancing might have gained more minus the use of tuxedos; but, then, it is coming to be old stuff now. Miss Alda's singing, especially her phrasing, found a bounteous welcome. Proper lighting would augment the impression throughout.

Mr. Duffy and Mr. Sweeney did nothing, but did it entertainingly. The bodge-podge of buffoonery usurping all the bounds seemed never to tire. As the boys lay sprawled under the piano, one said: "Pretty soft for the hero in Miss Alda's act," to which the other replied: "It's pretty soft for us. It couldn't be softer if we sat in our room and telephoned our act over."

Mr. Faversham chose not wisely in "A Marriage Has Been Arranged." It is laborious writing, dreadfully "talky." Just a deluge of words strung out, played in even tempo, naturally. In his vaudeville appearance Faversham is "acting," mayhap because he feels the twice-daily patrons demand that brand of histrionism, but in that premise he would be sorely mistaken. The applause at the end for Mr. Faversham and his leading woman, Helen Taube, was centered and perfunctory. Faversham, with his equipment and so much to choose from, might have given vaudeville a deal more.

Eric Zardo did not strike the popular chord, either. A rare pianist, possessed of a technique that approaches master, he has been badly advised in the matter of selection. His three classics were not known to the auditors. Zardo's interlude is too "concerty" and "highbrowish."

Lopez, following, was in direct contrast. He had everything. He has changed the repertoire for his third week. In "Pinafore" Lopez has his musicians wearing varied hats, denoting the characters of the Gilbert and Sullivan opera. The week was "Little Miss Buttercup." The band was the hit without competition. Olsen and Johnson fairly rained "hoke." Many of the comedy bits that have decorated the byways these many years were brought into play, each more rapturously received than the other. Bob Anderson and his intelligent horse made an apt closer, although beginning to a half-filled house, the show concluding at 11:20.

Samuel.

# STATE

A lively bill of clean out specialties and as agreeable layout as this house has had in a long time. Probably the show didn't cost a nickel more than the average for the house, but it worked into fast running, typical vaudeville. For one thing it was rich in excellent dancing, which contributed to its speed, had good excellent comedy values and very little talk.

Satisfactory musical interludes and plenty of variety in style of offering distinguished the layout. The show was conspicuously happy in getting a good start. "Well begun is half done" applies more to small time vaudeville bills than to any other situation in the world as exemplified in this instance. Monday night business was the best since the beginning of the summer slump, probably 15 per cent. off the big capacity downstairs.

Daley, Mac and Daley, two men and a woman in a fast skating specialty, started the proceedings. It is a simple turn and appeals especially on that score. Young man and young woman start with a graceful routine of evolutions on the rollers. They give way to the comedy member, who has an entrance with a touch of the unusual. He goes into the familiar business, doing a few falls and some amusing clowning and then the boy and girl return for a series of uncommonly graceful maneuvers, the smooth work of the young straight man being particularly slightly.

Eddie and Leonard, couple of colored dancing boys who come from the "Strut Miss Lizzie" organization, scored the hit of the bill No. 2. This pair are the last word in "essence" and buck and wing dancing. They have a definite specialty, simple and direct, and they stick to it from first to last. Their 12 minutes in "one" is a joy to watch for utter perfection of style, timing and the precise taps a real delight. No talk of any account, as is commonly the case with performers who excel in their own department.

Taylor, Mason and Hawks (New Acts) deliver the sort of harmony that represent vocal hokum in a musical way, and which goes as well as any other sort of hokum. They always fall for the barber shop strains of harmony. It's as sure fire as the "Mammy" song which represents the very apex of capriciousness. Homer and Ada Lind have gone back to their former vehicle "The Music Teacher," a comedy and musical vehicle that has splendid points in both departments and gets away from the beaten path. The trifling little sketch has some good contrasts, a skilful handling of lights and shades that brings up the comedy neatly, as a touch of pathos always intensifies a comedy bit. The story element is not overplayed, but merely serves as a background for the agreeable singing of Mr. Lind and the crisp violin solos of Mrs. Lind which make a fitting climax. Lind earned a speech Monday evening.

Klein Bros., next to closing, were the laughing riot. The comedian is a resourceful worker. The act was on just before 7 Monday evening and again around 10:15. For the first appearance they had an opening based on an audience walking in, and for the later showing switched it to apply to a crowd of wailing. Both times it served as a capital introduction. Kidding with the crowd in the good old hoke way furnishes the bulk, supplemented with two songs and a bit of stepping. The joshing is rapid fire and went to the accompaniment of steady laughter, a real achievement for this house where the brightest talk sometimes goes dead.

"Stepping Around" (New Acts) closed the bill with another spirited routine of singing and dancing, particularly dancing, that made an appropriate finish to an entertaining show.

Rush.

# AMERICAN ROOF

Ideal theatre weather boosted business appreciably on the American Roof Monday night. The show averaged as a pleasing small time arrangement, through holding values in the second half. The first section dragged a bit as the result of the which the five turns were spotted.

Todesca and Todesca opened with a bicycle turn, that held attention all the way, and made the regulars sit up at the finish with a feature stunt. A showy and sure fire applause getter. Grace Leonard was second with male impersonations. Her types are nicely characterized and she makes the most of her numbers, but her ability at characterization calls for better than she is now giving. A yachting number was a bit too long, made so through the talk that went with it. Her specialty pleased the Roofers. Frear, Baggett and Frear, have a novel touch in the background of their triple club juggling and boom-erang hat juggling turn.

De Lea and Orma, a man and woman comedy combination, consisting of a tall thin six-foot woman and five-foot-six male partner, whooped things up a bit, fourth. The woman has a good sense of comedy, and never overdoes matters. The material used is familiar, and apparently arranged to meet pop-

house requirements. The pair have the makings of a top notch novelty double for the best houses, a vehicle being the only thing needed.

Elizabeth Solti and Co., singing and dancing couple, with an orchestra conductor playing a concertina, closed the first half. Miss Solti is at her best while singing. She has a cultivated soprano, that goes after the high ones and never misses. Her dancing just passes. The male dancer is a capable exponent of the latest, figuring importantly in the doublets.

Edwards and Allen (New Acts), opened the second half with a singing, talking and dancing turn that is conspicuous for talent. Chas Mack and Co. had the sketch offering, the American usually spots second after intermission. It's "The Friendly Call," with Mr. Mack playing a typical lad, and a supporting player doing an old Irishman, distinctly real and human. A woman also figures with some snap dancing.

The Mack turn made the Roof look like a theatre Monday night. It's a classic in its way.

Bc1.

Bc1.

# 81ST ST.

Attendance was strong at this Broadway neighborhood house Monday evening with the automobile trade having the edge on any local establishment. Lower floor held vacancies toward the rear, with the boxes and balcony holding their own.

Louise and Mitchell, a mixed acrobatic team, opened, following the customary short screen subjects. The young woman understander provided the necessary punch with her strength feats, the overhead work letting them off to medium returns. Mem Sahib (New Acts) passed along quietly with vocal efforts, eight minutes sufficing for her. Hawthorne and Cook gave the show a start in the comedy division. Starting quietly, they worked up nicely. Laura Pierpont and Co. in an acceptable sketch held attention No. 4. Miss Pierpont is the mainstay. The action is framed entirely around her, and she carries it with ease. In support are J. M. Armstrong in a stern father role, Carolyn Mackey in a mother part, and Joseph Duffy as a rube kid.

Phil Baker, next to closing the vaudeville section, carried off applause honors. Baker possesses a layout of gags, sure laugh provokers. The greater portion was devoted to these, the musical efforts coming toward the close. For this he had Bob Fisher as a plant in a stage box. Fisher, besides kidding with Baker, sang a new pop song, "With Ease in My Day," called upon by Baker for a number, and he responded. Davis realized the chance for a plug and tried to slip in a new one as his second effort, but muffed it, when Baker and the orchestra failed to know the melody. "Doves" (New Acts) closed the vaudeville portion.

Hart.

# FIFTH AVE.

The 15th Regt. (colored) Band of 25 or so pieces was heavily billed at the 5th Ave., the first half, heading the program of eight acts. The band didn't live up to its billing Monday night at the final (third) show. Neither in the playing nor with the audience. From the reports around this former musical aggregation formed by the late Jim Europe, is a corker on jazz, but somehow they didn't hit it off that way. Maybe it was the show. The band is led by Lieut. F. Eugene Mikell, and it features a drummer, giving him a chance in front. It may either be a couple of pieces there, however, that they are plugging, if so this should be changed. While in vaudeville the band had best stick to the tunes, it can time and give rhythm to. The audience varied in appreciation. A couple of the concerted numbers were passed up, the others quite well liked, but on the same reports the band did not play like it must have played at the Broadway. To get the good opinion in trade circles it obtained in that house.

Another act seemingly intent upon "plugging" was Patrice and Sullivan, rather a lightweight musical two-act with a boy at the piano and a girl playing a violin. The boy sang a pop song for his solo portion with the girl and himself later playing the same melody as a duo. There was not much else, besides youth, the turn. They were No. 2 and can hold that spot on the three-a-day.

No. 3 was "Profiteering," a comedy sketch with Walter Newman featured amidst a company of three. This sketch starts like a race horse but doesn't run far before flopping. The start is so good it is repeated in another way. After that comes a pathetic bit with the story not given time in the vaudeville space to hold up the pathos. It is abruptly broken off to go into a surprise finish that is no surprise as playlet, because by this time the entire thing is so illogical it loses attention. The sketch rewritten might make the No. 3 big time spot, for it's of the

business man class, a grouchy wealthy profiteer who is worked upon by a vamp and has a flip snapper stenog in socks and a short skirt. Mr. Newman as the business man and the unnamed stenographer give good performances, possibly through being types. As the playlet stands, it's for the small time, where they care more for laughs and pathos than logic.

Just before the band (No. 6) was Ben Smith, in white-face now, doing his new sleeping car turn. It runs to the bluish somewhat but not offensively, but Smith needs better and brighter chatter. His two songs stand up but his talk lets down. The blue tint could be made pure white by some authors and Mr. Smith would have a more valuable act through it. He has an ingratiating way of becoming intimate, used differently by many others, but the background of a sleeper with the berth curtains drawn should be scope enough without dwelling upon one of the sections occupied by a couple on their honeymoon.

Moore and Jayne were next to closing and the Dancing McDonalds closed the show. The Duponts, man and woman, opened it.

With a cool evening, following the intense heat of last week, the house was filled in its seats but hardly anyone was standing in the rear during the evening.

Simc.

# 23rd STREET

A fair small time show Monday night proved fairly entertaining to half an audience. Two new acts were good enough to take their place in the better houses with a little work. The balance of the bill held four acts that have made good in the past and repeated.

The feature picture was the recently released "Mysteries of India," renamed "Above All Law." As such it is being played around New York without paper, the houses showing the production relying on makeshift signs to attract. Little Yoshi (New Acts), a Japanese contortionist, opened. Neil and Witt, piano act, two men, second, put over a hit with published numbers. The boys are working with the lights lowered too often. They make a better impression with the juice on full. Jim and Betty Page were a laugh hit early. The girl gets a song over fairly, and the man's comedy lands successfully. They can take an early spot on most any of the bills.

The Jane Connelly Players are presenting the former Jane and Erwin Connelly skit, "I Hope I Die," under the more or less melodramatic motion picture title of "Extravagant Wives." For some reason or another the company did not seem sure of themselves. Consequently the laughs did not come as fast as they should have, and in spots where there should have been laughs they failed to materialize.

Adrian, headlining, was a hit.

Some five years ago, when he first arranged this line-up, Adrian worked in blackface and gave impersonations of all of the better known blackface comedians without credit. At present he is opening with an act that was, as far as business and general idea of delivery as well as material is concerned, the property of the late Harry Lewis. Adrian is lucky that he has the two "Stooges" working with him. Without their aid there would be no act. Nevertheless, he did pull down the applause and laugh hit of the entire show. "The Road to Vaudeville" (New Acts) closed the show.

Fred.

The Russian Symphony Society, which is suing William Boyce Thompson for \$37,500 alleged due on a subscription concert, for a second time lost out on their prayer to examine the defendant before trial. First, Justice Erlanger, and later Justice Lehman ruled they cannot see why Mr. Thompson's examination is necessary for the continuance of the suit. The Russian Symphony alleges that in 1918 the defendant was elected its president and guarantor for the purposes of sending 50 artists on a concert tour for 20 weeks under Modest Altschuler's direction, and that \$60,000 was the cost thereof, of which Thompson paid \$22,500. They ask for the balance, which the defendant contends is not due them, his \$22,500 being solely a gift and did not obligate him any further.

James Moley Dorney, the 15-year-old son of the late Richard Dorney, theatrical manager, left an estate not exceeding \$2,500 in personality when he died suddenly, on July 26, according to his mother, Rita Moley Dorney, of 1816 Harrison avenue, the Bronx, in her application for letters of administration upon the property, filed in the Bronx county (N. Y.) surrogate's court.

Vincent Lopez's Band will remain at the Palace, New York next week, making the fourth consecutive week for the musicians at that house. Ted Lewis and Band were to have followed Lopez into the Palace next week, but were switched to Atlantic City.

# BILLS NEXT WEEK (AUG. 28)

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**  
Mrs S Drew Co  
Bronson & Edw's  
Diamond & Hiren's  
Van & Corbett  
C De Dora  
Billy Sharpe Rev  
O & A Parado

### Proctor's 125th St.

2d half (24-27)  
"R'd to Vaudeville"  
Cook & Rosavere  
Allman & Howard  
(Others to fill)  
1st half (28-30)  
Haney & Morgan  
Tarsan

### Dowgie & Claridge

(Two to fill)  
1st half (28-30)  
McKay & Ardine  
Dixie Four  
Thornion & King  
(Others to fill)  
2d half (31-3)  
Van & Schenck  
Jack Kennedy Co  
Moody & Duncan  
Garnett Bros  
(Two to fill)  
Keith's Greenpoint  
2d half (24-27)  
Adrian Co  
"Boys Long Ago"  
"Cr'd & Shadney"  
"Krayona Radio Co

### BUFFALO

Shea's  
Artistic Treat  
Green & Parker  
Demarest & Collet  
De Lyle Alda Co  
Bill Genevieve & W  
Cleveland  
105th St.  
The McBanne  
Harward Holt & K  
Young America  
Bill Robinson  
Anna Francis  
Adams & Griffith  
DETROIT  
Temple  
Barrett & Farnum

## LYDELL AND MACY

Routed—Direction

ALF T. WILTON

### Billy Glasco

Keith's Riverside  
Irene Franklin  
Margaret Severn  
Billy Arlington Co  
Pinto & Boyie  
Hawthorne & Cook  
Lola Bennett  
Burns & Lynn  
Barbette

### Joe Laurie

(Others to fill)  
2d half (31-3)  
"Nell & Wilt"  
Jack Hedley Trio  
"Favorites of Past"  
(Others to fill)  
Proctor's 58th St.  
2d half (31-3)  
"DuBall & M'K'zie"  
Mel Klee  
(Others to fill)  
Relle Montrose  
Northlane R & W  
(Others to fill)  
Proctor's 5th Ave.  
2d half (24-27)  
Lewis & Dody  
Brown & Edw's  
"Screenland"  
"Little Driftwood"  
George Morton  
(Others to fill)  
1st half (28-30)  
Adrian  
Harry Holman Co  
Grace Hayes  
Van & Schenck  
(Others to fill)

### Moss' Broadway

Lewis & Dody  
Rose & Moon  
Wayne M'shall & C  
Dixie Hamilton  
Brown's Dora  
(Others to fill)  
Proctor's 5th Ave.  
2d half (24-27)  
Lewis & Dody  
Brown & Edw's  
"Screenland"  
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George Morton  
(Others to fill)  
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(Others to fill)  
1st half (28-30)  
Adrian  
Harry Holman Co  
Grace Hayes  
Van & Schenck  
(Others to fill)

### Keith's Fordham

Tamaki Duo  
Young & Wheeler  
Jiggins Bates Co  
A Alexander Co

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### (Two to fill)

2d half (31-3)  
Haney & Morgan  
Mrs Gene Hughes  
Holland & Oden  
(Others to fill)  
Moss' Franklin  
Fields & Fink  
La Bernicia Co  
Le Groh  
Murray Leslie Co  
(Two to fill)  
2d half  
Tamaki Duo  
Young & Wheeler  
Win Edmunds Co  
(Others to fill)  
Keith's Hamilton  
Carle de Angelo Co  
Holland & Oden  
(Others to fill)

### JONES AND JONES

Routed—Direction

ALF T. WILTON

### 2d half

Clark & Story  
Le Groh  
(Others to fill)  
Keith's Jefferson  
"New Doctor"  
Flo Brady  
"Vincer Co  
Bryant & Stewart  
Ruloff & Elton  
(One to fill)  
2d half  
Patricia  
Jones & Jones  
Murray Leslie Co  
(Others to fill)  
Moss' Regent  
Downey & Claridge  
Jack Little  
Chung Hwa Four  
D D H?

### Willi Ward

Moore & Jayne  
(Others to fill)  
FAR ROCKAWAY  
Columbia  
2d half  
Ledd & Ledd  
Sophie Tucker Co  
"Son Dodgers"  
Chung Hwa Four  
(One to fill)  
CONEY ISLAND  
Henderson's  
J & H Shields  
Cliff Nazario Co  
Berwick & Hart  
Law Cooper  
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### (Two to fill)

2d half  
"DuBall & M'K'zie"  
"New Doctor"  
Flo Brady  
Bryant & Stewart  
Higgins Bates Co  
(One to fill)  
Keith's 81st St.  
Hampton & Blake  
Edith Clasper Co  
A Shadney  
William McDonald  
Williams & Taylor  
Aerial Valentines  
Keith's H. O. H.  
2d half (24-27)

### 2d half

Roder & Dean  
Violet & Loe  
Mel Klee  
Walters & Walters  
15th Regt Band  
(Others to fill)  
Keith's Bushwick  
"The Storm"  
Shaw & Lee  
"Awkward Age"  
Millard & Martin  
Joe L. Brown  
Bobbie Gordon  
Ruggert & Scheider  
(One to fill)

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O Evans Co  
Patricia Sullivan  
(Others to fill)  
1st half (28-30)  
Bigelow & Clinton  
Flower & Hurst  
Hanc N & Ward  
"Pepperbox Revue"  
(Others to fill)  
2d half (31-3)  
Freda & Anthony  
Adrian Co

### Keith's Orpheum

Ona Munson Co  
Shirley Roth & H  
Smith & Barker  
Marino & Martin  
Frig Campbell  
Lyell & Macy  
Ten Eyck & Wiley  
Autumn Trio  
Keith's Prospect  
2d half (24-27)  
Harry Conley Co  
Dancing McDonalds  
Lew Wilson

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### (Two to fill)

1st half (28-30)  
Tony George Co  
"Nell & Wilt"  
"Favorites of Past"  
(Others to fill)  
2d half (31-3)  
D D H?  
Tarsan  
Patrice & Sullivan  
(Others to fill)  
ALBANY, N. Y.  
Proctor's  
Orren & Drew  
Rice & Werner  
Jos K Watson

### Oliver & Oip

The McIntyres  
"Toyland Follies"  
A & M Havel  
Alleen Stanley  
COLUMBUS  
B. F. Keith's  
"Dreams"  
"Little Cottage"  
Mark McDermott  
Two Stenards  
H Dakin Co  
Stella Mayhew  
EASTON, PA.  
Colonial  
Dublin Trio

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Routed—Direction

ALF T. WILTON

### (Two to fill)

2d half  
The Herberts  
Jeannette Childs  
T P Jackson Co  
Al Wohlman  
Blackstone  
ALLENTOWN, PA.  
Majestic  
John S Blondy Co  
DeWitt & Robinson  
Goslar & Lusby  
Benace & Baird  
Synopated Seven  
Frontal  
Dublin Trio  
Burns & Lorraine  
Ioleen  
Bloom & Sher  
Klown Revue  
2d half  
John S Blondy Co  
DeWitt & Robinson  
Goslar & Lusby  
Benace & Baird  
"Stars Yesterday"  
HARRISBURG, PA.  
Majestic  
Mack & Mannus  
Tracey & McBride  
Frontal  
J C Mack Co  
(One to fill)  
2d half  
"What'd I Tell Ye"  
(Others to fill)

### Burns & Lorraine

Ioleen  
Bloom & Sher  
Klown Revue  
2d half  
John S Blondy Co  
DeWitt & Robinson  
Goslar & Lusby  
Benace & Baird  
"Stars Yesterday"  
HARRISBURG, PA.  
Majestic  
Mack & Mannus  
Tracey & McBride  
Frontal  
J C Mack Co  
(One to fill)  
2d half  
"What'd I Tell Ye"  
(Others to fill)

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Davis

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Meisteringers  
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Frances Arms  
Eddie Foy Co  
Dufor Boys  
"High Low Brow"  
Paul Nolan  
Fridkin & Rhoda  
YONKERS, N. Y.  
Proctor's  
2d half (24-27)  
"DuBall & M'K'zie"  
Knowles & White

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Gilbert Wells  
Skelly-Helt Rev  
CLEVELAND  
Hippodrome  
Nadde Co  
Harry Bussey  
Joe Regan Co  
Cornell & Faye Sis  
4 Brown Girls  
Knight & Knave

## DETROIT

LaSalle  
Vallal & Zermale  
Walter Fischer Co  
Chadwick & Taylor  
"Let's Go"  
(Others to fill)  
GRAND RAPIDS  
Ramona Park  
3 Leen  
Harry VanFossen  
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Donna Darling Co  
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2d half  
Dave Manley  
Vallal & Zermale  
Jean Southern Co  
(Two to fill)

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DES MOINES  
Orpheum  
John Steel  
Anthony Friedlnd Co  
Al K Hall Co  
Oliver & Oip  
Wilson Bros  
Mabel Ford  
Pratt & Watson  
Luster Bros  
State-Lake  
(Sunday opening)  
Sargent & Marvin  
Joe Roberts  
Emerson & Baldwin

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John Steel  
Anthony Friedlnd Co  
Al K Hall Co  
Oliver & Oip  
Wilson Bros  
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Skatelles  
Laurel Lee  
(Sunday opening)  
Emma Carus  
Geo. Yeoman  
Johnny Singer Co  
Hurst & O'Donnell  
Florence Roberts  
Haruko Onuki  
Max Fisher's Hand  
Lew D. Stader

## MILWAUKEE

Palace  
Keane & Whitney  
Creedon & Davies  
Ramsdell & Deyo  
Mabel Ford  
Rome & Gaut

## MINNEAPOLIS

Orpheum  
(Sunday opening)  
Koroll Bros  
Rubin & Hall  
Simpson & Dean  
Bailey & Cowan

## SIoux CITY

Orpheum  
(Sunday opening)  
Wilson & Grey Trio  
Herbert Denton  
Reed & Tucker

## DENTIST

Prices within reason to the profession.  
Dr. M. G. CARY  
N. W. Cor. State and Randolph Sts.  
Second floor over Drug Store  
Entrance 6 W. Randolph St., CHICAGO

## EMILIE LEA

Chic Sale  
OHAIA, NEB.  
Orpheum  
(Sunday opening)  
Ethel Parker Co  
Wellington Cross  
Hall & Dexter  
Alex Patty Co  
Fenton & Fields  
Hyams & McIntyre

## ST. LOUIS

Orpheum  
(Sunday opening)  
Conroy & Le Maire  
Geo Le Maire Co

## JAS. THORNTON

Routed—Direction  
ALF T. WILTON  
Jean Granese  
Vera Gordon Co  
Adolphus  
Jack La Vier  
ST. PAUL  
Orpheum  
(Sunday opening)  
Loew Circuit

## NEW YORK CITY

State  
Scott & McLean  
J & E Burke  
Gertrude Sanders  
Weston & Elina  
Libby & Sparrow  
Ternaine & Shelly

## GERTRUDE—MARY

MOODY and DUNCAN  
OPERA and JAZZ, INC.  
Direction: HARRY WEBER  
Mme DuBarry Co  
2d half  
Miller Klint & C  
Stevens & Laurel  
Mart Wagner & E  
Royal Palfin Tr  
(Others to fill)  
American  
Artola Bros  
Sheehan & Richards  
Craig & Calto  
C W Johnson Co  
Stevens & Laurel  
Frey & Rogers  
Hart Wagner & E  
Mykoff & Vanity  
(One to fill)  
2d half  
3 Whirlwinds  
J & E Burke  
Saxton & Griffen

## WALTER BURKE

Routed—Direction  
ALF T. WILTON  
Monte & Lyons  
"Melody Land"  
Gertrude Sanders  
Moore & Elliott  
Walter Beck & F  
Kiam & Patterson  
Victoria  
Gorgalis  
Florence Perry  
Homer Lind & Co  
Taylor Mack & H  
"Way Snapshots"

## JOHNNY BURKE

Routed—Direction  
ALF T. WILTON  
Brown, Harris & B  
McCormack & W  
Little Piffpaff Co  
Delancey St.  
Rekoma  
Stewart & Martin  
Coughlin & Taylor  
Noel Lester Co  
Carey, Bannan & M  
Lorden Sis  
2d half  
Collins & Dunbar

## JOHNNY BURKE

Routed—Direction  
ALF T. WILTON  
Monte & Lyons  
"Melody Land"  
Gertrude Sanders  
Moore & Elliott  
Walter Beck & F  
Kiam & Patterson  
Victoria  
Gorgalis  
Florence Perry  
Homer Lind & Co  
Taylor Mack & H  
"Way Snapshots"

## JACK WILSON

Routed—Direction  
ALF T. WILTON  
Monte & Lyons  
"Melody Land"  
Gertrude Sanders  
Moore & Elliott  
Walter Beck & F  
Kiam & Patterson  
Victoria  
Gorgalis  
Florence Perry  
Homer Lind & Co  
Taylor Mack & H  
"Way Snapshots"

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Monte & Lyons  
"Melody Land"  
Gertrude Sanders  
Moore & Elliott  
Walter Beck & F  
Kiam & Patterson  
Victoria  
Gorgalis  
Florence Perry  
Homer Lind & Co  
Taylor Mack & H  
"Way Snapshots"



## OUT OF TOWN REVIEWS

## MAYTIME IN ERIN

Boston, Aug. 23.

Conroy Bray.....Dan Kelly  
 John Flynn.....May Gerald  
 Mrs. Lucy Murray.....Lucille Lennon  
 Timothy McBride.....Frank McNeill  
 Harold Keane.....Edward Keane  
 John O'Dowd.....Walter Scanlan  
 John Nolan.....Pat Rafferty  
 Miss O'Neill.....Betty Brown  
 Shaw O'Neill.....Bennett R. Finn

An orthodox Irish play, staged according to Celtic Hoyle, and yet far enough removed from the "savage" girl's delight of Chauncey Olcott" to be tolerable to neutrals, has been handed out by George M. Gatta as this season's gelt-gatherer for Walter Scanlan.

Scanlan is unquestionably developing—in following, voice, poise and avoiddups. He is avoiding clocks, high boots, shepherd's crooks, conical plug hats and garden wall songs. In fact, his most prepossessing sartorial stab consists of a golf suit with leather puttees.

This is his third season under Gatta's management, and his box office count each opening in Boston has shown a gratifying increase in the gross. Monday night at the Plymouth the house was filled by the hit, aided and abetted slightly by two-for-one tickets sprinkled judiciously at the eleventh hour. They even brought flowers for Walter.

In view of the fact that the production had only three days in a Massachusetts mill city, it ran with surprising smoothness, and the laughs (when they came) were actual howls, as Edward E. Rose for comedy effects has not spared the horses. The advance sale indicates a good two weeks in Boston, which is frankly a community of Irish sympathy and ancestry. After here, the show will head for the road, over a typical Gatta routing specializing in green regions just as carefully as a circus seeks the prosperous path through the wheat and cotton belts.

Scanlan in recent years is looked to mainly for his tenor numbers, and this year's songs (all credited to him with the best of the lyrics programmed as the work of George Kershaw) contain no outstanding "My Hero" type of thing such as "A Little Bit of Heaven" and "Land Must Be Heaven." His most successful number (Edison records exclusively) is "Some Day," which he is making his theme melody and which may attain considerable popularity as a parlor petting possibility for the piano.

"Myself" is a rollicking Irish gem of a droll comedy number based on the idea of "Nobody but myself knows myself like I know me." It's sure-fire, and if Scanlan continues to blossom as a hardy Killarney annual to the point where the quartet tenors imitate him, this is a number they'll grab off. His other songs comprise "Mother's Paisley Shawl," "Fud's My Pipe," which gives him a chance to interpolate popular Irish melodies, "My Lady Fair" and "I Was a Pilgrim in Loveland."

The plot is stereotyped, with the bluest of pathos rammed home hard, and with the convict (innocent, by Heaven!) hidden in the secret passageway emerging through the fireplace, the counterfeiting gang, the Peg o' My Heart heroine, the grim Irish spinster with rolling pin proclivities, the male woman-hater who worships through three acts and wedded her just ahead of the curtain, the man-hunting widow, and the English villain magistrate, who ultimately turns out to be the king of the counterfeitters. The three men-haters are

## LIGHTS OUT

(Continued from page 15)

It; but as there was no proof, he was not prosecuted, although forced to resign from the bank with the cloud of suspicion hanging over him.

In the end the mystery of the bank robbery is cleared, the real crook grabbed, while the master mind who framed it, was double-crossed and his turned-around in revenge, making his gut-away when located by the cops.

Felix Krembs plays the crook-author in a manner that is convincing, although the role is decidedly different from his usual, and Robert Ames as the author is likable, although worthy of better things. Marcia Byron has the ingenue lead and handles it effectively, but Beatrice Noyes, in sharing honors with Mr. Krembs, walks away with the fat part, handling it like a veteran. A comedy bit played by Lorin Raker stands out like a cameo. He is the hick kid around the picture producer's office, and his one line that is oft repeated is only too true. It is:

"Picture people is all nuts. You're all nuts. So long, nuts!" and it is a laugh wallop every time used.

"Lights Out" may or may not continue. It all depends how much faith the producer has in the piece and how much energy will be expended in forcing it over. It is one of those that have to be forced, but it is worth the effort. Fred.

worked in through a sort of Irish Three Musketeer theme cleverly handled, and the plot, poor as it is, is so far ahead of the average vehicle given Irish tenors that relatively it is excellent, much along the same lines that Julius Einstein Tannen once said that relatively to a cat 14 kittens were merely twins. From the way Scanlan is steadily and unobtrusively building up a paying following over the past three or four years indicates that he is going to be a real money-getter annually, and it would seem that Gatta would be able to ride through on the wave of gravity.

It is certain that this year's show, even though the critics may yawn and leave early to droll a few sticks of impersonal and indifferent appreciation, will find a profitable house in any community where there are enough descendants of Erin to give even a tinge of veridancy to the town. Libbey.

## THE ENDLESS CHAIN

Atlantic City, Aug. 23.

Nellie Webb.....Olive May  
 Vera Dayton.....Martha Mayo  
 Lulu Denmore.....Vera Hale  
 Amy Reeves.....Kenneth Reeves  
 Kenneth Reeves.....Kenneth Reeves  
 Valentina Webb.....Kenneth Hunter  
 Rita Denmore.....Harry Minton  
 Andrew Hale.....Harry Minton

James Forbes has brought forth an excellent piece in "The Endless Chain," which had its premiere at the Lyceum Monday. Like the majority of dramatic offerings the theme is woven around the triangle, yet the climax is, so skillfully disguised there was nothing in the first act to indicate the closing one would be of the unmistakable triangle design. Where the old, familiar triangle stuff becomes apparent the play is open to its most serious criticism. What weak points were discernible became most noticeable in the third act. Probably that act was not shortened and done over to better advantage.

The play is in three acts and one scene. The opening discloses the author is a master of wit. Without loss of time he introduces his characters, including several married couples. Young Mrs. Reeves is the leading role and the action centres about her endeavoring to be what she is not. In the first act, mostly conversation, the audience becomes thoroughly acquainted with the people of the play, and then with the second act the action moves forward swiftly. The Reeves have engaged expensive quarters and are trying to put on a "swell front" with the idea of gaining the favor of Andrew Hale, millionaire westerner. Reeves is a broker's clerk, who wants to please his wife. Hale learns their plan and thinks he can buy Amy by giving her husband a good job.

Kenneth takes the job and is sent west. In the last act Amy is shown in an apartment alone with Hale. Her husband suddenly returns, and jumps to the conclusion that the other two have gone too far. In the end, after considerable see-sawing back and forth and a deluge of tears the situation is explained to the satisfaction of all concerned, and the young couple decide to start over on their own.

There is a moral: the great mistake of feigning prosperity to woo prosperity—of trying to appear what we are not—and the author has stressed it to the limit. It may be that playgoers don't want so much moralizing or a moral driven home so sharply.

The cast is excellent. Margaret Lawrence is Amy Reeves, and while not very well known in Rochester the audience took kindly to her. The author personally directed the production about which little had been said or written in advance. An audience frankly curious awaited the premiere and was not disappointed. Only when the third act developed into the conventional did this approval become less emphatic.

## THE EXCITERS

Atlantic City, Aug. 23.

Ermintrude Marley.....Enid Markey  
 Lexington Dalrymple.....Adrian Morgan  
 Mrs. Hilary Rand.....Dallas Tyler  
 "Rufus" Rand.....Tallulah Bankhead  
 Hilary Rand.....Tallulah Bankhead  
 Sumter Dalrymple.....Albert Sackett  
 Vaughn.....Florence  
 Mrs. Hilary Rand.....Edith  
 Chautauque.....Albert Marsh  
 Josephine Basset-Brown.....Echlin Gayer  
 Seymour Kats.....Wright  
 Flash Fagan.....Roy Gordon  
 St. Joe.....Edwin Walter  
 First Man.....Bryney Dudley  
 Second Man.....Lee Kelo

The fad for melodrama and the fad to call melodramas "comedies" is keeping pace with the oncoming season. The Selwyns are at it this time. They offer a piece that has a very exciting third act, lots of crooks and a real hero of a burglar, not to mention the young woman who craves excitement and gets it. Martin Brown is the author, whose serious situations often bring a laugh and whose lines are mostly rather clever in situation.

It is Allan Dinehart who is the burglar, a role which he plays with an unconscious finish. Tallulah Bankhead puts more finish into the temperamental useless girl who runs life for the sake of the thrills it

gives and is accordingly mostly fed with disappointment. She plays dangerously near the spot of overplay, but never falls over.

The piece is likely to pass on to success, provided the producers tack another name on instead of the uninteresting and misleading "The Exciters," which might be taken for bootleggers, bugs, pills or other things. With such a rushing, stimulating pace and "Five-Minute Dan" as a principal character they ought to find something for a name that the public might be interested in.

The story is an addition to a vaudeville sketch of some years ago in which the heroine has \$2,000,000 coming to her and, meeting with an automobile accident, is obliged to marry before her death to secure the legacy for the family. A burglar proves the only solution, with legal arrangements for a separation satisfactory all around. The excitement of being married to a burglar proves a stimulant to the girl on her recovery, and she decides to marry him. His connection with an inside gang of crooks serves to make some intense excitement in act three, where everything but murder occurs, and to leave the audience speculating on where the hoax is in the plot.

But so good is the plan that most everyone went wrong. Scheuer.

## COAL RATIONING

(Continued from page 1)

with the bulk of the burden, of course; shifted to what the lawmakers believe unessential. Of these latter, theatres are the prime consideration.

The session will probably be short. An emergency message permits legislation to be rushed through. Representatives of theatrical interests from New York city are likely to be on hand early in the session to obtain whatever conciliation to theatres in the official distribution of coal that can be obtained.

The emergency message, also, will probably mean there will be few if any committee hearings such as mark the regular sessions of the Legislature, and thus there may be virtually no way in which the theatres can impress their side of the case on legislators except personally and individually.

The exhibitors in the neighborhood of Greater New York are in hope that the coal situation, through the early settlement of the strike and the appointment of a National Fuel Administrator to prevent profiteering, will be somewhat relieved within the next few weeks so that they will be enabled to put in their winter supply. At the T. O. C. Board of Directors meeting, held Tuesday, the assurances of three of the big coal companies operating in New York and the Bronx, Brooklyn and Long Island City, were given to the effect that the theatres would be supplied by the companies at the prevailing rates that were to be set by the Fuel Administrator.

A West Virginia mining company informed the theatre owners it stood in readiness to furnish smokeless soft coal at the mines at \$2.75 per ton, with charges for hauling to tidewater at Norfolk figured at \$1.10 per ton, and an additional transportation charge of \$1.25 for laying it down in New York. Delivered to the exhibitor at a price of about \$8 a ton, this would mean that under the ordinary price the theatre owners of Greater New York would save nearly a million dollars a year on the 300,000 tons that the 700 theatres represented in the T. O. C. alone use.

The propositions made to the T. O. C. were taken up by the directors at the meeting and referred to the coal committee, appointed at last week's meeting.

## JUDGMENTS

(First name is judgment debtor; creditor and amount follow.)  
 Nicholas Kessel Labs., Inc.; Powers Film Products Co.; \$2,784.30.  
 Arnold Daly; C. Giolitto; \$5,173.  
 Fidelity Pict. Corp.; Motion Picture News, Inc.; \$148.90.

Radiosoul Films, Inc.; Same; \$153.22.

Edward Whiteside; W. Blair; \$242.60.

Henry Creamer; J. Hurlitz; \$116.45.

Films of Business, Inc.; N. Y. Tel. Co.; \$61.69.

Lew Cantor; Foreman Bros. Banking Co.; \$304.70.

Lew Cantor; Foreman Bros. Banking Co.; \$321.20.

Jackson Film Studio Corp.; Weber Supply Co., Inc.; \$148.19.

Dot Godfrey; H. Mahieu & Co., Inc.; \$442.20.

Chicago

Delight Film Co.; O. Forstensen; \$70.75.

## Bankruptcy Petition

Wendell Phillips Dodge, No. 107 West 41st street; liabilities, \$11,102, assets \$7.95 (voluntary petition).  
 Baumer Films, Inc., 8 West 48th street (involuntary).

## FOREIGN REVIEWS

## HUSBANDS ARE A PROBLEM

Mrs. Humphreys.....Ethel Coleridge  
 Abbott.....Evelyn O'Connor  
 Reggie Frampton.....E. F. F. B. B.  
 Mrs. Ripley.....Kate Cutler  
 Joan Ripley.....Agatha Kentish  
 Donald Carter.....Frank Freeman  
 George Frampton.....Stafford  
 Joe.....C. V. France

London, Aug. 5.

Regency Productions presented, Aug. 3, at the Ambassadors a light comedy by Harris Deans, entitled "Husbands Are a Problem." While little or nothing new, it is bright and breezy, with a tendency to factiousness in dialog. The story is so slim it can scarcely be pieced out into a full evening's amusement. Much of its flimsiness is redeemed by a final scene more or less gripping in its tenderness and humanity.

Like Enoch Arden, a husband leaves his wife and returns after 17 years to find himself the father of a grown-up daughter. But in this instance the wife has not married again. Husband is an irresponsible, happy-go-lucky chap, keen of wit—not bad a heart, but just a selfish fellow—like most men. During his absence his wife has divorced him and given out the impression she is a widow. His daughter is jealous of the affection her mother still holds for the father of her child; his own sister fears his return will interfere with her standing in the household; a suitor for mother's hand wants to ship him off to Peru to get him out of the way—in fact, everybody wants him to leave, excepting his wife, who rises up in the final scene and denounces everybody as wanting to rid themselves of her husband through their own selfish motives.

C. V. France plays the husband with a fine sense of histrionic values, and his finished artistry contributed in no small measure to what appears to be a fairly successful play. Of equal importance is Kate Cutler as the wife, whose characterization suggests in many ways our own Mrs. Fiske. In this connection the role might prove an attractive one to her co-star, Emily Stevens, if that capable artiste would avoid a tendency to caustic utterance. The entire cast, in fact, is excellent to a marked degree.

A short cast, played in one interior scene, makes "Husbands Are a Problem" a good theatrical gamble for America. Jolo.

## LISTENING IN

London, Aug. 8.

This is quite up to the average set by native-made musical shows and difficult to understand the hostility of some galleries when it was produced at the Apollo, Aug. 6. True it does not reach the West End standard either in beauty or humor, although most of the items are quite good. Perhaps the malcontents expected a musical play whereas Darewski and his colleagues dished up a revue?

There was also, at times, a distinct sensation of "drag" which can be speedily eliminated by judicious cutting.

The whole show is of course topical as its title portends. A contrivance in the orchestra sends flashes and sparks synchronizing with the different melodies.

As is usual with this class of production the story is of little consequence and is speedily lost. After Herman Darewski who is the big thing in the production, Will Hay provides much broad comedy as Professor Broadcaster, while Milly Dolores and Adrian Ross, specially became favorites, one of their songs, "You Never Know!" being the hit of the evening. The chorus is good and the costumes leave little of its physical charms to the imagination.

There is little chance of "Listening In" keeping any manager who has an eye on the Apollo waiting in the cold for many weeks. Jolo.

## ZOZO

London, Aug. 8.

At the horrors of the Grand Guignol, as presented by Jose Levy, enter Jose Levy allied to Alexander Aaronson as exponents of French farce. "Zozo" in the original was probably French farce of France in all its native indelicacy; at the Little it is farce stripped fairly clean of suggestiveness, but is of a quality which kept a large audience full of riotous enjoyment from curtain rise to fall. Few plays have been received with such merry enthusiasm as was this poor tangle of lies on its production.

Toward the end of the show one of the characters was guilty of the truth. "You'll never understand it," he said, and that might easily be taken as the play's motto.

Georges Marchand is the usual unfaithful husband of French farce, his feminine accomplice being one Zozo. To explain his frequent absences from home he invents an illegitimate son, whose demands for money are insatiable. Immediately everything gets mixed up—the play, its characters and the story—the central ingredient in the mix-up being the pretty apostle of frailty, Zozo.

To add to the general trouble the

young suitor of Marchand's daughter is mistaken for his mythical son. All of the characters rush in and out of doors, and every now and again a gorgeously dressed Zozo appears, at which people shriek and collapse. It is a sort of unwholesome harlequinade without its original wickedness. The theme is old, and what humor there is in the dialog is forced over with an unnatural and false hilarity. It is as though the players, disheartened, had made up their minds to cover the weakness of their work by noise and bustle. Still a good-tempered audience received the show with a kindness and heartiness that many a really good play would have looked for in vain.

The cast was well up to the class of good theatre, handling and much of the farce's first-night success was due to the skillful handling of the parts. Farren Soutar bore the brunt of the work as Marchand, and almost succeeded in making a thoroughly unpleasant person lovable. Auriol Lee was entirely wasted as Zozo, while Arthur Holmore, Jerrold, Robertson, Jack Melford, Margaret Yarde and Ursula Hughes worked hard in getting a fine reception for a show which will probably be running when many a better one is almost forgotten.

## SNAP

London, Aug. 11.

Andre Charlot and Paul Murray presented at the Vaudeville theatre this afternoon a new revue in two acts by Ronald Joans and Dion Tith-erage, music by Kenneth Duffield, with interpolated scenes and music by Simon Stroud, M. D. Lyon, Herman Hupfeld and Nat D. Ayer, dances and ensembles arranged by Jack Hurbert and Carl Hyson, dialog scenes produced by Herbert Mason.

In the cast are Cicely Debenham, A. W. Baskomb, Ray Royton, Mary Leich, Denis Cowles, Marjorie Spier, Herbert Munday and Clarice Mayne. There are 10 scenes in the first act, 11 in the second, and the whole thing is a conglomerate of songs and skits, surrounded by brown velvet curtains, with only a few painted drops and a prop cottage.

Nothing in the production is worth specific mention, either for originality of conception or its enactment, unless it be the work of A. W. Baskomb, a sort of "Gloomy Gus" comedian, who scores via his art as a legitimate character actor. Clarice Mayne does well enough with several production numbers and the remainder of the cast are fairly competent, but there is no outstanding histrionic talent to lift the playing above the mediocre.

As in all the Charlot revues there is an indefinable "class" that gives it the requisite West End, well-expressed felicity. As the scenes are just one thing after another, bearing no relation to the others, it is certain that such as fall to make good after the opening day will be deleted and other substituted.

An enthusiastic bunch of theatrical folk made up the attendance at the first performance. Jolo.

## THE LIMPET

Produced at the Kingsway, Aug. 8, this bright farce comedy should have a fair chance of removing the bad name for failure which the somewhat out-of-the-way theatre has won and maintained for years. The story is slight but it goes with a decided punch and the introduction of a quite serious love element in no way detracts from the general hilarity. Its humor is clean, and for once in a way the action does not rest on suggestiveness or infidelity of any sort.

Before the action starts Edward Devson has been saved from death by drowning by Percy Sheepwell. In his gratitude he asks Sheepwell to visit him. The rescuer accepts and becomes a fixture—he knows a good home when he finds one. After a month or two Devson and his wife get a bit fed up with the permanency of their guest's stay. More so when Sheepwell's pretty daughter joins her father and becomes a partner in a love affair, the other half being a young man, son of a rich man. She will not consent to marry the boy however because she has doubts as to whether her jovial father is quite a nice man to know. Sheepwell, "the limpet," becomes more and more unpopular, but he is eventually persuaded to accept a post in Ecuador, thereby freeing his hosts from their dilemma and giving his daughter the chance of happiness she deserves.

The farce was uncommonly well acted. Stanley Turnbull received the honors as Sheepwell and had only to make a casual entrance to set the house in a roar. Phyllis Shannaw, a convert from the screen, making her first appearance on the stage, was excellent as Daphne Sheepwell as was Edward Combermere as her sailor lover, Dick, Hubert Harben as the worried host and Sybil Arundale as his wife, were both excellent and all the other parts were well played.

"The Limpet" which has already had a successful provincial run should do well.

BURLESQUE REVIEWS

(Continued from page 9)

front. Gilbert topped, but every member found favor. The show ends with the entire company making a pretty picture full stage, seated in rows for the finale. Sim Williams should get the coin this season with his attraction. It's the type of burlesque show that will help everything back of it around the circuit. It's one of the best.

Con.

SOCIAL MAIDS

Peter Vandam.....Harry (Dutch) Ward  
Dawson Ripley.....Lew Dean  
Bobby Brett.....Eddie Loweree  
Mr. Manners.....Frank L. Wakefield  
Mrs. Manners.....Kitty Glasco  
Fill.....Bertha Stoller  
Steinberg.....Harry Hart  
Kittie Higgins.....Terese Rosa  
Peinberg.....Murray Rose  
The Stranger.....Harry Hart  
Delores.....Irene Rubini  
Henri Jondio.....Mr. Nerri  
Fernando Cementio.....Mr. Nims  
Dennis Shavin.....Edward Root  
Jeanette.....Miriam Root  
Dorothy Manners.....Sonia Meroff

Joe Hurtig's "Social Maids" is a marathon of polite conversation. The two-act piece has a "book" that swamps a fine production and as talented an assemblage of players as has ever struggled with a dry farce. The trouble can be cured only by prompt jettisoning the whole plot. That is the essential first aid necessity. Then they can begin to build a real burlesque show out of a crude musical comedy.

The material is there. An extraordinarily able group of players has been assembled and in unusual number (16 principals are listed). The producer has provided a conspicuously tasteful scenic equipment and the costuming is notable for its beauty and richness. The show opened cold Monday night at Hurtig & Seamon's Harlem establishment and a certain amount of raggedness was to be expected, but the present frameup is urgently in need of revision. As the first measure it is recommended that the entire book be scrapped and the comedians go into executive session with the veteran Frank Wakefield, who is doing straight, and devise some reliable bits to replace the farcical "situations" on which the comedy depends.

In the whole two hours and a half there is only one amusing bit of honest burlesque. That is Harry ("Dutch") Ward's three minutes at the telephone. The rest of the book is a waste of desolate dialog without a giggle in it. It couldn't be worse if it were extemporaneous talk to stall for an unexpected wait.

The aimless talk comes in devastating gobs of five minutes at a time. No aggregation of comic geniuses could support it in a burlesque theatre. It is so all-pervading that it keeps the chorus (and it is a dandy lot of 20 girls) off the stage for quarter-hour stretches. There isn't an atom of "juice" in the whole book. It's just second-class musical comedy. They laboriously build up polite farcical situations and when they have been worked up they have no point. So they build up another elaborate complication that is no better.

For a series of slightly stage pictures the show is emphatically there. Perhaps it's a bit too fine for wheel purposes. For example, they have a splendid number with a dozen or so of the girls in rosebud bedecked white crinolines. It makes an exquisite ensemble and would cause comment in a pretentious Broadway show. But it's not in the burlesque style. The whole proceedings are cursed with ultra-refinement. Eddie Loweree is just such a patent-leather haired, dress-suited juvenile as graces the musical comedy stage, and Ward, the principal comedian, tries for such comedy as might be expected from a comedian in a Casino production. He has the capacity to handle burlesque material, but the stuff isn't there. The aim is in another direction—toward polite entertainment.

There is talent enough and to spare in the cast. As a specialty show alone it could make good without the book. The company is a mine of clean-cut specialists in all departments. There are half a dozen real high spots in the two acts; all of them are interpolated specialties.

Sonia Meroff, who divides the display type with Ward, is a capital dancer and a mighty personable young woman. She stopped the show with a single toward the end of the second act, a simple turn of ring and "blues" numbers. Earlier she had done a splendid bit of stepping and she led the effective finale of the first act. Kittie Glasco, prima donna, is a brilliant soprano. Her specialty with two men singers is the familiar grand opera trio, but it has genuine musical merit, and it was a whale of an applause getter in a spot where it would appear a straight singing turn would flop. Miss Glasco has a fine stage presence and her costuming was a revelation even in these days of elaborate burlesque dressing. The same statement goes for all the other women principals. As is well and tastefully dressed a show as comes to mind in any season. All the costumes are new and bright as a pin. Lew Dean does a sort of Ed Wynn character, but his material is aimless and he never has a chance until he comes to his specialty, a Bert

Williams impersonation, late in the show. It was all specialty here, fast moving and sprightly entertainment, but it isn't burlesque. Harry Hart and Murray Rose, two cheerful young men, livened up the early moments with a capital bit of rag singing and a kind of rathskeller turn that broke the monotony of dialog. Other principals had individual moments of liveliness, but the book came in afterward to slow things up.

Probably the numbers and the specialties will furnish a sufficient backing for the show after the dialog has been cut and replaced by merry burlesque matter, and the work of bringing that about can't start too soon. In addition to the detached acts enumerated the show also has Irene Rubini and Terese Rosa, two girls with a fascinating knack of getting jazz music out of a violin and a piano accordion. And always there are the very slightly women principals, including Bertha Stoller, a lissome number leader with a most agreeable style.

The production represents a considerable investment, and with the

expenditure has gone an immense amount of good taste in staging, but the book throttles the show. The vital spirit of burlesque is absent, and until it has been woven into the pattern of the performance it will not satisfy the wheel fans. If they can get a few bits as good as that telephone episode the day will be saved.

Rush.

OUT OF TOWN

BROADWAY BREVITIES

Pittsburgh, Aug. 23.  
Cast: Lena Daly, John O. Grant, Lew Kessler, Harry Anderson, Hanning Griffiths, Gladys Jackson, Frances Meadows, Eddie Drury, Frank Stanhope, Bernice Lalaur, Walter Brown, Jay C. Flippen. Two acts, 15 scenes.

This city was one of the chief sufferers on the Columbia Burlesque Wheel last season, and the opening here Monday night was watched with much interest by local showmen, not alone or burlesque, but in other theatricals. The field was

clear for the Gayety's inaugural under the new management of William Hexter, the only competition being the movies and pop vaudeville. Reports on attendance the first few performances were satisfactory, though the weather was antagonistic.

"Broadway Brevities" is controlled by Ed. Daly, who programs it as the "entire Winter Garden production with Lena Daly." Much of the Broadway show remains, though more has been taken out. Most of the stuff added won more general appreciation than some of the high spots of the original "Brevities."

The shoe store scene and that classic jail scene, both of which are part of the second act, are hardly recognizable, although the dialog, for the most part is kept intact.

In the present case both scenes are well handled. Jay C. Flippen, the colored comic, who essays William's roles really does high class work.

However, the bootery scene as presented is too long drawn out.

Half of the cross fire is over the heads of the average burlesque fans, and in general it lacks the speed the fans want. Flippen overlooked one opportunity in the shoe store with which Williams customarily took the house by storm. It is at the very end of the scene, where he returns to the store after it closes, winning under the pain of the new shoes just purchased, searches for his old "dogs" finds them, and puts the old ones back on again.

The quick censoring promised this season on the Columbia Wheel has not yet applied here, at least to certain portions. Frances Meadows, in a single in which she sings a couple of "blues" hits a very blue song. It registered, probably with some but the larger margin of male attendance must have objected and may mark the Gayety for it.

Walter Brown and Jay C. Flippen share comedy honors, though Brown's ludicrous makeups give him an edge. Either one of these was guilty of a "blue" joke.

This entire production, should easily satisfy burlesque require-

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ments, and prove one of the winners on the wheel. With the proper brushing up.

The chorus is well trained though some of the front line girls would go better in the back, since the general impression of looks carries weight in burlesque as elsewhere. There is not more than one or two pop numbers in the 25 or more offered. While some were tuneful, not enough were recognized to please the mob. Lena Daly, featured, looked flapperish, but her singing and dancing registered only mildly.

Harrison.

## MUTUAL'S ROUTE

18 Weeks and 22 Shows Opening Labor Day Week

The route of the Mutual Burlesque Association shows has been set, with the exception of four cities, Chicago, Milwaukee, Cleveland and Cincinnati. The houses

already contracted to play the Mutual attractions and the shows booked in for the official opening date (Labor Day), with the order in which the shows will travel, are:

Gayety, Brooklyn, "Follies and Scandals"; Empire, Hoboken, "Jazz Babies"; Star, Brooklyn, "Frances Farr and Pacemakers"; Olympic, New York, "Smiles and Kisses"; Plaza, Springfield, Mass., "Playmates"; Majestic, Albany, "Pat White and Irish Daisies"; Band Box, Cleveland, "Runaway Girls"; Music Hall, Akron, "Laffin' Thru"; New Empire, Cleveland, "London Gayety Girls"; Lyceum, Columbus, "Monte Carlo Girls"; Auditorium, Dayton, "Mischief Makers"; Broadway, Indianapolis, "Jazz Time Revue"; Duquesne, Pittsburgh, "Lid Lifters"; Penn Circuit, "Hello Jake Girls"; Folly, Baltimore, "Pepper Pot"; Bijou, Philadelphia, "Kandy Kids"; Lyric, Newark, "Heads Up";

Howard, Boston, opens Sept. 11 with "Playmates."

There are 16 full weeks arranged, a week of one-nighters, and a split. The one-nighters are in Pennsylvania, and formerly played by the American wheel. The split is Akron, three days, and Fremont, Elyria and Sandusky, O., a day each.

The Mutual will start with 22 shows. It will play at 75 cents top over the greater part of the circuit. The first show to get under way was "Fell Me!" which was rushed into the Bijou, Philadelphia, last Saturday. It opened to \$500, with business holding up fairly during the early part of the week.

Louis Redolzheimer, former independent booking agent, has been appointed head of the Mutual's booking office. All people engaged for the Mutual burlesque shows are contracted for through the office, with a 5 per cent. commission paid by the artist for booking.

## NEWS OF THE DAILIES

The Charles Dillingham production of "Better Times," staged by R. H. Burnside, and opening at the New York Hippodrome Sept. 2, will have among its principals Elna Hansen, a premiere danseuse from Copenhagen at the head of the ballet. In acts the show holds the Orlando's Horses, foreign; Vasco, "The Mad Musician," return engagement of this side; Ginnett Family, horse act, also foreign; the Long Tack Sam Chinese troupe, return over here, and Torbay, a Belgian, first American appearance, with comic studies in black and white. Patrick and Francisco and the Celimeneau Brothers, with Merline animals are other foreign turns in the Hip performance. Held over from last season are Powers' Elephants, 3 Bobs with the crew, George Herman, Claudius and Scarlet and Berle Sisters, with Marceline, the Hip's perpetual clown. Among the singers are Nannette Flack, Virginia Furler, Lorna Lin-

coln, Sara Edwards, Gladys Cranston, Gladys Comerford, Henry Stevens, Thomas Joyce, Frank Johnson, William Williams, Fred S. McPherson, Happy Lambert, Robert McClellan, Joseph Frohoff, John Murphy, Ralph Brainard, Edward P. Beck, Claudia Ivanova and Olga Mihalovakaya. Raymond Hubbard again contributes the music.

Wagenhals & Kemper's "Why Men Leave Home" by Avery Hopwood will be presented in Washington, during week of Sept. 3, opening at the Morosco, New York, Sept. 12.

Comedy, New York, will open Aug. 29 with "I Will If You Will," comedy by Crane Wilbur.

Dave Stamper is composing the music for the new musical comedy by Ring Lardner and Gene Buck that Florenz Ziegfeld, Jr., will produce in the fall.

John Golden's plan to star Chic Sale in a play by Frank Craven will not take place until late in the season.

"A Clean Town" by J. C. Nugent and Elliott Nugent has been accepted for early production by Richard G. Herndon.

Norman Selby better known as Kid McCoy, former middleweight champion of the world, and now in pictures, announces that he will soon marry for the ninth time.

William Morris will open the next Lauder tour for a week, Oct. 2, at the Lexington, New York.

Mrs. Cecilia Gallagher of Jersey City has started suit for \$4,000 against the Hespe theatre charging a sign in front of the theatre fell and struck her on the head as she was passing. Her husband, William H. Gallagher, has started suit for \$1,000 for loss of his wife's services.

Preparations are underway for the making of a feature picture with Marilyn Miller and Jack Pickford as co-stars. The production, being backed by Mary Pickford and Douglas Fairbanks, is to be made in the east in order that Miss Miller may continue in "Sally" which reopens in Boston Labor Day.

Juliette Day appearing in "Her Temporary Husband" in Chicago, was granted a divorce in that city by Judge Charles A. McDonald last week from Quentin F. Haig, a New York architect. The couple had been separated since September, 1916.

"Pomeroy's Past" a comedy by Clare Kummer was placed in rehearsal this week by Sam H. Harris with Roland Young and Laura Hope Crews as co-stars.

Francine Larrimore returns from Europe this week to head "Nice People" on the road.

"Sally, Irene and Mary" a new Shubert musical production opened Monday in Long Branch.

William Harris has Alfred Lunt to play the leading role in "Banco," a piece adapted from the French by Clare Kummer.

The new plays to be produced by Gilbert Miller during the coming season include "The Swan" by Ferenc Molnar, "The Laughing Lady" by Alfred Sutro and new plays by Granville Barker and Henri Bataille. Ina Claire will open her season at the Henry Miller theatre on Sept. 18 in "The Awful Truth" and the Empire will start its season a week later with Henry Miller and Ruth Chatterton in "La Tendresse." Zoe Akins comedy "Greatness" with Jobyna Howland opens in Detroit on Oct. 16. William Gillette is preparing to appear in a new play and Doris Keane will appear on the road in "The Czarina."

Lotus Robb retires from "Kempy" at the Belmont, New York, this week to sail for Europe.

"The Mysterious Tales of Hoffman" adapted from the German will be produced by the Selwyns with Ben-Ali in the leading role.

An open meeting of the Equity Players, Inc., was held Monday afternoon at the 48th St. theatre with an attendance of about 300 present, including laymen. The meeting was opened at 2:15 and closed at 2:55. Joseph Santley introduced the speakers who were Francis Wilson, Augustin Duncan and Katherine Emmett, the latter business manager of the players. It was decided at the meeting the organization would present its first production at the 48th St., Oct. 2, and would present five plays during the season. The first play might be a foreign one, it was intimated.

The opening of "Wild Oats Lane" at the Broadhurst, New York, has been set for Sept. 6.

A. G. Delamater has accepted for production a new farce by Frederick Isham.

"The Bat" completed its second year at the Morosco Wednesday night.

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## 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  
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With the conclusion of the current bill Sunday two-a-day vaudeville will be no more at the Majestic. This will prove most lamentable with a certain clientele of Chicago's "elite" who have been patronizing the Charles E. Kohl monument religiously week in and week out since its opening. The class and element of patrons that have been witnessing the Majestic shows are different from the class that have been going to the other big-time houses here. They are of the staid, conservative and ultra-fashionable type. They enthuse about nothing as a rule, but if they see something with an artistic or society tinge they rave about it; otherwise these people

have been cool and calm and generally sitting back in their seats, whiling the time away by occasionally glancing at the acts, but most of the time indulging in the pastime of looking the house over and seeing who was present.

Monday night these folks and some others filled the house on the lower floor and the upper shelves almost to capacity. They came to see a banner show, which they believed would be the farewell attraction, especially as the tried and true Orpheum Circuit product, the Morgan Dancers, headed the bill. In this they were much disappointed. It seemed as though the bookers for the new policy, which goes into effect Aug. 31, were doing a little experimenting and, with the exception of the Morgan Dancers and the McCarthy Sisters, had booked a show which would be appropriate for the house with its new policy of five-a-day.

The show as it was originally laid out ran at the matinee, but after noses were counted General Manager Mort H. Singer decided to change around. Liddell and Gibson, female impersonators, fifth at the matinee, found themselves third at night, and Adams and Griffith, next to closing for the initial performance, wound up the day by changing places with the McCarthy Sisters, who had been on No. 7.

The Morgan Dancers in a new drama dance with a prolog and three scenes were in the sixth position.

Following a rather slow and draggy bill things were not so rosy for these exponents of the bare-footed art of dancing. But being in their element and having an audience in front that has always marvelled at the Morgan style of terpsichore, they quickly found themselves and in most adept fashion gave their silent interpretation of the trials and tribulations of Helen of Troy. This Morgan offering in scenic investments surpasses any that has ever been seen with the Morgan production. Each scene is worthy of a hand from the audience, and they all received considerable approbation as the curtain was parted to reveal the scenes. There are 12 people in the cast, nine women and three men, all of whom acquitted themselves in superb fashion.

Opening the show was Paul Sydel, with his acrobatic canine "Spott," a fox terrier, which knows no fear and can traverse the air without pausing and land on either of his paws as easily as an acrobat who might have been schooled in the circus. The feats of the canine were exceptional and brought forth deserved approbation.

In the "duces" spot came Connolly and Francis, mixed couple, billed as "Two Nice Folks." The billing had all the earmarks of the smaller vaudeville circuits and the act, in their endeavor to do a little of everything, in song, dance, talk and instrumentation, lived up to the billing. Then came Dudley Liddell and Dell Gibson. The boys, wearing feminine raiment, attempt a bit of Savoy and Brennan, or, rather, the long, gaunt comedian tries in some manner to emulate Savoy. As far as he is concerned it cannot be done. Their entire offering, as far as talk is concerned, is of the low-comedy order, with the comedian getting an abundance of laughter on his satirization. They registered well.

Stanley and Birnes came next with their song and dances. These boys are splendid showmen, dress neatly and have a pleasing and sincere way of disposing of their wares. Following them was Belle Montrose, aided by Billy Allen, who served as an audience plant. The Montrose-Allyn turn got off to a rather poor start with their hokum patter, but after a while they had the audience warmed up and carried them along in good humor until the end of the turn.

After the Morgan Dancers were Adams and Griffith, in a comedy talking and singing skit, "A Music Lesson." This turn, two men, have talk reminiscent of vaudeville of times of yore and their dress and delineation of character are likewise. The men strove hard to get somewhere with their endeavors, but just did not seem to be able to land.

Then came the McCarthy Sisters

—Alice and Mary. They found an easy road right off the reel. These girls showed big-time caliber at all times; the audience knew it and just could not get enough of them, resulting in the duo stopping the show cold. They are just a pair of mites, but in this bill they towered like giants over the rest of the acts.

Closing the show were Reo and Helmar, two men, in gymnastic and posing feats. Unfortunately, they were at the "butt" end of the bill, and despite the fact that they had an exceptionally good routine of feats—they played mostly to the "passing throng."

The Milmares, formerly Gypsy Meredith Co., started the show at the Rialto with a freshness that placed the act as an opener of caliber, and worthy of slipping down further on the bill, and adding value to any show. The hand balancing done by this man and woman team is showmanlike, finished and glossily presented. Gypsy Corrine came trotting on next with a series of songs and steps which were gracefully done. Miss Corrine dressed well and served her offering deliciously. Kelly and Kozie, two men, dished out hokey comedy, which tickled some of the audience and bored others. One man does a Swede dialect to the other's straight. A few songs were thrown in for their share of entertainment. The vocal end of the offering was not up to small time standards, while the comedy was a hit and miss proposition.

Chad and Monti Huber, man and woman, danced their way on No. 4. Miss Huber left a lot of the work up to her partner and seemed to satisfy herself with a special dance, which was mediocre. The double dances showed her up to better advantage. Monti did some impersona-

LOS ANGELES "DAILY TIMES"

August 1

By WILLIAM FOSTER ELLIOT

Trixie is, of course, the headline, but there is another act that for sheer quality cannot be put in second place—the dancing of Lola Girlie and Senia Salomonoff. The artistry of this pair is remarkable. They actually introduce a number of new ones into the faded routine of ballet and Russian dancing.

Lola's technique is as near flawless as any the reviewer has ever seen. She is almost literally light as air, and to do one of those strenuous, Russian dances on one's toes is something of an accomplishment, to say the least.

tions in steps, but the entire act seemed to need a bracer, maybe through the music not being played at as lively a tempo as the team wanted, and possibly through routine. Hugo Lutgen, the Swede Billy Sunday, is of the staple brand of entertainers. Lutgen understands audience psychology. He seems to know to a fraction of a second the length of a laugh. Lutgen has absented himself from this theatre during the past season. His return was a party in itself. He did his acrobatic sermon monolog smartly.

"Fascination," a three-people singing and talking skit, is the old George Damerel "Temptation" musical revue, condensed, reduced in size, rearranged, and overhauled, until now just a sprinkling of the original lines remain. The cast selected for its present form is way below par.

Stein and Smith next to shut with a march time tempo. Stein split up with Smith, and has annexed another piano player, who responds to the name of "Arthur." The act is a great piece of showmanship for the small time. Stein sings as he always did, snappily, nuttily, and deftly. His piano player does a lot of talk with him and, besides, one solo at the end of the act. There isn't any new material in their offering, but what they have they dispense well enough to encore. Calzadone Troupe, of three men and two women, finished the show with Russian dances.

(Continued on page 26)

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A special engagement has been made with NO NAME, THE  
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## CORRESPONDENCE

(Continued from page 22)

masterful in displaying wares. There is a speed to this act not often seen in its type, with the act being well arranged.

Davidson, Milwaukee, opens Sunday night for a week's engagement of "For Goodness Sake." The the-

atre then goes dark for three weeks before another attraction arrives.

Layman and King, dancing team, are out railroad fares from New York to Chicago and return. At least the pair wasn't able to collect the amount from the management of "For Goodness Sake," to which company they had thought they were contracted. Negotiations were started for this team a fortnight ago, through a booking agency. After their salary was refused, the "For Goodness Sake" management wired the agency if they were still

obtainable for the salary the team had asked. The attraction management were presented the team in person instead of a wire answer. By the time the team arrived the management decided to keep the dancers who are playing the roles, since a salary dispute had been settled. The arrival of Layman and King surprised the "For Goodness Sake" management, and Equity was called in to see who would pay the team's railroad fares to and from New York. Equity released the attraction management from all fault.

Marjorie Rambeau isn't going to be deprived of a fall engagement in Chicago after all. The Studebaker, it is now said, will be opened for "The Goldfish" with Miss Rambeau starring, Sunday night, Sept. 17. This means all of the Shubert houses in town will be in full swing by Sept. 17 except the Central. Pending the possibility of independent promoters renting the Central for a brand-new idea that is being kept secret, the Shubert offices aren't seeking a show for the Central.

Wilson and Larson dissolved partnership after their half-week engagement at the Chateau. George Wilson is leaving for New York

Thursday to join in the rehearsals of Sam Baerwitz's "Dolly's Dream." Ben Larson is retiring from the profession.

William Roche's appointment as manager of the new Harris has been definitely made. Closing his duties as manager of the summer season at the State-Lake Saturday, Roche immediately assumes the responsibilities of the new position.

New labor troubles at the Harris yesterday, involving the plasterers, will further delay the opening.

which it was hoped would be the following night after the Selwyn opening. This arrangement appears hopeless now, and it will take considerable overtime labor to prepare

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OFFERING ACTS THE BEST TIME IN THE MIDDLE WEST

# AUTUMN THREE

in "AN ARTISTIC NOVELTY"

STARTING A 40-WEEK TOUR ON THE B. F. KEITH CIRCUIT

This Week (Aug. 21), Keith's Riverside, New York

Next Week (Aug. 28), Keith's Orpheum, Brooklyn, N. Y.

Direction: LEWIS & GORDON



# "THE TOONERVILLE TROLLEY"

My attention has been called to an announcement that appeared in the New York Times of May 13th, to the effect that "The Toonerville Trolley" would be a feature of the current Ziegfeld "Follies." My contracts (April-October) with Mr. R. H. Gillespie in London prevented negotiations with Mr. Ziegfeld.

The scenic production of "The Toonerville Trolley" (Fontaine Fox's original creation), is ready for presentation. It was invented and perfected by Mr. Langdon McCormack, and for novel originality and spectacular effect equals his "The Storm," "On the High Seas" and "The Forest Fire." The cost of production was \$15,000.

I wish to thank Mr. Ziegfeld, Mr. Sam Harris, Mr. Charles Dillingham and the Messrs. Shubert for their enquiries and interest.

My contracts with Mr. Gillespie for "Moss-Empires, Ltd.," are each at £300 net. On September 4th at the Victoria Palace in London I will present "WITHER'S OPRY," a new version of that hardy perennial, "For Pity's Sake," now in its ninth year and immodestly described over here as "The Act That Never Dies." The new version has been written and staged by Mr. Tom Barry.

# CHARLES WITHERS

ECCENTRIC CLUB  
Ryder Street, St. James  
LONDON

the Harris for Sept. 25. The Selwyn escaped the labor troubles to a better degree than the Harris and work is now being pushed to give the Selwyn the opening christening on scheduled time. It is likely from indications that Al Gillis, now holding an Orpheum manager's position in St. Louis, will be brought into Chicago to succeed Roche. The box office staff and house force will most likely remain the same.

Telling the police their daughter, Thoebe Ann, 17 months, is dead, Mrs. Isabel Howard made a request they locate her husband, Arthur El Howard, a vaudeville actor who disappeared about 10 days ago. Mrs. Howard stated she last saw her husband at that time when going

to a summer resort in Michigan. Then her mother, who was caring for the infant in Santa Barbara, Cal., telegraphed the child had died. Mrs. Howard hurried back to Chicago to notify her husband. When arriving at the hotel where he was accustomed to staying, she learned that he had disappeared from there several days before.

Richard Emmett Keane, appearing singly and with Claire Whitney in a sketch at the Majestic theatre last week, was compelled during the major part of his engagement there to carry his left arm in a sling while appearing on the stage. This was all brought about through Keane's arm coming in contact with the limb of a tree while he was cantering on the bridge path at Lincoln Park. The arm was badly bruised but Keane insisted on going ahead with his work.

May Fennessey, assistant to Ed. Marsch, of the Fair Department of the W. V. M. A., is seriously ill at the Washington Park Hospital, Chicago.

**SAN FRANCISCO**  
VARIETY'S SAN FRANCISCO  
OFFICE  
PANTAGES THEATRE BUILDING

Lacking smooth running tendencies the current Orpheum bill with plenty of comedy and varied dancing developed into satisfactory entertainment. Both ends held acts deserving better locations especially the Marmain Sisters closing the show who proved worthy of headline honors. Their exclusive routine of interpretive dances held the house during the greater portion of the act.

Ruth Marr's third soprano solo matters up with the audience starting to walk out with more than three quarters remaining when the Marmains returned for their final "Queen of Hearts" dance.

Bob Murphy with a pleasing personality won the audience and land-

eda hit with songs and talk. His vocal efforts with a ballad elicited applause and necessitated a speech. Murphy's dainty little partner is a valuable asset, displaying the proper ideas in dressing. She is sweet and coy and helps to make a double turn that should climb high. Emma Carus with J. Walter Leopold featured in the billing hit the right spot with some good comedy numbers put over by Miss Carus in improved style. Miss Carus proved as lively as ever. Lew Dockstader next to closing made them laugh all through his phone monolog with the John Barleycorn discourse hugely appreciated.

"Tango Shoes" started quietly in opening spot but had the audience screaming before the finish. Jean Barrios displayed a wealth of gowns, his rhinestone creation being especially effective. The impersonations of Julian Eltinge and Ray Samuels won genuine appreciation. The entire routine could be advantageously given over to impersonations on the strength of Barrios' appearance. His voice betrays his true sex at

the outset.

Roscoe Ails with Kate Pullman and Charles Calvert repeated hit of last week with the same routine. Princess Wahletka repeated very well.

An excellent bill at the Golden Gate hitting a fast pace all the way. Duci De Kerekjarto stirred up enthusiasm with his violin. Paul

FOR THE MEN

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Factory at BROOKTON, MASS.

# FURS

Now is the proper time to think about your furs. Two out of many reasons are at present the assortment styles, and fresh skins are very good. If you are contemplating of buying or remodeling your furs it can be done very reasonable now. From August 25 up to and including October 5 I will cater to the theatrical trade as heretofore while I am not busy with the wholesale fur buyers. I made up a few special fur coats for street or auto wear, which are very stylish and warm. Just the thing for traveling. Either self-trimmed or raccoon collar, three-quarter length, any size, for August and September only, \$125.00.

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THE FAVORITE SINGING ACTOR

# GERALD GRIFFIN

PRESENTS HIMSELF IN A COMEDY OF LOVE AND  
LAUGHTER IN THREE EPISODES, ENTITLED

# "TWENTY YEARS AGO"

THE PLAY AND LYRICS BY  
**GERALD GRIFFIN**

MUSICAL SETTINGS BY  
**JAMES F. HANLEY**

First New York Showing NOW, Aug. 24-27

**AMERICAN THEATRE**


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LOEW CIRCUIT  
JACK POTSDAM

GERALD GRIFFIN SINGS EXCLUSIVELY FOR OKEH RECORDS



# THE GREAT NEW FOX TROT SUCCESS

# SAY IT WHILE DANCING

BY THE WRITERS OF

## ANGEL CHILD

BENNY DAVIS SILVER ABNER  
M. WITMARK & SONS - Publishers - Witmark Building - NEW YORK

Decker and Co. put over a sketch to laughing returns.

Truly Shattuck and Emma O'Neil with songs cross fire and good comedy scored a hit next to closing. Paisley Noon with Kay and Cecil and Dave Manley at the piano presented a singing and dancing routine in a pretentious style. Noon displays his ability capably with Kay and Cecil clever acrobatic dancers. The act proved a good feature. Keno, Keyes and Melrose started the vaudeville well with comedy acrobatics. Redmond and Wells did

nicely No. 2 the talk securing laughs and the boy's dancing applause.

A good bill marks the final week of Loew's vaudeville at the Warfield. The house adopts a straight picture policy next week. "Bits and Dance Hits" including two men and three girls was heartily received in the closing position. The neat arrangement of dances with song introductions are capably executed by the girls. The blond girl with clever toe and back kicks lifts the act way above the average. Robey and

Gould, German comedian and straightman, have a good talk routine and could eliminate some of the old material. They scored big laughs. Armstrong and Gilbert Sisters pleased immensely. The girls alternating in the vocal work with Armstrong at the piano joining in the harmony efforts at the finish. An accordion is kept in view continually for bait with the slim audience Monday afternoon however failing to respond. Mardo and Rome, two men, doing Italian character work displayed versatility with talk, dancing and musical work. They scored. Cliff Bailey Due, two man acrobatic team in kilts, failed with their table bit through lack of showmanship.

Marcus Hyman and Joseph Finn. Orpheum circuit officials, are due in San Francisco next week. They are here on a business mission.

Sam Griffin's Original Premier Minstrels, scheduled for Eureka, Cal., Aug. 21.

Mademoiselle Alys Michot of Paris, opera star, is here, planning to make a concert appearance in September.

At a banquet held here by the Motion Picture Theatre Owners' Association, Frank P. Devlin was paid high honor in recognition of his recent appointment as general counsel for the organization on the coast.

Turner & Dahnken plan to build a new theatre in the Richmond district to cost \$250,000.

Edith Meredith has joined the Harry Carroll act.

For the first time in its history, the Portola is playing a serial picture. It is entitled "In the Days of Buffalo Bill."

Ackerman & Harris will move

**ZANGAR**  
THE MESSENGER OF WISDOM  
Ask Tom Gilson (Fitzgerald's Friend)  
Am. Director, Starlight Park, New York, about  
Zangar. He knows. Address Variety, New York.

their offices to one of the big Market street office buildings.

"La La Lucille," staged by Oliver Morosco at the Morosco Casino, with Percy Bronson, Winnie Baldwin, Roy Atwell and George Baldwin, featured a rique show, but seems to have hit the fancy of Casino patrons. It is doing a satisfactory business. It looks to be good for three weeks at least. In the cast are Alma Francis, James Dunn, Harry Hoyt, Bessie Tapnerhill, Herbert Hoey, Marjorie Leach, Babe Hildebrand, Roy Guisti, George Archer, Graham McWilliams, Oliver Eckhart, Charles, Edler, Vance Calvert.

The San Jose Hippodrome, sold by Ackerman & Harris to James Beattie, is to be known as Beattie's American and will play pictures, with a few acts of vaudeville. The house is to close for renovation and reopens Sept. 3.

The California theatre plans to play more acts than usual.

The personnel of the Monte Carter Company that Ackerman & Harris have booked to play in the State, Salt Lake City, is Monte Carter, Perquena Courtney, Blanche Gilmore, Howard Evans, "Billie" Bingham, Charlotte Creed, Minor Reed, George White and a chorus of 20 girls.

Charles Newman, manager of the Morosco Casino, is to return to Homer Curran as assistant manager and treasurer of the new Shubert-Curran theatre when it opens.

Charles Brown, one of the owners with Oliver Morosco of the Century, heard that the crew back stage was intending to leave and return to Homer Curran when his new house was ready to open. Brown wrote the crew a letter telling

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## Q. T.

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**Managers and Agents****READ THE TRUTH!**

Although it is very embarrassing for me to state the truth, I am forced to do so to protect myself after Mr. McGreevy's statement in last week's Variety.

To begin with, "Motoring Difficulties" was not written for Mr. McGreevy by Jack Lait. It was written by Jack Lait for McGreevy and Doyle. I was a partner and paid for half of it.

A few months ago the trouble started. My husband decided to put another woman in my place in the act. But I refused to leave, as it was my only means of support. And also I owned a half interest. He told me he could let me take the act and that he would put a man in his place and that we should pay him 10 per cent. royalty.

Although this was very unfair to me to pay royalty on something I already owned he said I would have to send the royalty, otherwise he would take the act away from me. To avoid trouble I told him I would try to do so.

Then Mr. McGreevy and myself engaged Mr. Wristen. After rehearsing for two weeks, and we had started on a route for the Loew's New York office, for no reason my husband started writing and writing me to give Mr. Wristen one week's notice and that he would pay this fare back to Chicago. His only excuse was that I had only paid 5 per cent. royalty. This was all I could do at the time.

I wrote and explained to him that we could not give Mr. Wristen such short notice. He gave me the act, and the agreement was that Mr. Wristen would remain at least a couple of seasons. Also Mr. Wristen was playing the part so far superior to Mr. McGreevy that I knew the act would be more successful, and I wished him to remain.

I had made up my mind never to return to my husband. That was impossible for the wrongs he did to me I could never punish.

I immediately asked the advice of my attorney, Mr. Beresniak of Chicago. He advised me not to pay him any more royalty; that he would take care of my case, which he did.

Owing to serious illness, which I proved to the Loew's New York office, I was forced to cancel Dayton O., where my husband happened to be waiting. He had threatened he would take the act by main force. After my operation I had Mr. Beresniak continue my case. He served him with an injunction, which forced him to leave me alone.

My husband, Mr. McGreevy, admits he wrote a similar version. If he has the sole rights to "Motoring Difficulties," as he claimed in his announcement, why did he spend the money to do that if he holds such papers and stage rights? Why doesn't he stop me from doing it as he threatened in his statement last week?

I have been working steadily with the act for the last eight or nine months. Why hasn't he stopped me? He says that in order to do the act I must return to him. This I shall never do. How dare he put such a thing in Variety! His offer is an insult.

So I hereby once again, notify all managers and agents not to play Frank M. McGreevy's Co. as long as he is doing the "Motocycle" act under pain of having an action brought by me for damages.

Remember, I have an injunction against Frank M. McGreevy preventing his interference with my bookings.

ROSE HELEN DOYLE.

**DENVER**

There is to be a Greenroom Club benefit in Denver. A number of the players at Elitch Gardens will take the Broadway and give a special matinee Aug. 31. The bill will be Eugene O'Neill's "Diff'rent" and a one-act play, "Muted Strings," by Forrest Rutherford, a Denver playwright. Rollo Lloyd, director of the Elitch company, has made the arrangements.

Forrest Rutherford is in the local spotlight this week with his play, "Her Salary Man." This was a failure at the Cort, New York, last winter, but has proved a very acceptable bill for the Wilkes Players, who have done it at the Denham to good business for the past week. They followed the comedy with "The Detour," opening Aug. 20, and gave a convincing performance. It is a question whether this sort of a play will draw well, but the experience has been that in the middle of the season a serious play will be equally as acceptable to the audiences as a comedy.

The Elitch company had a very good week with "Happy-Go-Lucky." They opened Sunday night with "Adam and Eva." During the past two years a Bolton and Middleton play has been on the list of attractions, and have all drawn well. This year there was none available except "Adam and Eva," and it was played last spring at the Denham. This is the first time the Elitch company has ever tried a play the Wilkes people have done, and the result will be watched by both sides. It is expected it will draw well because there is supposed to be different clientele for each house. The Elitch company will close next week with "Everyday."

The Orpheum opened Tuesday afternoon with two acts short. Mildred Harris and "Mistrel Monarchs" were caught in the railroad tie-up between Los Angeles and here and did not get in for either show Tuesday. They opened Wednesday afternoon. In the meantime Louis Hellborn, resident manager, got the Policeman's Quartet (real cops from the local force) and the Anderson Sisters, who were passing through, to fill in.

The Pinaland Indian Band from the St. John's Indian School in Arizona has been booked for a week



at the Empress by Louis Levand. This band is now playing in Chicago.

The movies had a good week. The two Ellison houses, Princess and Rialto, showed "Grandma's Boy." Harold Lloyd's latest, at the same time last week and packed them in. It will be held over for this week at the Princess. The Isis (Fox) started a new policy last week with "My Wild Irish Rose," and got off to a good start. The picture was a big draw, helped by the "Freckles" stunt put over for the Isis by the Denver Post. "The Storm" opened Friday at the Colorado and filled the big, new theatre for three days, and promises to continue at the same rate.

Lakeside put over the second "Flapper Night" of the season most successfully last Friday night. Despite a rain storm the park was filled to overflowing to see the girls (hundreds of them) who were in the contest to prove they were the best flappers in the west.

**PITTSBURGH**

By COLEMAN HARRISON

PICTURES—Grand, "Woman He Married" and "My Dad"; Liberty, "Woman He Married"; Olympic,

**MAURICE EDWARD BANDMAN**

Deceased.

Pursuant to an Order of the Chancery Division of the High Court of Justice dated the 25th day of July, 1922, and made in an action in the Matter of the Estate of Maurice Edward Bandman, deceased, Lewinstein v. Bandman, 1922 B. No. 3581, the creditors of Maurice Edward Bandman, late of No. 24 Haymarket, in the County of London, who died on the 9th day of March, 1922, are on or before the 1st day of November, 1922, to send by post prepaid to John James Withers, Solicitor, a member of the firm of Withers, Bensons, Currie, Williams & Co., of 4 Arundel street, Strand, in the County of London, England, their full Christian and surnames, addresses and descriptions, the full particulars of their claims, a statement of their accounts and the nature of the securities (if any) held by them, or in default thereof they will be excluded from the benefit of the said order unless the Court or Judge on application otherwise orders. Every claimant holding any security is to produce the same before Master Watkin Williams at the Chambers of the Judge, Room No. 157, Royal Courts of Justice, Strand, London, on Wednesday, the 15th day of November, 1922, at 12 o'clock noon, being the time appointed for adjudicating upon the claims.

A claimant not residing in England or Wales must send, with particulars of his claim, the name and address of a person in England or Wales to whom notices to the claimant can be sent.

Dated this 1st day of August, 1922. WITHERS, BENSONS, CURRIE, WILLIAMS & CO., 4 Arundel Street, Strand, London, Solicitors for Annie Lewinstein.

"Her Gilded Cage"; Regent and Blackstone, "Loves of Pharaoh"; State, "Orphans of the Storm" (2d); Cameraphone, "Broken Silence" and "Young Diana" (split); Alhambra, "Yellow Men and Gold" and "They Like 'Em Rough" (split).

Within two more weeks the local theatrical map will have taken on normal complexion. Shubert-Pitt confirmed early reports it would open Labor Day with "Anna Christie." Gayety started Columbia burlesque season Monday with "Broadway Brevities," the first few performances well attended. Alvin and Nixon will house the same type of show as in former years, better legit, and though opening bookings are indefinite yet, they will both be operating by Sept. 11. The larger Shubert productions will play the Alvin, an oversight last week being responsible for the report the Shubert would play legit, that house having been renamed the Aldine, which will soon open with Felt Brothers' pop vaudeville, after a few Shubert unit

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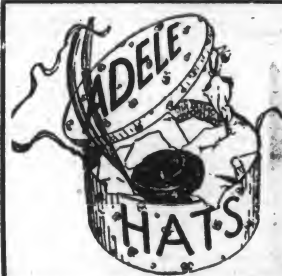
shows play there. The Davis (Keith) opens next Monday.

John Harris, Sr., and Dennis Harris, father and brother of John P. Harris, and part owners of the Harris, have sailed for northern Ireland, of which country the elder Harris is a native. Dennis is a former stock actor here, and is one of the most active of the M. P. T. O. of Western Pennsylvania.

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Three of the larger houses are practically certain to retain their orchestras of last season, the same leaders, Emil Woolf, Ricard Jaynes, and Red Moore, being in charge at the Nixson, Davis, and Gayety.

"The Masquerader," which is scheduled for the Grand and Liberty next week, is getting an unusual amount of advance publicity, and will likely prove a good opener for the fall season for the largest and third largest picture houses here.

Billy Lichter, one of the town comedians, who has often been sought for vaudeville, has been acting as chief entertainer at the Summer Outing Association, a country club here, which is expected to hold a large affair in honor of some visiting professionals as the final event on its summer calendar.

## WASHINGTON, D. C.

By HARDIE MEAKIN

Bets are being laid among those interested in theatricals that the National will not be able to open for the regular season, some setting the date as far away as Feb., but those at the theatre are rushing everything, although making no announcements as to the opening date. Follies is also hanging back as to their opening date.

The burlesque season opened Sunday night at the Gayety. Picture houses: Palace, "If You Believe It's So"; Rialto, "The Man from Beyond"; Columbia, "Her Gilded Cage"; Metropolitan, "Rose of the Sea."

The Garrick Players in "A Successful Calamity," with Constance

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Brown, George Henry Trader, Imogen Taylor, Martha McGraw, J. Elliot Joiner, Garry McGarry, Duncan Penwarden, Granville Palmer, John Hoffman, Edwin Trusheim, Ruth H. Hoffman, Denis Connell.

Duncan Penwarden some years ago played second, and business with the Follies stock here at his advent has been created and interest added for the company. Garry McGarry, who is now presenting the stock company, announced Sunday that for a brief season early in September and October, when road attractions previously booked will be played, his company will become a permanent organization, opening immediately after the last road show appears. Selwyn's "The Exciters" at Belasco next week.

## LOS ANGELES

The protracted heat spell affected the theatres and the box office showed a slight loss over the previous week. Vaudeville patronage held up slightly better than the other amusements, although the film managers maintain they'll not go "in the red" in spite of heartbreaking business the first three days of the week. The stock houses, with "Able's Irish Rose" and "The Hear Car" (Morocco and Mexico, respectively) cheated the weather man and indications are that the end-of-the-week receipts will bring

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the total to a point above expectancy.

The new Dana Hayes-managed show, "Be Careful, Dearie," by Aaron Hoffman, with score by Victor Schertzinger, is nearly ready for production. Rehearsals have been on for two weeks. Alonzo Price, director, appears to have the company whipped into first-night shape. Evan Burrow-Fontaine will have a leading part, as also will Hattie Fox, niece of Della Fox.

Harry Girard, former vaudevillian who was badly hurt in a fall, will be laid up in a cast for several months, according to word from his physician at Glendale.

Walter Hearn, Mason's treasurer, is fishing with his family in the mountains near Bishop.

The Pilgrimage Play ("Life of Christ") will close in another week. The season has not been a big financial success.

## MONTREAL

By JOHN GARDINER

HIS MAJESTY'S.—Next week, "Hunky Dory," opening performance.

PRINCESS.—Vaudeville. Opened to big business.

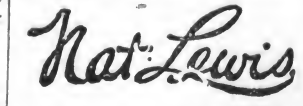
ORPHEUM.—Robins Players in "The Nightcap."

GAYETY—"Keep Smiling."

LOEW'S—Pop vaudeville.

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THEATRICAL

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PICTURES—Capitol, Capitol Opera Co., "The Dictator"; Allen, Allen Concert Co., "Sonny"; Regent, "Gypsy Blood"; Strand, "The Outside Woman"; New Grand, "Her Social Value"; Belmont, "The Green Temptation."

Pauline Garon, a young Montreale, who has made an unusual success in pictures in New York, made her first public appearance in her native city at the Allen here on the occasion of the exhibition of "Sonny," in which Richard Barthelmess plays the lead and an attractive part is filled by Miss Garon. The little actress made a brief address, and evoked a sympathetic outburst of applause from the thousands in the crowded theatre. Miss Garon has left for Ottawa, where she will play one of the leading roles in "Glenarry School Days," being made under the direction of Ernest Shipman.

## ROCHESTER, N. Y.

By L. B. SKEFFINGTON

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"Bon Tons" 28 Columbia, New York 4 Empire Brooklyn New York.

"Bovary" 28 Empire Toronto 4 Gayety Buffalo.

"Broadway Brevities" Lyric Dayton 4 Olympic Cincinnati.

"Broadway Flappers" 28 Gayety St. Louis 4 Gayety Kansas City.

"Bubble Bubble" 28 Majestic Jersey City 4 Miners-Bronx New York.

"Chuckles of 1922" 28 Gayety Buffalo 4 Gayety Rochester New York.

"Cooper Jimmy" 28 Casino Philadelphia 4 Palace Baltimore.

"Finney Frank" Lyceum Scranton 4 Casino Philadelphia.

"Flashlights of 1923" 28 Hurtig &amp; Seamon New York 4 Casino Brooklyn New York.

"Follies of Day" 28 Empire Toledo 4 Lyric Dayton.

"Folly Town" 28 Imperial Chicago 4 Englewood Chicago.

"Giggles" 28 Miners Newark New Jersey 4 Orpheum Paterson.

"Greenwich Village Revue" 28 Grand Worcester Mass 4 Hurtig &amp; Seamon New York.

"Hello Good Times" 28 Columbia Chicago 4 Imperial Chicago.

"Howe Sam" 28 Gayety Kansas City 4 Gayety Omaha.

"Keep Smiling" 28 Gayety Boston 4 Columbia, New York.

"Knick Knacks" 28 Gayety Omaha 4 Gayety Minneapolis.

"Let's Go" 28 Colonial Cleveland 4 Empire Toledo.

"Maid of America" 28 Gayety Milwaukee 4 Columbia Chicago.

"Marion Love" 28 Olympic Cincinnati 4 Gayety Louisville.

"Mimic World" 28 Gayety Washington 4 Gayety Pittsburgh.

"Radio Girls" 28 Empire Providence 4 Gayety Boston.

"Reeves Al" 28 Orpheum Paterson 4 Majestic Jersey City.

"Sidman Sam" 28 Gayety Pittsburgh 4 Colonial Cleveland.

"Social Maids" 28 Gayety Rochester 4-6 Colonial Utica.

"Step On It" 28 Empire Brooklyn 4 Lyceum Scranton.

"Talk of Town" 28 Gayety Detroit 4 Empire Toronto.

"Temptations of 1922" 28 Englewood Chicago 4 Gayety Detroit.

"Town Scandals" 28-30 Colonial Utica 4 Gayety Montreal.

"Watson Billy" 28 Casino Brooklyn 4 Miners Newark.

"Watson Sliding Billy" 28 Gayety Montreal 4 Casino Boston.

"Williams Mollie" 28 Gayety Minneapolis 4 Gayety Milwaukee.

"Wine, Woman &amp; Song" 28 Casino Boston 4 Grand Worcester Mass.

"Youthful Follies" 23 Miners Bronx, New York 4 Empire Providence.

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Garon Pauline  
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Hayden Miss C T  
Hayes Jerry  
Henry Charles  
Hodges Musical  
Holton Miss K  
Holzman Hannah  
Hooy Sonny  
Honey Jean  
Huffman Margerate  
Hyatt Walter

Kelly  
Kemper Vinla  
Kilgour & Clark  
Kinkaid Klitties  
Kilen Wm

LaMar A  
LaRue Bernice  
LaVardy  
Lee Larry  
Lee Mildred  
Left W

Le Groh Charlotte  
Lewis Ray  
Major Madge  
Manfield Frank  
Mardell Ed  
Marson Emily  
Martin Miss T  
Meyers Jess  
Meyers Miss E  
Milliken Bob  
Meyers Wally  
McDonald Joe  
McGivney Owen  
Moor Miss Bob  
Moore W  
Morton Miss D  
Mowatt Ben  
Murdoch Japle

O'Brien William  
Oliver & Mack  
O'Neill Dennis  
Parsons Mrs H  
Parker Helen  
Faudet E

Pereria Paul  
Perry Rudy  
Reynolds Claire  
Reynolds Earl  
Schiller Harry  
Schroeder Barney  
Shea T  
Sherman Chas  
Shubert Frank  
Sprague Leon  
Stephens Murray  
Storey Rex  
Torcats Mr

Tracey Roy  
Trahan Al  
Unidos Estados  
Unit E  
Wale Dorothy  
Wallace G  
Webb Grover  
Webster Victoria  
Wellington Dave  
West George  
West Irene  
Western Helen  
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Moore & Fields  
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Ormonde Cora  
Polly & Oz  
Polley Boris  
Day George  
Dixon T J  
Dillon John H  
Dick Wm  
Ennor Gene  
Sherman Dorothy  
Freehand Bros  
Four Bell Hops  
Fernandes Jose A  
Gibson Hardy  
Grey Fred Trio  
Haller & Goss  
Hatch Isaac F  
Kowland & Meeh's  
Renee Roberts  
Ryan James  
Ryan Hazel  
Smith Eddie  
Taylor Jackson Co  
Tyrrell and Mack  
Virginia Miss  
Wade Claude  
Wallace Joan  
Ward & Dooley  
Walter Trio

SAN FRANCISCO OFFICE  
Astor Mae  
Bernice La  
Bunting Bunny  
Francis Marie  
Gleamp Sylvia  
Hilbert Gene  
La Tour Geo  
Parvin Lee  
Taylor Mrs  
Wyse Ross  
Walsh Musical

### BILLS NEXT WEEK

(Continued from Page 18)

Loney Nae  
Craig & Calte  
Homer Lind Co  
Eckert & McDonald  
Harvard, B & W  
National  
Toho Japs  
Peggy Brooks  
Chas Mack Co  
Weber Beck & F  
Kola & Jackson Co  
Nat Burns  
Norton & Wilson  
"Perfect Day"  
McCoy & Walton  
Syncoated 7  
Orpheum  
Collins & Dunbar  
Monte & Lyons  
Fred LaRaine Co  
McCormack & W  
Daley Mack & D  
Noel Lester Co  
Stewart & Martin  
4 Higgle Girls  
Fred Weber  
"Stepping Around"  
Boulevard  
Kafka & Stanley  
Loney Nae  
Brown Harris & B  
Jans & Whallon  
Elizabeth Saiti Co  
Frear Baggott & F  
Peggy Brooks  
Jeff Healy Co  
Green & Burnett  
"B'way Snapshots"  
Avenue B  
3 Whirlwinds  
Helene Davis  
Murray Leslie Co  
Renard & West  
J Flynn's Mine  
2d half  
"Manicure Shop"  
BROOKLYN  
Metropolitan  
Frear Baggott & F  
Mack & Reading  
Jeff Healy Co  
Raynor & Merritt  
Cameo Revue  
2d half  
Kafka & Stanley  
Delea & Orma  
John Jess Co  
Jans & Whallon  
C W Johnson Co  
Fulton  
Cooper & Seamon  
Cronin & Hart  
"Perfect Day"  
Low Hawkins  
Zaza & Adele  
2d half  
Gorgalis 3  
Taylor Macy & H  
Chas Mack Co  
Jim Reynolds  
Elizabeth Saiti Co  
Palace  
"Manicure Shop"  
2d half  
Helene Davis  
Murray Leslie Co  
Rucker & Boras  
Mykoff & Vanity  
(One to fill)

(Continued on Page 33)

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WOODSIDE KENNELS  
WOODSIDE L. I.

Waldron & Winslow  
(One to fill)  
BLM'INGTN, ILL.  
Majestic  
Sankus & Sylvers  
Chas Wilson  
Casler & Bensley 2  
2d half  
H & A Seymore  
Henry Santer Co  
Santry & Seymore  
CHICAGO  
American  
2d half  
Stuart Girls Co  
Oxford & Morton  
Lyle & Virginia  
(Three to fill)

CHICAGO  
Lincoln  
2d half  
"Cotton Pickers"  
"Let's Go"  
CHICAGO  
Majestic  
2d half  
Sawyer & Eddy  
Jack Osterman  
Harry Hayden Co  
Bert Howard  
Barber & Jackson  
Mime Dorre Co  
Hays & Lloyd  
Jack Osterman  
Galletti's Monks  
(One to fill)

DAVENPORT, IA.  
Columbia  
2d half  
Dougal & Leary  
Signor Frisco  
(Four to fill)  
ELGIN, ILL.  
Rialto  
Love & Wilbur  
Mumford & Stanley  
7 Brown Girls  
2d half  
Humberto Bros  
(Two to fill)

GALESBURG, ILL.  
Opheum  
Signor Frisco  
(Two to fill)  
Caradine's Animals  
"Four of Us"  
Hamilin & Mack  
JOLIET, ILL.  
Opheum  
H & A Seymore  
Henry Santer Co  
Santry & Seymore  
2d half  
Swift & Kelly  
(Two to fill)

MADISON, WIS.  
Opheum  
Rita Gould  
Jonis Hawaiians  
(Four to fill)  
2d half  
The Seabacks  
Jason & Harrigan  
Roy LaPearl  
Ramsdells & Deyo  
MILWAUKEE  
Majestic  
Frank Browne  
Sherman Van & H  
Fred Lewis  
"Pirations"  
Melnette Duo  
Coley & Jaxon  
(Two to fill)

MINNEAPOLIS  
7th Street  
Royal Sidneys  
Larry Corner  
PANTAGES CIRCUIT  
MINNEAPOLIS  
Pantages  
(Saturday opening)  
Bert Shepherd  
Fargo & Richards  
Billy Kelly Co  
Welderson Sis  
Vokes & Don  
The Lamys  
WINNEPEG  
Pantages  
Kitamura Japs  
Mabel Phillips  
Farcho & Archer  
Golden Burt  
Abbott & White  
Earl Fuller Band  
GT. FALLS, MONT.  
Pantages  
(26-29)  
(Same bill plays)  
Annecchia 30;  
Missoula 31)  
Carson & Kane  
Robinson & Pierce  
Fargo Hark & M  
Gertz & Duffy  
H Swede Hall Co  
STOKANE  
Pantages  
Juggling Nelsons  
Fain & Tonnysen  
Tyler & Cronius  
Golden Bird  
Ross Wye  
"Stepping Stone"  
SEATTLE  
Pantages  
Four Roses  
Hudson & Jones  
Valentine Vox  
Brocker Trio  
Robyn Adair Co  
VANCOUVER, B. C.  
Pantages  
Wifred Linton

Chas Keating Co  
Ansel & Fuller  
Pitca & Wilson  
Sternad's Midgets  
Hugh Johnson  
Cross & Sanlow  
PEORIA, ILL.  
Opheum  
Coradini's Animals  
Dougal & Leary  
Waldron & Winslow  
Robby Henshaw  
Swift & Kelly  
4 Ortons  
2d half  
Michon Bros  
Casler & Bensley 2  
Chas Wilson  
Shreen  
(Two to fill)

ROCKFORD, ILL.  
Palace  
The Seabacks  
Jason & Harrigan  
Roy LaPearl  
Ramsdells & Deyo  
Rita Gould  
Jonis Hawaiians  
(Four to fill)

ST. LOUIS  
Grand  
Bollinger & R'nids  
Joslyn & Turner  
Gilroy Haynes & M  
Singing Three  
(Five to fill)

ST. LOUIS  
Rialto  
Nelson's Patience  
Barber & Jackson  
Shreen  
Jack Benny  
Walter Manthey Co  
(One to fill)  
2d half  
Berneville Bros  
Roberts-Clark Co  
Ned Norworth  
Someroft & Sonja  
(Two to fill)

SIoux CITY, IA.  
Opheum  
Wilson Aubrey 3  
Reed & Tucker  
Maxfield & Goldson  
(Three to fill)  
2d half  
Lawton  
Frank Wilcox  
(Four to fill)

SO. BEND, IND.  
Opheum  
Harry Hayden Co  
3 White Kuhens  
(Four to fill)  
2d half  
Chadwick & Taylor  
Pantheon Singers  
W & M Rogers  
(Three to fill)

SPRINGFIELD, ILL.  
Majestic  
Samaroff & Sonia  
Villani & Villani  
Ned Norworth  
(Three to fill)  
2d half  
Sankus & Sylvers  
Mabel Harper Co  
Nancy Boyer Co  
Ebbby Henshaw  
Walter Manthey Co  
(One to fill)

TERE HTE, IND.  
Hippodrome  
Mabel Harper Co  
Nancy Boyer Co  
Berneville Bros  
(Three to fill)  
2d half  
Villani & Villani  
3 White Kuhens  
(Four to fill)

TAOMA  
Pantages  
Delmar & Leo  
Cono & Hart  
Al Jennings Co  
Anderson & Rev  
Green & Dunbar  
PORTLAND, ORE.  
Pantages  
Page & Green  
Fulton & Burt  
Gallinari Sis  
Lerner Girls  
Walter Weiss  
Alexander  
TRAVEL  
(Open week)  
Gordon Wilde  
Ward & King  
Bob Willis  
"Fido Sports"  
Sylvia Brower Co  
SAN FRANCISCO  
Pantages  
(Sunday opening)  
3 Belmonts  
Crane Sis  
Colindonia 4  
Willard Jarvis Co  
Willard Mack Co  
OAKLAND, CAL.  
Pantages  
(Sunday opening)  
Lyle & Virginia  
Victoria & Dupree  
Charlie Murray  
Springtime Fris  
Ferry Cowley Co  
LOS ANGELES  
Pantages  
"Last Rehearsal"  
Homer Sis  
Fred H. Henshaw  
Purish & Peru  
Dan Des Artisque  
SAN DIEGO, CAL.  
Savoy  
O'Hendon & Z'Lini  
Bob Bender Tr  
Jim Thornton  
Fettit Family

LEG BEACH, CAL.  
Pantages  
Judson Cole  
Mile Rhea Co  
Britt Wood  
"Love Nest"  
Schielt's Ma'netten  
DENVER  
Pantages  
"Oh Boy"  
Emile & Willie  
Callahan & Bliss  
Royal Rev  
Telark & Dean  
COLORADO SP'GS  
Pantages  
(28-31)  
(Same bill plays)  
Fuebio 31-2  
LaFrance & Byron  
Will Morris  
Nada Norrine  
Robt McKim Co  
Byron Girls  
J Elliott Girls  
OMAHA, NEB.  
Pantages  
"Time"

SALT LAKE  
Pantages  
McLellan & Carson  
Lockett & Laddie  
Freynt & Haig  
Carl McCullough  
Houner's Circus  
Marion Gibeay  
OGDEN, UTAH  
Pantages  
(31-2)  
Lipinski's Dogs  
Jones & Crumley  
Pantages Opera Co  
Emily Darrell

WALTON & WINSLOW  
(One to fill)  
BLM'INGTN, ILL.  
Majestic  
Sankus & Sylvers  
Chas Wilson  
Casler & Bensley 2  
2d half  
H & A Seymore  
Henry Santer Co  
Santry & Seymore  
CHICAGO  
American  
2d half  
Stuart Girls Co  
Oxford & Morton  
Lyle & Virginia  
(Three to fill)

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"Best Musical Show Ever Made in America."  
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"Best Musical Show Ever Made in America."  
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IRVING BERLIN'S  
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— With a Cast of Metropolitan Favorites —

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CARI EDWARDS Conductor

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Mats. Wednesday and Saturday, 2:30  
"ABIE'S IRISH ROSE"  
By ANNE NICHOLS  
With an All-Star Cast

44th ST. THEA.  
WILLIAM FOX Presents  
A SENSATIONAL TRIUMPH  
"MONTE CRISTO"  
"The World Is Mine"  
Maged by EMMETT J. FLYNN

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MARIE TEMPEST  
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Second Triumphant Year  
AMBASSADOR  
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49th St. Thea. W. of B'way. Eves. 8:30.  
Mats. Wed. and Sat. at 2:30  
SUPER MYSTERY PLAY  
WHISPERING WIRES  
A new play by KATE L. McLAURIN  
(based on the Saturday Evening Post  
story by HENRY LEVERAGE)  
WITH A BRILLIANT CAST

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MARJORIE RAMBEAU  
in the Comedy Classic  
THE GOLDFISH

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Britt Wood  
"Love Nest"  
Schielt's Ma'netten  
DENVER  
Pantages  
"Oh Boy"  
Emile & Willie  
Callahan & Bliss  
Royal Rev  
Telark & Dean  
COLORADO SP'GS  
Pantages  
(28-31)  
(Same bill plays)  
Fuebio 31-2  
LaFrance & Byron  
Will Morris  
Nada Norrine  
Robt McKim Co  
Byron Girls  
J Elliott Girls  
OMAHA, NEB.  
Pantages  
"Time"

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Mile Rhea Co  
Britt Wood  
"Love Nest"  
Schielt's Ma'netten  
DENVER  
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Will Morris  
Nada Norrine  
Robt McKim Co  
Byron Girls  
J Elliott Girls  
OMAHA, NEB.  
Pantages  
"Time"

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LENORE ULRIC  
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A New Character Study by ANDRE PICARD.  
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FRANCES STARR  
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A Sea Going Comedy of American Life  
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Season's Smartest Comedy  
THE DOVER ROAD  
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Early & Early  
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Jack Conway Co  
Clark & Verdi  
Erford's Oddities  
MEMPHIS  
Pantages  
Hoff & Nigami  
Herman & Grace  
Hibbit & Maile  
Powell Quintet  
Lula Gentes

Novelle Bros  
Pickfords  
Bowman Bros  
Clinton & Cappel  
KANSAS CITY  
Pantages  
Brown & Deluxe  
Early & Early  
Seymour & Jeannette  
Jack Conway Co  
Clark & Verdi  
Erford's Oddities  
MEMPHIS  
Pantages  
Hoff & Nigami  
Herman & Grace  
Hibbit & Maile  
Powell Quintet  
Lula Gentes

John Keefe  
With FRANK CRAVEN'S New Play:  
"SPITE CORNER"  
Management JOHN GOLDEN

HOLDEN GRAHAM  
in "Versatile Originalities"  
Walter Bentley Agency  
En Route for  
South Africa

BILLS NEXT WEEK  
(Continued from page 32)

Gates  
Harvard B & W  
Eddie & Leonard  
Jim Reynolds  
McCoy & Walton  
Melody Land  
2d half  
Hart & Dymond  
Phil Davis  
Renard & West  
Raynor & Merritt  
Lady Alice's Pets  
ATLANTA, GA.  
Grand  
Wally & Wally  
Emily Clark  
The Siegfrieds  
Warden & Mack  
Dancing DuBrowns  
2d half  
LaPetite Jennie Co  
Benson & Heilly  
H & A McDonald  
Girard & Perea  
(One to fill)  
BALTIMORE  
Hippodrome  
C & E Frabel  
Cornell Leona & Z  
Princeton & Watson

BOSTON  
Opheum  
Margot & Francois  
Rainbow & Mohawk  
Bobby Carbone  
G S Fredericks Co  
Halg & La Vere  
Wyatt's Lads Co  
BUFFALO  
State  
Van & Emerson  
Wahl & Francis  
Roberts & Loyne

DR. ZINS  
25 SPECIALIST  
110 East 16th Street, New York  
Bet. Irving Place and 4th Avenue  
Special attention to chronic blood diseases,  
Liver, Stomach, Kidney, Lung,  
Rheumatism, Nervous and Chronic Diseases  
of Men and Women.  
No Charge for Consultation  
Blood and urinalysis made. X-Ray  
examinations.  
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M. to 4 P. M.

EXTRAORDINARY ANNOUNCEMENT  
MURRAY'S ROMAN GARDENS  
Forty-second Street, West of Broadway  
JOSEPH A. SUSSKIND  
Presents  
MISS BILLY SHAW  
—INCLUDING—  
Nat M. Lester Lane, Gertrude Parrish, Josephine Layole, Flo Hauser, and the  
EIGHT BEAUTIFUL MODELS  
In an elaborate revue conceived and arranged by  
AL. HERMAN  
Miss Shaw and the entire revue will also appear at The Blossom Health Inn every  
Sunday evening.

The Chateau Laurier  
City Island, N. Y.  
NOW OPEN FOR SEASON OF  
1922  
Beautifully Decorated Wonderful Orchestra  
Excellent Shore Dinner at \$2.50 and exquisite a la  
Carte service  
Management  
Julius Keller William Werner

JUDSON COLE  
The Talkative Trickster  
NOW ON PANTAGES CIRCUIT  
"JUDSON COLE is a conjurer who  
is as amusing as he is bewildering."  
—MANCHESTER GUARDIAN, England.  
Tom McRae Co  
"Yachting"  
LONDON, CAN.  
Lew  
Melroy Sis  
Parrell & Hatch  
Montambo & Nap  
Lee Mason & Co  
Calvin & O'Connor  
L'G BEACH, CAL.  
State  
LaBeige Duo  
A & L Barlow  
Gordon & Healy  
Criterion 4  
I Phil Adams Co  
LOS ANGELES  
State  
Theodore J  
Fletcher & Pasquale  
Lillian Steele Co  
Barton & Sparling  
Mabel Blondell Rev  
MEMPHIS  
Lew  
Murray & Irwin  
T & H Speck  
Olive & Mack  
Freeman & West  
Perloff's Gypsies  
2d half  
Dave & Dare  
Hazzard & George  
Mark Hart Co  
Bernard & Edwards  
Ben Franklin  
Wally & Wally  
Emily Clark  
The Siegfrieds  
Warden & Mack  
Dancing DuBrowns  
BOSTON  
Opheum  
Margot & Francois  
Rainbow & Mohawk  
Bobby Carbone  
G S Fredericks Co  
Halg & La Vere  
Wyatt's Lads Co  
BUFFALO  
State  
Van & Emerson  
Wahl & Francis  
Roberts & Loyne

OLIVE & MACK  
Freeman & West  
Perloff's Gypsies  
OAKLAND, CAL.  
State  
Cliff Bailey 2  
Mardo & Rome  
Lillian Steele Co  
Barton & Sparling  
Mabel Blondell Rev  
OTTAWA, CAN.  
State  
Cowboy W & D  
Alf Ripon  
Eddie Clark Co  
Wilson & Kelly  
Gerber Rev  
PALISADES  
The Morrelles  
Joe Pantan Co  
(One to fill)  
PROVIDENCE  
Emery  
Franchini Bros  
Norton & Wilson  
Tent & Clare  
Cliff Edwards  
2d half  
Cooper & Seamon  
Olive DeCovony Co  
Worth & Willing  
Frank Cornell Co  
SAN JOSE, CAL.  
Hippodrome  
1st half  
Roma Duo  
Mack & Dean  
Quinn & Claverly  
Tage & Gray  
Bogay Troupe  
SPRINGFIELD, MASS.  
Broadway  
Hart & Diamond  
Walters & Gould  
Frank Cornell Co  
Mason & Bailey  
Royal Felix Tr  
2d half  
Franchini Bros  
Bent & Clare  
Cliff Edwards  
Nine DuBarry Co  
(One to fill)  
TORONTO  
Lew  
Bender & Herr  
Brown & Elaine  
Marie Russell Co  
J. Wolfe Gilbert Co  
Road to Vaudeville

NEWARK, N. J.  
Lew  
Leo Zarrell 2  
Shea & Carroll  
Morgan & Grey  
Hawkins & Mack  
"Songs & Scenes"  
NEW ORLEANS  
Crescent  
Dawn & Scott  
Joan Dreano  
Straight  
Mack & Lee  
Ella Garcia Co  
2d half  
Murray & Irwin  
T & H Speck  
WESTERN VAUDEVILLE  
AURORA, ILL.  
Fox  
Jack Osterman  
Pantheron Sis  
(One to fill)  
Werner-Amoroe Co

MINNEAPOLIS  
Pantages  
(Saturday opening)  
Bert Shepherd  
Fargo & Richards  
Billy Kelly Co  
Welderson Sis  
Vokes & Don  
The Lamys  
WINNEPEG  
Pantages  
Kitamura Japs  
Mabel Phillips  
Farcho & Archer  
Golden Burt  
Abbott & White  
Earl Fuller Band  
GT. FALLS, MONT.  
Pantages  
(26-29)  
(Same bill plays)  
Annecchia 30;  
Missoula 31)  
Carson & Kane  
Robinson & Pierce  
Fargo Hark & M  
Gertz & Duffy  
H Swede Hall Co  
STOKANE  
Pantages  
Juggling Nelsons  
Fain & Tonnysen  
Tyler & Cronius  
Golden Bird  
Ross Wye  
"Stepping Stone"  
SEATTLE  
Pantages  
Four Roses  
Hudson & Jones  
Valentine Vox  
Brocker Trio  
Robyn Adair Co  
VANCOUVER, B. C.  
Pantages  
Wifred Linton

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# PAUL ASH Synco-Symphonists GRANADA THEATRE, SAN FRANCISCO

## RICH MEN'S WIVES

Gansler Production in five reels presented by H. P. Schulberg, distributed by A. Lichtman Corp. Story by Frank Dacey and Agnes C. Johnson. House Peters and Claire Windsor principals. Capitol, New York, week, Aug. 20.

John Masters.....House Peters  
Gay Davenport.....Claire Windsor  
Mrs. Lindley Blair.....Rosemary Theby  
Juan Camillo.....Gaston Glass  
Mrs. Davenport.....Myrtle Steadman  
Jackie.....Baby Richard Headrick  
Kathleen Davenport.....Mildred June  
Mr. Davenport.....Charles Clay  
Miss Schuler.....Carol Holloway  
Nurse.....Martha Mattox  
Reggie.....William Austin

The first of the releases of the A. Lichtman Corp. to hit Broadway in one of the big pre-release houses. It is a picture that in itself runs along the usual lines of the society tales of a certain type. That of the wife neglected for business, discovered in a compromising not of her own making by the husband, the usual separation and reconciliation brought about through the little child. It is not a special. It is, however, a good, program picture that should get money for the exhibitor on the strength of the title rather than the entertainment value. The production is presented by B. Schulberg and released through the Lichtman Corp. The story by Frank Dacey and Agnes C. Johnson, was directed by Louis Gansler. The players that have the principal roles are House Peters and Claire Windsor.

In a measure the moral the story points is that business and social activities on the part of parents is not conducive to the education of children in a manner that will enable them to conduct affairs of life in a happy manner.

Miss Windsor plays the youthful girl graduate who returns to a home where the mother is busy half of the time with beauty specialists and the other half displaying that beauty at social functions; the father is 100 per cent business but has an ever ready checkbook for his daughters. A short time after the daughter is launched in society and marries. Her life goes along in the same channel as it did before marriage, with nothing to occupy her mind except the search for entertainment and excitement. A baby arrives but that serves only to give employment to a nurse. Finally the wife innocently steps into a trap laid by a society lizard which results in her and her husband separating. The latter retains the custody of the child, the mother being forbidden to see the little one. Sometime later amid a gay party she slips into the child's nursery at a time when the revelers are so that for a fountain of love they must have a Cupid, and the child is brought down into the water with the mother rescuing it. This brings the husband to a realization he must have been wrong in his suspicions and a reconciliation is effected.

Miss Windsor and Mr. Peters give a good performance as does Baby Richard Headrick, and Rosemary Theby stands out like a million dollars on looks as a vamp type. There is a bit of miscasting in the selection of Myrtle Steadman as the mother; she appears younger on the screen than Miss Windsor.

The direction is fairly even, although the "my baby stuff" by Miss Windsor seems overdone at times. In photography the picture is faultless, and clever art titles in natural colors lend class to the production.

Fred.

## WHEN HUSBANDS DECEIVE

Designated as a "Leah Baird Production" presented by Arthur V. Beck. Story and scenario by Leah Baird who also plays the principal role. Wallace Worley, director. Distributed by Pathe.

The title is just one of those catch phrases to arouse attention in the billing. It hasn't a thing to do with the picture. "A boxoffice title" they call it in this business, meaning a phrase that will attract the curious, however, foreign it may be to the subject matter of the story. This sort of thing must inevitably react to the damage of any production in any theatre. You can't get away with such a hoax indefinitely, although some of the producers have been doing it a long time.

Women stars who write their own scenarios invite disaster as a rule, and certainly this instance adds another flop to the list. The whole thing is just cheap fiction and theatrical bosh, intense drama that trembles on the edge of unintentional comedy and sometimes slips over the travesty border. It borders on those mock philosophical titles by which uncertain scenario writers try to endow their weak efforts with counterfeit sentiment. If a story can stand on its own legs it needs only the simplest and most direct of titles. Stilted writing in titles is a poor device to cover deficiencies. "When Husbands Deceive" might have been written by a school girl.

Miss Baird is always convincing in dignified dramatic roles. That is probably why she framed this part of a kitchy young boyden who was tricked into a marriage with a plotting schemer seeking only her fortune. Why will mature actresses persist in playing flappers?

The story itself is without distinction and full of the conventional devices. Dick and Rosalie are engaged, while, John Martin, the girl's guardian and Dick's employer schemes to separate them. Dick is sent to the bank with \$5,000 in bonds and Martin's woman accom-

plish, pretending to faint on the street, persuades Dick to take her home in a taxicab. Dick is drugged in the cab, his securities stolen and his disgrace brought about. To make it more complete Martin shows Rosalie what purports to be a compromising letter written to Dick by another woman.

In spite, Rosalie marries her middle aged guardian. It immediately becomes apparent that Martin has cheated her out of her inheritance (\$1,000,000 in oil properties in the usual prodigal film way), and plots to rob her of her good name by maneuvering her into a compromising situation with Dick. Meanwhile Dick has turned his gifts as a painter to account and is paying off the lost bonds. By chance he meets Martin's woman accomplice in the street and under threats wrings a confession from her. Martin's guilt is established and Dick goes to expose him to Rosalie. Rosalie receives him in her sitting room, being then dressed in a boudoir frock of the flimsiest. Martin listens to their conversation and, after locking them in, brings witnesses to confront them. Of course, he is speedily brought to terms by the heroic Dick, who forces a confession and then departs. Martin, desperate, tries to intimidate Rosalie with a revolver, but an enormous pet mastiff dog comes to his mistress' rescue and the audience is left to understand that Martin is torn limb from limb by the animal, leaving the way clear for true love to run more smoothly than the continuity. Besides the trick dog the picture has a highly intelligent monkey which does more to advance the plot than the principal actor. It mischievously opens Martin's safe so that Rosalie may learn how he has stolen her fortune and otherwise contributes to the complications. The simian is the most interesting item in the story.

Rush.

## UNDER OATH

Myron Selznick production, presented by Lewis J. Selznick, starring Elaine Hammerstein. Mahlon Hamilton plays the male lead. Edward J. Montague story, directed by George Archainbaud. Shows at Loew's State first half (July 14-16).

Elaine Hammerstein was not exceptionally well fitted with this vehicle, which revolved chiefly about "Big Jim" Powers (Mahlon Hamilton). Shirley Marvin (Miss Hammerstein) learns that the long existent feud between the Marvins and Powers has resulted in a victory for the latter, who on the morrow, by hammering a certain stock controlled by the Marvins, will have impoverished the family. Shirley's betrothed, Hartley Peters (Niles Welch), an assistant district attorney, goes to Powers to effect some settlement, asking to let up on the Marvins. Old man Marvin has been seriously invalidated by his financial setbacks and a complete wiping out would prove a fatal shock.

Powers, the vengeful, at first refuses any terms, but later agrees to make his rivals suffer the more by a certain proposition. It consists of a marriage between his scapegrace younger brother, who already is shown \$14,000 in debt to a gambler and the Marvin girl. The D. A. leaves greatly incensed at this proposition, but Shirley is game. Powers is frank in stating his revenge will be greater by seeing the whole Marvin family suffer than by killing the old man off completely through the shock. At the actual ceremony Shirley's lips tremble in refusal of the "I will" acquiescence and faints before the consummation of the church rites. Powers in self-disgust releases her from her obligation, admiring her gameness, and lives up to his bargain in letting up on the Marvins. Of course, the romance between him and Shirley is inevitable from then on, although discernible as a final culmination of screen action.

The climax is not so punchy or dramatic as is usually expected. Powers is accused of having murdered his younger brother, whom he had ordered from the house in a fit of rage. The boy was really shot by the vengeful gambler who held the \$14,000 I.O.U.'s. The murder was committed about one o'clock, ascertained through one of the bullets shattering the victim's watch at that hour, stopping it completely. Powers cannot alibi his whereabouts at the time, his servants testifying he left shortly before one but did not see him return. In reality, Shirley was with him then at Powers' home to warn him of a trumped charge, but to save her any embarrassment the accused would not say anything beyond denying guilt. The punch is where Shirley visits her ex-betrothed, the assistant D. A. and in flashback fashion recites her whereabouts in Powers company at that hour.

The casting is well taken care of. Hamilton and the star naturally standing out, although the thankless role of Powers' younger brother was well handled also.

Good one-day program feature.

Abel.

The initial showing of the Ray C. Smallwood production, "The Queen of the Moulin Rouge," released by the American Releasing Corp., will be at the Mission, Los Angeles, where the feature will open for an extended run tomorrow (Aug. 26).

## PUTTING IT OVER

"Phil Goldstone presents" is the only data furnished. The story and direction is credited to Grover Jones. At Loew's Circle Aug. 15.

Richard Talmadge is here the hero of a comedy written and played in the manner of Douglas Fairbanks, that is to say, Talmadge is constantly plunging by a head-long leap over obstacles into a clinch with the heavy and scrapping all over the lot. The information obtainable from the lobby billing is sketchy. A one-sheet liberally plagiarized about the front of the house says merely, "Who Is Richard Talmadge? Ask Douglas Fairbanks."

It's a very inexpensive production, except for one episode, a cabaret scene at the start which may have cost something, although it has been done economically. Even at that it's a waste of money. These cabaret spectacles must be well done to be impressive, and this is a half-way affair. It has no place in the picture anyway. The story is distinctly of small-town atmosphere and the principal scenes of the action show a background of a village street, a rural community that is at variance with a spectacular cabaret.

Talmadge is Bob Merritt, son of a political leader. A political campaign is on, the rival candidates being one Horton, supported by Bob's father, whose creature the candidate is, and Morton, the upright contender. Bob is sent electioneering for Horton, but switches his allegiance when he sees Morton's daughter and learns that his father

is double-crossing Morton by means of bribing Morton's campaign manager to throw the election.

The town has been billed with banners with the device, "Vote for Horton." Bob merely paints the "H" into an "M" and the trick is done. The traitorous campaign manager then sneaks into Morton's home and steals \$2,000, a trust fund in Morton's keeping, in order that he may disgrace the rival candidate. Morton must raise \$2,000 by that night to save his reputation, and here's where Bob makes the grandstand play. A champion pugilist is appearing in the town and offering \$2,500 to anyone who can stay three rounds. Bob, of course, takes the challenge and the stage is set for the "big scene" in the prize ring.

Talmadge is a good looking youngster of fine physique, but the boxing exhibition is a good deal of a farce. The two men climb into the ring and maul at each other awkwardly. There's plenty of rough and tumble action, but it isn't a boxing exhibition. Anyway, Bob knocks the champ out and gets the \$2,500 in time to rush it into Morton's hands just as he is about to confess that he has lost the trust fund. The messenger is the girl, Barbara, daughter of Morton and beloved of Bob.

Killing two birds with one stone, the same scene accomplishes the conviction of the robber, although the screen does not make it plain how he was captured. Some of the struggles between the hero and the various villains are spirited, particularly the fight in the dark when Bob tries to prevent the robbery, but the story is crude and the tale doesn't convince. Here used as half of a double bill.

Rush.

## DON'T SHOOT

James Harrington Court.....Herbert Rawlinson  
John Lynght.....William Dyer  
Buck Lindsay.....Wade Boteler  
Mrs. Van Hook.....Margaret Campbell  
Velma Gay.....Edna Murphy  
Archie Craig.....George Fisher  
Fido.....Tiny Sanford  
Jim.....Duke Lee  
Mrs. Ransom.....Mrs. Bertram Grassby  
Police Officer.....Fred Kelsey  
Larry the Dip.....J. L. O'Connor

This is a Universal starring Herbert Rawlinson from the story by George Bronson Howard, adapted by George Hively, directed by Jack Conway. It is a crook melodrama cooked up for popular consumption and will entertain the not too credulous.

The screen version covers an enormous amount of ground and at times becomes draggy before James Harrington Court, alias "The Possum," foils the gang of thugs and the crooked political boss who is trying to thwart the "Possum" in his determination to go straight after he has been forced into marriage with a society girl.

The "Possum" is about to rob the house of a millionaire oil man when he is surprised by the inmates. The oil king mistakes the crook for the lover of the girl, the secret correspondence of whom he has intercepted. He forces them to marry at the point of a gun. The crook attempts to effect a marriage between the girl and her lover, but the latter's ardor has cooled, so he takes her himself, determines to go straight, and they are next seen as professional dancers at a cabaret. The politician has him discharged, needing him to plant some incrimin-

## Leaving the Cream in the Bottle---

**I** RECENTLY left the West Coast Studios after screening practically all of our fall productions to be released under the forty-one picture program sold to exhibitors for the first six months of the year.

In talking to exhibitors of these pictures, I promised them the greatest productions that our Producing Department had ever turned over to us for distribution.

Those of you who bought these productions on faith and on our word know to what extent our pledges have been kept.

We are releasing these productions just as fast as possible, and in many cases pre-releasing, to get them into your hands at the earliest possible moment.

As an example, "Blood and Sand" is just finishing the greatest four weeks' run in Broadway's history, and could have been kept on indefinitely. Everyone knows it—admits it—but there was something else to think of besides the profits this picture would make for us after an indefinite run.

Exhibitors are in need of box office attractions now more than ever before in their history, so "Blood and Sand" is being sent on its way so that YOU and YOU and YOU may get it soon. Not only to make you money, not only to start your new season right, but to show to the people who support your theatre that this is one of the kind of pictures you were talking of when you told them of the new Paramount program of this season.

And this is but one—there are more to follow—for when you have seen "Manslaughter," "The Old Homestead," "Burning Sands," "To Have and to Hold," "The Young Rajah," "The Spanish Cavalier," "Clarence" and others, you will realize more than ever before what a dependable source of supply means, and that the making of good pictures is the result of good planning, good thinking, good resources and good organization—not the result of just big talk.

\$2 pictures? Yes, every one of them, and they could have been shown at \$2 for a long run. But you, Mr. Exhibitor, would not have had them for six or eight months, and you need them now.

They were made for you, for picture theatres to run at popular prices and bring back your business as only pictures of this kind can do.

*J. R. Keck*  
**Paramount Pictures**



FAMOUS PLAYERS-LASKY CORPORATION

ADDOLPH ZUKOR, President

NEW YORK, U.S.A.





nating papers in the safe of a reform alderman who is a bitter antagonist.

"The Possum's" refusal and the fight against the boss and his gang that follows was one of the high lights of the five reels. Befriended by the grateful alderman, the "Possum" outwits his enemies, wins the love of his wife and is well on the way to peace and prosperity before the final fade-out.

The direction is fair, considering the scope of the story. Nothing could prevent it from straining the credulity of an intelligent witness.

The cast is adequate. Edna Murphy looked pretty as the heroine, but fell far short of anything that registered in the emotional passages beyond a sweet ingenuish personality.

Rawlinson as the debowair good-looking pickpocket and safe-breaker of fiction made the most of a fat role. The rest of the cast maintained the general average. As a "special" the picture is just the average "crook" play, indifferently done.

Con.

#### DOOR THAT HAD NO KEY

British society drama sponsored by A. Harley Knoles. Directed by Frank Crane. From original story by Cosmo Hamilton. Featured players are George Relph and Evelyn Brent. At Loew's, New York, Aug. 19.

One would expect something from the authorship of the story, but one is greatly disappointed. The picture is as bad as any of the British films that have reached this market up to date. Properly speaking, it isn't a picture at all, but a novel transcribed to the screen by way of long, verbose titles. The picture passages merely illustrate the titles. They could have almost eliminated the pictures altogether, and the titles alone would have given the gist.

The film is a perfect illustration of the wrong way to frame a continuity. It is full of unessential de-

tails worked out with annoying elaboration while really important developments are slighted. For example, it is made apparent that the adventuress will not marry the hero until he has made a success of his profession, and the story makes a great deal of his climb to eminence as a lawyer.

On the other hand, there is a vast deal of interest in the relations between the hero and the adventuress after their marriage and up to the point where they are estranged, but this passage in their lives is dismissed with a title, "Two Years Pass." The emphasis is on the trifling and the important details are slighted.

The theatrical devices are unutterably crude, and the titles with their pompous moralizing are unconsciously ridiculous. Jack is studying law in the office of an eminent London barrister. An important divorce case is about to be called for trial when the lawyer is injured in an accident. Jack thereupon conducts the defense. As his arguments come on the screen in the form of titles one begins to think it is some sort of a travesty with its Oliver Optic sentiment. The whole business is burlesque, and the New York theatre audience took it that way. They laughed at the false sentiment throughout.

The title comes from the fact that the mercenary adventuress locks her bedroom door on her wedding night and keeps it locked during the two years of her married life, while the young husband moons about in pantomimic suffering until he can stand it no longer. Then he gets a divorce by a single title to that effect, and marries the sweet daughter of the vicar; but this is not disclosed until the first wife tries to bring about a reconciliation (why, nobody knows) and is confronted with the new wife and a new baby, which the hero grandiloquently refers to as "My son and heir."

The only merit the picture has is

the lovely backgrounds of rural England: Some are beautiful, especially those dealing with a coaching tour that the hero takes when he is oppressed with his family troubles. But mere scenic quality cannot compensate for the absurd story and the silly action. One suspects that Hamilton's tale has been maltreated in the screen translation. He couldn't have perpetrated anything so awful.

This picture and others of the imported sort seem to indicate the desperate need of the daily change theatres for material. It does seem that such stuff couldn't get a hearing if there were anything else available. "The Door That Had No Key" was half a double bill, the other being an American-made western drama of the usual sort. What is the virtue of a double bill, anyway, when it only doubles the weariness of poor entertainment? Two bad pictures at one setting are more than twice as bad as one.

Rush.

#### WEST OF CHICAGO

Fox release starring Charles (Buck) Jones in George Scarborough story; adapted by Paul Schfield and co-directed by Scott Dunlap and C. R. Wallace. Renee Adoree plays opposite the star, with Philo McCullough, "heavy." Sub-feature of double-header at Academy of Music, New York, Aug. 17-20.

George Scarborough, in conceiving the story, presumably banked heavily on the novel situation of a man really impersonating himself, unbeknown to the other characters in the narrative. It is worked out here in the case of Con Daly (Mr. Jones) first entering the scene under an alias, and then asked by the opposing forces to take sides with them in a scheme to do the real Con Daly out of an inheritance. Much taken with the newcomer's actions, John Hampton (Philo McCullough), the villain, asks Con Daly, known to him by another name, to impersonate himself. Con enters into the scheme, his accomplice being Della Moore (Renee Adoree), who personates the sister of Con, who, up to now, was supposed to be in a convent.

Miss Moore is forced into this subterfuge in exchange for enlisting Hampton's assistance to free her younger brother, Bud, charged with the murder of Con Daly's uncle. Bud really did not commit the crime, Hampton, the victim's superintendent, being the guilty one. His employer having discovered a falsifying of books was about to turn Hampton over to the sheriff on the morrow. Hampton intercepts the communication to the district attorney and frames the murder with Bud as the goat. To top it off, Hampton conceives the idea of having two accomplices personate the two sole heirs of the ranch, and thus make off with that. Bud having been indicted solely on Hampton's testimony, his sister asks the latter to retract it and thus possibly free the dupe of the situation. In return Hampton has exacted that she pose as Miss Daly.

There are a number of twists to the yarn, with the obvious culmination in the freeing of Bud, disclosure of Hampton's guilt, excusing the heroine for her questionable means employed to accomplish the noble end, and the coming into the hero's rightful inheritance.

Speed and action are the by-word, delivered in Jones' rip-snorting style. In a number of flashbacks he is shown more or less an irresponsible youth getting the ozone from restaurants, commandeering a milk wagon and hurling its creamy contents at the pursuing minions of the law, which leads into his assignment to a ranch to "make a man of himself." He has done that in three years, the change from dress suit to sombrero and spurs denoting the transposition. His uncle's ranch is in the southwest district. Just before the murder Con has received a letter summoning him to take charge of things near his relative.

As a program release, this pairs with the best of Buck Jones' past performances. Abel.

#### DANGEROUS LOVE

Yellowstone Productions present this screen version of the novel "Ben Warman," released through C. B. C.

An attempt has been made to make "Dangerous Love" a pretentious "western," with the effort having its shortcomings. Any success the novel "Ben Warman" may have secured is not brought forth in the picture. The latter is drawn out as to lose the effectiveness of the story. Anti-climaxes are crowded into the running, and when the final footage is reached the average audience has lost interest.

Pete Morrison heads what is termed an all-star cast. He is of a rugged western type, but lacks steam in his work. This is especially true in two fist encounters intended for the real knockouts of the production. The first occurs in an early reel between Morrison and Walt Naylor. Its ineffectiveness can be overlooked, due to the early spot. The second is in at the finale, and equally poor. William Lion West is Morrison's opponent in this instance. Carol Holloway plays the leading

#### COAST PICTURE NEWS

Los Angeles, Aug. 19.

Rev. Neal Dodd is now the marrying parson of the movies. For a long time he has appeared in film roles, tying nuptial knots before the camera, but of late he has officiated, as the third party, in several off-screen film weddings. Jack Pickford and Marilyn Miller were the latest.

H. C. Witwer, the humorist and fictionist, has sold a serial to R-C and a feature to Cosmopolitan.

Arthur Sawyer has engaged four comedians for "Quincy Adams Sawyer." Hank Mann, Billy Franey, Harry Depp and Victor Potel.

Two additional producing units will start shortly at the Hollywood studio, according to announcement by John Jasper, general manager.

There is talk that Charles Chaplin will do a dance in his next picture.

Larry Semon has taken his company to Mexico, across the border from Tia Juana, to film scenes for his next comedy.

Wallace Worsley and Lionel Belmore are fishing at Ensenado, lower California.

Three new units will launch productions at Fine Arts studio next week. Locally financed.

Harvey Gausman has taken a few days off for the purpose of inspecting Mexican fishing waters.

Monty Banks announces that he is forever through with the slapstick form of comedy.

Verne Porter, scenario chief for Cosmopolitan, is expected here within the next two weeks.

Activities at Famous Players studio are now at the peak. Since the return of Jesse L. Lasky from abroad, production work has been rushed and the studio hands are working overtime to catch up with the release program.

Sesare Gravina, former opera star, is now with Jackie Coogan company.

Ralph Block, film editor of Goldwyn, has left for New York.

Bull Montana begins production on his Metro contract next week. Hunt Stromberg is at the managerial helm.

Claire Windsor has been signed by Marshall Neilan for the "lead" in "The Stranger's Banquet."

Vic Schertzinger will direct "The Lonely Road" for B. P. Schulberg. Katherine MacDonald is starred.

Craig Hutchinson is directing for Hal E. Roach.

Bessie Love has a new ukelele. Ask any of the beachcombers.

Rowland V. Lee will direct Shirley Mason's next feature for Fox.

Hallam Cooley has been signed by Selznick.

Mr. and Mrs. Owen Moore went to Del Monte to witness the state golf event.

Dr. H. W. Martin staged a party for 30, many of whom are prominent in films. Betty Francisco was hostess to Doc's host.

Forrest Robinson has moved his family from New York to Hollywood.

Clara Kimball Young is "resting" at a Northern California mountain resort.

Raymond Cannon will resume production of one and two reel subjects. He was formerly editor of "Camera."

female role with a certain sincerity which is appealing. The other women are Ruth Kigg and Zelma Edwards, both entrusted with roles of the vampish order. Other members include Jack B. Richardson, Harry Von Meter, Spottswoodie Aiken, Ralph Lee, Clair Hatton and William Walsh. The cast in general does creditable work, although given few real opportunities.

The production end has been well taken care of. Some mining scenes are well done and the western atmosphere is carried along in good style without being overdone. The picture is not one depending entirely upon wild horseback riding, but has the customary saloon and gambling house scenes. As a "western" "Dangerous Love" has its best assets in sets and exteriors.

The story is of the mining country. A young mine foreman is a well-known character around the town saloon. He is noted as a fighter, gambler and drinker. Meeting the right girl, he decides to change his mode of living, stakes a claim, and a thriving hard endeavor take it away. That cause action, but the hero wins out. How it is going to end is disclosed in the early footage. Many characters are introduced which mean little to the story.

Hart.

#### FILM ITEMS

The Alamo and No Name theatres, New Orleans, suffered a severe fire loss when swept by flames the latter part of last week. The Alamo is owned and operated by the Saengers, but the No Name, playing a pop policy, has operated independently. The latter's lease expires Sept. 1, and the management had already notified the landlord it would not renew.

Marc Lachman, exploiting U attractions at the Central theatre, staged a greased pig chase on the ball field in Central Park last Saturday. A \$10 prize was hung up after a special permit had been issued. The stunt was pulled for "Human Hearts" and broke into all of the pictorial news sections.

Gladys Westby, the diminutive comedienne from London, has been signed by A. D. V. Storey for a series of two-reel comedies which are to be released by the Storey Pictures, Inc., in the independent state right field.

Frank C. Payne, former European representative for A. H. Woods, who returned to this country a while since, is handling special publicity for Associated Exhibitors' Harold Lloyd production, "Grandma's Boy," which has been breaking records at the Symphony, Los Angeles. The idea of a National Laugh Day was evolved by Payne in connection with the Lloyd publicity.

David Tebbitt of the W. and E. Film Service of London, has secured the right to "Rich Men's Wives" for the United Kingdom. Tebbitt sailed for London Tuesday, taking a print of the production with him.

#### LONDON FILM NOTES

Walter West's new film will be founded on a story by Andrew Soutar and Maud Williamson, "The Pruning Knife." Florence Turner will be featured in the part of a woman 45 years of age.

Will Kellino's production for Gaumont of "Rob Roy" exteriors of which have just been completed at Aberfoyle in Scotland, and Stuart Blackton's "Love's April," which features Georges Carpentier, have both been added to the British National Film League's program.

Granger's Exclusives will handle the Kinema Club's film, "The Crimson Circle." The object in making this film has been to provide the nucleus of a benevolent fund and also assisting the club funds. Most of those employed in the making have given their services and everything required has been provided free by different firms. Grangers hope to show it to the trade in September.

The British and Colonial "Romance of History" series, which are guaranteed to be correct in dress, furniture, detail and story, have now arrived at the reign of Charles II. This episode deals with a famous duel between the Earl of Shrewsbury and the Duke of Buckingham, who was then Prime Minister of England. The duel arose out of the discovery of a guilty intrigue between Buckingham and the Earl's wife.

#### FILM FOLK

PRODUCERS  
DISTRIBUTORS  
EXHIBITORS

in the confusion incident to erecting and equipping

#### THE EASTMAN THEATRE

Rochester, New York

it has been physically impossible to reach all with invitations to the professional opening,

SATURDAY, SEPT. 2

an afternoon of inspection, with informal dress rehearsal in the evening.

"Take the will for the deed"

If you can be with us on this occasion it will be a pleasure to forward cards of admission upon request.

ADDRESS:

Charles H. Goulding

MANAGER

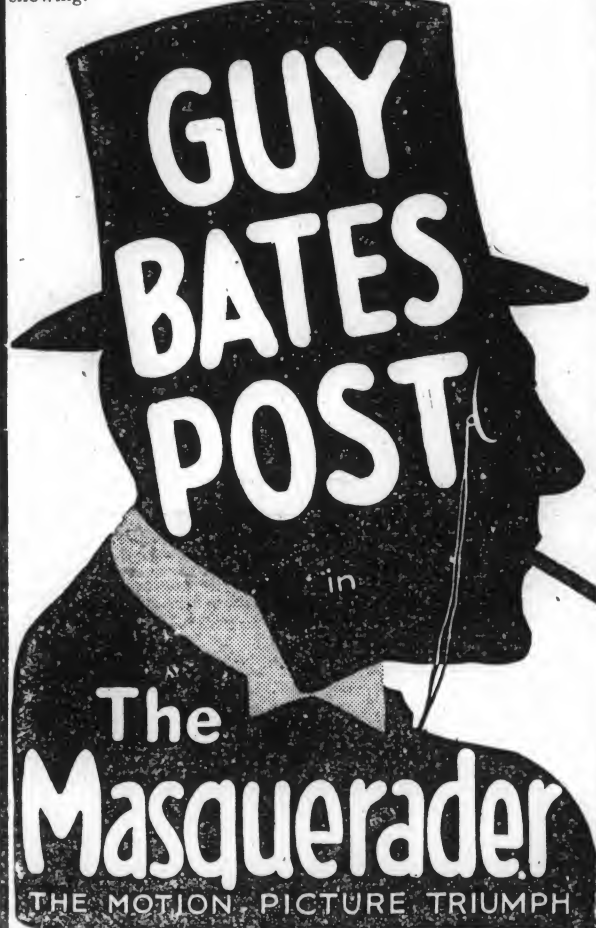
The Eastman Theatre will open for the public

MONDAY, SEPTEMBER 4

## ONE OF FEW PICTURES HELD 2nd WEEK at N. Y. STRAND

The New York Telegram says—

"Compelled by popular demand, the Strand will make another departure from its regular policy of presenting a photoplay one week only, and will retain its present picture for a second week's showing."



**GUY BATES POST**

**The Masquerader**

THE MOTION PICTURE TRIUMPH

From the famous novel by Katherine Cecil Thurston and the play by John Hunter Booth

Directed by James Young

A First National Attraction



## NOVELTY IN PROGRAMS, BIG SHOWS FOR SCALE

But Business Didn't Improve  
in Kansas City Last  
Week

Kansas City, Aug. 23. Every picture place and vaudeville show in town played to capacity Sunday. The weather was delightful and the amusement seekers were out in force, much to the gratification of the managers.

"They're coming back" was the announcement of one manager, and it certainly looked as though he was right. But there was a but in it. The weather turned and business dropped. Some of the regulars did not like the offerings at the two leading picture houses, but there was enough entertainment offered at either to give one his money's worth. The Liberty, the Harding's best bet, featured "The Beauty Shop," and gave prominence to the Broadway cast, but the picture failed to live up to the "names," and the critics passed it up. The Newman interests offered a double bill at the Newman, giving equal prominence to "A Woman of No Importance" and Keaton's comedy, "The Boat." Four other attractions were on the bill. "The Mirror," a new release of Universal's, shows the inauguration of William McKinley, made 25 years ago.

"Fools First," at the Royal, the Newman's second house, received extra advertising on account of the presence of Helen Lynch in the cast. Miss Lynch won a place on the screen recently through a beauty contest, and the local papers carried displays signed by the "Peoples' Home Journal," offering \$100 for a new name for her. In addition to the regular bill this house also put on a screen test stunt.

Among the popular-priced houses on Twelfth street, the Regent featured "Yellow Men and Gold," shown but a few weeks ago at the Liberty, for 50 cents. Manager Dubinsky, of this house, has raised his prices from 10 to 15 cents. He figured that with business getting pretty bad he would get just as many at 15 cents and that the extra three cents, he having to give the government two cents tax, would be just that much more.

In addition to the regular downtown houses the films offered by the vaudeville theatres were "My Old Kentucky Home," Mainstreet; "Love's Penalty," Pantages; "The Trooper," Globe. The Mainstreet played its film up exceptionally strong as "an exclusive first-run," and got a write-up and the program of the picture on the "Star's" Sunday movie page.

Estimates last week:

**Liberty**—"A Woman of No Importance." (Seats 1,980; scale, mats, 25; nights, 50-75; children 15-25). Fay Compton; "The Boat," Keaton comedy; "The Mirror," U. showing inauguration of President McKinley; a couple of blues singers, and Sammy Pasmannick, the singing taxi driver. Film's rather risky plot failed to thrill modern picture fan. No announcements the feature was made in England. Critics gave most to other features. Business close to \$14,400.

**Royal**—"Fools First" (First National). (Seats 900; scale 35-50, children 10). Names of Richard Dix, Claire Windsor, Claude Gillingwater, Raymond Griffith and Helen Lynch played up in the advertising. Christie comedy, "Any Old Port," and a songalo, completed bill. The name of the feature fooled the regulars, who did not look for a real "crook drama," but they liked it, and business increased during week. About \$6,900.

**Liberty**—"The Beauty Shop" (Cosmopolitan). (Seats 1,000; scale, 35-50). Cast looked more like Broadway musical production than movie. "The Movie Queen," Pathe News and Screen Snapshots completed regular bargain bill. More quantity than quality. Patrons failed to respond as expected. Business in neighborhood of \$6,000, large portion of it coming in on the Sunday shows.

**Twelfth Street**—"Gypsy Blood" (First National). (Seats 1,100; scale, 25 and 10.) Smoking permitted in balcony. Pola Negri heavily featured. "The Policeman and the Baby" and a Hal Roach comedy, "Touch All the Bases," big show for quarter. The name of star and quiet tip picture was of startling nature drew curious, some of whom were disappointed. Business held up to summer average, about \$2,200, considered fair for the prices.

# HEAT'S TERRIFIC WALLOP DIDN'T PREVENT HOLD-OVERS

Broadway With but One New Picture This Week—  
Last Week's Grosses Badly Dented—Capitol's  
Excellent Business in Heat—Strand Also Made  
Showing

Picture exhibitions were hit a terrific wallop last week along Broadway by the frightful heat wave. Business at the box offices went tumbling after Monday when the hot wave put in its appearance. The reaction from the week before, when everyone along the street had a fairly good week, was so great house managers were parading with long faces. Even the "Blood and Sand" feature at the Rivoli, which had been jamming the fans the week before, could not stand up under the heat assault, and the drop in receipts at that house was \$11,000. Still and all the gross there went to \$26,800, about \$7,000 better than an ordinary week's business there.

This week a most peculiar situation obtains along the street as far as the pre-release houses are concerned. There is but one new picture shown, and that at the Capitol, where the first of the Al Lichtman Corp. releases is the attraction. Last week the Bohemian-made feature, "The Prince and the Pauper," which had been in this country for more than two years before shown, drew \$32,000 to the big house in face of the adverse weather. At the Rivoli "Blood and Sand" is held over for a third week, and the same feature is also at the Rialto. Originally it was planned to hold the picture for a fourth week at the Rivoli and play another release at the Rialto, but the refusal of the Loew Circuit to put back its dates made necessary the playing day and date at both houses. The Strand also has a holdover, having retained the Guy Bates Post starring feature, "The Masquerader," for a second week, with an arrangement being made as regards the rental of the film. The price for the initial week is said to have been \$6,000, with the understanding the picture could be held over without additional rental, according to the gossip along the street.

The surprise of the street came with the advent of the William Fox production, "Monte Cristo," which opened at the 44th Street Monday night of last week, with an invited audience present. This in reality gave the picture but 10 performances on the week, with the gross showing that each performance must have gone better than \$1,000. The Saturday and Sunday business showed over \$9,000 for the four performances, with the scale at a straight \$1.65 top. This week (Monday) the picture started off with \$1,675 on the day.

The champion low tide mark in receipts was registered at the Cohan theatre one day last week during the hot spell with "My Dad" as the attraction, when the gross on the day showed exactly \$93. The Robertson-Cole tenancy of the house ended last Saturday and the theatre will remain dark until the regular season opens with Nora Bayes in her new play as the attraction.

"The Prisoner of Zenda" at the Astor held up fairly well with the heat, as did also "Human Hearts" at the Central, although receipts in both houses were below those obtained the previous week. But "Silver Wings" which closed at the Apollo, "Sherlock Holmes" at the Cameo, "Forget Me Not" at the Criterion, and "Nero" at the Lyric proved a quartet that showed practically nothing at the box office during the week.

Last week's estimates:  
**Apollo**—"Silver Wings" (Fox Special). (Seats 1,200; scale \$1.65). Closed Saturday after 13 weeks. Fox lease of theatre ended to make room for the Frank Tinney show, "Daffy Dill," which opened legitimate season Tuesday night. Business at no time during film's run was sufficient to pay running expenses, but picture shows will prove money-maker in regular film houses. Last week under \$2,000.

**Astor**—"The Prisoner of Zenda" (Metro Special). (Seats 1,131; scale \$1.65). (3d week). Proved drawing possibilities in face of hot weather by holding receipts above \$10,000, which, while little more

than \$4,000 below previous week, was exceedingly strong showing.

**Cameo**—"Sherlock Holmes" (Goldwyn). (Seats 550; scale 55c.-75c.). (10th week). Picture undoubtedly held here to drive home name of production as against a number of short-reel subjects being put out of same author's stories under similar title. That now in litigation. Picture has not been doing business that would warrant extended run otherwise. Only little over \$1,800 on week.

**Capitol**—"The Prince and the Pauper" (Sacha Film Co.). (Seats 5,300; scale, mats. 30c.-50c.-\$1.10, eves. 55c.-85c.-\$1.10). Foreign-made picture presents Mark Twain's story. Production made in Bohemia and, although in this country for two years, only shown privately. Release has not been settled as yet. Opening Sunday was strong, but business fell off with heat, although gross on week went to \$32,000.

**Central**—"Human Hearts" (Universal Jewel). (Seats 960; scale 55c.-75c.). (3d week). House Peters. Business in third week dropped about \$1,700, gross being \$4,800; house management attributing slump to heat. Sunday business came back strong, with sell-out registered.

**Cohan**—"My Dad" (Robertson-Cole F. B. O.). (Seats 1,111; scale 40c.-50c.-85c.-\$1). Picture closed Saturday after two weeks. Did gross business of less than \$2,000. House dark until start of regular legitimate season.

**Criterion**—"Forget Me Not" (Metro Special). (Seats 896; scale 55c.-90c.). (5th week). House leased by Loew people for run. Picture will remain another week. W. R. Hearst takes over theatre Sept. 1 for year and will open with "When Knighthood Was in Flower." Last week business under \$3,000.

**44th St.**—"Monte Cristo" (Fox Special). (Seats 1,233; scale, mats. \$1 top, eves. \$1.65). (2d week). Opened to invited audience Monday night, so only got 10 performances on week with matinee and night show daily. Gross just under \$12,000 in spite of heat wave, and picture shows every indication of being box office knockout. Saturday and Sunday with \$1.65 top scale maintained for all performances, gross showed over \$9,000.

**Lyric**—"Nero" (Fox Special). (Seats 1,400; scale \$1.65). (14th week). Picture finishes Thursday of next week. Remarkable film production, but did not seem to attract as it should have at the Lyric. Perhaps location of house and \$1.65 scale kept audience away, but production is full of thrills and certain of being winner in regular picture houses. Business last week in neighborhood of \$2,100.

**Rialto**—"Nice People" (Paramount). (Seats 1,960; scale 50c.-85c.-99c.). Rather good program production that drew \$17,500 on week. Not up to regular business this-house does.

**Rivoli**—"Blood and Sand" (Paramount). (Seats 2,200; scale 50c.-85c.-99c.). Valentino starring feature, a furor on Broadway previous week, went \$11,000 below the figure then. That much discernible early in week, when Monday was \$1,000 off and Tuesday \$1,500. But gross of \$26,800 on week is about \$6,800 above average good week's business at this house, and this in face of terrific hot wave. Picture held over and this week is its third here. It was to have played fourth, but refusal of Loew circuit to push back its bookings made it necessary to play it day and date with the Rialto, also this week, with both houses doing a corking business. Betting is the Rialto will top Rivoli on final showing this week.

**Strand**—"The Masquerader" (First National). (Seats 2,900; scale 30c.-50c.-85c.). Guy Bates Post star. Picture opened last week with matinee that was about \$2,000, the day going to about \$5,500. On week picture drew about \$18,450. Management held it over a second week.

## PITTSBURGH SAME

Warm Weather Returns and Crimps  
Film Business

Pittsburgh, Aug. 23. No substantial gain over the previous few weeks was noted during the past week here, a sudden return of warm weather crimping receipts in many of the neighborhood houses. The larger picture theatres benefited by a spurt early last week, but the well known bottom fell out during the middle, and a slight increase at the finish made the ultimate gross just fairly respectable.

The Olympic drew a large portion of the confirmed fans with the added attraction of the "Trip to Paramount Town" supplementing the feature, "The Bonded Woman." Beyond improved business at that house, the only noticeable inflation of intake was at both the State and the Liberty, where "Orphans of the Storm" was shown at popular prices, and where on several occasions the crowds approached turn-away proportions.

Estimates for last week:  
**Grand**—"Golden Dreams." (Seats 2,500; scale, 25-40-55.) Zane Grey picture got only passable praise, though it contained fine acting and good photography. Scant business mid-week put dent in prospects for expected revival. About \$13,700.

**Liberty**—"Orphans of the Storm." (Seats 1,200; scale, 25-40-55.) Griffith picture at pop rates benefited by loads of advertising, as well as by fact it didn't stay too long in original presentation. Every night corker at box office, particularly at week-end. About \$9,000.

**Olympic**—"Bonded Woman." (Seats 1,100; scale, 25 and 40.) Orchestra here, under direction of Umberto Egiz, suddenly coming to fore, and may be featured in near future. Feature and extra showing Paramount stars made up interesting program, though Betty Compton picture got much adverse criticism for inconsistencies.

## EMPIRE CIRCUIT SALE

Boston, Aug. 23.

Bank Commissioner Joseph C. Allen has announced he has advertised for sale 13 theatres belonging to the closed Cosmopolitan Trust Co. The highest bidder has bid \$550,000 for the lot, and the sale will probably be concluded soon.

The theatres with their location and names are: Portland, Me., Strand; Newburyport, Mass., Strand and Premier; Amesbury, Strand; Waltham, Central Square; Fall River, Bijou, Empire, Nickelodeum, Rialto; Newport, Colonial, Bijou, Strand and Opera house.

Notes of the corporations that owned the various theatres were among the assets of the Cosmopolitan. The commissioner has acquired as collateral security all the stock in most of the companies. Through agents the commissioner has been managing the theatres. He will give up no rights until the purchase price has been paid him.

A Supreme Court order of notice for permission to make the sale was returnable Sept. 15.

The theatres mentioned above are known as the Empire Circuit. Last week Joseph Lawren, a New York realty operator, announced he had secured the circuit from the banking interests but had not disposed of any of the houses.

Newport, R. I., Aug. 23.

Joseph Lawren's announcement that he has acquired the Empire Circuit of theatres, to which all the Newport theatres belong, is premature, to say the least. The Massachusetts Commissioner of Banking reported to the Supreme Court of that State that the best bid he could secure for the circuit was one of \$550,000, and he refused to make public the name of the bidder. The Supreme Court took the matter under advisement and made the order returnable Sept. 15. Until that date no one will be able to buy the circuit.

The Strand, Niagara Falls, a new house, opens Aug. 26.

The first Charles J. Brabin picture has been made with a cast including Charles Mack, Burr McIntosh, Emily Fitzroy, Elinor Fair, Leslie Stowe.

## WEATHER SETS BACK EVERYTHING IN PHILLY

Stanley Co. Issues 4-Page Announcement of Coming Attractions

Philadelphia, Aug. 23.

For the second time within six weeks a bad weather break spoiled what looked like an unusually profitable six days' business here. Almost without exception, the downtown film houses had big attractions, far above the summer's average, but none quite reached the heights expected.

The Stanley with Tom Meighan in "If You Believe It, It's So," profited by the success of "Our Leading Citizen," his last picture, and exceeded the previous week's gross by about \$2,000, but failed to touch the mark of "The Dictator" by a lot. This house has "Gilded Cage," with Gloria Swanson, this week. Business is problematical, as star has been heavily panned here for recent work; curiosity may draw some spice seekers. Karlon, with "The Young Diana," Marion Davies, maintained gain of last week; praised in most dailies, and gaining by word of mouth advertising. Feature would have been real smash for house if the heat hadn't kept people out of doors. This house will continue ordinary program picture policy with "Beautiful Liar" next week, but will book "The Storm" for two weeks beginning Sept. 11 and "The Masquerader" for two weeks following.

The Aldine came nowhere near reaching expected business with "A Fool There Was" last week, although feature was far above draw of recent films at this house. With society almost all out of town, it will take some tough pulling to build up clientele for this house. "Top of New York" this week and "Valley of Silent Men" next week aren't likely to do it, but "Prisoner of Zenda," beginning indefinite run Sept. 11 ought to turn the trick.

The Victoria recorded a smash last week with "The Fast Mail," which stays over this week (first double week run for house in many months) and looks to repeat success. Patrons ate it up. Monday morning's opening saw almost capacity house. Heat hurt some, but even at that this drop-in house did about \$10,000.

The Stanton joins the procession Saturday night, Sept. 2, opening against "Blood and Sand."

Palace had "White Satan Sleeps" and did a corking business considering weather—easily beating mark set by Holt's other recent feature "Man Unconquerable."

The Stanley company last week issued to the papers a four-page announcement (much in the form of the legitimate combines) listing prominent bookings for the fall and winter. Besides those already mentioned, the Stanley is to get "The Ghost Breaker," "Clarence," "Burning Sands" and "To Have and to Hold"; the Stanton is to have "The Old Homestead" and "The Young Rajah"; the Karlon is to have "Ebb Tide" and "The Cowboy and the Lady," and the Victoria "I Am the Law" for two weeks.

The majority of pictures listed are Paramounts, with only one First National and a few scattered Universals, Metros and Fox's. Only in a few cases are there any definite dates.

Estimates for last week:  
**Stanley**—"If You Believe It, It's So" (Paramount). Meighan seems to be building up following again, after losing some of it, due to poor films. This latest, which got mixed notices, survived heat and ran up gross of \$27,000. (Capacity, 4,000; scale, 35-50 matinees; 50-75 evenings.)

**Aldine**—"A Fool There Was" (Fox). Proved disappointment as much was expected. Evident Stanley company will have hard fight to build up clientele for this house. Right now, with society away, it is virtually freezing. "Prisoner of Zenda" may do it beginning Sept. 11. "Fool There Was" did about \$5,000. "Top of New York" this week. (Capacity, 1,500; scale, 60c.)

**Karlon**—"The Young Diana" (Paramount). With cool weather, this feature would have approached house's best marks. Got more praise than any Marion Davies picture yet shown here. Spooky elements held interest, but should have been featured in ads. About \$7,000. (Capacity, 1,100; scale, 50 straight.)



# COMPLICATIONS AND WEATHER CRIMP CHICAGO FILM HOUSES

Entire Town a Furnace Last Week, Affecting Business at All the Picture Theatres—The Chicago Managed to Draw \$26,000

Chicago, Aug. 23.

If it isn't one thing, it's another, that sends any prepared plans for weeks ahead up against a snag. A succession of unexpected local developments has ruined whatever chance of stabilizing conditions, whenever probabilities, as vaguely optimistic as they may have been, rose above the avalanche of bad breaks. It all started during the summer when a sharp slump faced the local loop exhibitors. The neighborhood houses at the time were able to prosper, because of the comparative low overhead. Then a sudden switch in Jones, Linick & Schaefer's plans sent Dame Rumor into a flurry. The deal was finally consummated whereby McVicker's, a former vaudeville house, was to abandon its eight-year policy and adapt the Chicago theatre's method of feature presentations, with this firm securing a five-year, four-week, pre-release Paramount showing. That switched Balaban & Katz's plans around with dizzy swiftness. They are not yet set. Balaban & Katz, at the time of securing the Roosevelt from the Ascher Brothers interests, figured mightily on Paramount releases to fill up the 104 weeks' booking the B. & K. firm would have to arrange for their two loop holdings. The Paramount deal practically shattered the plans B. & K. had when they took over the Roosevelt on terms which placed that theatre in a class by itself for a stupendous rental figure.

Then Jones, Linick & Schaefer vacated the Randolph, with the Universal taking over the theatre, which gave them a loop house to show their own features, and that shut the Universal doors to the Balaban & Katz people.

The six-day street car and elevated strike followed on the heels of these happenings and split to splinters the grosses of that week. A slight relapse of doubling up on grosses gave prospects of the season beginning encouragingly. Now those hopes pass into oblivion.

The torridity last week was so intense five people died of the heat. Chicago has had a cool summer. It had not really a week of heat. But the week just past started even the weather forecast bureau. Seven days of stifling, suffocating, white-hot weather scratched a few thousand dollars off of the showing of every theatre in the loop. The immense cooling systems of the loop theatres were more heavily boomed than ever, but even that did not bring the fans out.

So the tide of foresightedness was directed towards an obstacle that sent the mercury in the thermometer of grosses downward, while that of the heat kept rising until 91 in the shade was considered cool.

"Grandma's Boy" was in the center of the most recent handicaps. It opened the week of the strike and is closing the week of the heat. That sent two of its three weeks out of whack, although the picture was able to hold up fairly well. Likely a hold-over of the picture at the Roosevelt would allow a comeback. But other bookings are ushering it out. The run is profitable for Pathe, as the picture is operating on a percentage basis, but because of the \$5,000 weekly rental, about the same amount for Pathe's share of the gross, together with the steady overhead and extensive, expensive campaign of advertising which at the lowest must have cost around \$2,500 per week, it does not appear that Balaban & Katz made much money on the showing, though they might have been well satisfied to break even. "Grandma's Boy" vacates for the much heralded, well exploited "Blood and Sand." Valentino's appearance in Chicago on his trip to New York got publicity which boosted interest in the film. If the freaks of the previous weeks do not make their appearances during the run of "Blood and Sand," the picture will likely be the financial outstanding record-breaker of the season.

"The Masquerader," Guy Bates Post's first film, at the Chicago, had to satisfy itself with \$26,000, though the picture was expected to easily touch \$35,000. Post got a slap in

## SEE-SAW OF BUSINESS IN FRISCO HOUSES

Week Opens Good, but Falls Off—Light Pictures Held as Reason

San Francisco, Aug. 23.

Business here in the picture theatres did a veritable see-saw last week, starting off on high Sunday, flopping during the mid-week and recovering to an extent over the week end.

At the California "Rich Men's Wives," the first Lichtman Corp. release to be shown here, started well Sunday, but the picture was not up to the standard of recent releases with House Peters in them and the business fell off all during the week. At the Granada "The Ladder Jinx" was offered and this house also got a good Sunday start, but fell off during the week.

The Imperial held over "The Storm," another Peters picture, for a second week, and business held up remarkably well, with the figures going but slightly below those of the first week.

"Hoot" Gibson in "The Loaded Door" at the little Frolic and the house did a better business than the previous week.

Estimates last week:

California—"Rich Men's Wives." (Lichtman.) (Seats 2,789; scale 50, 75, 90). House Peters. Did good Sunday, but fell off. Gross \$17,000. Granada—"The Ladder Jinx" (Vitagraph). (Seats 3,100; scale 50, 75, 90). "Paramounttown." Also business fell off as week progressed, with \$15,500 as total.

Imperial—"The Storm" (Universal-Jewell). (Seats 1,425; scale 35, 50, 75). House Peters. Doing well second week. Total \$10,000.

Strand—"The Deuce of Spades" (First National). (Seats 1,700; scale 40, 55). Charles Ray. Started at good gait and finished with \$9,000.

Tivoli—"A Question of Honor" (First National) Anita Stewart, and "Always the Woman," Betty Compson (Goldwyn). (Seats 1,800; scale 25, 40). Twin features drew well. \$8,500 on week.

Frolic—"The Loaded Door" (Universal). (Seats 1,000; scale 10, 30). Hoot Gibson. Especially popular at this house. Drew \$3,000.

few of the dailies, but generally was well treated, at least politely.

"Don't Shoot," at the Randolph, finished its first week under a strain with business dropping considerably under the past week. As with other pictures, the lobbies are cleverly decorated with lighting and canvas effects.

It's a complicated question, as to just what will bring conditions anywhere back to normalcy, but from future announcements from loop exhibitors it looks like a free-for-all, with the season becoming even more complex when McVicker's opens its doors.

Estimates for last week:

"The Masquerader" (First National). Chicago (seats 4,200; mornings, 39c; mats., 55c; nights, 65c). Film likely would have made better showing under different circumstances. Had trouble in even climbing up to the figure of \$26,000. Plunged into newspaper advertising heavily, but non-productive.

Grandma's Boy" (Pathe). Roosevelt (3d week). Third week picture able to hold up against hot weather, and closed its run, sensational, to about \$15,000. The follow-up is "Blood and Sand," which will likely stay for four weeks. (Seats 1,275; mats., 39c; nights, 50c; holidays, 60c.)

"Don't Shoot" (Universal). Randolph (1st week). Opened with runaway business and kept up steady pace, sufficient to touch \$5,200. Overhead and operating expense, under Universal regime, fixed and is minimum, so that at supposedly low gross, film can still make money. (Seats 686; mats., 35c; nights, 50c.)

## HOT ALL OVER

Buffalo With Others Last Week in Extreme Heat

Buffalo, Aug. 23.

Business at all local picture houses dropped last week, in the most hot spell. Relief came late Friday afternoon. Business took an immediate rise Friday night, and with a cool Saturday registered a strong come-back for the week-end. Managers agreed last week one of worst of current season. Grosses found low levels all around.

Theatres are now grooming for opening of new season, all indications pointing to the hardest fought, nip-and-tuck battle in history. Aside from several fresh entries in the legitimate and vaudeville field, the picture situation will contain a number of new elements. The Olympic starts Sept. 4 with big-feature policy. Neighborhood houses will make a strong bid for patronage. Elmwood will feature a new organ and Regent and Victoria are scheduled for vaudeville in conjunction with their usual picture policy. Downtown houses are lavish with early September announcements, the Hip holding back its biggest card until October, when its new super-organ will be flashed.

Last week's estimates:

Loew's State—"Over the Border" and vaudeville. Capacity, 2,400; scale, mats., 20c; nights, 30-40c. Feature stood up well and met with favor. House going in strong for sensational display advertising in week-end papers. Good showmanship in bulk of advertising. Still posting hundreds of cards weekly in downtown district. Most of last week's business gained Friday and Saturday. About \$7,500.

Lafayette Square—"The Worldly Madonna" and vaudeville. Capacity 3,400; scale, mats., 20-25c; nights, 30-50c. Bill reversed, usual order showing up strongly on picture end with let-up noticeable in vaudeville running. Turned in good Monday but dropped sharply balance of week until Friday night. Gross close to \$9,000.

Hippodrome—"Love of Pharaoh," first half; "Borderland," second half. Capacity, 2,400; scale, mats., 15-25c; nights, 25-50c. Did nicely on first end of week with "Pharaoh" drawing commendable returns from the reviewers. Same program at North Park during week and at Shea's Court Street Sunday. Reports had pictures running well at both stands. Second half feature got indifferent break and probably would have had larger draw at another house. "Borderland" type requires plugging here and could have been put over strong with proper attention. Nearly \$7,000.

## IN WASHINGTON

Picture Business Had No Novelty Last Week at Capital

Washington, D. C., Aug. 23.

After continued cool weather for a couple of weeks this city got a taste of real hot weather the latter part of the past week, which took its toll at the local picture houses. A heavy storm broke Saturday night and cooled everything off.

The reopening of the Rialto was the event.

Estimates for last week:

Loew's Palace—(Capacity 2,500; scale 20c-35c. mats., 35c-50c. nights). Betty Compson in "The Bonded Woman," satisfactory attraction, although gross for week slipped from previous one, due in no great measure to the heat. About \$10,000.

Loew's Columbia—(Capacity 1,200; scale 35c. mats., 35c-50c. nights). Continues to attract. Even with small capacity second best business of the town. "Forget Me Not" not unusual picture; held close to mark of previous week, \$7,000.

Moore's Rialto—(Capacity 1,900; scale 50c. a. m., 40c. p. m., 50c. evenings). After idle period it looks to have about third on gross receipts. "The Dust Flower" received praise. About \$6,500.

Crandall's Metropolitan—(Capacity 1,700; scale 20c-35c. mats., 35c-50c. nights). Still even channel, with regular list of patrons. About \$6,000.

## NEW BINGHAMTON HOUSE

Binghamton, N. Y., Aug. 23.

A theatre to cost \$100,000 will be erected adjoining the Endicott building by a new company in which Ned Kornblite will be largely interested. The Kornblite company has three other local houses, playing pictures, as will the new one.

Kornblite and Hiram Goldsmith this week purchased the Grand, this city. The lease on it at present is held by Jesse C. Hillman, and has two more years to run.

## AMERICAN RELEASING GETS FARNUM FEATURE

Picture Made During Separation From Fox—Early Release Scheduled

Walter E. Greene and Fred Warren, of the American Releasing, closed a deal this week whereby that organization will release the Dustin Farnum starring feature, "The Trail of the Axe." It was made by the star during the time he was out of the Fox organization between contracts.

The story is a North woods tale by Ridgewell Cullum and the direction was handled by Ernest C. Warde. The American will release the production in its second quarter program for the season of 1922-23. The completed list of the second quarter productions is shortly to be announced.

The American is going in for block bookings in most of the territories, and already has sewed up northern New England on its product for the coming year, at the same time making a deal for first runs in Boston, Providence, Philadelphia and Washington, with Denver to be closed this week.

## U. OFF AT CENTRAL

Lease Expires Sept. 3—House Reopened by Shubert Vaudeville

The year's lease which the Universal holds on the Central, New York, expires Sept. 3, on which date the tenancy of the picture people will end. U. originally took the house so as to be certain of a Broadway stand for its "Foolish Wives."

Two outstanding hits that were presented at the house were "The Storm" and "Human Hearts."

According to the present plans, the Central will remain dark for about two weeks and then reopen with Shubert vaudeville, the Weber and Fields unit to be the initial attraction, about Sept. 17.

A. J. Cobe, who has been managing the house for U. for the last six months, and who came nearer making it a winner than any of his predecessors, has had several offers of other Broadway theatres, but as yet has not accepted any.

## WIDOW'S SUIT FOR DAMAGES

John Stevenson, the film actor, left an estate not exceeding \$1,000 in personality and an alleged cause of action when, dressed as a GI in blond curls and posing as Pearl White, he was killed Aug. 10 when he missed his swing to an elevated girder from a moving bus, according to his widow, Christina Stevenson, of 125 Washington place, in her application for ordinary and limited letters of administration upon his property, filed in the surrogates' court, New York, this week.

In addition to his widow, Mr. Stevenson is survived by a daughter, Bessie Stevenson, who resides with her mother; a sister, Mary Morrison, as well as his mother, Christina Stevenson, both of 1 Spencer court, Brooklyn.

Mr. Stevenson, who was 35 years old and employed at the George E. Seitz Studios, 1900 Park avenue, New York, was working as a double for Pearl White in a new screen serial thriller, "Plunder." Dressed as a girl, wearing white stockings, patent leather shoes and a wig, he was on one of the Fifth avenue buses and occupied a front seat while the machine headed in West 72d street toward Central Park West. His "stunt" was to leap from the bus at Columbus avenue and 72d street to the elevated structure overhead and swing himself to safety, thus making it to appear in the picture to be taken that the woman had made an escape from a daring villain who was pursuing her in the same bus.

Moving picture men turned the handles of their cameras as the bus approached the designated spot to make the "stunt." Mr. Stevenson made his leap and a moment later was lying with a fractured skull in the gutter of the street. He was picked up unconscious and rushed to Roosevelt Hospital, where a few hours later he died.

## Open New San Francisco House

San Francisco, Aug. 23.

The new Excelsior in the Mission district, costing \$200,000, is to open next week. It is a picture house.

## JUST WEATHER

Boston's Film Trade Matter of Temperature

Boston, Aug. 23.

For a few days during last week the summer parks and the beaches got a break and the picture houses took a little flop. A soaring thermometer was responsible for this and when along trotted the hottest Aug. 16 the film places were affected more than they have been any time this season.

But the falling off lasted only the first four days of the week. Then a shift of the wind brought some weather that was real disagreeable and chilly and into the picture houses flocked the well known public again to help build up the gross receipts so that they did not look too forlorn when the auditors got through checking up the weekly statements Saturday.

The first of this week the weather was ideal for the picture houses. Chilly—almost chilly enough for heat. And business picked right up.

At the first of the season it was established in this city that those connected with the picture houses were inclined to be blue over the outlook. Houses that generally made a good showing began to flop, and it was freely predicted bad times were in the offing. Whether this was true cannot be determined locally because the weather came to the rescue of the film houses and has made it almost necessary for Bostonians who choose between the movies and the shore resorts to choose the former. And so what started out to be a bad summer has actually turned out to be a very fair one.

Loew's State (25-50c; capacity, 4,000). Even Wallace Reid in "The Dictator" couldn't quite break spell of early week hot weather. House did less than for many weeks. Weather alone responsible. House this week had strong opening. Viola Dana in "The \$5 Baby" depended upon for current draw.

Park (28-40c; capacity, 2,400). Did as well as could be expected with "Tropical Love" and "The Veiled Woman" last week, but went out hopping for the business this week with display advertising on feature, "Damaged Goods."

Modern (28-40c; capacity, 800). Shirley Mason in "The New Teacher" and William Russell in "The Crusader" twin feature for current week. About \$4,000 last week with "Insatiation."

Beacon—Attraction, scale and business on par with sister house, the Modern.

## FRIEND EXPANDING

Distinctive Productions, the organization headed by Arthur S. Friend and backed by Wall Street money, is reported on the eve of announcing an important extension of operations.

Its product has heretofore been small in quantity but impressive in quality. The George Arliss pictures from its plant have attracted most attention. Another is in the making or soon will be.

The story is that three or four new stars will be added to the Distinctive list within a short time. Release, as in the case of the Arliss pictures, will be through United Artists or its subsidiary.

## GERMAN FILMS CHEAP

Famous Players is reported clearing up its big group of German pictures for commercial runs at very low prices, in most cases running as low as \$10 a day for the older ones. "Mysteries of India," which has been switched to the new title, "Above All Law," is an exception to the rule and there are several others.

"Mysteries" was coolly received by the metropolitan reviewers when it was put into the Rialto several weeks ago, but is said to have done better than any of the other Ufa's except "Deception."

## MUSICIANS' MATTER ADJUSTED

Chicago, Aug. 23.

The threatened musicians' strike hovering over the local picture houses for the last two weeks was settled.

The wage scale practically remains the same with the same working agreement.

With the houses out of the loop the adjustment has been a little more difficult, owing to the bad business. There will be a slight decrease in the musicians' pay in the 10-15 cent houses. It will run from 50c. to \$4 a week for each musician, with no number of weeks stipulated.

## "EAST IS WEST" ON OPEN MARKET; \$1,250,000 EXHIBITION VALUE

All Other Talmadge Productions May Be Disposed  
Under Same Plan—Picture Cost \$30,000—Star  
Receives \$90,000 Additional for 5 Weeks' Work

Joseph M. Schenck's latest production "East Is West" with Constance Talmadge as the star is to be released in the open market by First National. This decision was undoubtedly arrived at when the producer insisted on a \$1,250,000 exhibition value being placed on the feature.

There is also an intimation that all future productions starring Norma and Constance Talmadge will be disposed of through the releasing organization on the open market plan, which will make for competitive bidding for the picture, as those other than the franchise holders of the First National will have the right to secure the pictures for pre-release and first run on paying the price.

"East Is West" is to be shown to-night at the Ritz Carlton Hotel, New York, to a special gathering. The presentation was in charge of S. L. Rothafel of the Capitol and a specially engaged Chinese band. A half dozen Chinese dancing girls were engaged for the showing.

The cost of producing "East Is West" is said to have been \$300,000, exclusive of the \$100,000 and 50 per cent. of the profits paid William Harris, Jr., who originally produced the play, and Samuel Shipman, the author of the piece, and the salary of \$90,000 paid to Constance Talmadge for her work of five weeks on the picture. This brings the total cost of the feature to almost \$500,000.

The Talmadge girls with Joseph M. Schenck sail tomorrow (Saturday) for Europe. They are to tour the southern portion of the continent and then return to this country via the Orient. No picture making will be indulged in on the trip, which is to be solely for pleasure.

The decision to sell the Talmadge features into the open market was first broached during the discussion over the exhibition value to be placed on the Norma Talmadge feature "Smilin' Through." At that time the producer and First National clashed over the question and it was believed that that production would be forced on the open market. An understanding was reached and the picture went to the First National's franchise holders on the regular basis.

With the advent of "East Is West" in the open market it is certain that there will be spirited bidding for the production for pre-release showing in New York, with the chances favoring the Capitol as the house, although the Strand holds the First National franchise. The former house will undoubtedly be in a position to outbid the Strand because of greater seating capacity, having 5,800 as against the 2,900 seats of the Strand.

At First National this week it was stated the Talmadge productions would be released in the open market, but that the franchise holders would have first call on all of the pictures at a set exhibition value that would not be in excess of that placed on "Smilin' Through." That figure was \$1,200,000.

Felix Feist, general manager for Joseph M. Schenck, stated the Strand, New York, would undoubtedly play "East Is West," as that house would have the first call on the production and would not pass it up so that an opposition house might secure it.

Of \$1,000,000 exhibition valuations, the Mack Sennett organization expects at least that amount on its next Mabel Normand picture, "Suzanna," which is set in the coming First National releases. It figures that this is the best that Miss Normand has done. The picture was completed just before she sailed for Europe, and is said to carry a production overhead in the neighborhood of \$400,000.

### "Great Train Robbery" Revived

Kansas City, Aug. 23. "The Great Train Robbery," one of the earliest of the "western" film productions that made a huge sensation in its day, is to be revived by Manager Milton Feld of the Newman theatre.

## EQUIPMENT LINES TIED UP BY TARIFF JAM

Accessory Men Can Sell Until  
Rates on Imports Are Settled  
—Certain Trades Paralyzed

Certain lines of projection accessories, such as carbons, electrodes and other items, are paralyzed for the time being owing to uncertainty over what import rates will be set in the new tariff law. Consumers and jobbers will not buy in any quantity until they know what regulations will govern imports.

The American price depends very largely upon the rate of duty. This is especially true of carbons. When the rate on carbons was last changed it was charged that the American makers had put through a legislative joker, a high rate applying to carbons of a certain length such as was in general use.

Foreign makers and importers got together in an agreement to make the imports in excessive lengths so they would escape the high duty classification. When the goods were cleared the importer had the lengths cut into commercial lengths.

One big accessory dealer this week was reported refusing to close a contract for accessories totaling \$20,000 because he did not know where he would stand on price after the tariff tangle had been cleared up. Positives, negatives and raw stock are covered in the tariff law which passed the United States Senate last Saturday. The two former items remain unchanged at one and two cents a foot respectively, while raw stock has been taken off the free list and assessed at four-tenths of a cent a foot. This import is to the advantage of the domestic manufacturer, principally the Eastman establishment, which has been campaigning for a high rate. The Eastman stock on the New York exchange has been advancing steadily. It sold this week around 78. This represents a relative figure of \$780 a share, the old stock having recently been called in and new stock issued in its place at the rate of 10 new for 1 old. The exchange was made to facilitate trading in smaller units. A year ago the old stock stood around \$635 a share.

Passage of the new tariff bill through the Senate does not end the long uncertainty. The Senate adopted the American valuation plan which had been rejected by the House. Now the bill goes to joint conference, where it faces a long fight, from which the rates may emerge in entirely different form. It is this that makes the difficulty in transacting business in many lines.

## EXHIBITORS HOWLING AT CARBON TARIFF

Increase of 45 Per Cent. Duty  
on Imported Carbons in New  
Tariff Bill Starts Protest

The exhibitors went up in arms this week against the measure in the new tariff bill which provides for an increase of 45 per cent. in the duty on all carbons imported into this country. At a meeting of the Theatre Owners Chamber of Commerce Tuesday, that the new tariff measure held this provision was brought to the attention of the exhibitor-members. A protest was framed which is to be forwarded by them to all of their congressional representatives.

The increase in the duty on carbons means that the exhibitor will have to carry the burden of the advance in price of a like amount, which will immediately be placed on the product by the supply houses doing business with the theatre operators.

## OESTRICH WILL CODICIL GIVES MURIEL ESTATE

Changes Text of Original Will  
by Mother—Estate Estimated at \$125,000

Through the finding and the filing of a codicil to the will left by Miriam Oestrich, late mother of Muriel Oestrich, the film actress, is was disclosed in the Surrogates' Court, New York; that the latter is to receive the residuary estate absolutely and is also to be the executrix instead of receiving, as in the will, only a life interest in the residuary estate and have three others, not herself, act as executors and trustees.

Just how and where this codicil, dated June 30, 1922, highly satisfactory to Miss Oestrich, came to be found is not as yet clear. It bears the names and addresses of Eugene P. Canini, of 187 Van Wenter avenue, Astoria, L. I., and B. Robert Swarthburg, of 1399 St. Johns place, Brooklyn, as the subscribing witnesses, and was filed for probate Aug. 17 by Davidson, Moses & Sicher, attorneys, of 160 Broadway.

The will of Mrs. Oestrich, bearing date of Sept. 10, 1920, and the names and addresses of Sara V. Turits, of 857 Beck street, Bronx, and Charles A. Hauck, of 361 Benedict avenue, Woodhaven, L. I., as the subscribing witnesses, was filed for probate July 11 by Weil & Purvin, attorneys, of 291 Broadway. In this document Milton J. Rosenberg, decedent's uncle, of 305 West End avenue, and her two friends and attorneys, Myles Purvin, of 166 Brooklyn avenue, Brooklyn, N. Y., and Arthur Weil, of 220 West 93rd street, were, without bonds, named as the executors and trustees.

Aug. 4 a woman who sought advice called at the office of the Surrogates' Court and asked and saw Mrs. Oestrich's will. She said that the decedent's daughter, unable to come because of the expectation of a visit from the stork in the near future, was highly upset by the terms of the will because it allowed "some one else to handle all the money for her, make, perhaps, speculations which might mean the loss of the money and for which actions under the will they could not be held legally responsible, feels humiliated to have to come to them like a beggar every time that she wants money," wanted to know if, without going to the trouble of bringing a will probate contest, it was possible to prevent the three named executors from qualifying, and said that if there was no other way out of it a will probate contest would follow by the decedent's daughter, as "Miss Oestrich wants to handle her own money."

When it was pointed out that in the event of an attempt made by Miss Oestrich to overthrow the probate of the entire will, which might be difficult, she might find herself opposed by all of the legatees under the will as well and would have to fight them all, and that it was best to either ask the three named executors under the will to renounce their appointments or have the Surrogate place them under bonds, the visitor said that Miss Oestrich could bring proof that her late mother acted queerly at times; that in the event of a will probate contest all legatees named in the will would receive that willed to them any way, and that Miss Oestrich, neither directly nor through another, would approach the three named executors with the request to renounce their appointments, or cared anything about the filing of any bonds, "as she wants to handle her own money and be her own boss over it."

At the office of Weil & Purvin it was stated they were unaware that a codicil to the will had been found and filed, and that it was too early to give out any statement as to whether or not they would contest the probate of this paper.

In her will, after making specific bequests of \$12,000 in cash and also various pieces of jewelry, books, furniture, etc., Mrs. Oestrich disposed of her residuary estate in the following language:

"All the rest, residue and remainder of my estate, of whatsoever nature and wheresoever the same may be situated, I give and bequeath to my executors and trustees herein after mentioned, in trust, however, as follows:

"I direct my said executors and

## SPACE BUYERS TALK ON VARIETY

The matter of advertising, the picture trade papers and Variety came up at a continued discussion of the subject during luncheons in New York the past couple of weeks by the Space Buyers' Committee of the Associated Motion Picture Advertisers.

The committee had received statements of circulation from all of the film trade weeklies, but none of the committee knew aught of Variety's circulation. Variety was the only general theatrical paper considered in conjunction with the picture trade papers. Contrary to the usual way of advertising men refusing to consider an advertising medium that will not issue a circulation statement, the discussion was finally settled, as far as Variety is concerned, by the chairman of the committee making the statement that, in view of Variety's attitude (in declining to submit circulation figures), it seemed to rest with the advertising men of pictures as a personal opinion whether Variety could be of value to them, through its standing in the theatrical field, while its circulation remained unknown and was problematical, therefore.

It was a fair position for the committee to take. In advertising always it is understood the medium soliciting must be agreeable to submit a circulation statement in support of its advertising rate. An advertising rate in a national medium is determined by its circulation; so with the weeklies and dailies of a general character.

Circulation statements, however, never determine the rate of a trade paper, theatrical or otherwise. The value of a trade paper as an advertising medium is its standing in the trade it represents. This is easily ascertainable, and especially by trade advertisers, who may secure the information through other channels than a circulation statement. More often it comes through common knowledge.

Variety has never issued a circulation statement. It has been requested to do so by every large national advertising agency in the country at some time or other. This paper always returned the same reply—that it is a theatrical weekly and its standing as a trade paper in theatricals is of far more assurance to an advertiser than a statement of circulation (that the national advertiser has so much doubt about he asks a publisher to make it in the form of an affidavit). The national advertiser would class Variety (as a trade paper) on circulation with a rate it would also apply to a national medium, even though Variety is a specialized paper of a trade. It is that reason which has deterred Variety from issuing a circulation statement.

Variety is not going to permit an advertising agency or national advertisers to set its rate. Some years ago the Association of National Advertisers informed Variety by letter that unless this paper gave the association a circulation statement not a member of that national body would ever advertise in Variety. Variety did not give the statement, but many of its members have since advertised, and will, when they want to reach the show people through Variety. The association apparently had no more idea of trade paper circulation than many others. The National Association said it intended to be the Bradstreet of the national advertiser. Variety replied, if that were so, why didn't it investigate as the commercial agencies do, instead of possibly becoming satisfied with a phoney circulation statement any paper so inclined could give to it.

If Variety wanted to inform the Space Buyers on circulation concerning its readers in the picture business, it could not do so. The picture trade weeklies circulate in the picture trade. They may trace their circulation. Variety as a general theatrical weekly, with every branch of the theatre represented in it, could not truthfully analyze its circulation, that is composed of over 90 per cent. news-stand sale. Variety only knows this—that it cannot hold subscribers; that it loses seven out of every ten subscribers through the subscriber asking for a refund of his subscription, saying he can secure the paper on the news-stand in his town before it reaches him in the single wrapper by mail.

The position taken by the Space Buyers is mutually agreeable to Variety. A paper that will not give a circulation statement to an advertiser is content—or should be—to abide by the consequence. Variety is.

trustees to invest my said estate in such manner as they in their discretion may deem proper, and to pay the income thereof to my daughter, Muriel Oestrich Brady, during her lifetime.

"Upon the death of my said daughter, Muriel Oestrich Brady, I direct that the income of said estate be paid to the issue of my said daughter until the youngest shall attain the age of 21 years, whereupon my said estate shall be divided equally between them. In the event of any of said issue dying before attaining the age of 21 years the issue of such deceased child or children shall receive their parent's share."

"In the event that my said daughter, Muriel Oestrich Brady, shall die without issue, I direct that my executors and trustees shall dispose of my residuary estate to such charities and charitable purposes, or to such of my relatives who may be in need according to the judgment and discretion of my executors and trustees."

"I give to my executors and trustees full power and authority in their discretion to retain any property coming to them under this will in the same form of investment as that in which it may be invested at the time of my death, even though it may not be of the character of investments permitted by law to trustees."

"I give to my executors and trustees full power and authority to sell, exchange, lease, mortgage or otherwise dispose of any portion or all of my real and personal estate at public or private sale at such time and places and in such manner and upon such terms as they in their discretion may deem proper."

"I hereby nominate and appoint my sole, Milton J. Rosenberg, and my friends and attorneys, Arthur Weil and Myles Purvin, as executors and trustees of this my last will and testament, and direct that my said executors and trustees shall not be required to furnish security for the faithful performance of their duties."

The codicil to this will, now filed, reads:

"Instead of disposing of the residue as stated in said will I leave all the rest, residue and remainder of my estate, both real and personal, to my beloved daughter, Muriel Oestrich Brady, to be hers, absolutely."

"I name my daughter, Muriel, executrix of said will and of this codicil, instead of the parties named in said will, and I direct that no bond be required of her."

The disposition of the estate under the will and codicil are both typewritten, the names of Mrs. Oestrich and the subscribing witnesses appearing in ink. When the will was filed for probate citations were issued by Surrogate Cohalan, returnable before him Aug. 22, directing all heirs to show cause why it should not be admitted to probate by him upon that day. With the filing of the codicil new citations have been issued, returnable Sept. 6, directing all heirs to show cause why both documents should not be admitted to probate upon that day.

Mrs. Oestrich, who had been in ill-health, committed suicide July 3 by jumping 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 merchant, who died April 15, 1920. Under his will she was named sole legatee and executrix, and court documents disclose that she inherited \$75,807.38. She, however, is said to have had a fortune of her own, and her estate, as estimated by her daughter, is expected, with that inherited from her husband, to run possibly as high as \$125,000.

Under her will Mrs. Oestrich made specific bequests of \$10,000 in cash and also jewelry, furniture, books, etc., to a sister, brother, uncle, two nieces, two nephews, two cousins, a brother-in-law and three friends. She also directed that \$2,000 be set aside for the care of her plot.

Miss Oestrich, in private life Mrs. Frank Brady, the wife of an architect, resides at the Hotel Belleclaire, New York.



## PICTURES

39

Friday, August 25, 1922

EXTENDED BROADWAY RUNS  
TIE UP CIRCUIT RELEASES

Famous Players May Place Several Pictures in Capitol—"Manslaughter" and "To Have and to Hold" Two Mentioned

The holding over of the Valentino feature, "Blood and Sand," at the Rivoli for three weeks and then playing the final day and date with the Rialto, the fact that "Burning Sands" is set for a two-week run Sept. 11-18 at the Rivoli; and the scheduled five weeks on Broadway for "The Old Homestead," four weeks at the Rivoli beginning Sept. 23, with a fifth week at the Rialto to follow, have placed the release schedule of the Paramount in such a condition in regard to releases for the regular circuits in New York that the organization will either have to forego the pre-release runs on the main street or place its pictures in other houses, with the Capitol seemingly the only out there for them.

This week it was stated there was a possibility the new Thomas Meighan picture, "Manslaughter," and the Betty Compson starring feature, "To Have and to Hold," would be placed with the Capitol management for pre-release runs.

Next week the Rivoli is to have the Marion Davies feature, "Young Diana," with "The Siren Call" at the Rialto. The following week will find two Hearst features in Broadway, with "Young Diana" moved down to the Rialto and "The Valley of Silent Men" at the Rivoli. The week following that house gets "Burning Sands" for two weeks, with "The Old Homestead" to come in the following week and remain four, with a fifth week at the Rialto.

Meantime the Loew Circuit and the Keith, Proctor and Moss houses are yelling for the Famous Players features they have contracted for and scheduled for release in their houses following the runs originally laid out at the Rialto and Rivoli when it was believed there would be a weekly change of bills. These circuits refused to push their bookings back. The result is Paramount is compelled to resort to outside bookings to give its pictures a chance on the big alley and to collect the pre-release rental on them.

If the Capitol should turn down the productions, the chances are that Paramount would be left high and dry, for the Strand is seemingly tied up tight in future booking taking care of the First National output. In that event Paramount would be compelled to release on the circuits without a first run.

## U'S SLOGAN

Bennie Westland Evolves Sentence Company Likes

San Francisco, Aug. 23.

Bennie Westland, publicity director for the Universal Exchange in this district, has won a signal compliment in having coined a slogan that the Universal is to adopt. Report says Westland is to be given credit on the billing.

The slogan is: "All indications point to the country going Universal by a large majority."

The eastern heads of Universal wrote Bennie asking if the saying was original with him, and with his characteristic style Bennie answered:

"Modest as I am, I must admit it is my very own darling brain child."

## FRISCO FIRE FILM

San Francisco, Aug. 23.

A group of San Francisco capitalists have organized "Overland Productions" and engaged Lambert Hillyer to produce their first picture in this city. It is a story of the big fire of 1906.

The working title of the picture is announced as "Rejuvenation." The group of capitalists backing the venture is headed by Cyrus Chapin.

Those engaged for the production thus far are Jack Mullan, Jessie Love, Henry Walthall and Tully Marshall. The story is by Cyrus Chapin. Lambert Hillyer will direct it. Work on the picture is to start the first week in September, with the release to be made in November.

CONNICK SCOUTING  
FOR FILM VENTURE

Reported Negotiating for Vita.—No Deal Yet—Formerly of Famous Players

E. H. Connick, former chairman of the Famous Players Finance Committee and representative of banking interests in the company, is reported looking for a connection which will bring him back into the screen producing business.

Several stories were in circulation this week purporting to show him in active negotiations for going concerns. One which gained general attention was that he had made a definite offer of \$1,000,000 for the Vitaphone property, including name, studio plants and all rights to Vitaphone negatives running back more than 15 years.

No one believed Vitaphone would consider that sum. It has enormous quantities of old pictures. Many would be valuable in reissue form, while the value of others would rest rather in story rights than in actual negatives. Mary Pickford's second production of "Tess of the Storm Country" is an illustration of the story value of old picture property. Vitaphone has many such pictures.

Interest in the rumor rested rather in the understanding that Connick was seeking a new connection in the industry. Since his retirement from Famous Players he has been engaged in several realty promotions. The most recent was the theatre property at Broadway and 57th and 58th streets, in which Dr. Harriss, the deputy police commissioner of New York, is interested.

## KEEPING HAYS MOVING

Minneapolis, Aug. 23.

The committee in charge of the "Go to the Theatre" week here had a lively day mapped out for Will Hays Saturday. Hays, according to his schedule, is to leave New York tonight and arrives in Minneapolis Saturday morning. He will be met at the train and given a chance to talk to the newspapermen for 15 minutes; after that he is to attend a meeting of the women's clubs at 10.30, with luncheon arranged for 12.15. At the luncheon he will be introduced by E. A. Purdy, former postmaster here. At 2.30 p. m. Hays is to speak to the M. P. T. O. for 15 minutes and then leave for St. Paul to address a mass meeting there. At 7 o'clock there is to be a banquet, after which the guest is to leave again.

## GENERAL LOVER

Arthur J. Flaxen Not Much on Loving Singly—Wife After Divorce

Los Angeles, Aug. 23.

Mrs. Arthur J. Flaxen has decided she picked the champ all-around lover for a husband that is.

Coming into court and asking for a divorce from Arthur, who is a picture director, Mrs. Flaxen says she is certain he does not love his wife, because he told her so, but claims that her husband simultaneously and coldly admitted he did love several other women, without mentioning any one for preference.

## TWO MAYFLOWER SUITS

The Mayflower Photoplay Corp. was last week made defendant in two attachment suits, one for \$2,650 by Nat. I. Brown, and the other for \$2,250 by Lewis Hopkins Rogers, an attorney.

Brown is suing for 26½ weeks' salary at \$100 a week on a contract for services rendered in organizing and financing the corporation. Rogers also alleges a six months' contract at \$100 a week, but alleges he resigned April 8, 1922, and only wants \$2,250 salary due for the 22½ weeks.

COSMOPOLITAN'S FILMS  
AT THE CRITERION

Leased for One Year—"Knighthood" Opening—Possession Sept. 1

William Randolph Hearst has secured the Criterion, New York, under a lease from the Famous Players for a year beginning Sept. 1. The house is to undergo extensive interior alterations before it is reopened with the Marion Davies special picture, "When Knighthood Was in Flower." The date for the opening of the feature is at present set for about Sept. 17.

No arrangements have been made as yet for the active staff that is to manage the house. It is possible some special arrangement will be made regarding the staging of the presentations of the Hearst International films there. S. L. Rothafel may be selected for this post as a special favor. Whether or not the managing director of the Capitol will be enabled to accept the offer is a question. In the past there has been considerable dissatisfaction expressed as to the prologs given with the Marion Davies pictures at the Famous Players' two other Broadway houses. This makes it certain the publisher-producer will look elsewhere for a directing hand to lay out his special run programs.

At the Famous Players it was not disclosed what rental Hearst is paying for the house, even though it was admitted he had the theatre under lease.

In connection with the Hearst film interests there is considerable speculation at this time as to the successor of Jimmie Grainger with the organization. Grainger was partly in the employ of Hearst and passed on all of the contracts for the productions of the International and Cosmopolitan released through Famous Players. He was appointed assistant to J. F. Goddard at Goldwyn within the last two weeks and this left the post with the Hearst organization open.

Among those mentioned for the post is Harry Buxbaum, who at present is the chief of sales for the Paramount organization in New York State and who has developed into one of the strongest executives in the sales division of Famous Players. Whether or not he would leave his present connection for the Hearst organization is doubtful.

SOVIET RUSSIAN FILMS  
MADE BY AMERICANS

Picture Expedition Under W. K. Ziegfeld, Jr.—Million-Dollar Corp.

A film expedition will shortly join W. K. Ziegfeld, Jr., in Soviet Russia, where educational pictures of the industrial district known as "Kuzbas" will be taken. Ziegfeld, a nephew of the "Follies" entrepreneur, is incorporating as the Russian Pictures Corporation for the purpose of handling the physical distribution of the product.

The contract was made with the Management Committee of the autonomous industrial colony, "Kuzbas," which governs the body, but for fear the colony would not be recognized in courts of justice, Mont Schuyler and Matt Mulani signed the contract on behalf of the Russians.

The new corporation is capitalized at a million dollars.

## POLA NEGRI DUE SEPT. 16

Polina Negri is due to sail from the other side on the "Majestic" Sept. 9 and to arrive in this country about the 16th.

George Fitzmaurice, who is to direct the German star in a number of productions at the Long Island studio, is on his way from the coast, but as yet no story has been selected for Negri.

## "Hold-Up Victim" in Hold-Up

Los Angeles, Aug. 23.

Walter Emerson played a hold-up victim in a new picture the other day. The same night, on the way to the studio, Mr. Emerson was held up by a professional bandit, who got \$43 and a watch.

MUSIC MEN'S ANGLE ON M. P.  
T. O. A. MUSIC TAX LETTER

Exhibitors' Organization Has Failed in Promises, They Say—How Music Department Plan Is Working Out

OLAND'S CONTINUOUS  
CONTRACT SUSTAINED

Court Grants Full Salary Judgment Against Pathe—Decision Legal Precedent

Warner Oland, serial "villain," in winning his plea for \$6,000 salary due against Pathe Exchange, Inc., establishes a theatrical legal precedent that may govern future litigation. Oland held a contract at \$800 and \$1,000 to appear as a feature player in two Pathe serials, the bigger stipend to commence with the inception of the second production and last through its completion.

Oland sued for six weeks' salary due from July 23, 1921, when he was notified his services were through, until Sept. 3, 1921, when all actual "shooting" on the production was concluded. Pathe's contention was that all the scenes Oland appeared in were "shot" when he was released from contractual obligations, and the remaining period was consumed filming other scenes in which Oland did not appear.

Clarence Shearn, of Shearn & Hare, counsel for Oland, argued that the question of custom and usage, such as Pathe set forth, did not apply. Supreme Court Justice William P. Burr, in his decision late last week, confirmed this by granting Oland judgment for the full amount on the pleadings plus interest and \$10 costs.

## EASTMAN'S PERSONNEL

New Rochester Theatre Will Open in September

Rochester, Aug. 23.

Despite a railroad and coal strike in progress for the last month, work on the \$5,000,000 Eastman theatre has been going steadily forward, so that the house will be ready for the scheduled opening date some time during September. Automobile trucks have been employed by those in charge of construction to move parts of the various electrical equipment that is to be installed in the house from the plants where it was constructed.

Managing Director Charles H. Goulding and his staff have been installed in the executive offices of the house. The executive personnel includes Arthur Amm, formerly manager Shea's North Park, Buffalo, who will be house manager. Arthur Alexander will be general musical director. He has engaged an orchestra of 62 musicians, which will be conducted by Victor Wagner, formerly of the Criterion, New York. Alexander Roman will be concertmaster. The organists will be Dezzo D'Antaffly, formerly of the Capitol, New York, and John Hammond of the Strand, Brooklyn.

The house is to be operated as a unit of the Eastman School of Music of the University of Rochester. In the large studio over the balcony is a complete projection room equipped with an organ, where picture accompaniment and scoring will be taught.

During the winter the house will be given over Wednesdays to the playing by visiting attractions of an operatic and concert nature, the motion picture program being omitted on those days. A week of grand opera has been booked for mid-October.

## BUYS "BUSTER BROWN" TITLE

Herman Garfield, a Cleveland picture man, this week purchased the screen rights to the "Buster Brown" cartoon title from John Leffler (Leffler & Bratton) and Richard E. Outcault, the originator of the cartoons.

Garfield will produce a series of Buster Brown comedies, probably of twin-reel length. They will not be an adaptation of the "Buster Brown" play which Leffler & Bratton produced some years ago.

The music publishers' angle on the recent Sydney S. Cohen letter to all film producers and distributors regarding the music tax as it affects the Motion Picture Theatre Owners of America, is that the M. P. T. O. A., after negotiating for a time, fell down on its promises. They had promised several of the largest music publishers whom they had consulted gigantic "plugs" in 16,000 to 18,000 theatres included in their membership, and also said they would raise a million dollars to finance such a proposition in lieu of the publishers and songwriters, through the American Society of Composers, Authors and Publishers not demanding a music tax for the privilege of performing copyrighted music for profit.

At a meeting of the publishers it was decided that if the M. P. T. O. A. would give them an idea of how many houses they controlled, and how many popular songs they could "plug" at least three times daily, and give them assurance of the fulfillment of all covenants, they might consider it. At the show-down the M. P. T. O. A.'s picture string had dwindled to 6,000, they claim.

Since the A. S. C. A. & P. has 7,000 licensed theatres on its books, 3,000 of which would probably be included in the 6,000 quota, the music men would not consider it any further. The million dollars failed to materialize as well. The M. P. T. O. A., according to reports, collected about \$550 from its members to support the idea of doing away with anything like a music tax.

The establishment of a music department by the theatre owners followed, with the solicitation from the picture producers not to include copyrighted music in cueing the film scores.

The practical working out of the music department of the Motion Picture Theatre Owners of America as regards the elimination of paying music license to the American Society of Composers, Authors and Publishers is under way. This week a questionnaire was mailed to all picture theatre owners and another to their orchestra leaders.

The exhibitors' questionnaire, in addition to the usual stock questions, asks, "Will you eliminate all taxable music? Will you make a special presentation of an exceptional musical number? Will you co-operate with local music dealers in popularizing license free compositions and popular numbers? Will you run chorus slides?" and other questions. With this is mailed a catalog of the Belwin, Inc., musical compositions, on the title page of which is mentioned, "In co-operation with department of music of the M. P. T. O. A." The catalog consists of thematic, concert, popular standard and cinema incidental series, Hawkes' concert classics, suites, ballets, A. B. C. dramatic series and other compositions, suitable for screen accompaniment and tax free. Of course this music must be purchased from the publishers by each exhibitor. A professional copy of a popular number published by Belwin, Inc., carries the heading, "Non-taxable professional copy," including the M. P. T. O. A. connection.

Max Winkler, head of Belwin, Inc., states his catalog, as far as he knows, was selected because it is well adapted to screen accompaniment. The M. P. T. O. A. has not promised him anything, but, through mailing his catalogs under official cover, calls every exhibitor's attention to Belwin publications.

Carl Fischer, Charles Ditson (of Boston) and others are known not to be members of the American Society, and their catalogs may figure in this tie-up.

## Secretary Sues Betty Compson

Los Angeles, Aug. 23.

A suit for \$1,971 for commissions alleged to be due him has been started against Betty Compson by Charles McFadden, who had acted as secretary to her.

Mr. McFadden was given judgment for the full amount.

MARIGOLD GARDENS, CHICAGO, ILL.

**ERNIE YOUNG'S 'FALL FROLICS'**

EDGAR SCHOOLEY, PRODUCER

FRED BACHMAN, BUSINESS MANAGER

ADDISON

FLORENZ

**FOWLER-TAMARA**

SOCIETY'S DANCING SENSATIONS

—IN—

ORIGINAL ARTISTIC CREATIONS



The Famous ELIDA BALLETS

UNDER PERSONAL  
DIRECTION OF**ELIZABETH FRIEDMAN**HELD OVER FOR  
THIRD NEW SHOW

NOW PLAYING TWENTY-FIRST CONSECUTIVE WEEK WITH ERNIE YOUNG'S REVUE

**"FALL FROLICS"**

MARIGOLD GARDENS

**LEONETTE BALL**

(LITTLE MISS PERSONALITY)

SINGING — DANCING — SOUBRETTE

Opened with Ernie Young's "Fall Frolics" at Marigold Gardens

**ANN GREENWAY**

PRIMA DONNA

HELD OVER WITH ERNIE YOUNG'S  
"FALL FROLICS"**FRANK LIBUSE**

\$1,000,000.00 CLOWN

WITH ERNIE YOUNG'S "FALL FROLICS"  
AT MARIGOLD GARDENS**"Foremost Creator of Fashions for the Footlights"***Lester**Designer, creator and maker for Ernie Young's Master Productions.**Original and exclusive gowns, hats and costumes.**Inventor, sole owner of the famous Lester Brilliant articles and brilliant processes.*

Wouldn't it mean a lot to you to write in your advertising and contracts, "LESTER Costumes Exclusively"? It is a guarantee to the actor, producer and manager.

Don't wait—the theatrical season is about to open. Talk over your act and wardrobe with Lester at once. He wants you to have the best in costumes at the least expense to you.

Second Floor, State Lake Building

CHICAGO



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