

VARIETY

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48 PAGES

KEITH'S GOING INTO THE LEGIT

SHUBERT PERCENTAGES 63-37; UNIT PRODUCERS PLEASED

**Average of Sharing Terms for Shubert Vaudeville—
Lowest Revue Overhead \$5,000 Weekly—\$2,500
Guarantee on Split Week**

The playing terms for the Shubert vaudeville units were completed this week. The entire circuit will average 62½-37½ per cent., with the producer getting the best of the sharing.

The Central, New York, will split 50-50 up to \$5,000 and 60-40 above that. The Boro Park, Brooklyn, which will play the units on a half week policy, guarantees the attraction a minimum of \$2,500. This becomes operative if the regular percentage doesn't reach that figure.

Some of the houses are splitting as high as 70-30. In the opinion of the producers, many of whom are former burlesque operators, the terms are unusually liberal and satisfactory.

The securing of the advantageous terms was essential on account of the operating expenses of the units. The lowest weekly overhead so far quoted is \$5,000, with the majority of the producers claiming their expenses, etc., will go well over that figure.

The terms for the Harlem opera house, New York, will be 50-50 up to \$5,000; 60-40 to \$8,000, etc.

The Brandies, Omaha, terms will be 70-30 in favor of the producer.

VAUDEVILLE PRODUCERS WITH LEGIT SHOWS

Three of the legitimate openings this week were by vaudeville producers. They were Lawrence Schwab and Dan Kusell's "Gingham Girl"; Moore & Megley's "Molly Darling"; and Rosalie Stewart's "The Torchbearer."

George White of "Scandals" also came from vaudeville.

NO COATS OFF IN KEITH'S.

Artists' representatives and booking men must wear jackets while transacting business on the Keith booking exchange floors hereafter, an order banning shirt sleeves and shirt-waist garb having been issued by the Keith people.

FROM \$750 TO \$7,000 WEEKLY FOR VALENTINO

Screen's Drawing Card Negotiating New Contract with F. P.

Rodolph Valentino is in New York and has been for over two weeks, negotiating a new contract with Famous Players. He has been very much under cover, and even at the home offices of the producing organization his whereabouts were shrouded in mystery. The new contract is reported for two years and at a weekly wage of \$7,000.

When the "Four Horsemen" was finished Valentino, who had been getting around \$750 in that picture, would have signed with anyone at the same amount for a period of years. There were no takers then.

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"KU KLOCKS KLAN"

Shuberts' Secret Service Has Ex-Police Captain

Ex-Captain of Police Rochester has been made chief of staff for Ben Mallam of the Shubert offices, with a special assignment to check up on the new clocking system installed in all Shubert theatres. Not only the ticket takers, but the ushers, are required to clock all ticket holders entering the theatres. Small recording instruments sitting on the first finger are used and operated by the thumb. The count of the doorman is supposed to tally with the number of tickets sold at the box office, and the count of the ushers is supposed to total the doorman's record.

Just what the idea of the double clocking system is, no one appears to know. The tally itself is not made in the house, as all ticket boxes are counted in one of the Shubert offices each morning. Along Broadway those required to use the checking machines are dubbed the "Ku Klocks Klan."

MAY TIE UP WITH 30 INDEPENDENT COMBINE

Circuit of Theatres Available—Conditions Claimed Ripe for Another Legitimate Booking Chain—Contracts Held by "Syndicates" Figure—Enough Big Independents in Legit Producing to Hold Up New Chain

REPRISAL FOR SHUBERTS

The creation of a new legitimate circuit with Keith interests the sponsors is reported from inner Broadway sources. According to the story E. F. Albee views the prospect of entering the legitimate production and booking field dually as counteracting activity in retaliation against the Shuberts because

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BURLESQUE MAN'S WIFE TELLS HIM SOMETHING

"I hear you are going to be thrown off the wheel. Better use a little sense and beat them to it. Come on home, to me and the kids. The children need you more than burlesque does. And I told you to quit long ago. You had no business opening the season. I told you that, too. The idea of you keeping on forever when you could be kept busy enough just collecting your rents over here. Come on home. Don't let them fire you out."

That is the almost verbatim conversation over the phone by the wife of a burlesque manager on the Columbia wheel. So far the manager and his show are still on the wheel.

OIL PAINTING, BETTER RISK

"How about a loan on a picture?" a film man asked a bank official of a Times square institution. "Oil painting, yes. Movie, no," was the prompt reply.

BUYING FILM RIGHTS TO PLAYS SHOWING REVIVED INTEREST

New Season's Opening Directs Renewed Attention to Stage Successes—Early Offer for "The Monster"—\$200,000 Wanted for "Man From Home"

EQUITY SHOWING LEAD, UNION MUSICIANS SAY

Much Perturbed Over Refusal to Play Orchestra in 48th Street Theatre

The more musicians talked over the refusal of Equity to install the usual house orchestra when Equity Players, Inc., opens the 48th Street Theatre with its own plays, the more the union men seemed to feel Equity's action will be more far-reaching than the 48th Street itself. They say that if Equity overlooked, it will set an example for all legit managers playing dramatic attractions to follow, it was shortsightedness, unlimited. The musicians claim the action virtually upholds the lead of David Belasco and any other dramatic producer who have dispensed with an orchestra.

That Equity is paying \$95,000 annually to William A. Brady for the lease of the 48th Street for its bare walls is another thorn to the musicians. They claim if Equity, as an affiliated union, could chance that

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STRONG FOR HOPPER

Baltimore Daily Published Editorial About Him

Baltimore, Aug. 30. "The Evening Sun" in an editorial Monday suggested to Mayor Broening that Dr. Wolf Hopper be made a citizen of Baltimore and presented with the keys of the city.

The editorial went on to wonder at his long season here and to ask that he be returned later.

It is a cinch Hopper could play in a downtown house again this winter with his company and beat any attraction that might be sent against him. He has developed a tremendous following here and his audiences at the last three performances of "Robin Hood" were the largest that have been in Carlin's Arena theatre this year.

A revival of interest in the purchase of screen rights to plays and novels has occurred in the past week, with several brokers reporting that business is on the upward trend for the first time in two years.

The opening of the fall season (Continued on page 44)

FOX BILLS FIRST HALF; SHUBERT UNITS FILL IN

Boro Park Split Week with Two Brands of Vaudeville

The Boro Park, Brooklyn, will play vaudeville the first half of the week, booked through the Fox office. Shubert vaudeville units will be played the last half under a guarantee.

The house is controlled by the Levy Brothers, who also own the Bedford and Ridgewood, Brooklyn, booked by Fox.

A similar booking conditions was reported last week for the Astoria, Long Island, with Fally Markus booking the straight vaudeville in the other half week.

DRAMATIC MUSICAL REVUE

Blanche Merrill's New Idea Accepted by William Harris, Jr.

A dramatic musical revue written and sketched out by Blanche Merrill was accepted early this week, it is said, by William Harris, Jr. The producer will prepare to stage the piece by Nov. 1. It is in several scenes and, according to report, tells a continued story, the first revue of its style to be launched on this side of the water.

Miss Merrill, known through the attractions for the novelty of her stage playing material, has heretofore confined her writings to bits, skits, dialog and verses. She will furnish the lyrics for the revue, with no composer as yet selected.

GIRL ACT MANAGER AFOUL OF ACTOR'S ASSN.

Lew Herman Must Pay Two Weeks' Salary—Different Version by Each Side

London, Aug. 22.
A different version is given by each side of the means through which the Actors' association obliged Lew Herman, an American, over here with "A Whirl of Girls," to pay two weeks' salary to the people before leaving the Rivoli, where he ended his tour Aug. 19.

Herman claims he gave the people a run of the play contract over the Moss Empires, starting July 24. The company was informed Aug. 14. Herman says, the act would close that week at the Rivoli. Saturday night, alleges Herman, just as he had been paid by the house management, Alfred Lugg, secretary of the Actors' association, called at the Rivoli and demanded two weeks' salary for the girls, charging that the two weeks notice had not been given.

His arguments were of no avail, asserts Herman; his contracts were not taken into consideration, and he states he was knocked down, beaten up and the money forcibly taken away from him. Herman says he was left with two pounds to return to America and that he relieved himself of the financial dilemma by selling the girl act production and equipment to Ted (Kid) Lewis. Wanting to return to New York, Herman says, he was unable to prolong his stay here to commence legal action.

The association's version, told by the assistant secretary in Mr. Lugg's absence, entirely disagrees with Herman's. After inquiry, and convinced Herman might leave without the full payment required, the A. A. decided to take action to protect its members. The girls were engaged by Herman, said the assistant, through Foster's Agency on ordinary contracts which allow for a fortnight's notice. This notice should be posted before noonday of the first Monday of the two weeks. It was not performed, said the assistant secretary, Herman informing the people some time Monday the act would close the following Saturday.

The association did not insist upon two weeks' notice money, said the speaker and to which the people were entitled, but for the week they had just finished and another week.

It is denied by the association force was employed to collect. The assistant secretary ridiculed Herman's statement he had been returned two pounds. Herman's salary, he said, was 125 pounds and the people's salaries amounted to 97 pounds.

After Kid Lewis bought the properties, it is said he only secured the physical possession of them through the presence of himself and sparring partner to uphold his claim of purchase.

KIDDING HELPS

Godfrey Tearle Tries it in "Way of an Eagle"

London, Aug. 30.
Godfrey Tearle, the leading man in the Ethel U-Dell "Dellodrama," "The Way of an Eagle," at the Adelphi, has evidently grown tired of the wispy-washy stuff provided for him and his associates and is "kidding" the show. The result is that not only are the players enjoying themselves but the drama is going better than ever.

Long provincial experience with Robert Arthur and the Melvilles before he came to London made him proficient in the almost lost art here of "kidding."

BLUMENTHAL AND NEGRI

London, Aug. 30.
When Pola Negri sails for the States Ben Blumenthal will leave with her. Negri will star in the Hamilton Co.'s film productions, in which Blumenthal is interested. He is said to be taking over a print of "Sodom and Gomorrah," a mammoth picture production made by the Eschsch Co. of Vienna.

SIX MONTHS FOR VAGRANT

Paris, Aug. 30.
Henry Lampton Marshall, who formerly impersonated Harry Houdini in an "escape" act, has been convicted as a vagrant and sentenced to six months' imprisonment.

PINCHED ALAN BROOKS

Lewis Waller Not at Hearing.
Brooks' \$4.45 Fine

London, Aug. 18.
Having succeeded as a vaudeville turn and staged "The Broken Wing" at the Duke of York, Alan Brooks has added to his British experience by coming into conflict with the police. After a visit to Lewis Waller's flat he departed carrying a dressing gown once worn by the late Lewis Waller in "Monsieur Beaucaire" on his arm. The hour was 2 o'clock in the morning. Brooks soon ran up against two plain clothes men who took him back to the Waller home for explanations.

Waller, according to the police evidence, became abusive, and Brooks spoke up: "It is disgraceful," he said, "me being an American visitor to this country and being insulted by a couple of curs like you." At the same time he struck one of the constables on the left jaw. A struggle followed and Brooks was taken inside. The Marylebone magistrate fined Brooks £1 for the blow, but refrained from binding him over, saying that on payment of the fine he could continue his friendly visit to England.

Waller was not in court to stand by his friend, but wrote later to the press saying he expected an adjournment and had important business.

Not unnaturally the press remarked that he might have let his business slide to stand by his friend. Lewis Waller replied that the press comment was justified, but he was not in a position to attend the court because he could not afford to sacrifice the money from some film work he was doing; further that the lawyer had told him there would be an adjournment asked for to give him time to get hold of important witnesses. He still, however, hopes to obtain both for himself and Alan Brooks some measure of redress in other quarters.

"MARY STUART"

London, Aug. 30.
John Drinkwater's new play, "Mary Stuart," will be produced at the Everyman, Hampstead, during the second or third week of September. This will be the first Drinkwater play to be produced in London since "Abraham Lincoln" turned the melodramatic "dust hole," the Lyric, Hammersmith, into a fashionable house.

"Mary Stuart" is in two acts, the first dealing with the murder of Rizzio and the second with the murder of Darnley.

The author, who is at present abroad, is returning home for the production.

Several plays founded on the tragic Queen of Scots are reported to be in hand, but the first manager to get in with one is Fred Terry, who has just started his autumn tour with "The Borderer," a strong drama with the love of Bothwell and Mary for its theme.

RAFFLES AGAIN

Paris, Aug. 30.
The Theatre de Paris will be reopened in September with a revival of "Raffles," Andre Brule playing the title role as usual.

After a short run with "David Copperfield" by Max Maury, from the Odeon, the Ambigu has revived "Grillon du Foyer" (Dickens' "Cricket on the Hearth"), with Lamy, Maxime Lery, Jacquelin, Mmes. A. Andre, Guereau. Theatre Sarah Bernhardt opens early in September with the evergreen "Dame aux Camellias."

PARIS ALHAMBRA BILL

Paris, Aug. 30.
The Alhambra, Paris, opened Aug. 25 with the following bill: Gansakourdia and Deminoff, Russian dancers; Joe Boganny troupe; Four Flying Juliens; Jacques Inaudi, lightning calculator; Charles Hera, juggler; Balzar, magician; Nine Oswald Girls, English girl act, and Natol, singer.

SOUTH AMERICAN TOUR

Paris, Aug. 30.
Paul Gavault, the new director of the Porte St. Martin and Ambigu, in partnership with Jean Coquelin, intends to send a French company with the repertoire of the two houses he now controls to tour South America.

"RAFFLES" AGAIN

Paris, Aug. 30.
Volterra reopens the Theatre de Paris Friday with a revival of "Raffles," Andre Brule heads the cast.



I was thinking what a great idea if a fellow was in jail for life and killed a warden and got out and slept in a barn for four nights and got away and saved a woman from drowning and got a job and gave all he saved to a poor old couple and bought a home for his aged sister and got a poor old horse out of a barn that was burning and was on in the middle of the bill and didn't do his big yell finish because the act behind him was a tryout and it would kill them and he made a million in oil and built a new wing to the jail and put a little park where the prisoners could look out Sundays wouldn't people that he was good to cry if they put him back in the old part of the jail and could you blame him if he killed another warden.

FRANK VAN HOVEN

TWO AMERICAN PLAYS GET OVER IN LONDON

"Lawful Larceny" and "Blue- beard's Eighth Wife" Open Same Day

London, Aug. 30.
The A. H. Woods production of "Lawful Larceny," by Samuel Shipman, opened at the Savoy Aug. 26 (Saturday) at a matinee. It did very well and received favorable press comment.

The matinee was occasioned for the Woods show through "Bluebeard's Eighth Wife" starting the same evening at the Queens. The Arthur Wimperis adaptation as presented by Sir Alfred Butt and Anthony Prinsep was scintillating and brilliantly played. It is certain of success.

Madge Titherage and Norman McKinnel captured the playing score. Among others in the cast are Hugh Wakefield, C. M. Hallard, Arthur Cleave, Doris MacIntyre and Peggy Rush.

HENRY IRVING'S WIDOW PENSIONED BY GOVT.

Civil List Allowance of 100 Pounds Annually—Nearly 80 Years Old

London, Aug. 30.
Sir Henry Irving's widow, now approaching 80 years of age, has been granted a Civil List pension of £100 a year. This sum will just about pay the rent of a Bloomsbury bedroom and provide a scanty breakfast.

Considering Irving's generosity in many ways, it seems a little forgetful the government should have had to come to the help of his widow with a grant which is only given when the circumstances are particularly hard and pressing, although inclusion on the Civil Pension List is by way of being an honor.

BOURGNET'S THEATRE

Paris, Aug. 30.
Henry Bourguet is taking over the Theatre des Mathurins, and will reopen the fashionable but so far unfortunate little house in November. It was one of the most successful theatres in Paris until being rebuilt by Sacha Guitry.

"BIRTH" REVIVAL IN LONDON

London, Aug. 30.
A revival of Griffith's "Birth of a Nation" is to be tried at the Scala, opening Sept. 4. Emil Wertheimer is the man behind.

MOZART FESTIVAL

Birthplace of Composer European
Musical Centre

Paris, Aug. 30.
Salzburg, Austria, the birthplace of Wolfgang Amadeus von Mozart, the German composer, has been the centre of attraction in European musical circles last week, and may ultimately prove a future rival of Bayreuth as a musicians' Mecca.

Max Reinhardt is officially organizing the Salzburg festival, which is in the form of a mystery play Calderon, or the "World Theatre," by Hugo von Hofmannsthal, the Austrian poet, representing the world as a stage (as Shakespeare said) and produced by Alfred Roller of Vienna in the local church as the playhouse, for which purpose the edifice has been draped in red.

The lead is held by Alex Moissi, as a beggar, the theme being the poor are sure of entering Heaven, while Anna Bahr Mildeburg, the Wagnerian singer, impersonates the Earth. The main feature is the lighting effect. Performances of four of Mozart's works, "Così Fan Tutte," "Don Juan," "Marriage of Figaro" and "Il Seraglio," are being given in the Opera under the direction of Dr. Richard Strauss.

Mrs. Harold F. McCormick (formerly Ganna Walska) is attending the performances.

"KNIGHT OF COLUMBUS" PLAY

Paris, Aug. 30.

The new piece of Francois Porche, to be entitled "Le Chevalier de Colombré," is due at the Comedie Francaise about Sept. 15.

An operetta by Maurice Magre, music by Charles Cuvillier, will be created at the Femina in October (title not yet released).

AMERICANS IN EUROPE

Paris, Aug. 16.
In Paris: Andrew J. Warner, musical critic of Rochester (N. Y.) "Times-Union," in Paris after motor trip through Switzerland; Eugene Putnam, composer, is in France prior to sailing for New York; Henry L. Mencken, author; John Charles Thomas, singing at Deauville; Jenny Dolly is there dancing, and one even last week had the King of Spain as a partner for a fox-trot.

Mrs. Samuel Untermyer has contributed generously for the building of a theatre at Salzburg, the birthplace of Mozart, and has been elected an honorary member of the organization, as also Harold Bauer, pianist, president of the Beethoven Association of New York.

Mrs. Rosalie Miller is opera singing in Dresden, Germany.

Hammons in London

Paris, Aug. 30.
Earl Hammons, president of Educational Films, is making a brief visit to London.

NEW THEATRE RULES MAY STOP BUILDING

London's Council Issues Pro- hibitive Regulations—Ex- pensive Fronts Required

London, Aug. 30.
Of late there has not been so much talk about the building of new theatres in the West End, although there have been rumors. Now the Theatres and Music Halls Committee of the London County Council are about to submit new regulations to the council which will seriously affect the building of new theatres or vaudeville houses.

Where there is a seating capacity for over 500 there must be adequate frontage on least two thoroughfares, one of which must be not less than 40 feet wide. If the seating is for 3,000 one frontage must be 50 feet wide. Where the seating is 5,000 or over the council will have power to make special regulations governing that theatre's frontages and exits.

Also new regulations governing gangways and exits from galleries. The regulations governing two frontages will practically put a stop to theatre building owing to the amount of money which would have to be expended in buying property. With the exception of the Palace, Alhambra, Pavilion, Oxford, and Shaftesbury, there are no theatres which could fulfill the new requirements.

FIND CHARLEY

London, Aug. 30.
Finsbury Park is playing a new game entitled "Find Charley." This game will last during the week of Charles Althoff's engagement. The audience will be invited to tell whether the comedian is a young or an old man.

After his act he goes into the front of the house and members of the audience recognizing him will receive rewards ranging from five shillings to five pounds.

Misses Lloyd and Lena Coming?
London, Aug. 30.
In writing to friends in America, Lily Lena says she is going to the States in October with Alice Lloyd. Miss Lloyd has not accepted any American bookings as far as known. She was considering an offer to tour the world, starting in Australia, but is said to have declined the proposition, owing to the long absence from her home here it would entail.

PADEREWSKI RETURNING?

Paris, Aug. 30.
Paderewski, the pianist and a Polish statesman since the war, is negotiating for a musical tour of the United States next season.

IN LONDON

London, Aug. 15.
Some years ago, Henry Farmer wrote a serial story entitled "Fetters of Life," a hard-boiled dramatized and produced in the suburbs. The story concerned a theatrical touring company, the members of which were all expert crackmen, burgling the shops, banks and big houses in the towns at which they were booked. From a little three-night stand in the country now comes the news of a big burglary and the arrest of three vaudeville artists, Louis Class, Mignonne Class and Robert Briery, who had a complete and expensive set of burglar's tools among their "props."

Following on the example of the Royal Academy of Dramatic Artists, which has its own theatre, that very much older institution, the Royal Academy of Music, has acquired land on which to build its own opera house. The estimated cost of completing the theatre is £35,000, of which sum the governors will provide £10,000, the public being expected to find the £25,000.

When the melodrama, "The Way of an Eagle," ceases to attract at the Adelphi, its place will be taken by a musical play by Peter Gawthorne entitled "The Island King." This will bring W. H. Berry back to the theatre, although he will probably appear first in Robert Watt's production of "The Last Waltz."

Many actresses attempt to go from the stage to the screen—few from the screen to the stage. Marie Odette, who created the part of Blackie in "The Faithful Heart" at

the Comedy, was a screen star before she played in the Monckton Hoffe show, and now a Davidson-Granger film leading lady, Phyllis Shannaw, is playing an important part in "The Limpet" at the Kingsway. This is her first appearance on the stage.

Renee Kelly will produce "The Three Bears," a new play by Edward Carpenter, the author of "The Cinderella Man," at Brighton, Sept. 11. Following the fashion, she says the piece is intended for the West End after its provincial tour.

Despite much publicity stretching over the period between the end of the New Oxford pantomime failure "Babes in the Wood" until today, the Dolly Sisters apparently will not appear in a revue or a comedy. C. B. Cochran now announces they will appear in Irving Berlin's "Music Box" at the Palace at Christmas.

From the provinces two bad "dry-ups" are reported, one a company playing "Potash and Perlmutter," the other the revival of Auguste van Blene's piece "The Broken Melody." Bad business is said to be the cause of both tragedies, but in the case of the latter the disaster was hastened by the arrest of the moneyed partner for a previous financial transaction which had not been too respectable.

According to the usual Russian custom, Anna Pavlova stood as sponsor at the christening of a new Malda Vale dancing studio the other day. "The studio is a venture on

FAMOUS PLAYERS CROSSES 95; AMUSEMENT LONGS CAUTIOUS

**Orpheum and Loew Keep Pace of Advance at 23½
and 20—All Listed Stocks at Double Their Lows
Under Pool Encouragement**

All the amusement stocks marched ahead this week to new high points for this year, and several to new peaks for two years. Famous Players was high Wednesday mid-day at 95½; Orpheum at 23½ and Loew at 20. In all three cases it was the general market opinion that pools and syndicates, formal or informal, had taken advantage of surrounding market strength to mark the issues up.

At the tops outside trallers turned cautious. There was a good deal of profit taking, but it made not the slightest difference. All offerings were absorbed without reaction and the forward sweep continued. Such selling as appeared seemed to be confined to liquidation of long accounts rather than the putting out of any short lines.

Inflation Ahead?

Expressions of Wall street opinion that have reached the printed word are mostly to the effect that business is in for a new period of inflation when the present labor disturbances are out of the way, and strong financial interests appear to be anxious to create that idea. Wednesday morning trading started with a whoop. By noon the quotation boards revealed a score of new high figures.

In the case of Loew and Orpheum the week's peak was higher than some prices before the two issues suspended dividends. Loew more than a year ago and Orpheum last fall. In Loew there remained outstanding some volume of speculative holdings acquired around 16-17 and these appeared to have been cleared up. Trade people figured that at 20 Loew had pretty well discounted improvement up to date and profit taking was in order until something definite came out about dividend prospects. The idea appeared to be that a pool might be working to create the idea that resumption of payments was imminent in order to attract a following upon which it could unload. The safe course under the circumstances seemed to be to take profits on the chance of renewing holdings on a reaction.

Boston Starts Early

In the case of Orpheum the move-up seemed to be inspired from Boston as several times before. The heavy trading first appeared in the New England market during the short Saturday session, when the turnover approached 1,500 shares. New York activity followed on Monday and Tuesday. Orpheum stock is more in outright investment hands than Loew, although the several campaigns within the last six months must have materially changed the complexion of the transfer books. Nobody on the outside has much of a line on the location of the securities since its round trip from 25 to 12½ and back to the high level in less than a year.

Famous Players is an acknowledged pool issue and its future is bound up in the tactics of the syndicate. It has made an astonishing record in the last few weeks, moving up more than 15 points from 80, where it seemed for a long time to be "pegged." There are numerous factors that put a good appearance on the stock, such as the fact that economies have been worked out in its management, that it made better than \$15 profit a share of common during the worst slump in its history, and the announcement of a substantial releasing schedule for the coming season, but speculators with an intimate knowledge of the film trade have developed a streak of caution nevertheless.

Market of Cliques

The 15-point rise discounts a lot of improvement in spite of the stock's 8 per cent. dividend record;

and it is borne in mind that betterments in the coming season are all in the future. Besides the hidden position of the pool dictates a conservative attitude. The market is full of cliques carrying large amounts of stock, most of it acquired far below the current price levels. It is admitted that the bull groups are strong, but with so many of them operating in a market that has been on the climb for five months the possibilities of a spot developing and breaking the whole front sympathetically are receiving a good deal of attention.

Trading opinion in Times square divides on this point. Some of the players are getting out of Famous Players altogether, while others are standing fast. A third variety of speculation has turned to the device of a straddle, holding his long stock and selling short against it. In this way his present profit is protected, at the worst, while he comes, and, by covering his short contract by purchase, renew his long line when he thinks the setback has run its course. This device also has the advantage of preserving dividends. Famous sells "ex" the \$2 quarterly payment on Sept. 15.

It is noted in reference to Famous that the difference between the common and the preferred is constantly narrowing and some attention was given to the old story of encouraging conversion of preferred into common, but there seems to be no present likelihood of this being brought about. Dealings in the senior were relatively small.

Move in Goldwyn

There was a minor movement in Goldwyn that puzzled film men. After its drop from 7½ to 5 on the termination of the Goldwyn-First National negotiations the stock for no apparent reason rebounded to better than 7. Inasmuch as the climb from around 4 to 9 had been based on the prospects of a merger of the two companies, such a showing of strength seemed unreasonable. The surface explanation of the advance, as Time Square saw it, was the announcement that Goldwyn had the production of "Ben Hur" up its sleeve, promising an important business coup. But the announcements of the company are rather indefinite as to when the picture will be produced. One trader's view was that a market was being made in the issue to establish a level at which some speculative group could market its holdings accumulated during the run-up from 5 to 9 in May and June and still partly in hand.

Dealings in all the amusement stocks represented about \$3,500,000 for the six sessions covered by this report.

The summary of transactions August 21 to August 31, inclusive, are as follows:

STOCK EXCHANGE				
Thursday	Sales	High	Low	Last
Famous Play-L...	3,699	91	80½	90½
Do. pf.....	400	100	99	99½
Loew, Inc.....	3,500	18½	18½	18½
Orpheum.....	100	20½	20½	20½
Famous Play-L...	2,900	92	90½	92
Do. pf.....	500	100½	99½	100½
Loew, Inc.....	3,200	18½	18½	18½
Orpheum.....	1,300	22	20½	22
Friday				
Famous Play-L...	2,200	92½	91½	92
Do. pf.....	300	102	100½	102
Loew, Inc.....	800	18½	18	18½
Orpheum.....	3,800	22½	21½	22½
Saturday				
Famous Play-L...	2,200	92½	91½	92
Do. pf.....	300	102	100½	102
Loew, Inc.....	800	18½	18	18½
Orpheum.....	3,800	22½	21½	22½
Monday				
Famous Play-L...	5,800	92½	90½	91½
Do. pf.....	300	102½	101½	101
Loew, Inc.....	1,300	19½	18½	19½
Orpheum.....	3,700	23	22	23
Tuesday				
Famous Play-L...	7,300	91½	91½	94
Do. pf.....	500	101½	101	101½
Loew, Inc.....	5,800	19½	19	19½
Orpheum.....	1,400	22½	22	22½
Wednesday				
Famous Play-L...	7,200	95½	94	95½
Do. pf.....	500	102	101½	101½
Loew, Inc.....	16,200	20	19½	19½
Orpheum.....	3,000	23½	22½	23

THE CURB				
Thursday	Sales	High	Low	Last
Famous Play-L...	700	6½	6½	6½
Do. pf.....	100	6½	6½	6½
Loew, Inc.....	1,200	6½	6½	6½
Orpheum.....	2,400	7½	6½	7
Friday				
Famous Play-L...	800	7	6½	6½
Do. pf.....	100	7	6½	6½
Loew, Inc.....	1,300	6½	6½	6½
Orpheum.....	2,500	6½	6	6½
Saturday				
Famous Play-L...	100	3½	3½	3½



WILL OAKLAND

Now enjoying a very successful and profitable rest at the Garden Pier Theatre, Atlantic City.

Atlantic City "Daily Press,"

Monday, August 28

"Will Oakland's songs were selected with discrimination and his international popularity was upheld by his performance."

Stopping the show at every performance.

"I love the cows and the chickens, but, oh! you boardwalk rolling chairs!"

GULLIVER'S 5%

English Variety Circuit Declaring Dividend

London, Aug. 30. At the 14th annual meeting of the Gulliver circuit (vaudeville), called for tomorrow, a dividend of five per cent. will be declared upon the ordinary shares (common stock).

VIOLET VANBRUGH'S SKETCH

London, Aug. 30.

At the Coliseum Monday Violet Vanbrugh presented an ordinary playlet, "The Difference."

It scored well through the star's popularity.

Duncan Sisters Remaining Abroad

London, Aug. 30.

A rumor has been circulated that the Duncan Sisters are leaving for America. This is not so. They reopened on the Moss Empire tour at Liverpool.

Melo at Renaissance

Paris, Aug. 30.

The summer management of the Renaissance has revived the melodrama, "Gigolette," with Mme. Damia in the principal part. The venture promises well.

SAILINGS

Sept. 2 (from London for New York), Hugh Ward, Ben Fuller, Jr., Bert Levy, Jeff McCarthy (Adriatic).

Sept. 3 (from San Francisco for Australia), Muriel Valli.

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

Sept. 2 (from New York), Charles Previn, Karl Tausig (America); Sept. 2 (from Hamburg for New York), Willy Schenck Trio, Ray-fayette's Dogs (St. Paul).

Aug. 26 (from New York), Tyler Brooke (to appear in the London production of "Angel Face") (Celtic).

111

cigarettes

10¢

They are GOOD!

VICTORIA PALACE

London, Aug. 15

Two American and one Danish act comprise the last three turns at the Victoria Palace this week. It is no reflection upon the remainder of the program to record that first honors went to the foreigners at the first house Monday evening. A program of general "quality" is being dished up this week for those who attend—but that is generally the case there, due mainly to the care exercised by Booking Manager Jack Hayman in the selection of his bills. As a consequence, despite the admittedly "hard times," the Victoria Palace will, in all probability, declare a dividend of 20 per cent. this year, in addition to setting aside a sum for the reserve fund.

Taking the acts seriatim, the first turn is Marie Terry, a pretty girl in full white tights and white jacket, such as is worn by "principal boy" artists in local pantomime. She has a trim figure and sings fairly well. Judged by American standards she would make an excellent acquisition as leader for a girl act in the States.

Larola, a comedy juggler, is second; a clever performer who handles a number of small articles well, does a lot of good tricks in a funny way, but is not innately funny himself. Would make a good opening turn on the small time in America.

Cruikshank is an old-time monologist and singer in a clown make-up, who tells his stories and sings most of his numbers seated upon a pedestal in the center of the stage in "one" or, as it is called here, "front cloth." While singing he strums a banjo for accompaniment. For an encore he plays the cello while rendering a mock ballad. A sure-fire turn here, but not likely to do well across the water.

The "class" of the first half is Betty Barclay and George Glover, who used to bill themselves "Betty Barclay and a Baritone." Miss Barclay has grown stout, and suggests our Marie Cahill in physique. Glover is a very smart-looking young man with an excellent baritone voice. They have a fine piano accompanist and their exclusive songs are interspersed with smart, snappy cross-talk. They carry artistic stage settings, and the turn compares favorably with acts of that style in the best vaudeville in America where they would probably be well received should they ever pay a visit to the land of prohibition.

Opening after intermission is Sterndale Bennett, a male pianologist, with numbers written by himself—a many-chained musician incisively and gets his stuff over in fine shape. There is nothing bordering on a "wallop" in his material to warrant any frantic efforts on the part of American booking managers to induce him to pay a visit, but there is more than a likelihood this artist could frame up a routine that would please audiences over there.

The "duke's knuckles" of the bill is the act of the Duncan Sisters, who remained 32 minutes and were obliged to depart at their own insistence encores in front of the folding front curtain. They were what we colloquially term a riot. This pair of girls, with their kiddie act, are a sensation in London. One of their encores Monday night was the "Argentine, Portuguese and the Greeks" ditty, which literally knocked the audience off their seats.

Jack Rose, billed as "Dr. Jack Rose, Specialist for the Blues," with Jimmy Steiger at the piano, palpably nervous, did much that well, but he needs some advice before he can connect for his full value with English audiences. As a matter of fact Rose is an Englishman who ran away from home 17 years ago. His sister is manager of the Kennington theatre here, and should have given him some advice before he opened. His principal weakness is in rhapsodically announcing to the audience, "I'm a nut." In England a "nut" is a "dude," and he should have substituted the phrase "I'm bawdy" or "I'm a playboy," or some similar colloquialism. Other deletions necessary are "My God," which is regarded here as sacrilegious, and "hell" and "damn." All of which has probably been told him by now. The downstairs and balcony attendance "got" him nicely, but there was a noticeable silence on the part of the gallery folks, who didn't seem to understand what he was doing. Rose is the type of American who may return to New York with the impression England is "dead slow." Maybe it is, but they generally are very appreciative of acts they like. Steiger contributed in no small degree to Rose's partial success. If Rose will take the trouble to study the English audience, he could undoubtedly give them just the sort of act they want.

Closing the show, before the pictorial weekly, are Stanley Brothers, billed as "The Two Danish Philomathes," a pair of hand-to-hand balancers who work slowly in street clothes with a wonderful routine that would go well anywhere. It would be difficult to enumerate all their tricks, but let a few suffice. One lies flat on his stomach (understander) on a table reading a book. The topmounter does a handstand on the prostrate one's heels, which are lifted and raised slowly with no apparent effort. At another point in the act the phone bell rings and

the understander answers it, leaning over the table upon which the phone is placed, with one leg raised. While the understander is talking the topmounter does another handstand from the table's calf. The most remarkable of all the tricks is a "cigar-to-cigar" stand without any other support. This stunt is materially enhanced by the clever substitution of lighted cigars for the actual supports immediately thereafter. The topmounter is taller and looks heavier than the understander, which is also unusual. Jolo.

FINSBURY EMPIRE

London, Aug. 22.

One of the most amateurish presentations of a vaudeville bill in this or any other country was given at Finsbury Park Empire at the first show last night. It was due to the absence of the regular conductor of the orchestra who is away on his holiday. His place was taken by what is known here as "the leader," who is in America the first violinist. Never throughout the show did he appear to look at the performers on the stage, confining himself to reading the music and failing utterly to keep proper time.

Charles Althoff was making his first appearance in London on this occasion and left the stage utterly disgusted, discouraged and disheartened. Althoff is billed as the "way" of the bill and has several half sheets out for the engagement, announcing he would sit in the orchestra after his act minus make-up and would distribute 100 pounds during the week to those who discovered his identity, in sums varying from 10 shillings to 5 pounds. Despite the orchestra handicap he got over fairly well and can be thankful his turn was not entirely ruined through the lack of support given him by the musicians.

The show opened with Syd Moorhouse, a character singer with a good baritone voice, alternating with some whistling of a strenuous order. Probably the greatest sufferer at the hands of the orchestra was Katrina, assisted by Joan. They are a pair of female ballet dancers, youthful and pretty, who do a very neat stepping turn that depends entirely upon the musical accompaniment. Time and again they had to set the pace for the leader by clapping their hands and audibly instructing him.

Robb Wilton is a popular local Lancashire comedian, who opens with a song in "one," then goes to full stage for a travesty skit, in which he is assisted by Florence Parker, entitled "The Fire Chief." He does a ludicrous "boob" chief of a rural fire department. The woman rushes in frantically, crying her house is burning down, but the "boob" insists on asking her questions to fill out a form before he can gather up his men to go to the conflagration. While regarded as very funny over here, it is doubtful if American audiences would look upon it in that light.

After intermission was the Femina Quartet, four women—vocalist, violinist, cellist and pianist. Throughout the turn the girl at the piano had to direct the orchestra with her head, and if looks were deadly the man occupying the conductor's seat would have been carried out a corpse. It is an excellent turn of its kind, of the concert order. The vocalist has a fine mezzo voice and the musicians are all pleasing.

The only act that had little to do with the orchestra was the Two Rascals (Charles O'Donnell and Eddie Fields), a team of American boys who work on the style of Van and Schenck. They have been here many years and are favorites. O'Donnell plays all the music on the piano, utilizing the orchestra but once and compelling the occupants of the musicians' pit to hustle to keep up with him.

Johnny Fuller closed the show, made up as a cat and doing pranks on the floor, then a bit of tight-wire walking and finishing with a dance. His act is not very finished—just a combination of several things, none overly well done.

Why wouldn't it be much more profitable for Moss Empires to employ a competent conductor to travel over the circuit, substituting for the regular conductors while they are "on their holiday"? As there are more than a score of houses on the circuit more than one might be necessary, but wouldn't that pay better than ruining their bills during the vacation period? Jolo.

ACT DEMANDS INCREASE

London, Aug. 30.

Charles Althoff, the American act, has been offered further time in the English halls at the same salary he contracted to appear here for.

Althoff replied he wanted a substantial increase. If not forthcoming he will return home.

DEATHS ABROAD

Paris, Aug. 18.

F. Gregoire, French comedian, died recently at Marseilles, France, where he principally played.

Leo Leoncavallo, journalist and musician, brother of the deceased Italian composer, died suddenly in a Paris hospital Aug. 13 from an attack of apoplexy.

The best obtainable instruction!

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MUSIC PUBLISHERS CALLING MEETING ABOUT RADIO

Sept. 20 Date Set—Suit Threatened Against Wireless Companies Using Copyrighted Music—Million-Dollar Radio Income Looked For

The American Society of Composers, Authors and Publishers has issued an ultimatum to the Westinghouse Electric Co., General Electric, Radio Corporation of America, American Telegraph & Telephone Co. and the National Radio Chamber of Commerce that on and after Sept. 10 the society will bring suit in the Federal District Court against any and all radio stations that broadcast copyrighted music, on the premise it comprises an infringement of the copyright law as regards the public performance of copyrighted music for profit, without license. These companies, as well as the Secretary of Commerce and the Authors' League have been notified to attend a conference at the society's rooms Sept. 20 for the purpose of formulating a plan whereby the copyright owners of popular and standard music may be reimbursed for the use of their catalogs.

Publishers (like Carl Fischer, G. Schirmer, Sam Fox, Ditson et al.) not members of the American Society are also interested in the mutual protection of their rights as governing radio and will be invited to stand with the society members as far as the radio question is concerned.

The music men aim at a flat million-dollar income from radio to reimburse them for the inroads it has made on the rolls and record reproductions. The last Victor statements, as well as the others, were shockingly frugal. The explanation, which admittedly take into consideration such things that record sales fell off because more people went on vacations this summer than ever before, places no small part of the blame at the door of radio. There are 6,500,000 talking machines in use in the country. There have been 1,000,000 radio receiving sets sold. Even gauging the 6,500,000 mark as a limit, radio has made inroads on records fully one-sixth. When one considers that a good talking machine costs at least \$100 and a good radio receiver from \$15 to \$20 it is obvious, as the technical details are perfected, to what extent radio will grip the public. The field is inexhaustible, is the belief of the music men, and since the sales are so much dependent on the musical entertainment to be obtained, it is their intention to benefit accordingly.

Last week the Woolworth 5 and 10-cent stores displayed in their windows component parts of a radio set retelling at the firm's top price. It was estimated it would cost \$1.50 to purchase all the necessary parts in a Woolworth store.

The meeting Sept. 20 is for the purpose of finally arriving at a means of gauging the appropriation of license fees. Meantime, until this is determined, the A. S. C. A. & P. has agreed to issue temporary revocable licenses gratis to all applicants. Applications for these must be received by Sept. 9. Dating from the day thereafter all broadcasting by stations not fortified by this temporary license will be prosecuted by injunction and damage claim for copyright infringement.

"Wasted Lover" and a Blonde

Valentine Taylor, referee in the Ida H. Fink separation suit against Henry Fink, songwriter and cabaret producer, has handed in his report recommending a decree "for the plaintiff. He also recommends the mother be given custody of their two children.

Fink is the author of the songs, "The Curse of an Aching Heart" and "I've Wasted My Love on You." Three cabaret dancers and a "beautiful blonde" figured in the proceedings, the latter alleged to have been scantily clad when Fink's offices were raided.

Mrs. Fink says her husband has an income of \$10,000.

One-Night Show with Kiddies

"The Juvenile Follies," under the management of Jack Goldberg, opens a road tour Sept. 7 in Montclair, N. J. The company, including 25 kids, will play a one-night stand route.

McKOWENS DIVORCING

Vaudeville Agent and Marilyn Miller's Sister Agree Upon Divorce

Chicago, Aug. 30. According to report here, Mrs. James B. McKowen is establishing a residence in Chicago at present preparatory to instituting an action for divorce against her husband, the vaudeville agent in New York.

Mrs. McKowen is a sister of Marilyn Miller, now Mrs. Jack Pickford. Mrs. McKowen, professionally known as Claire Miller, was with her sister in "Sally" in Boston. A Bostonian is reported awaiting the outcome of the Chicago proceedings. He is a non-professional and reputed wealthy.

The only hitch in the McKowen arrangement is said to be the husband's insistence their only child shall be with him at least two months a year. Mrs. McKowen is reported objecting to be bound by such a provision.

DeLILE ALDA IN BANKRUPTCY

DeLilah Alda Sheer (DeLyle Alda) filed a voluntary petition in bankruptcy Aug. 1. Liabilities total \$47,640 and assets are \$150, consisting of exempt personal wearing apparel. The biggest creditor is Marcus Loew to the extent of \$11,340.

Until recently Sheer, Inc., tailor, was a tenant of the Loew State building. Miss Alda was financially interested in William Sheer's enterprise.

Harold P. Coffin was appointed referee by Judge Mack in the proceedings.

JACK SINGER'S OPENING

Jack Singer's Shubert unit show, "Hello, New York," will give a preliminary invitation performance Friday night, Sept. 8, at the Crescent, Brooklyn. No tickets will be sold, admission being by invitation only.

The Singer show has its regular opening the following night (Saturday) at the Crescent, playing there the following week also.

MOLLIE HESTER'S DECREE

San Francisco, Aug. 30. Mrs. Mary E. Webster, known as Mollie Hester, was granted an interlocutory decree of divorce last week on the ground of desertion. She was married to Webster in Chicago in August, 1910, and separated in November, 1917.

Miss Hester is at present doing a dancing act in vaudeville.

FLORENCE MILLS WITH BAND

Florence Mills and Will Vodery's Band from the Plantation Revue, which closed recently, will open at a Keith house within two weeks. The colored artists, Gertrude Saunders, another colored single turn of the same type, opened Monday at Loew's State, New York.

Tannen Coming Back

Julius Tannen is returning to the stage after a season's retirement during which he has been in the furniture business. He announced he was through with theatricals after his imbroglia with Nora Bayes, and returned into commerce. It is not known whether he will tour or not, as his plans at present are to play a few weeks in New York before leaving his trade connection, if he will leave it at all. He is booked to play the Palace within the next month.

Mitchell and Dove Divorced

Chicago, Aug. 30. Elleen Dove Mitchell has secured a divorce from her partner-husband, Jack Mitchell, with a weekly alimony of \$20. They were in vaudeville as Mitchell and Dove. Mitchell is the son of Harry Mitchell who was manager of the Empress Theatre when it played W. V. M. A. vaudeville.

The couple were married Jan. 20 last. Grounds of divorce, non-support.



JOHN E. WALKER

Featured Comedian With C. B. MADDOCK'S Latest Musical Comedy Success. "THE SON DODGER" KEITH'S PALACE, NEW YORK, Week Sept. 18

FIRST VAUDE UNITS SHOWING FOR LOEW'S

One Opens This Week, Another Next Week—Five Acts and 10 People

The first unit vaudeville show organized by Lew Cantor for the Loew office opened Monday at the Palace, Brooklyn, for the first half of the week and booked for the last half at the Warwick, Brooklyn.

The show includes Brosius and Brown, Mae Francis and Dot Marcel, Sherlock Sisters and Francis, Walser and Dyer, and an afterpiece entitled "The Manicure Shop." Each act offers a specialty and appears in the afterpiece, which runs 35 minutes. No extra people are carried for the afterpiece, the unit in its entirety including 10 people.

The second Cantor unit opens at the Palace, Monday, Sept. 4, and will include the Lampinos, Bernie, Remount and Bowers, Mason and Cole, Clayton and Lennie and an afterpiece entitled "You'll Be Surprised."

Both units will be prepared in the smaller Loew houses around New York prior to being routed over the circuit. They are being booked for a flat salary by the producer.

ORPHEUM'S "UNITS"

McKay and Duggan Will Be With Road Show Combinations

Several unit shows are to be sent out by the Orpheum circuit next season. Tommy Duggan has been routed and engaged to produce an afterpiece for the Orpheum people; also George McKay.

The "units" are road shows with a special clause in their contracts which calls for the acts' appearance in the "unit" or afterpiece. The idea was tried successfully last season on the Orpheum circuit.

Other units will follow from time to time if the experiment continues successful. The Duggan unit opens Oct. 2.

PICTURE HOUSE SINGLE

Balaban & Katz Paying Harry Rose \$600 Weekly

Harry Rose has been signed for a three-week tour of the Balaban & Katz picture houses around Chicago. Rose is to receive \$600 weekly and transportation for himself and wife. Charles Freeman, the independent agent, arranged the dates.

AGENT AND SHOW MANAGER

George Sofransky, the Loew agent, is to manage the Lew Fields Shubert vaudeville unit, which Fields will operate. The Fields unit will be a separate attraction from the Weber & Fields "Reunited," in which the comedians will personally appear.

Sofransky will retain his Loew franchise. During his absence his acts will be handled by Joe Michaels.

HARRY FOX IN COAST SHOW

Los Angeles, Aug. 30. Harry Fox will appear in the coast tour of "Oh, Look," that is to open in San Francisco. The company will be recruited here.

Mrs. Fox (Beatrice Curtis) is temporarily retiring from the stage to await a family event.

ACTS' SALARY DEADLOCK BY KEITH'S AND ARTISTS

Agency Wants Cuts—Acts Expect Fast Action with Season's Opening—Orpheum Circuit Loosening Up During Past 10 Days

YOUNG'S HOLLYWOOD

Ernie's Revue Troupe Captures Town During Pageant

Los Angeles, Aug. 30.

Ernie Young's Marigold Gardens Revue is the outstanding hit of the Pageant of Progress, which opened at Exposition Park Saturday.

The trip here by the company is in the nature of a lark. Its members are being royally entertained. Young received the golden key to Hollywood night life upon arrival. The Young troupe of 40 came out in special cars from Chicago, under a special engagement for the Pageant, having been selected without solicitation by the Pageant management.

The Pageant is the biggest outdoor affair ever done here. The credit goes to General Manager Berger and Ed Carruthers.

DAILY SHOW CHANGE

Musical Rep Company Claims Different Performance Daily

Hoyt's Revue with 30 people opened at Plattsburgh, N. Y., this week at 75 cents top admission. It claims to be changing its performance daily. The same show was out last season.

In the company are Lew Brems, Frank Soper, Henry Watson, Fred Wheaton, Bob Raby, Pete Brady, Lew Caron, Alice Melvin, Peggy Raby, Grace William, Saxophone Four and chorus of 12.

Next week (Sept. 4) the show goes to Burlington, Vt.

BALLYHOO FOR MARCUS LOEW

The incoming "Berengaria," due to dock today (Friday), will be greeted down the bay by a police boat having on board a delegation consisting of several of the Loew Circuit's and Metro's executive staffs, headed by N. C. Granlund, the energetic publicity pusher for the Loew enterprises. Included in the group will be the Keith's Boys Band. On the boat are big banners inscribed "Welcome Home, Marcus Loew," one on each side of the police boat, so the "Berengaria" can't fool it, whichever way she shifts.

The band will play the bigger boat up to its wharf. After Marcus has convinced the customs men he is harboring no contraband, the parade will start up Broadway, ending at Loew's State theatre, where Mr. Loew hangs out as the boss when not opening out-of-town theatres. "At the State there will be other doings, including picture taking, although Granlund may change his mind for that bit, moving it across the street, where "The Prisoner of Zenda" (Metro) is showing at the Astor.

After that is over, Marcus will be at liberty to go into his own office and see how the reserve has behaved since his departure for London, where he placed "The Prisoner of Zenda" (Metro) at the Palace in that city.

Next Monday, Labor Day, Mr. Granlund, by permission, will travel to Bridgeport, Conn., to help S. Z. Poll open a new Poll theatre. Mr. Granlund will take a crew of 72 celebs with him, all for Poll, and it is said (but it's a secret), that Poll lately signed a contract to use \$120,000 worth of Metro's film releases for the coming season, including "The Prisoner of Zenda" (Metro).

Marcus Loew is a double president, of the Loew circuit and Metro.

DIVORCE AND \$40,000

Chicago, Aug. 30. John F. Sandell, head of the Fritz Schultz and Co., costumers, broke up his happy home, according to his wife, when he registered as man and wife with another woman at the St. Regis hotel. Mrs. Isabella Sandell brought suit for divorce and was granted a decree also of \$40,000 and the custody of his five-year-old daughter.

With the opening of the vaudeville season nearly here, the deadlock between the Keith office and the vaudeville artists shows no sign of breaking.

Fewer acts are routed than ever before for the big houses at this time of year. It is attributed to several reasons, the principal one being the "cut" salaries offered the acts. Other reasons advanced are the intention of the Keith people to book from week to week until after the legitimate shows and musical comedies open, when "names" will be available as was the case last season.

The Orpheum circuit is reported as loosening up during the past ten days and routing acts that have been holding out, at the acts' figure. This was reported as due to lack of feature and comedy turns that the Chicago office couldn't deliver and which were needed for Orpheum bills immediately.

Many comedy acts are holding out, figuring that when the regular season opens they will get fast action and more money when the bookers report a shortage of this type of turn.

WILLIE'S "WOW"

Bill Morris' Son's Benefit Show—Lauder's Sunday Performance

William Morris, Jr., is staging a show which will be written and produced by himself, at Saranac Lake, N. Y., Sept. 13-14. It will be a benefit for the Children's Day Nursery of the section, an institution founded and patronized by Willie's mother. The benefit performance will be in the nature of a revue, having acts and skits. Localities with possibly some amateurs included are to take part.

The younger Morris named his show "Wow," using that word only to advertise it in the local paper. It has excited curiosity and is a self-advertiser.

Another benefit will be given for the Day Nursery Oct. 8 at the Lexington, New York, by William Morris, Sr. It will be the Sunday night following the first week of the Sir Harry Lauder road tour over here at that house, under the Morris management. A special list of volunteers including Sir Harry will appear.

KITTY GORDON OBJECTS

Doesn't Like Cabaret's Dressing Room—Eva Tanguay Substituting

Atlantic City, Aug. 30.

The Bal Tabarin Cafe was obliged to remain dark during one of the busiest August weeks in the entire summer season, owing to the refusal of Kitty Gordon to fulfill her engagement. Miss Gordon did not like the dressing rooms at the Bal Tabarin, and no inducement could persuade her to go on.

Eva Tanguay, clyonic vaudevillean, is now leading attraction at the Bal Tabarin Cafe for two weeks.

MRS. VALENTINO-MISS ACKER

Mrs. Rodolph Valentino is to appear at one of the Keith houses shortly in a sketch. She is Jean Acker, Valentino's first wife, who it appears has the legal right to use the name until the final decree is granted in the divorce given to her in California some three months ago.

The act will be billed as Mrs. Valentino. Gordon & North are the agents.

The turn will appear first at the Royal, New York, with the exact date not set, with within a very short time.

Shubert Manager for Baltimore

Frank McCune has been appointed manager and Eddie Cline treasurer of the Academy, Baltimore, which will play the Shubert unit shows this season. McCune was formerly at the Fifth Avenue and Cline at the Keith's 51st Street, New York.

REGULAR VAUDEVILLE READY TO OPPOSE PANTAGES' CIRCUIT

Keith's and Orpheum Circuits Declare Pantages "Opposition"—Circuits Involved Members of Vaudeville Managers' Association—Pantages May Be Forced to Affiliation with Shubert Vaudeville—Keith's and Association in Chicago Also Advise Agents Regarding Pantages Booking

Following the announcement last week that Pantages was to book the Rivoli, Toledo, and Lyric, Indianapolis, the Keith and Orpheum Circuits have declared both houses opposition and notified the big time agents that acts playing either house will not be considered for further Keith bookings.

This means that the entire Pantages Circuit comes under the Keith and Orpheum ban, as the Pan circuit issues blanket contracts for 14 weeks which include the two houses banned. The Pan contracts carry an option for further time, playing 23 weeks in all.

The Rivoli and Lyric were acquired from Sun by Sauerbier & Olsen, middle western theatrical men, who approached the Keith people with a proposition to pool their Toledo interests. This would have retired Keith's Toledo and moved the Keith bills to the Rivoli. The Keith house was to play stock. The arrangements were practically completed when a hitch occurred, due to two clauses in the agreement which the westerners objected to. The next move was the announcement the westerners had signed a five-year booking agreement with Pantages which contains an eight-week cancellation clause.

Toledo banking interests are involved, through the retiring of a \$250,000 eight per cent. bond issue and a new bond flotation at seven per cent. yield. The bankers are to retire the present outstanding bonds Sept. 1. Whether the dropping of the negotiations with the Keith people will interfere with the new financial arrangements is unknown, but local theatrical interests think that the bankers became interested while under the impression the houses were to be Keith-booked.

The Pantages Circuit is a member of the Vaudeville Managers' Protective Association, which includes Pantages, Loew and the Keith and Orpheum Circuits.

Much speculation as to Pantages' future relations with the Shuberts has arisen since the "opposition" announcement. Many students of vaudeville conditions and men close to all concerned think that Pan will be forced into some kind of an alliance with the Shuberts.

Chicago, Aug. 30.

Acts in this section have heard if they accept any booking from the Pantages Circuit, here or elsewhere, that their value for playing dates for the B. F. Keith Western offices, the W. V. M. A., or Orpheum and Orpheum, Jr., Circuits would be nil. When this intimation became public it was learned the reason was that Pantages was endeavoring to break through the "ballistics" east of Chicago and line up a score of houses for his circuit.

When Pantages first began the lining-up process in the eastern territory he had the Miles houses in Detroit, Cleveland and Scranton to bank upon as inducements for the other managers to come in. The Miles interests have since gone elsewhere.

During the past week his emissaries are said to have worked night and day among the managers of theatres in Illinois, Indiana and Ohio, but their attention was called to the fact of the Miles withdrawal and the Toledo and Indianapolis condition, with the result no negotiations could be closed.

When reports of conditions were sent back to Pantages in California, the latter is said to have issued an ultimatum that houses must be lined up east of Chicago at all costs and that these men had less than two weeks to close negotiations for at least 15 weeks of time in this section.

One of the men, speaking on the subject, said the reason Pantages was so insistent on breaking into the eastern territory was through the Orpheum Circuit having made inroads and in some instances injured the Pantages houses in Minneapolis, Kansas City, Memphis, San Francisco and Los Angeles with

the "State-Lake" policy. This man said that Pantages had observed personally the manner in which the "State-Lake" policy houses were being operated and that he was prepared to give the Orpheum people a battle in the west and try to give the Keith interests a little taste of that medicine east of Chicago.

OPENINGS DELAYED

Coal and Rail Strike the Cause—Conditions Unsettled

Openings of pop price vaudeville houses located in the smaller cities in Pennsylvania and the Middle West generally have been set back temporarily, owing to the unsettled conditions due to the coal and railroad strikes. A number of small-timers, ordinarily resuming with vaudeville Labor Day, after a summer policy of pictures, have not decided on their opening dates as yet. The feeling in general is pessimistic in the smaller towns, it being thought the coal and railroad shop strikes would have been settled long before this.

In the cities directly affected by the strikes the theatres did an increased business at first, through the idle labor men. With the long continuance of the strikes, however, the rest of the business men in the affected cities have suffered because of the strikers running low in funds, with theatres being hit doubly, the strikers and business people both cutting their amusements to a minimum.

Mixed Vaudeville Bookings

Chicago, Aug. 30.

The Lyric, Indianapolis, and the Rivoli, Toledo, will begin their season with the regular Pantages road show and, in addition to these acts, the theatres will fill their program of eight acts by booking the other three acts from the field of independent agents about Chicago.

EDDIE LEONARD'S KICK

Eddie Leonard has complained to the Vaudeville Managers' Protective Association against a colored dancing team billing themselves Eddie and Leonard.

The colored team are in the cast of "Strut Miss Lizzie" and have been doubling into local vaudeville houses, recently on the Loew Circuit.

The dancers have promised to change their names when they again enter vaudeville, although the names used are their Christian ones. They have contracted to go with the show to Chicago.

FIGHT OVER ESTATE OF "SILVER THREADS" COMPOSER

Hart Pease Danks Was Estranged from Family—Daughter Without Shoes—Copyright Points Passed On by Surrogate Cohalan

Albert V. Danks of 1930 East 7th street, Brooklyn, and Gertrude L. Danks of 466 Second avenue, New York, surviving children of Hart Pease Danks, late composer of many musical compositions of the past century, including "Silver Threads Among the Gold," at war with each other for the past few years over the distribution of their father's estate, of which Albert V. Danks is at present the administrator, won and lost points in their favor in

the Surrogate's Court, New York, according to a decision by Surrogate Cohalan last week.

Hart Pease Danks, a resident of Philadelphia, court documents show, lived alone in a third-story back room of a lodging house there at 1210 Race street, where he died Nov. 21, 1903, leaving a will, executed April 24, 1897, in which he gave one-third of his property to his widow, Hattie R. Cohalan Danks, known also as Harriet R. Cohalan Danks, residing now in Brooklyn, during her lifetime or widowhood, after which the principal is to become part of the residuary estate.

The remainder of his property he divided equally between his three children, the other having been Alberta N. Danks Builder, since deceased, she having been the executrix and died in 1910.

July 1, 1910, Albert V. Danks, by the Philadelphia Probate Court, was appointed administrator with the will annexed of the estate and, July 3, 1916, received ancillary letters of administration upon the New York property left by his father.

May 26, 1920, Gertrude L. Danks obtained an order from Surrogate Cohalan, returnable June 22, 1920, directing her brother Albert to show cause why he should not be forced to file an accounting with the clerk of the court. Through an attorney upon that day the brother appeared in court and asked that the matter be adjourned for a week. When the case was called June 29, 1920, neither the brother nor his attorney appeared. After a delay an order was signed by Surrogate Cohalan which directed Mr. Danks to file the accounting demanded no later than July 30, 1920. As no attention was paid to this order, after many delays a warrant of arrest was signed by the Surrogate Aug. 1, 1921, directing the sheriff's office in Brooklyn to seize the administrator and keep him in jail until the accounting ordered by the court was filed.

After the warrant had been signed by the Surrogate, Danks kept out of the jurisdiction of the sheriff. Later, through his attorney, Effingham L. Holywell of 50 Court street, Brooklyn, he filed an accounting which automatically barred the sheriff from touching him.

In this accounting, Mr. Danks charged himself with \$310.96, which was from Oliver Ditson Company, from Jan. 1, 1916, to Jan. 1, 1921, \$45.84; the John Church Company, same period, \$53.72, and from Theodore Presser Company, from Sept. 1, 1916, to April 1, 1921, \$211.40.

He credited himself with the same sum, which he said was due to his mother, and added:

"The decedent at the time of his death was the author and composer of various musical compositions. (Continued on page 19)

GOLF THE SOFTEST YET; CON AND TOMATO FOR IT

Pants Cut Off at Knee, with Lessons from Pro—Pipe for Fast-Talking Bird

Dear Chick:

Tomato and me have cut our pants off at the knees and are takin lessons in golf from a professional who is a nut on boxin. This egg got acquainted with Tomato when the kid was out on the road and they agreed to swap lessons. Tomato is teachin this Scotchman how to take a sock in the bezer and in return the golf man is showin him and me the in on the trick marble racket.

I went around in a couple of thousand the first time out and had to send two relays of caddies for food, for we spent the day makin the round trip and had to eat all three meals on the links.

Believe me I am glad I took a whack at this golf thing. I used to think that any ball player ought to be able to walk out on the links and beat the stuffin out of the little white pill. No curve balls to hit, and no pitcher tryin to bean yuh, just a little white marble layin on the ground waitin to be assaulted.

That part of it was all right but I hooked them wider than all the curve ball pitchers in the world rolled together. The first sock I took at the ball I hit one over a clump of trees about 300 yards off the course. I took a running jump at the apple and didn't bother none about stance or any of that junk.

The pro finally beat it into my nut that as he had only been playin the game for about 25 years he ought to know somethin about how to stand so that you wouldn't bean any of the farmers on the adjoining lands.

I thought that base ball was a soft racket but this golf pro thing is the cats. Those birds grab themselves more swar in a season than the average big league ball player does in two and the crowd that they are hangin out with. Bankers, brokers and all kinds of bloated plutes are tickled to death to know them for their all nuts over this golf thing. People that wouldn't give Babe Ruth or George Sisler a rumble are fallin all over themselves invitin these eggs to their estates so that they can learn some new trick and put it over on their partners or neighbors the next time they hook up.

The pro also gets a kick back on all the clubs and stuff that is sold by the club and he gets plenty of jack givin lessons to some spavined beginners.

I can drive like an old timer but as I said before my direction is very blah. Tomato got so sore tryin to get around in time for supper that I thought he would take a punch at all of us.

This pro can make the ball do everything but talk back. He does more tricks with the pills than a monkey with a cocoa nut. He drives it off the crystal of a watch and as time there's anything in his way he slices the ball so that it will curve around in the air like a kite. Talk about English, I think this egg could take his sticks and a golf ball onto a pool table and run 15 balls.

I am goin after this golf thing hook, line and sinker. Can you imagine me sittin on a bench worryin for a lot of lamed brained ball players for no jack when there's a made to order racket like this waitin to give me a hug.

Nearly every one of these golf birds cops himself a rich wife, for the dames are as nuts about the game as the men. They seem to like anything in a uniform from a conductor to a band leader and the knicker bickers gives them their odds with these broads. They spend most of their time on the links, so it's a pipe for a fast talkin bird like me. If I ever get good at the game you can write your own ticket that I'll golf my way right onto somebody's varandah for the rest of my natural existence.

Tomato is goin to box again in two weeks and I have promised to let the pro hold the water bottle.

Your pal,

Con.

Lopez' Return Palace Date
The Vincent Lopez Band, finishing its fourth week at the Palace, New York, this week, returns to the house Sept. 18 for an indefinite run.

The Lopez Band goes to Brooklyn, playing the Orpheum Sept. 11. The band will probably play Newark, next week.

FREE LANCE SONG WRITER MAY LAND IN ENGLAND

No Tunes Any More, Just "Arrangements"—Despite "Blues" Craze, Class Publishers Don't Complain of Business

With the popular song business in the sad state it now is as far as it concerns the free-lance writer, there is a decided likelihood American songsters may turn to England as a haven of financial recuperation. The British public for long has been conducive to American popular songs and songwriters. Nat D. Ayer had one hit to his credit in America at the time he took up residence in London. Now he is one of the foremost popular song and revue writers. The Two Bobs (Bob Alden and Bob Adams) 15 years ago were song pluggers for Remick. They are now of the foremost writers and comedians in England.

Pete Bernard, a popular British comedian, is cashing in on this angle just now by suddenly entering the music publishing business with a catalog of songs that Jack Mahoney has mailed him from New York. They are comedy tunes and reported in great demand over there because of their lyrical value, with the result Mahoney has been ordered to write some 15 to 20 extra choruses to each song.

"Novelty" songwriters locally complain there is no more market for their stuff because of the few comedians there are on the boards. They point out that Al Jolson, Eddie Cantor, George Jessell, George Price, et al, sing the same type of songs, whereas in days gone by there was an Eddie Foy, Harry Bulger, Jim Powers, Tom Seabrook, Pete Daly and others to exploit songs. In those days one act made a song, and one song oftentimes made an act. Blanche Ring of the comedienne became so identified with one particular song it soon became a trade-mark.

For some reason, the songwriters argue, the publisher doesn't know what the public wants. There are so many of them, and their arguments are so decided that this accusation against a firm that is supposed to be the go-between the public and the songwriters, must be considered. They point out that despite all the "blues" and dance hits, Carrie Jacobs-Bond, Theodore Presser of Pittsburgh, G. Schirmer, Ditsons and other standard publishers report increased business this year while the popular publishers are complaining.

One objector to the craze for dance tunes states that the public doesn't hear tunes any more; they hear arrangements. When a prospective purchaser is struck with a Whiteman disc recording he or she finds the sheet music copy differs radically.

These and other complaints are making the rounds of "tin pan alley." The free-lance songwriter does not know where he's at. He must contend with cliques within the publishing houses where the staff writers and professional men can even put one over on the professional manager when it comes to "pushing" a song, or "burying" it. Then the orchestra leader is now the recipient of royalty "cuts" that diminish the author's revenue. One popular orchestra leader is reported getting half of the royalties of one of the biggest current dance tunes. This song is actually two or three years old. No publisher could see it until this orchestra man exerted his influence, a "drag" that is threatening to dominate songwriting and music publishing to a great extent.

ORPHEUM'S PALACE, CHI., HAS "BUY" WITH TICKET BROKERS

300 Taken by Agencies on Week Nights; 375 on Week-Ends—50-Cent Premium-No Return Privilege—First Time House Doing "Spec" Business

Chicago, Aug. 30. For the first time in the long history of the Orpheum Circuit, it will, as far as Chicago is concerned, do business direct with ticket brokers. The matter was brought to a head and the issue forced through the terrific sale the brokers were engineering on the local Palace. That brought the circuit to a point where immediate action was necessary. They decided to break all precedents by bowing to the wishes of the ticket brokers in Chicago.

A deal was consummated whereby the Florence Couthoul Agency, heretofore restricting its business to legit houses, to receive an assignment of 200 seats a night on week days and 250 seats Saturday and Sunday, subject to a no-return basis. Couthoul will dispose of her share of Palace tickets on a 50-cent premium basis.

The other broker involved in the agreement is Harry Waterfall, who, in the past, managed to get a block of seats for the Majestic and Palace and disposing of them at any price he could get, ranging from 50 cents to \$1 over the box office scale, and when the buyer would stand for it, the charge by Waterfall would be greater. His allotment is 100 seats on week nights, with 125 seats Saturday and Sundays, with no return privileges.

The Majestic, now a pop house, was formerly a big time vaudeville theatre on the Orpheum Circuit, and both playing vaudeville booked through the Orpheum Circuit.

The Orpheum Circuit previously has taken a stand against ticket speculators, having successfully fought them at San Francisco, alleging the Coast specs were gyping. This is believed to be the first instance where the Circuit was approached by the ticket agencies to operate in unison, on the same basis as tickets are handled for legit theatres.

The addition of the Palace to the brokers' lists places all Chicago loop houses of the first class in the agencies' rack giving the agencies a swing in Chicago.

CHI'S PALACE LEADS

At Head of All Orpheums—John J. Nash, Manager

Chicago, Aug. 30. With the various switches in the Orpheum Circuit's method of operation in effect, the Palace music hall is the only two-a-day Orpheum house in Chicago. This places the Palace as the leader of all the Orpheum theatres.

The circuit is arranging to book bills at the Palace with at least three headliners a week. This week's bill has John Steel, Florence Walton, Williams and Wolfus, Dooley and Sales and Antol Friedlander for names.

The Palace will be obliged to compete in the big-time field with the unit shows the Shuberts place at the Garrick.

The Palace admission is the same as charged in the "good times." It will be \$1.65 top nightly, including Saturday and Sunday, for the entire main floor. Matinees scaled at \$1 for entire main floor.

John J. Nash is to become manager of the Palace, when Col. William Roche accepts his position as manager of the new Harris theatre, about Sept. 15. Nash is business manager of the Western Vaudeville Managers' Association. It is in conjunction with his present duties in that capacity that he will annex the Palace managership.

CLEVELAND HIP REOPENS

Cleveland, Aug. 30. The Hippodrome reopened Monday with a pop vaudeville policy under the management of Walter Reader, who is operating the former big-time vaudeville house in conjunction with Keith's.

The Hip plays four performances daily with acts booked by the Keith's Chicago office. It is continuous from 10:30 a. m. until 1 a. m. The house seats 5,700.

LAFAYETTE'S BOOKINGS

Buffalo Situation Takes in Loew, Pantages and Sun

Wayne Christie, recently resigned as local booking manager for the Gus Sun Circuit, left New York Wednesday after turning over the local office to his successor, W. A. Todd, who has been in charge of the Buffalo Sun office. Mr. Christie resigned after six years with Sun enterprises. He has been in charge of the New York office since Gus Sun life the Keith agency two years ago.

The eastern bookings of the Sun Circuit are considerably complicated by the loss of Toledo and Indianapolis, and the placing of stock in the Broadway, Columbus. It leaves the Sun office with Newburg, Watertown and the Lafayette, Buffalo, in New York State, and necessitates jumping acts from Buffalo to Evansville or Terre Haute, Ind.

The Sun Springfield (Ill.) office will handle most of the western bookings and endeavor to break the jumps of acts playing out of the East.

The Lafayette, Buffalo, the only week-stand left on the Sun books, is reported as possibly changing to the Pantages agency. The Lafayette is owned by a local stock company and is booked ahead by the Sun office for the next four weeks. It plays pictures and vaudeville.

A deal has been hanging fire for several days whereby the Pan office will take the Lafayette over from the Sun, to be included in the Pan eastern route, which would give Pantages seven full weeks in the East.

Gus Sun was in New York City Wednesday.

The Lafayette has been declared "opposition" to Loew's State, Buffalo, and in the event the Pan deal materializes the ban will be continued against his house under the Pantages banner.

This would drastically affect the independent agents, many of whom have acts playing for Pantages. Nearly all of the independent agents hold Loew franchises, which would be forfeited if their acts accepted Pantages routes. The blankets would include Buffalo under the Pantages "blanket" contract method of routing.

KEITH'S JERSEY HOUSES

The Frank Hall houses recently acquired by the Keith office will open Labor Day. They are the State, Jersey City; Strand, Hoboken, and Hesper, Jersey City.

The policy of the State will be six acts and a feature picture twice weekly. The Strand and Hesper will continue to play split-week pop vaudeville, booked through the Keith family department.

DWIGHT HUMPHREY BACK

Chicago, Aug. 30. Dwight Humphrey, who a few years back was one of the leading agents supplying acts to Keith's western and W. V. M. A., has returned to the agenting field with the Billy Jackson agency.

Humphrey after retiring from the theatrical field was in a commercial enterprise.

PAN BOOKING CHATEAU

Chicago, Aug. 30. The Chateau, the leading pop vaudeville house of the Ascher Brothers circuit, will play the Pantages road shows starting Sept. 16.

Local independent agents have been booking the house.

Proctor's, Portchester, for Ungerfeld

Jack Ungerfeld, a New York organ manufacturer, has purchased Proctor's, Portchester, N. Y. Split week vaudeville was scheduled to open there Thursday (Aug. 31), booked by Fally Markus.

The Portchester house passed from the ownership of F. F. Proctor several years ago, but has retained the name. It formerly played vaudeville booked through the Keith office.

AGENCIES UNREHEARSED

Chicago Offices Mixing Lists for Ackerman & Harris

San Francisco, Aug. 30. Reports originating in Chicago that the International Booking Offices of that city will book the A. & H. houses have no foundation, according to an announcement last week by Irving Ackerman. The I. B. O. will merely submit acts as other agencies are and have been doing these past several weeks.

The A. & H. theatres will continue to be booked by Mrs. Ella Weston from this end.

Numerous acts submitted by various Chicago agents last week were duplicated for the same acts. One list quoted a certain act at \$250 while another list offered the same act at \$300, etc.

TWO FLATBUSH HOUSES WITH NEW POLICIES

Keith's Takes Over Albemarle—Big Time at the Flatbush

The Albemarle, Flatbush avenue and Albemarle road, Brooklyn, has passed to the control of the Keith-Moss interests, and will open Sunday, Sept. 9, with a picture policy. The corporation which erected and has controlled the Albemarle since it was built, and in which the Barr Bros. and other Flatbush business men are interested, will be associated with the Keith-Moss people in the operation of the Albemarle.

The Albemarle deal carries more with it than the mere change. The picture policy is only a tentative arrangement for a couple of weeks or slightly longer. About the middle of September, present plans call for a switch of the small big time policy which Moss' Flatbush, a couple of blocks away from the Albemarle, will open with, with the Flatbush thereafter playing a regulation big time nine-act show, about the grade of the Bushwick bill, in the eastern district of Brooklyn.

With the placing of big time in the Flatbush, by Keith's, the Albemarle will change from the picture policy to the small big time policy played by the Flatbush. The Flatbush has been a money maker for the Keith-Moss people since operated by them. Before that the Flatbush had been operated by B. S. Moss with small time shows, and previously and when first opened it was booked by the Loew office.

The Albemarle was taken over by William Fox when it opened in March, 1921. For the first three months Fox played small time pop vaudeville in the Albemarle, but it flivvered badly, Fox losing heavily on the venture. During the summer of 1921 the Albemarle was closed, reopening in September, 1921, with a straight picture policy under Fox's management. The pictures did well at first, but flickered out toward the end of last season, the rental of \$70,000 paid for the Albemarle by Fox making the house unprofitable. Fox relinquished the lease at the end of last season. This summer the Albemarle has been closed.

It is a beautifully decorated theatre with a capacity of 2,200. It has a large stage. The building which encloses the theatre proper has billiard rooms, bowling alleys, a large dance hall and a row of stores on the Flatbush avenue side. The house cost about \$750,000 to build.

The Albemarle is three miles from the Boro Park, which is to play Shubert vaudeville, and in another section of Brooklyn.

RAIL TROUBLE MID-WEST

Kansas City, Aug. 30. The first inconvenience experienced by any of the theatrical people playing this city, on account of the railroad strikes, occurred Saturday night. A number of the acts closing at the Mainstreet had been routed out of town over the Chicago & Alton, but the road is having trouble with its firemen and train service was at a standstill. The acts were re-routed over the Missouri Pacific.

The Sam Howe show, which opened at the Gayety Sunday afternoon, made the jump from St. Louis over the Missouri Pacific and was three hours late.

Trouble was also experienced when a motor truck, loaded with trunks and pulling a trailer, failed and it was certain time when the stuff reached the house. The curtain did not go up until 3:30.

KEITH'S SUNDAY BILLS AT COLUMBIA IN FUTURE

Vaudeville Bookings One Day Weekly Changes for Burlesque House

The Sunday vaudeville concerts at the Columbia, New York, will be booked by the Keith office beginning Sept. 10. Dick Kearney, of the Feibel & Shea circuit, has booked the Columbia's Sunday shows for seasons past.

The decision followed a conference between E. F. Albee, of the Keith office, and Sam Scribner, general manager of the Columbia Amusement company. It is believed to have been induced by the expected "opposition" to the Columbia Sundays from the Central, across the street, scheduled to play Shubert vaudeville.

The members of the Columbia Amusement Company who will divide the profits and promote the Keith Sunday concerts will be Sam Scribner, J. Herbert Mack, Rud K. Hynicka and Joe Hurlig (Hurlig & Seamon). The latter firm's house on 125th street, New York, has been booked by Harry Seamon and Billy Delaney of the Keith pop department for several seasons.

It is understood the use of the name "Keith" does not enter into the Columbia booking arrangement, as that would be a conflict with the Palace, which plays Keith big time bills just across the street.

Pat Woods of the Keith staff, booker of the Riverside, New York; Orpheum, Brooklyn, and several other houses in and around New York district, is named as the booker of the Columbia Sundays. This is construed to mean the Columbia may be a "try out" house for acts seeking Keith bookings, thus enabling the house to secure a "cheap bill."

The Columbia can't gross much above \$1,600 on the two Sunday performances. The bills Mr. Kearney placed in the house seldom exceeded \$500 in cost. This was possible through the Feibel & Shea circuit securing many acts that wanted an opportunity to "show" at the Columbia, considered an excellent spot on account of its proximity to the various vaudeville agencies. Feibel & Shea also had 6-day houses in Jersey, with their acts playing the seventh day at the Columbia.

The Scribner-Albee arrangement was predicated earlier when Albee addressed a meeting of Columbia officials and producers, promising them the support of the Keith organization in their coming battle with Shubert vaudeville. The first evidence of Albee's effort to help the Columbia people was his sponsoring of Joe Maxwell, who produced a Columbia burlesque for this season that was ordered off for repairs after the opening week. Maxwell is a former vaudeville producer and actor.

The Columbia with the Feibel & Shea vaudeville bills was considered one of the most profitable Sunday houses in Times square. The house had an established clientele, and when weather conditions warranted, sold out. It was also in a strategic location to benefit from the Palace overflow.

The removal of the Columbia from the Feibel & Shea office will leave that firm's bookings under Dick Kearney consisting of a Sunday at the Bronx opera house, New York; a Saturday show at Orange, N. J., and a full week at Akron. The firm has leased its house at Bayonne, N. J. That will be booked hereafter by the Keith office. The Keith office (Kemp) will book for F. & S. The coming season, the first half vaudeville at the Jefferson, Auburn, N. Y., while the same office (Delaney) will book the last half vaudeville at Shea's Bradford theatre, Bradford, Pa., also five acts on a split at Shea's, Jamestown, N. Y. The remainder of the Feibel & Shea theatres will play pictures.

WOULDN'T UNIONIZE STAGE

The refusal of the management of the Strand, Hempstead, L. I., to unionize the stage has necessitated the house discontinuing its one-night-stand attraction policy. Hempstead at the present time is without a stagehands' local, with the union contemplating organizing one should the theatre continue to play attractions.

"The First Year" was the only attraction to play the house, doing \$2,200 on the day. Vaudeville and pictures will be continued, with a non-union stage crew and musicians.

LESS INDEPENDENTS

Keith's Office Taking in Outside Houses

The acquisition by the Keith office of the State, Jersey City; Hesper, Jersey City Heights, and the uncompleted Hallhouse in Union Hill, together with reports of their dickers for the Lynn, White Plains, N. Y., and other large houses that have been playing independent vaudeville, has been causing the independent agents much concern.

Barring the Loew and Pantages Circuits the Keith absorptions threaten to narrow the field considerably. The Astoria, L. I., one of the best bets of the independents, will only play independent vaudeville for a half a week next season, playing Shubert units the other half.

By the same token the fifth floor or pop Keith agents see a larger demand for their acts, when the new houses begin taking their bills through the Keith office.

Two more independent houses are slated for the Keith office. They are the Halsey and De Kalb, Brooklyn, now booked by the John Robbins agency from whom the Keith people recently took, the State, and Hesper, Jersey City, and the Strand, Hoboken.

The De Kalb and Halsey are leased to A. Frankenthal. While playing independent vaudeville they have been considered opposition to Loew's houses situated nearby. The Halsey was formerly booked in Keith's by Frankenthal.

10-DAY OPTION SLIP IN PANTAGES OFFICES

Protecting Against Acts Going Elsewhere—Agents Again Signing for Acts

The Pantages Circuit has evolved a scheme aimed to protect the local office against acts submitting themselves to the Pan people, and then walk out and sign with another circuit. The procedure locally is to have the act sign a ten-day option slip. The salary is wired to Alex Pantages and if a confirmation follows, the turn is routed.

The option protects the local office during the period required to seeing an official salary answer. The wiring is necessary when the local Pan bookers are not certain the salary requested is the usual one.

Independent agents booking with Pantages offices have lost several acts while waiting for a "confirmation." It may lead to the general adoption of an option agreement that will enable the agent to deliver the act. Several acts have signed elsewhere before the "confirmation" arrived, and the agent had all his work for nothing.

The "option" is aimed to do away with the playing of the Pantages. Circuit against other circuits in an effort to get quick action by the artist.

The practice of an agent signing an act to a manager's pay-or-play contract, which was done away with following abuses by irresponsible agents, is returning this season. According to one of the agents, it is necessary for the agent to protect himself, so keen is the competition this season between the different circuits.

This is especially so with comedy and feature acts, reported scarcer than ever. One of the largest of the Keith agents is authority for the statement that 50 per cent. of the new material discovered and developed by Keith agents could be saved for the circuit if the agent were empowered to sign the act to a personal contract.

According to this source the act reaches a certain stage of development and demands more money. If the raise is not forthcoming the artist sells his services elsewhere or changes agents.

The Keith people have frowned upon the individual contract for several seasons past, and as far as that office is concerned, the practice has entirely disappeared.

MARKUS BOOKING ROOSEVELT

The Roosevelt, West Hoboken, N. J., has been purchased by Harry & Blumenthal, Jersey City theatre operators. The new owners take possession Labor Day, playing split week vaudeville booked by Fally Markus.

The house played vaudeville booked through the Keith office under the former ownership.

LOEW BOOKING LITTLE; FILLING IN AS NEEDED

Few Blanket Contracts for Next Season—Five Acts a Week for New Road Show

The Loew Circuit now has less acts under blanket contracts than ever before. It is said that not over 10 turns are holding a Loew blanket for next season.

Loew's bookings under J. H. Lubin will be from week to week in the Metropolitan territory, while a new five-act bill is arranged weekly to become a Loew road show that travels over about 12 weeks of Loew's present 23, in all. The remainder is in the metropolitan area.

With the clipping off of the coast time and other weeks abandoned by the Loew office the necessity for blankets did not come up, it is said. While the Loew people when starting an act in New York usually continues it over all of the time, in the same way as it may play the turns of the five-act road shows around the New York houses when returning East, the office has kept away from tying itself up with acts, preferring the week-to-week system of booking.

The unit show may have entered into this booking condition. This week at the Palace, Brooklyn, and Avenue B, New York, Lew Cantor is putting on a unit vaudeville bill formed by him, of five acts and a revue finish, that will be followed in the same Loew houses next week by another Cantor frame-up. The split is the "break-in" time for the shows. It will depend upon the favor in which the unit shows are accepted by the Loew audience whether the unit idea for Loew's vaudeville and pictures will be pressed.

Willie Berger Returns to Booking

Chicago, Aug. 30.
Willie Berger has returned to the vaudeville booking business, with a book in the International Booking office here.

For ten years Mr. Berger was a booker in the Association, until the time of the Orpheum's retrenchment.

KEITH IN LEGIT

(Continued from page 1)
of the latter's entrance into the vaudeville field and as a business proposition.

Few of the showmen whom the rumor has reached are willing to talk and inquiry shows the reports are traveling in a circle. That certain executives have been approached with the tentative proposition for posts in the rumored new circuit, appears to have basis.

That the Keith interests are the most logical contenders for legitimate business as against the Shuberts-Erlanger booking and pooling combination is freely admitted. The supply of theatres would be no problem and a change in policy for some would be designed to strengthen vaudeville in certain stands both in New York and out of town. That the Keith activities could easily be expanded to take in the booking of attractions is also conceded.

The season has hardly begun and many attractions aimed for the road are yet to get under way. But there is a plentiful difference of opinion between independent producers as to the sharing terms and conditions exacted in the uniform contracts issued by both the Shuberts and Erlanger's booking departments. A number of independent producers claim already that the impost is too strong and that a new legitimate circuit will eventuate this season or next, whether with Keith backing or not.

The conditions call for a maximum of 15 men in the stage crew for a dramatic show and an allowance of \$200 for extra advertising, with nothing else granted. Formerly the attraction and house shared on additional stage hands. The big offices recently declared that producers recognized the new conditions as equitable as pointed out by the fact that 90 per cent of the contracts made out for the new season were returned signed at the time. The other side of the matter is that the producers had no recourse but to accept the new contracts, since there is no third booking office in existence for the big stands.

The paramount feature of the Erlanger-Shuberts' booking combination is the protection to the producer of opposed attractions in

any stand outside of New York. Any third circuit would necessarily buck the combination and the presence of opposed attractions would be certain. That opposition would be harmful to both sides is recognized and the precipitation of a legitimate "war" certain. One of the few showmen who have heard of the Keith legitimate reports, while admitting the feasibility of the proposition in total and admitting that Keith's interests would be the most powerful opponents possible to the present regime, could not figure out how the proposed circuit would be able to attract the independent producers.

It is expected if the Keith plan materializes that Keith's will go into the producing field on a large scale and yet it is believed heavy support from independent producers would be necessary. The threat of invasion of the legitimate field might better the terms the big combination now offers, and for that reason the independent producer will view the idea with favor, if it is not feasible for that class of showman to switch his bookings immediately.

A third circuit, even though sponsored by the Keith organization, being successful in attracting the leading producers is unlikely for several years because of the agreements existing between the two major offices and those managers. The Selwyns are tied up to the Shuberts for eight years and a similar period may apply for A. H. Woods. Sam H. Harris is believed to be committed to Erlanger for some seasons to come, while F. Ziegfeld and C. B. Dillingham are partners of Erlanger in a number of ventures and theatres and have been since his split with Marc Klaw. David Belasco and Albee have been firm friends for many years, but it is assumed that he, too, is bound to the Erlanger office for the present. There are a number of other producers less prominent who are free agents and it is just a matter of what a third circuit would offer whether they would switch bookings. Even on its own a circuit with Keith backing is looked on in some quarters as a possibility.

ILL AND INJURED

Charles Burkhardt, lately identified with Hugh Herbert's sketch, "A Regular Guy," was seriously injured when he was crossing the street in Chicago by a taxicab that knocked him down and then ran over his body. His injuries are many, including broken bones and lacerations. Burkhardt was removed to the Hennrotin Hospital, where he will remain until recovered.

Dayton O. Weggefath, Keith booking manager, returned to his desk Monday, following a week's absence due to illness.

Jack Heiser, formerly with the B. A. Rolfe Revue, is convalescing after his recent illness at the Loomis Sanitarium Annex, Loomis, N. Y.

CHICAGO INDEPENDENTS CALL UPON HODGKINS

Delegation Tells Pantages Representative to Stop His Interference

Chicago, Aug. 30.
A delegation of local independent vaudeville booking agents waited upon Charles Hodgkins last week for the purpose of demanding that he keep his hands off their affairs, and leave the business and booking matters of the acts they were handling to them, instead of attempting to handle them himself.

It appeared from the protest the agents made to the Pantages representative that they would book acts for a showing through Hodgkins at the Chateau theatre here. If the act made good and was acceptable to the circuit, the delegation told Hodgkins, the latter would transact business with them direct and give the Pantages route at a net salary instead of permitting the agents to get their commissions.

The agents' delegation told Hodgkins their only means of making a livelihood was through getting remuneration from acts for their services, and that they felt they were entitled to the commission for the entire bookings the act got from the Pantages office, instead of from the show date at the Chateau alone. They also complained to him about interfering with acts that had obtained three or four weeks work from him in this vicinity, and at the expiration of this period, be giving them additional time, eliminating the agents' fee.

Following a stormy session of almost an hour, at which personal remarks were exchanged, Hodgkins told the agents he would accede to their demands and see that they got their commissions on all acts booked from his office, whether booked direct or through them, as long as they submitted the acts first.

MARRIAGES

Lillian Rosedale to Mark D. Goodman, attorney, of Chicago, Aug. 14. Mrs. Goodman formerly appeared on the stage with Vivian Holt.

Louise Fairfax, leading woman with the Jack Lord Musical Comedy company, and Bert E. Johnson, also of Kansas City, were married on the stage of the Aldorome, Fort Scott, Kansas, Aug. 18. The affair had been "circused" and considerable interest aroused.

Vernon Agnes Claytor to Rufus Carl Fletcher at Long Beach, Calif., Aug. 17.

BIRTHS

Mr. and Mrs. Alba Berg, at their home in Meriden, Conn., Aug. 13, son.

Mr. and Mrs. Chas. LeRoy, in New York, Aug. 24, daughter. The parents are of the Bally Hoo Three.

MUSIC MEN

The Society for the Relief of the Musicians in Russia is appealing for food, clothing and musical accessories for starving musicians in the smaller Russian centres. Last week, the society states in an announcement, violin, cello and bass strings were sent to Petrograd and Moscow, where rope treated with tar has been for a long time used over there as a substitute. The appeal is based on the saving of Russian music and human lives. The New York address of the society is 251 West 112th street. Its executive committee is composed of Michel Bernstein, chairman; Semion Jurist, secretary; Gregory Aller, treasurer; George Koulik, Samel Kass, with Professor Leopold Auer, honorary president of the society.

Mort Howard (vaudeville) has connected with the Mills professional staff.

Dan Winkler has resigned as general manager of Richmond-Robbins, Inc., and is now sales manager for Fred Fisher. Harry Engel, formerly manager in Chicago, has succeeded Winkler in New York.

Okeh records will shortly issue a disk titled "Mamie Smith Blues," sung by Mamie Smith.

Ruth Royce has signed to record exclusively for Columbia. Marion Harris' contract with Columbia has expired. She has signed with Brunswick exclusively.

Fred Hoffbauer, formerly of the Brunswick recording laboratory, is now in charge of the Cameo Record Corporation's technical staff. Cameo is doing its recording now at two places because of the extensive production.

Four actions against picture theatres were filed in the Federal District Court this week by Berlin, Inc. (2), Harms and Stark & Cowan. Leon Laski is acting for the plaintiffs.

E. B. Marks has acquired the American rights to the French tune, "The Pelican," authored by "Clapson."

Sam Ross is now in charge of the broadcasting station maintained by the American Telegraph & Telephone Co.

Harold Chamberlain (Berg) is representing Jack Mills, Inc., in Detroit. Howard Simon is assisting.

Eugene West, author of the lyric of "Broadway Rose," has been approached to tour with the Mae Murray picture release of the same name as an added attraction. Jim Buckley of the White Way Trio will double with West, the latter at the piano.

Irving Berlin, Inc., who will shortly exploit "That Spirit Melody," a composition by Paul Specht, the orchestra leader, will proceed on a novel exploitation angle. Specht is known for his interest in spiritualism. The publishers conceived the idea of broadcasting that the composer conceived the song through a spiritualistic medium.

Henry Waterson (Waterson, Berlin and Snyder) is now in sole control, with Samuel Geneen, of the Cameo Record Corp. Edward N. Burns sold out to the publisher and may start anew for himself. Geneen is an executive of the National Concert Agency. Wallace Downey, chief of the Cameo recording laboratory, has resigned to do personal recording on his own and will likely be associated in Burns' new venture.

The Triangle Music Co. objects to a reference in last week's Variety stating it is not in the music business for the revenue to be obtained from "mechanical" (rolls and records) royalties, but that it has three salesmen out. Admitting some of the phonograph artists mentioned in the story have written for it at one time or another, and that Rudy Wiedoft is Jos. M. Davis' partner in the publication of the Wiedoft saxophone solos, Davis denies they have been writing currently and those who have songs in the Triangle's catalog, like Ferdie Grofe (Paul Whiteman's arranger and pianist and co-author of "Suez"), do not exert any influence on the mechanicals.

He says Max Kortlander and Ernest Hare never wrote a song for Triangle, but admits Mr. Hare, a well-known phonograph singer, had his name on the Triangle's door but refuses to mention in what connection.

ENGAGEMENTS

Betty Dennison, toe dancer, with Gallagher's "Mulligan's Follies" (Shubert vaudeville).

Henry Mortimer, "Her Temporary Husband."

Charles Harpden, "The Goldfish." Sylvia De Franco, for the role originated by Vivian Martin in "Just Married," which opens at Lancaster, Pa., Labor Day.

Ida Darling, Edna Goodrich, Belle Bennett, "Lawful Larceny."

OBITUARY

GENEVIEVE WARD.

Genevieve Ward, Dame of the British Empire, England's oldest actress, died August 18. She was conscious to the end. She was born in New York in 1837, her father being Colonel Sam Ward. At the age of 17 she married a Russian noble, Count Constantine de Guerbel, but parted from him at the church door and never saw him again. She studied for the operatic stage and made her debut in "Laurezia Borgia" at Milan under the stage name of Ginevra Guerrabelfa. Returning to England, she appeared at Covent Garden in "Robin Hood" and also as Maritana. She also sang in New York, but a visit to Cuba resulted in an attack of diphtheria and resultant loss of voice. For years she taught singing in New York and then took to the legitimate stage. She appeared first as Lady Macbeth in a Manchester production of Shakespeare's tragedy in 1873. Coming to London, she made her West End debut at the Adelphi in "Elizabeth, or the Exiles of Siberia," and shortly afterwards scored her first big success in "The Prayer of the Storm"; 1875 saw her at Drury Lane, where she played Rebecca in a production of Sir Walter Scott's "Ivanhoe," and also appeared as Lady Macbeth. Going to the Lyceum, she produced "Forget-Me-Not," playing Stephanie, part she played over 2,000 times.

Later she went on a world tour. Returning to London, she appeared with all the great actor-managers. She often, in the last years of her life, played at the "Old Vic," and toured with Benson as late as 1920, appearing as Voluina in "Coriolanus." Both Britain and France honored her, the one by making her a Dame of the British Empire, the other through the French Society of Authors, making her a presentation when she reached her 85th birthday. Only a month ago she insisted on visiting the Comedy to witness J. E. Vedrenne's production of "Quarantine."

FLORENCE ATCHISON-ELY DAVIS.

Florence Atchison-Ely Davis died August 18 of acute indigestion at the Presbyterian Hospital, Newark, N. J. The deceased, 20 years of age, was married July 10 last to Bryon Allen Davis, son of Hal Davis and Inez Macauley. Indirectly contributing to Mrs. Davis' death were internal injuries received while attempting cartwheels. She was in vaudeville last season with her uncle, Edgar Atchison-Ely in "Billy's Tombstones." Her father, John Frank Ely, survives.

KATHERINE HEFFERMAN

Katherine Hefferman, 50 years of age, for a number of years professionally known as Miss Zazell, of the vaudeville team of Zazell and Vernon, died Aug. 26 in the Presbyterian Hospital, New York. Miss Hefferman was stricken blind several weeks ago, while engaged as wardrobe woman of "For Goodness Sake," playing in Chicago at the time. Death resulted from a complication. The Wardrobe Attendants' Union took care of Miss Hefferman during her illness, and handled the funeral arrangements.

FRANK E. GOWLING

Frank E. Gowling, auditor and press agent of the Temple, Detroit, died in Harper Hospital, Aug. 27. Mr. Gowling became ill in the early part of the summer and went to the hospital July 8 for stomach trouble. The doctors discovered he had a tumor but they never operated, saying it was hopeless. Mr. Gowling went to the Temple 15 years ago. Prior he was identified with the Whitney theatrical enterprises. He was 42 years old and is survived by his mother.

LEA HERRICK

Lea Herrick, well known as a producer of cabaret revues and vaudeville acts, died Aug. 26 in St. Vincent's Hospital, Bridgeport, Conn., from a complication of diseases. He had been confined there for six weeks. The deceased was 41 years old and is survived by a widow, Florence McGuire Herrick, and two children by a former wife.

Edward A. Homan

Edward A. Homan died Aug. 25 at his home in San Francisco of pneumonia, developing after an operation. The deceased several years ago conducted the old Amsterdam theatre, San Francisco.

The father of Raymond J. McKay (McKay and Earle) died August 19 at his home in Philadelphia.



KAY AND CECIL

With Paisley Noon on the ORPHEUM CIRCUIT

Jack Lait in "Variety" said: "Paisley Noon has a little sister pair that will make the Fairbanks Twins step lively. They got the cream. The act is for the best theatres and is a clean moving, artistic combination."

THIS WEEK (AUG. 28), HILL STREET, LOS ANGELES

SHOW OWNERS BLAME AGENTS; AGENTS BLAME OWNERS

Bad Conditions for Carnivals Bring Recriminations—Good Carnivals Are Sought—Play Big Fairs and Return Dates—Unknown Shows Run Into Suspicious Citizens

Someone must be the goat. Who more convenient than the advance man?

When the carnival business is good there is no pat on the back for the trail blazer, but when the lot isn't in the right place, or business fails to come up to a profitable mark, loud and harsh are the epithets showered on the defenceless head of this unfortunate individual who spends his life making trains and battling with social reform committees and hostile city officials and merchants.

The current carnival agent has a thankless and humiliating task. He is literally trying to sell something he can't show to someone who doesn't want it and who isn't afraid to tell him so.

With the old one-night stand theatrical shows it seemed to be quite the thing to belittle the agent. If it rains, or the train is late, blame the agent; if the leader breaks his fiddle, it's the agent; but when it's a sell out, it's the show.

With disaster facing from all sides the bewildered carnival manager—overlooking the faults back with the show—attempts to throw the blame on to the general agent, who has faced both insult and disappointment in his efforts to find a few decent spots to put his attraction.

But the agents have another story. At first the manager merely blamed the agents for being unable to find suitable territory and accused him of inability and laziness because he couldn't with a mere word open up closed towns that had had their fill of dirty carnivals.

The wholesale firing of general agents was the result. The latest crime to be laid at the door of this universal scapegoat is that of double-crossing the show manager by entering into an agreement with crooked local officials and in participating in the share of money paid to local fixers, known as "fixing dough."

It is a fact that never before has there been such a switching around of general agents and, with the exception of a few of the bigger and old established shows, there is hardly a carnival on the road that has not made at least one change since the season opened.

From the start business was bad. Towns were harder to break into than ever and good, reliable auspices simply wouldn't give the carnival agent a turn.

Stuck in a Bad Town.

Here and there a show would be compelled to stay a second week in a bad town because the agent was unable to find a spot. Conditions bordered on the disastrous.

On the lot, opinions were loudly voiced and advice generously given. From the merry-go-round down to the lowliest roughneck, all had suggestions and, audible above the whispered mumblings, one could hear: "It's the general agent," or, "Why don't the old man get a regular agent?" and so on. Some agents were fired, but more quit their shows of their own accord, and in many cases because they were unable to get their salaries when due and expense accounts were piling up to formidable figures and no signs of a settlement.

The carnival manager blames his misfortunes on to the general agent and the general agent blames the general condition on to the carnival manager; to rotten and immoral conditions; grafting concessions and crooked business methods.

Some agents admit that they were forced to leave their shows without a settlement for salary and expenses. They charge the managers with coarse and unbusiness-like methods and with failure to promptly answer telegrams and other important communications relating to the show's business. More than one agent has found himself marooned in some hotel this summer, where he has waited for days for a response to his daily telegrams. In "hock" and unable

to move because of the failure of his show to provide him with the means to work, while back with the show concession men are asking, "Where do we go next week?"

The concession man is anxious for a route ahead so that he may know where to have his merchandise shipped to. The carnival manager hides behind the poor agent and retorts: "Can't get a line on that agent of ours—haven't heard from him for a week."

General agents, on the other hand, complain of the increasing difficulties of their work, and more than one has deserted the carnival business forever, rather than put up with the humiliation which, it seems, is part of the modern carnival agent's reward.

"Carnival" in Ill-Repute.

The carnival is in ill-repute and the average citizen doesn't stop to discriminate. The word "carnival" is enough. There are places where the carnival agent is distinctly and noticeably unwelcome. They don't want the carnival and they don't want its agent.

Towns are becoming more difficult to contract every day. Whole batches of territory are being closed to carnivals every week. Disheartening are the tales told by general agents when picturing the difficulties they have encountered in their quest for stands during the present season.

A carnival agent joined a show in Southern Kansas. There were several other shows in the territory. Several were moving over the same road as the show represented by the agent in reference. He succeeded in securing a couple of towns on the road to Kansas City. He then switched over to the Rock Island and made a hurried trip through Nebraska in search of towns. In Falls City the council refused him a license. In Horton he found a show already on the ground with another billed for a date two weeks ahead. There were no other towns on the division. He doubled back to St. Joe and started to explore Iowa, over the Trenton-Davenport division. At his first stop he found four other carnival agents registered at the same hotel. He stepped on a train and moved to the next town. There he was up against it again. A show was in town already. He stayed overnight to visit the bunch with the opposition show and learned another show was billed for the week following. Another disappointment. An early train took him to the next town—it was Muscatine. Here he found conditions more inviting, as there had only been one carnival ahead of him this season. He nosed around town, feeling for a lead on some local auspices. Before night he had interested some members of a local fraternal organization. A meeting was called for the next evening. He waited in town and put his proposition before the lodge.

By this time another carnival agent had found his way into town—opposition—trying to get in under the same auspices as the agent already on the ground. Agent No. 1 got the first chance at the meeting and won his point, securing a contract for his show. A committee was appointed to attend to lot, license and preliminary details and the agent went his way, leaving the local committee to make application for license of the city clerk.

In Davenport the next evening the agent received a telegram telling him no licenses could be granted to carnivals owing to a recently-made city ordinance. This agent had been away from his show for two weeks, had made 10 different towns and was yet without a date for the week ahead of him. In desperation he arranged to play Davenport, Ia., on a city license, without auspices, and was obliged to put his show on a remote section of the city, it being the only lot available.

This is one instance of many of a carnival agent's life that is not

all "room and bath" and Pullman state rooms.

Conditions Getting Worse.

The condition has been gradually getting worse. This season has been the most trying of all. The carnival manager imagines the agent is having a fine time while the agent in turn says: "Let him have a try at it himself."

A few agents ahead of shows like the Johnny J. Jones, Wortham's Enterprises, and a few others do not encounter quite so many disagreeable obstacles, as most of their dates are fair, and the carnival dates are usually returns, playing under auspices and in cities where the shows have exhibited again and again. These shows are known and their reputations go before them.

Seek Good Shows.

Local committees seek them and their agent is welcomed like any legitimate business salesman. With the agent ahead of the show without a reputation it is a very different story, and only a man of cool courage, persistence, affable indifference and strong determination can ever hope to get by.

CONEY ISLAND BUSINESS SO BAD USUAL COURTESIES STOPPED

Concessionaires Have Paid When Visiting—Many "To Let" Signs on Surf Avenue—"Dodge 'Em" Ride Got Some Money

The Coney Island concessionaires this summer are refusing to recognize professional courtesies, charging one another for any and everything. On the off days, and there have been an unwelcome large number, the idle standkeepers, "hot dog" vendors, and various games and rides concessionaires usually patronize a few of the popular rides and pay their way for the privilege. At first the courtesy was extended, but when the idle outdoor showmen found so much slack time on their hands they overdid it, and ran up electric bills on the popular ride they sought out for their spare amusement. An unusually large number of "to let" signs recur ever and anon right off Surf Avenue, poor business having driven the owners of the amusement places to close down and prevent further loss.

Jules Kibel (Kibel and Kane) and his wife, Miss Kane, have been operating a "Dodge 'em" ride on the Bowery, Coney Island, this summer and admit they are one of the few to get a little better than an even break. This is accounted for through the ride being the only one of its kind there, excluding one within the confines of Luna Park. The Kibels have a five-year lease on the site. Adjoining his location, Max Rogers and Bert Jonas, cabaret agents, are operating a "Shuffle Inn" grind, a six-piece miniature colored revue. That, too, has been getting a fair play (at a dime a head).

J. M. Sheeran, carnival agent and former Philadelphia theatrical box office treasurer, has deserted the show business to try his fortunes in the electrical appliances line. He is the agent for several washing machines and is established at Germantown, Philadelphia.

CIRCUS ROUTES

Ringling Bros.-B. B.

Sept. 1-3, San Francisco; 4, San Jose; 5, Stockton; 6, Modesto; 7, Fresno; 8, Visalia; 9, Bakersville; 11-14, Los Angeles.

Sells-Floto

Sept. 1, Bakersfield, Cal.; Sept. 2, Taft; Sept. 4-9, Los Angeles; Sept. 10, San Pedro; Sept. 11, San Diego; Sept. 12, Anaheim; Sept. 13, Long Beach; Sept. 14, Pasadena; Sept. 15, San Bernardino; Sept. 16, El Centro.

WRESTLER RAN OUT

Arrest Up-State Through Carnival's "Athletic Show"

Albany, N. Y., Aug. 30.

Carnival wrestlers will not be so prone to make wagers on their ability to throw opponents, if a charge which Frank Hungerford of Waterford, N. Y., has preferred under the Penal Code against Curley Sherus, a Milwaukee grappler, is sustained. Sherus was with a carnival troupe recently at Waterford. According to Hungerford, the wrestler bet him that he could pin the shoulders of a third man to the mat. Sherus lost the match and the wager, but refused to pay, claiming that his opponent was not the victor. Hungerford then swore to an information for a warrant against the carnival grappler under Article 991 of the Penal Code, which makes it illegal to bet or wager on any game or contest. Sherus was given an examination before a justice of the peace at Waterford last week, an attorney appearing for Hungerford to press the charge.

There have been a number of instances upstate recently where carnival wrestlers "ran out" on wagers after losing match.

Dr. La Marr, for several seasons with the Polack Bros. Enterprises, is back in the circus business. He recently joined the Al G. Barnes Show with his opium expose act and as inside lecturer.

PATTERSON CIRCUS GOES INTO WINTER QUARTERS

Newest of Tented Flock First to End Season—Rail Trouble the Cause

Kansas City, Aug. 30.

The Patterson Circus has closed its season and is in winter quarters at Paola, Kans. Its season was cut short through uncertainty of railroad movements.

It is the newest tented attraction that went out this summer. Mr. Patterson says he will contract the 200 horses for road construction outfits over the closed season.

The tie-up of the railroad shops by the strike of shopmen is hampering circus routers for shows of all grades, but the smaller properties are having most trouble.

Several of the minor shows have been forced to abandon their routes and accept whatever movements the roads are able to offer. In the case of Fred Hutchinson's Wild West recently the manager had to accept a three-day stand in a New Jersey seaside resort because the road could not furnish locomotives to split the jumps up. It was necessary to delay the movement until an engine was available for the short run to Freehold.

In the Middle West a shortage of equipment also has handicapped the shows. Where published routes have been followed by the small outfits, circus men say there was a hurry call for the fixer to get busy and do a lot of heavy handshaking besides tipping liberally. The trouble comes especially when movements move from one traffic division to another, or the jump involves contracting with more than one railroad system.

Where it is possible the big shows are making long stands. The Ringling-B. B. outfit is scheduled to stay in Los Angeles four days Sept. 11 to 14, both inclusive, and it is playing 19 stands in California in order to split up the jumps into short runs. All the California movements are on the Southern Pacific lines, where trouble has been reported.

Another long jump is scheduled after the completion of the California route. September 16 the show gets on the Santa Fe for a run of 523 miles from Santa Ana, Cal., to Phoenix, Ariz., running all Sunday and Sunday night. The week of Sept. 18 has a total of more than 1,200 miles, in the six movements beginning at Santa Ana and ending at Albuquerque, N. M. Two towns will be played for the afternoon show only—Douglas, Ariz., to allow for the 216-mile jump to El Paso, and again at Las Cruces, N. M., previous to the 210-mile run to Albuquerque.

OUTDOOR ITEMS

Everett Snedeker of the Ringling Bros.-Barnum & Bailey advance force, returned from Texas this week owing to the sudden death of his father, a retired newspaper man, in Haverstraw, N. Y.

Lulu B. Parr, world's champion woman broncho buster and rider, has left the Sells Floto-Buffalo Bill show to join the C. A. Wortham World's Greatest Shows with that outfit's wild west show.

Live parrots are the latest fad in the way of prizes on merchandise wheels. These are reported as doing a big business.

W. H. Brownell is general agent for the T. O. Moss Shows.

Louis Berger, carnival general agent, has joined his brother, John Berger, and is now assisting with the plans for the Pageant of Progress and Industrial Exposition being held at Los Angeles this week.

Gil Robinson of John Robinson Show fame is back home at Somers Point, N. J.

Gordon Orton, assistant equestrian director of the Hagenbeck-Wallace Show, was injured during the parade at Saginaw, Mich., last week. He is at St. Mary's Hospital in that city.

The World at Home Show had all of its B. & O. and other advance railroad contracts canceled. The show jumped into Washington, D. C., last week.

NEW RIDE

Maynes Gives Jones' Carnival "Rainbow Tunnel."

Chicago, Aug. 30.

Whenever H. F. Maynes invents a new ride, he always tries it out with the Jones, J. Jones Exhibitions. This is true so far with all of his inventions. Maynes patents his rides then has one made and finds out the success of his invention after Jones places it on his midway.

Jones has had success with all of Maynes' rides so far, while at the same time he gets the rides exclusively. For two years "Over the Falls" was exclusively with the Jones show. Now Maynes has dug up a new idea in rides, placed on Jones' midway for the first time, when his shows were playing the Aurora, Ill., fair.

Maynes has been in seclusion perfecting the new ride which he has called the "Rainbow Tunnel." The new attraction is built close to the ground, with three steps leading to a runway around the structure. There are 24 cars, each accommodating two or three people. The cars travel along and up and down grade. The surprise in the ride comes after the cars have reached a height, they gradually being enveloped in a semi-darkened tunnel, which completely covers the cars. The ride goes on with the passengers unobserved by the public. Trick stunts of air passing in opposite direction from that which the people are riding gives a terrific velocity impression. A series of stunts take place in the tunnel.

A turnaway business finished the first day of the new device's innovation, and it looks as though Maynes has given Jones another valuable riding device.

Hagenbeck-Wallace

Sept. 1, Princeton, Ky.; Sept. 2, Mayfield; Sept. 4, Memphis, Tenn.; Sept. 5, Corinth, Miss.; Sept. 6, Florence, Ala.; Sept. 7, Jasper; Sept. 8, Birmingham; Sept. 9, Aniston.

Walter L. Main

Sept. 1, Poughkeepsie; 2, Danbury, Conn.; 4-8, Hartford; 9, Holyoke, Mass.

ATLANTIC CITY NOT "BROKE"; LOTS OF \$100,000 BANKROLLS

"Bad Season Crying" Not Uncommon at World's Greatest Resort—Seaside's Problem, Deflation—Ocean City Growing

Atlantic City, Aug. 30.
There is a difference of opinion as regards the summer season at the greatest of seashore resorts. Reports that many merchants along the Boardwalk will supply plenty of business for the local attorneys next month because of financial difficulties is taken with a grain of salt. The "bad season" cry has been heard before and often, and because of the record breaking rainfall of the summer, the totals for this summer may spell losses for many.

From insiders, however, the statement is made that if Atlantic City has a problem it is that of deflation. Hotels, apartment house owners and tenants who sub-lease, and merchants have been so used to "heavy money" for the last three years, that this season when the visitors balked or stayed away and lesser profits were visioned, the cry of disaster was raised. It is stated with authority that the banks show there are more persons with \$100,000 or over to their credit now than at any time in the history of the resort. That may mean that fewer people have piled up the profits or it may mean that some of the "crying" is just noise.

Within the last few seasons some pretty raw stuff has been pulled off by certain hotels, principally the raising of rates after a guest has registered and his trunk has been brought to his room. Some of the apartment lessees paying \$500 on the year have been able to sublet for as high as \$2,500 for the season. Expectation that such stunts will continue indefinitely has little basis now. There is plenty building and new apartments and houses are going up even now with the chances that a more normal conception of values will be soon reached.

There has been complaint among the bathhouse people that takings are far under other seasons. Weather conditions partly account for that, but the fact is bathers have spread out more. Chelsea has usurped in a measure the popularity that attained for the beach near the Steel Pier. The Ritz-Carlton and Ambassador hotels have done much to effect that. It is said that these splendid hostilities have been getting capacity only over week ends. The rates are constant the year around.

It is an open secret that the builders of the Ambassador induced the Ritz to build across the way in Chelsea by investing in the hotel. Originally the Ritz was to go up on the old Windsor site, which is opposite the Traymore and is still an empty lot. The Ritz is a \$5,500,000 investment and \$3,500,000 was supposed to have been put in by the Ambassador backers.

So far as the bathhouse business generally this season goes, there is no doubt that the excursions from nearby states and from the central west were considerably cut down because of the coal strike and railroad trouble. The bathing establishments, however, have not been backward in jumping prices far in excess of former times.

The piers appear to have no complaint. The Million Dollar Pier has been charging 50 cents at night and getting a wonderful play. The admission includes a vaudeville show, which pulled capacity often during the month, while the dance floor was in continuous action by means of two orchestras. It costs a nickel less for Steeplechase, which continues in popularity, while the Steel Pier's night rate is 40 cents. The Garden Pier with its stores, theatre and dance hall does not count as an admission enterprise. Young's Old Pier is coming to life, but too late for this season. The front has been entirely rebuilt with stucco and concrete and the owners count on making it a convention pier, which may be its new name. Some of the store spaces have already been rented, one corner going at \$35,000 annually. The deal to the pier is actually worth more than the property itself, since it is free of price regulations which govern the more recent piers such as the Million Dollar and Steel piers. The latter may charge but

one admission, a regulation which does not affect the original extension into the sea.

Rendezvous Park, an amusement venture fronting the Boardwalk at Mississippi avenue and extending through the entire block to Pacific avenue, appears a complete bloomer to date. The venture was originally started by Baltimore people as a stock selling enterprise. This season the management attempted general amusement features, but when the orchestra was let out the dance hall feature stopped. The several rides have done only fairly. Fewer excursions probably hurt the park, which is entirely enclosed, but inability to compete with the piers is the real reason why the venture did not draw.

Whatever the final results of the season may be Atlantic City stands no chance of losing its standing as the finest resort on either side of the ocean. The new hotels and the modern additions to the older leading hostilities give the playground the greatest guest facility of any similar city in the world. The wonderful beach front line is fed by no less than three boulevards across the meadows from the mainland. The motor approach to the city is incomparable and is one feature counting heavily with the steady increase of automobile traffic.

Across the bay at Ocean City growth there has been steady. New land washed off the tip of Longport has provided room for plentiful building of bungalows. The beach front is to have two new hotels there next season, one to cost \$1,000,000. Ocean City has been aided much by the southern boulevard route into Atlantic City. This roadway extends into Somers Point and from there to Longport. The road from the point to Ocean City is now free to all traffic, toll charges having been removed early this month.

DOMINION GOVERNMENT ASKED TO KEEP OUT ALL CARNIVALS

Two Motions Presented in Canada—Other for Prohibitive Tax—Montreal Emulating Brantford, Ontario

Montreal, Aug. 30.
Montreal is about to emulate Brantford, Ontario, in the matter of carnivals and traveling fairs. Brantford has had enough of traveling shows and carnivals. On the order paper to the Ontario Government are two strongly worded motions.

One asks the government to impose a prohibitive tax; the other that the Dominion Government be asked to forbid carnivals and traveling fairs in Canada.

The first order asks the federal authorities: "... to take the necessary action to forbid the showing in Canada of questionable amusements, orgies and carnivals of inanity and vice, of which the Dominion has a surfeit and which created immense pollutive influence from the United States, such being focussed upon and intensified in Canadian communities."

The blame for carnivals does not lie with the United States in any greater degree than Canada. A number of traveling fairs and carnivals are started in Montreal and other Canadian cities. American concessionaires sometimes join these shows but the money behind them in the first place is Canadian. The movement on foot is to tax carnivals, whether Canadian or American, so heavily that they will not be in a position to survive the heavy blow of federal control and taxation.

LEVITT-BROWN SHOW LOOKING FOR \$15,000

Carnival Sues "Auspices" at Seattle—Show Closed by Police

Seattle, Aug. 30.
An action for \$15,000 has been filed here by the Levitt-Brown-Huggins carnival against the Veterans of the Foreign Wars of Seattle, under whose auspices the carnival was to have appeared here for seven days. After showing three days the carnival was closed by the local police.

The showmen say their reputation was damaged \$6,000 worth, their loss of profit was another \$6,000, and the expense of coming in here from Gresham, Oregon, was \$3,000.

Fraudulent representations by L. C. Lester of the Arena and Hippodrome, are alleged in the complaint. It states Lester said he was authorized to act for the War Veterans and had made necessary arrangements with officials for permits.

The complaint denies the carnival stood for raffling or gambling games and alleges that games operated by Lester were made to appear a part of the carnival.

Lester says there are no grounds for the charges by the carnival concerning his connection and that he was duly authorized.

MURPHY SHOWS CAN'T MOVE

Portland, Ind., Aug. 30.
The J. F. Murphy Shows will remain here for another week, owing to their inability to secure railroad transportation. This carnival has been compelled to cancel a number of good fair contracts, and was forced to remain in Louisville for several weeks, where it played to poor business. The show holds contracts for the Wheeling (W. Va.) fair, but it is doubtful if railroad facilities will be available. The railroad trouble has caused a big loss to J. F. Murphy.

Ben Krause is up and doing with an event in New York city this time. This is Ben's first lay-off season for 15 years.

EQUITY AND MUSICIAN

(Continued from page 1)
amount of rent for a side street theatre of the 48th Street's size it could have given the musical matter of five men in the pit a second flash before allowing the impression to go forth Equity as a manager does not need musicians.

Stage hands are also considering the subject, as it appears at present to be laid out. The stage hands and musicians reiterate at frequent intervals that were it for them Equity would not have been successful in its 1919 strike.

A couple of Equity's councilmen have been quoted as remarking in private conversation that casting out the musicians from the 48th Street looked like a bad error in judgment.

Up to this week none of the musicians had heard Equity had undergone any alteration in its intention and that the proposal to cut the 48th Street's orchestra to five men had been rejected along with the rest.

John Farry, manager of the Hotel Navarre, New York, has been informed by Staunton, Va., officials that (Miss) Ray McKenna, a vaudeville pianiste, has met with an automobile accident there and would like to get in touch with her relatives or friends. Miss McKenna stopped at the Navarre while in New York. Otherwise no home address is available.

RINGLING'S "SPITE FENCE" AROUSES SELLS-FLOTO'S IRE

Imminent Battle in Frisco Last Week Prevented by Police—S-F Elephant Tears Hole in Fence Which Cut Off Market Street Entrance

San Francisco, Aug. 30.
Rivalry that has existed between the Sells Floto and the Ringling Bros.-Barnum & Bailey circuses came to trouble here last week when the Sells Floto "big top" arrived for four days.

It discovered the Ringling outfit had beaten them to the punch by securing a piece of ground on Market street, erecting a big tent and building a spite fence across the property. The loss of the Market street entrance meant the loss of hundreds if not thousands of dollars to Sells Floto and they were boiling mad.

A report got about town trouble was brewing and a squad of police was rushed to the circus lot. One of the elephant trainers led "Mom," the Hercules of the herd to the "spite" fence and allowed her to follow the dictates of her fancy. "Mom" waded through the fence, tearing a gap 20 feet wide. The crash of the timbers brought a couple of deputy sheriffs from out of the Ringling Bros.-Barnum & Bailey tent. Had not the police stepped in a fight of no mean proportions would have ensued. The Sells Floto bunch were hot for turning loose the entire elephant herd on the spite fence and tent.

Cooler heads prevailed and quiet reigned. In the interim carpenters were summoned and the hole in the fence repaired.

Manager Terrill of the Sells Floto show gave out a statement the opposition show had pulled a similar trick in Newark, N. J., a year ago, and since then had persistently sought by various methods to put his show out of business. The incident got front page space in all of the papers and attracted huge crowds to the circus lot.

The Sells-Floto's four days' showing here, ending Sunday, did not draw the expected business which was looked upon as very light. Casual people said they were waiting for the Barnum-Bailey Circus that opens here Friday.

East. States Amuse. Co. Bankrupt

The Eastern States Amusement Co., Inc., 245 West 47th street, New York, filed a voluntary schedule in bankruptcy this week, admitting liabilities of \$3,200 and assets of "about \$10 on deposit in the National City Bank." The corporation's business is carnivals and outdoor amusements at amusement parks, in United States and Canada. The debts are for goods sold and delivered such as Indian blankets, etc.

SPORTS

Former Congressman Joseph L. Rhinock purchased a yearling from the stable of Mrs. Vialux at Saratoga, but he has no intention of again having a stable. The buy was more a matter of sentiment. The youngster is the get of "Tea Biscuit" and sired by "Omar Kahyam." The latter was sired by the great "Dick Welles," which was jointly owned by Rhinock and Jerome Respress. Not only was "Dick Welles" a wonderful stallion, but he rated as one of the best of native sires. The stallion held the oval track record at a mile for three years. Only an unfortunate accident caused his retirement to stud when less than five years. He injured the delicate neckbone when jumping over the closed lower half door of his stall and went lame when galloped.

Rome Respress, a figure in racing several years ago, recalls the uncertainty of the pony game. He owned what he considered the greatest, two-year-old ever bred. Arrangements were made to bet \$20,000 with New York books on his first start, and he let it be known frankly that it was wise money. He proposed the money bet layed at a limit of six to one, regardless of what the odds might be at the track. Chicago was covered as well as New York, but the horse never started. He was injured during training and had to be turned to pasture.

Kid McCoy was refused a license to wed for the ninth time Tuesday in Los Angeles. His bride-to-be is Mrs. Jacqueline A. McDowell of Baltimore. The licensing authority of the coast wanted to see the future Mrs. McCoy before issuing the permit. McCoy said he would have her come west. The Kid has been playing pretty frequently in pictures of late seasons and making good, his intelligence aiding in taking roles adapted to his name and fame. Besides his marrying adventures, the Kid is continuously receiving publicity in the sporting pages of the dailies, as his remarkable boxing prowess and extraordinary career in the ring during his prime are forever being referred to by sport writers. The Kid has had the world's championship as a middleweight to his credit and he may well gain another world's championship as the newly married American.

It looks like almost a certainty that the Kansas City Blues of the

American Baseball Association will have a new home when the 1932 season opens. President Muehlbach of the local team announced this week that he had been unable to release the present ball plant from George Tebeau, who wants to sell, and that the team owners were ready to build a new park. When Mr. Tebeau was here a few weeks ago he stated that if the owners of the Kansas City baseball franchise did not purchase his park he would secure a franchise in a third major league and give the association team opposition. This was the first that had been heard here relative to a third league and the association people believe he was bluffing. However, Tebeau positively refuses to release the park and the Kansas City franchise owners are planning for a new park with a modern steel and concrete stand, with a capacity of 20,000.

New Haven has virtually won the pennant in the Eastern League. With the pace of four weeks to go the club has a lead of thirteen games and is turning in victories with the regularity of a clock. Waterbury is its closest contender. New Haven has the pitchers and the batters, its men leading in both classes. The batting average of the nine is .304, with five men in the 300 circle, fighting for the swatting honors of the circuit. "Wild Bill" Donovan, former Yankee manager, is pilot of New Haven, known as "the Baltimore of the Eastern League." It is much too strong for the other clubs, a fact which is causing several managers and many fans to urge a change in its line-up next year. Carrying the heaviest salary list in the league, the club cannot possibly be keeping within the limit fixed by the circuit.

"Snooks" Dowd, professional basketball star, who started the baseball season with Kansas City, was shipped to Albany and was recently suspended from organized ball after jumping the Senators twice, is now playing with a semi-professional team representing Fitchburg, Mass. When the Fitchburg Eastern League franchise was shifted to Worcester, the baseball promoters in Fitchburg organized an independent club and signed several former Eastern circuit players. Dowd's contract with Kansas City, taken over by Albany, was said to call for a salary of \$2,700 a year. He did not set the Eastern League aside with his work on the diamond. Dowd lives in Springfield.

COLUMBIA MEANS BUSINESS; THROWS SHOW OFF WHEEL

Two Other Attractions Ordered Off for Repairs—Joe Maxwell's Show Out for All Time—Sam Sidman Show Latest to Feel Heavy Censoring—Orders Sidman's Re-made After Inspection—Sam Scribner's Statement

Sam Sidman's Show did not open at the Gayety, Rochester, N. Y., Monday, as scheduled on its Columbia wheel route, the Sidman show having been ordered off the Columbia circuit for repairs from top to bottom, following an inspection by Sam A. Scribner while the show was playing its preliminary week at the Gayety, Washington.

The Sidman show was the third within two weeks to fall under the ban of the rigid censorship instituted by the Columbia circuit for its attractions this season. The others changed or ordered off were the Al Reeves Show and Joe Maxwell's "Varieties of 1922."

A statement by Sam Scribner, general manager of the Columbia Amusement Co., explicitly outlines the Columbia's attitude toward shows this season. The Columbia in the matter of the Joe Maxwell show went further than calling for repairs. The Maxwell show has been ordered off the Columbia wheel altogether. It will be succeeded by a new show, to be produced by Jean Bedini and Billy K. Wells. Wells and Bedini, according to Mr. Scribner, will produce another show to be known as a "pinch hitter," to fill in for any Columbia show that may be ordered off hereafter through not meeting the standard set by the Columbia officials. This joint production by Bedini and Wells will have for its scenic equipment the George White's "Scandals of 1921" production, which the Columbia people bought for the purpose. While the Scribner statement makes no mention of the price paid for White's last season's "Scandals," it is understood to have been about \$5,000.

A point that has caused considerable comment among burlesque people with regard to the action on the Maxwell show is that Maxwell was recommended as a producer to the Columbia people by E. P. Albee, head of the Keith circuit. Mr. Albee was the principal speaker early in the summer at a meeting held by the Columbia to encourage its producers. Mr. Albee is reported to have told the Columbia people he would be glad to do anything he could to help them out in their expected competitive battle with Shubert vaudeville this coming season.

Two weeks ago Variety carried a story, authorized by an official of the Columbia Amusement Co., to the effect that this season the censorship of the Columbia would become effective immediately. The story said in effect that the Columbia would not waste any time in waiting for bad shows to get into shape, but would start to look the shows over the first week of playing, and if the attractions were not up to standard they would be ordered off forthwith. The former season's plan of allowing the Columbia shows to get set for a week or two before the censorship became effective, the story said, was "out" this season, and the requirements would be rigid, with every show expected to be in shape at the go-off. Most burlesque people did not take Columbia's announcement seriously, many producers sharing that point of view, the latter basing their opinion on the fact that as a regular thing in seasons past the Columbia had issued similar statements, but the lid had not been clamped down on the shows for at least a couple of weeks after the opening of the season.

This season, however, with competition in the form of the Shubert unit shows arising and shortly getting into action, the Columbia people surprised the burlesque producers by following their announced intentions of immediate censorship, with the result that a precedent was established in the ordering off of two shows, and the complete closing of one, in the first two weeks before the season's regular opening.

Mr. Scribner's statement contains a testimonial to the former American wheel producers—Lew Talbot, Ed Daley, Sam Williams and Joe

Leavitt—who are specifically mentioned as having produced good shows for the Columbia in their initial season on the wheel. Jimmie Cooper and Rube Bernstein are referred to also, Scribner stating the shows of the two latter have not been seen as yet by the Columbia censors, but in effect that he (Scribner) is confident they will both be good.

That the Columbia means business in its effort to set its shows to the highest standards attainable for burlesque is plain to even the most skeptical of producers. Tom Henry and Jess Burns started on a country-wide trip this week to look over the Columbia shows throughout the circuit. The same rigid standards that have been set for the Eastern shows will be required for every show playing.

Mr. Scribner's announcement further states that a show pulled off will be given one chance, and only one, to reach the set standard. If the show is ordered off and is not right after the re-making process it will not receive a second chance, but will be ruled off the Columbia wheel for good. The "pinch hitters" show that Bedini and Wells are producing will take the place of any show permanently ordered off the Columbia wheel, and another "pinch hitter" will be organized for emergencies.

The Hurtig & Seamon show, "Social Maids," replaced the Sidman show at the Gayety, Rochester, this week. The closing of the Sidman show, with the shifting of the "Social Maids" from Newburgh and Poughkeepsie, split week, to Rochester, resulted in Newburgh and Poughkeepsie losing a scheduled Columbia wheel show for the third successive week.

The New York state split week, both houses of which are operated by George Cohen, was slated to open with the Columbia shows three weeks ago, the closing of the Reeves and Maxwell shows, with subsequent switching of the Columbia shows, throwing the rotation of the wheel out of kilter and keeping the two New York state houses dark.

Frank Tannehill and Will Smith were engaged by the Columbia circuit to fix up and remake the Sidman show following Scribner's inspection. Tannehill is putting on a new book, and Smith is staging new numbers for the show. A number of changes in the Sidman show cast also ordered are being made this week. The Sidman show is rehearsing in Pittsburgh, where Tannehill and Smith are working on it. It is planned to have the show in shape for reopening next week.

The Sidman show was owned by George Jaffe and was produced by Sam Sidman. Jaffe is operating on a leased franchise, controlled by Phil Sheridan. Last season Jaffe bought a half interest in Arthur Pearson's Columbia wheel show interests, paying \$30,000 for a fifty-fifty partnership in the "Step Lively Girls" and "Fashion Plate Review." When Pearson left the Columbia wheel to join Shubert vaudeville an arrangement was made between the Columbia and Jaffe, whereby Jaffe would have one complete show to operate this season. Sidman had carte blanche from Jaffe to put the show on, with explicit privileges of "hiring and firing," staging, managing the show and handling it in general without hindrance of any kind from Jaffe. This was all set forth in an iron-clad contract between Jaffe and Sidman. Sam Sidman has not played in burlesque for the past three or four years, previously having been principal comedien with several Columbia wheel shows. He also was a principal comic with "Rollies of the Day" when that show was on the Empire Circuit some 10 or 12 years ago.

Monday the Columbia officials ordered the Sam Sidman show off for two weeks instead of one, as originally scheduled.

The Sidman show was to have gone into Cleveland next week, but that date will be taken by Bedini's "Chuckles." This will leave the

Rochester house "dark" for an additional week, "Chuckles" being scheduled to go there next week.

The two-act piece used by "The Social Maids" is objected to by the censors on the ground that it is not in the burlesque spirit, but is rather a musical comedy. It came out this week that the show is practically a revival of a musical comedy tried out last year by Morris Rose under the title of "Blue Eyes." The book has been followed almost intact in the burlesque revival. The special score also is used, with several interpolations of current popular numbers. The two-act piece is now called "Bright Eyes." The burlesque program credits the music to Hughie Woolford and the lyrics to Andrea Razza, but the book is not mentioned.

Wash Martin will replace Lou Reals as manager of the reorganized Sidman Show. Other additions to the cast are Harry Hill, straight, and George Douglas, comedian.

While Murphy may replace Sidman as the principal comedien, the latter is reported to hold a pay or play contract for the season at \$350 weekly with Jaffe.

MURPHY VICE SIDMAN; SHOW'S NEW TITLE

Columbia Attraction, Laying Off, Gets New Comedian—Left Shubert Unit

Sam Sidman will not reopen with the Columbia wheel show that bears his name when the show resumes at the Colonial, Cleveland, next Sunday afternoon (Sept. 3). George P. Murphy was engaged Tuesday to play Sidman's part.

Murphy was under contract with Weber & Friedlander until Tuesday for one of the latter's Shubert unit shows, "Facts and Figures." Murphy, who had rehearsed with "Facts and Figures" for three weeks, was dissatisfied with his part in the unit and had requested his release.

Immediately after, Murphy en-trained for Pittsburgh, where the Sidman show is laying off for repairs this week.

The Sidman show name will be changed when reopening. George Jaffe, who controls the Sidman show and who operates a stock burlesque house in Pittsburgh, engaged Murphy by wire.

Murphy and Sidman both do similar types of "Dutch" characters. Murphy was with Hurtig & Seamon's attractions on the Columbia wheel for a number of years past.

George Douglas also joined the Sidman show this week as a cast replacement.

COLUMBIA'S \$7,000

"Beef Trust" Beat Previous Week's Gross

The Columbia, New York, did slightly over \$7,000 with Billy Watson's "Beef Trust" last week. The show started at a good gain, doing \$1,300 on the opening day (Monday), two shows. Warmer weather in the middle of the week caused a slump, but Saturday, perfect show weather for the Columbia—rainy—resulted in a sell-out Saturday night, the Saturday mat also boosting the week's average with a near capacity house.

The week before, Hurtig & Seamon's "Greenwich Village Revue" did \$6,200 on 13 performances (two Saturday nights), and \$5,100 on the regular week.

Frank Pierce III in Scranton

Frank Pierce, manager of Frank Finney's Revue, was stricken with double pneumonia in Scranton, Pa., Monday. Arthur Harris joined the show Tuesday, temporarily replacing Pierce until the latter regains his health.

SAM SCRIBNER'S STATEMENT

Sam A. Scribner, general manager of the Columbia Amusement Co., on his return from a brief inspection trip, announced an authoritative summary of the action that has been taken during the preliminary weeks of the Columbia wheel season, in the matter of shows that have not met the standard the Columbia Amusement Co. demanded for the regular season that opened Monday, Aug. 28. Mr. Scribner said:

"Every show on this wheel has got to be a good one this season, and we have begun to make sure of it right on the jump. Joe Maxwell's show has been eliminated entirely. Maxwell made a strong effort, but he found that producing a burlesque show is an art and not an accident.

"Sam Sidman's show closed with its preliminary week in Washington. Frank Tannehill, for the book, and Frank Smith, for the numbers, will go to Pittsburgh with new people and will there rehearse a new show for two weeks. And right here let me say that no bad shows can get away with it after a second attempt. If they can't make good on the chance we give them, they will be eliminated altogether.

"Tom Henry and Jess Burns have left New York and will cover the entire west, seeing every show out there before they come back. Many shows in the east have been seen, and some changes recommended in a few of them. Al Reeves, after a week's lay-off to strengthen his show, opens for his second chance in Paterson Aug. 28.

"All the producers that came over from the American wheel have come through beautifully—Lew Talbot, Ed Daley, Sam Williams and Joe Levitt have all produced good shows. Jimmie Cooper and Rube Bernstein's show has not been seen yet, but I am confident they will come through.

"George White's 'Scandals,' book and production, has been bought. Jean Bedini and Billy Wells will put together a show to 'pinch hit' wherever it is needed. This show will hop around to fill time where any show falls down hereafter, and if the original show cannot be saved the 'pinch hitters' will take the route and still another substitute show will be organized.

"Somebody said something about a word to the wise being sufficient," said Mr. Scribner, in conclusion.

SLIDING SCALE TERMS DISPLEASE COLUMBIANS

Columbia producers generally are not favorably disposed toward the new sliding scale sharing terms, a complete table of which appears below, with the terms each Columbia house will play on this season. The complaints against the new terms voiced by the producers are many and varied, but the chief one appears to be that the new sliding scale arrangement does not apply to holiday weeks.

The objectors to the new terms cite the Columbia, New York, as an illustration for their complaints, the Columbia last year, they assert, playing the shows on a 50-50 straight basis, regardless of holiday weeks. The new Columbia terms call for the following sharing arrangements: Show gets 45 per cent of gross to \$5,000, with 50-50 split all over \$5,000. These are the terms that will apply this season on holiday weeks. The difference existing between the 45 per cent of first \$5,000 is the cause of complaint, against the straight 50-50 split last year.

The terms that will apply this season, new sliding scale, for other than holiday weeks are as follows: Show receives 45 per cent to \$5,000, 50 per cent from \$5,000 to \$8,000, 55 per cent \$8,000 to \$12,000, and 60 per cent \$12,000 and over. If gross goes over \$12,000 then show gets 60 per cent straight. The producers contend that after an analysis of the Columbia's admission prices, and figuring on last season's business, on weeks that do not contain a holiday, that it will be practically impossible for almost all of the shows to play to \$12,000 on a non-holiday week.

It is claimed that in order to play to \$12,000 a show would have to have around a 100 standees at every performance of the 12 given during a non-holiday week to reach the \$12,000 mark, some figuring that with capacity aside from standees, and not many shows played to capacity at the Columbia at every show last season on non-holiday weeks, it would be impossible to play to more than \$11,900 or thereabouts.

The same condition applies to most of the other big cities, it is claimed by the producers. Sharing terms in addition to the Columbia, New York, on the new sliding scale follow: The phrase, "original terms," means the terms that apply on holiday weeks. The sliding scale terms are for no holiday weeks. The term straight means from first dollar.

Gayety, Boston (original terms), 50-50 straight. Non-holiday weeks, show receives 50 per cent of gross to \$7,000, 55 from \$7,000 to \$8,000. If over \$8,000 show gets 60 per cent from \$7,000 to \$10,000, and if gross exceeds \$10,000 then terms to be 60 per cent straight.

Hurtig & Seamon's (original terms) 45 per cent to \$5,000, 50-50 over. New York; none-holiday weeks show gets 45 per cent to \$5,000, 50 per cent from \$5,000 to \$7,000, 55 from \$7,000 to \$8,000, 60 from \$8,000 to \$10,000. If over \$10,000 60 per cent straight.

Gayety, Pittsburgh (original terms) 45 per cent to show to \$5,000, 50 per cent over \$5,000. Sliding scale non-holiday weeks, show gets 45 per cent to \$5,000, 50 over \$5,000, 55, \$5,000 to \$7,000. If gross over \$8,000 then show gets 60 per cent from \$7,000 to \$9,000. If gross exceeds \$10,000 then 60 per cent straight to show.

Casino, Boston (Original terms, 50-50). Non-holiday week terms: 50 per cent to show up to \$6,000; 55 from \$6,000 to \$7,000. If over \$7,000, 60 per cent to show from \$6,000 to \$9,000. If over \$9,000, terms to be 60 straight.

Casino, Philadelphia (Original terms, 50-50 straight). Non-holiday weeks, 50 per cent to \$5,000, 55 to \$6,000. Over \$6,000, 60 per cent from \$5,000 to \$7,000 to show. If over \$7,000, terms to be 60 straight.

Original terms for Gayety, Detroit; Palace, Baltimore; Gayety, Buffalo; Olympic, Cincinnati; Empire, Toronto; Empire, Newark; Miner's Bronx; Empire, Brooklyn; Casino, Brooklyn, and Colonial, Cleveland, are 50-50.

Non-holiday week terms for above houses are 50 per cent up to \$6,000, 55 from \$6,000 to \$7,000. If over \$7,000, 60 per cent from \$6,000 to \$8,000. If over \$8,000, then 60 per cent straight to show. Most of these houses are controlled but not owned by the Columbia people.

Terms for the Gayety, Omaha; Imperial, Chicago; Grand, Worcester; Gayety, Louisville; Gayety, Milwaukee; Gayety, Minneapolis; Gayety, Rochester; Orpheum, Paterson; Lyric, Dayton, and Colonial, Utica, will be 60 per cent straight this season. Several of these are outside houses booked by the Columbia, like the Imperial, Chicago; Orpheum, Paterson; Grand, Worcester, and Colonial, Utica.

Original terms for Gayety, Washington, this season are 50-50. Non-holiday week terms are 50 per cent to \$5,000, 55 from \$5,000 to \$6,000, 60 from \$6,000 to \$8,000. If over \$8,000, terms to be 60 straight.

Terms for Gayety, Montreal, are 50-50, with house paying half of railroad fare to Boston for company.

Majestic, Jersey City (Original terms, 50 per cent up to \$3,500, 60 over \$3,500). Same applies to non-holiday weeks.

BURLESQUE REVIEWS

FLASHLIGHTS OF 1922

Handl.....Raymond Paine
 Marie.....Ann Myers
 Rose.....Maxine Dell
 Sarah.....Sarah Hyatt
 Jack Cash.....Eugenie Le Blanc
 May Stone.....Rex Weber
 Frank Gates.....Eddie Shubert
 Hays.....Eddie Shubert
 Gyp.....J. B. Hamp
 Dip.....Jack Callahan

Jacobs & Jermon have the makings of a good average burlesque entertainment in "Flashlights," making its local bow this week at Hurlitz & Seamon's 125th Street. The attraction has been given a good production that doesn't reach lavishness by any means, and is fortunate in having a strong cast led by Eddie Shubert, an unctuous comic who does a consistent Ed Wynn with rubber tired cheaters throughout.

Two more comedians, J. B. Hamp and Jack Callahan, share the balance of the comedy honors. Hamp affects a "Swede" character, and scored repeatedly at this house with familiar material. Callahan's tramp was far from convincing. He contributed strength to the comedy scenes with his "falls" and acrobatics, missing widely with most of his verbal passages, due to an obvious recent graduation from the "dumb" ranks.

The show boasts three women principals, two of whom would stand out with any burlesque production in captivity. They are Ann Meyers, a plump soubrette-ingenue, and Sarah Hyatt, a shapely brunette with an unusual soprano voice of magnificent volume. Their wardrobe was one of the high lights of the show. Each scored with specialties. Miss Meyers handled the jazz and shivery numbers in an experienced manner, while Miss Hyatt contributed several ballads and an operatic excerpt that lifted the performance.

Eugenie Le Blanc, another of the principals, stopped the show with a dancing specialty that ran the register from hard shoe to Russian. The touch of awkwardness displayed was alleviated by the difficult steps performed, her "hocks" and "wings" especially standing out for a woman. Her other appearances were in scenes where she read her lines acceptably, attired mostly in knickers.

Raymond Paine, probably the best straight and character man in burlesque; Walter Hayes, dancer, who played several minor roles, and Rex Weber, a juvenile straight, rounded out the cast. Paine was the star of the comedies, dominating the stage on each appearance and feeding intelligently. His talking specialty with Hamp in "one" proved his versatility. They made some moth-eaten material deliver.

The comedy scenes are programmed flashes. Several are holdovers and one will stand revision. It is "Movies in the Making," and has seen service on the Columbia and American wheels in the past. The scene aims at low comedy through the knocking about of Callahan by all of the principals. It is talky, dull and draggy, and without laughs enough to justify retention.

The funniest bit was "At the Ball Game." Here Callahan and Shubert as a clown battery pulled howls with their burlesque pitching and receiving. The scene is introduced in "one" when the comics are impressed into service by the manager (Paine), who is stuck for ball players. This portion reminds of the boxing scene from "Chuckles."

The chorus of 18 girls had their hands full with ensembles and drills. They will appear to better advantage, the work being less arduous Tuesday night on some of the evolutions. They are a fair-looking bunch, and looked well in their changes, which were new and numerous. No bare legs.

The show is loaded with specialties, at times running to revue proportions, with the specialties following one after the other. The first 12 minutes are in this division, with Paine, as the proprietor of the "Cafe Champs Elysees," introducing the different specialties. The comics make their initial entrance as striking waiters. This portion also misses, and can be edited. Paine made the scene stand up, which was an achievement.

Many of the bits are familiar. One noticeable veteran was a scene on a bench where Hamp as the dumb Swede was trying to "make" different women. Paine, straightening, officed him that he worked in a bank and, when he inquired for further particulars, the old "Teller" argument resulted. Another "argument" was the "I Don't Know" between Meyers, Hamp and Shubert. Paine's duped friend and Hayes' dancing imitations deserve mention, as does a scene in "one" backed by a special drop with two visible inserts either side of the stage. Hayes in a recitation introduced different characters from Broadway. The completion of the thought occurred behind the drop in box sets.

One which sounded like the prelude to a murder turned out to be a man and wife playing checkers. Another was a marriage interrupted by the wronged woman carrying what appeared to be a baby, but which was a bottle of booze. She denounces the groom as a cheating

bootlegger who had swindled her out of a pint. The twist was good for laughs. The meeting of two social climbers of the opposite sex had them "ritzing" each other before the drop and the inserts showed them the next day. The lad is pressing a pair of trousers in a hall bedroom and the girl is a waitress in a cheap beanery.

A couple of sets looked new, the others and most of the special drops appearing repainted. The costumes were new or cleverly dry cleaned, the show apparently being built more for laughing purposes than as a scenic display.

With intelligent pruning and work it should develop along those lines, for the cast is there, which is half the battle. Shubert is to be congratulated for not trying to hog the show and in allowing the latitude he does.

"Flashlights" will burn brighter with mileage.

BON TON GIRLS

Percy.....John Barry
 Harold.....Bolt Startzman
 Manager.....Walter La Foye
 Whistling Willie.....Dave Kindler
 Trudy.....Eddie Simmons
 A Prima Donna.....Jean De Lisle
 A Soubrette.....Gertrude Beck
 An Ingenue.....Lou Barry
 A Swedish Girl.....Betty McCabe
 An Egyptian Girl.....Ethel Norton

"The Bon Ton Girls" is a good show—not a great one, or exceptional for burlesque, but maintaining a consistent average of merit. Jacobs & Jermon sponsor the ancient and honorable title, and it's at the Columbia, New York, this week.

In John Barry, the featured comic, the show reveals its greatest asset. Jacobs & Jermon should sign him for life. With an absence of the slightest conscious effort to be funny, Barry is always that—sometimes amusing, other times unctuously humorous and more often howlingly funny. He does a sort of nondescript eccentric throughout the two acts—practically a tramp without the whiskery make-up, with a costume suggesting that runs to baggy pants and misfits.

Barry's facial expression and quietness of method give him a distinction for burlesque. In the "Bon Tons" he's a bit inclined to insert ginger frequently—sometimes it's a trifle stronger than ginger—especially the repetition of the word "ship," which isn't as funny as it probably sounds to Barry. That and the veteran about leaving a ring in the bathtub wouldn't be missed if deleted, though.

The whole cast is uniformly excellent. Bob Startzman means more than just a second comic. He's a real help to Barry. So is the straight man, Walter La Foye, an upstanding chap, who knows how to wear clothes and owns a baritone that is resonant and musical.

Both Startzman and La Foye are strenuous and forceful—that contrasts splendidly with Barry's quietness and easy laugh-getting methods. Jacobs & Jermon do not miss this lineup, but exactly right for comedy results.

And the women—there isn't a show that comes to mind in the last few years that has had better ones. Gertrude Beck, the soubrette, has everything. She's blonde and shapely, with a world of looks supplemented with real class. Miss Beck dances well and does jazz numbers in a way that should land her right in the middle of a Broadway show.

Jean De Lisle, the prima donna, strange to say, has a voice—not a fake voice, but a soprano that shows cultivation and real training. It's a pleasure to listen to her. Lou Barry, the ingenue, is brunet and lively, with a modern idea of jazz and a smile that gets right over the foot—none of those magnetic ones that wins immediately.

That about sums up the people who figure in the playing of the "book." Eddie Simmons is a bit man, with little or nothing to do except a legit in the opening which he handles so well it seems wasteful not to give him more in the show. John Freites is also programmed. Then there are Estelle McCabe, Ethel Norton and June Bobbie, who figure once or twice as principals.

There are also specialty people—Dave Kindler, who does a whistling and singing turn in the early part and puts it over handily, and the Frazier Trio, three young fellows playing stringed instruments.

The show appears to have been hooked up inexpensively as to cast, and it looks as if J. & J. certainly got a break this season with their people.

A. Douglas Leavitt gets program credit for the book and Seymour Miller for the lyrics. The book is by Sally Fields staged the numbers and John Jermon the show. The "book" is really there—at least a good framework of it is—with a prolog at the start that gets it off nicely, and a comedy plan that permits of interpolations. Most of the songs are published numbers.

At present the specialty idea is overworked. It should be modified for more comedy. There's a lot of comedy at that, but the show could stand more.

The model for the finish could stand working out, for instance, as would the regulation situation thing with the straight man

made up as a general and the two comics making the prima and soubrette after the time-worn fashion of burlesque.

Burlesque drama is the mainstay of the laughs—that evergreen standby of receiving perfect handling by Barry, Startzman, Miss De Lisle and Mr. La Foye. Barry is at his best in a comedy way in this scene. It's a real wow and the Columbia audience has seldom laughed more heartily than it did Monday night at Barry's comments on the travesty Startzman and the others put over so well.

A Memphis blues doggerel with a number of comedy verses, several quite pappy and more than one rather long, stopped the show Tuesday night. Barry handles this stuff very well also.

A double dance by Barry and Startzman also held up the show until they had to beg off. Startzman has a blackface specialty, making up with the cork in view of the house, that held three well-delivered songs and made an entertaining specialty.

The Frazier Trio got their innings in the second half, with some fast-rate steel guitar stuff and selections on tenor, cello and guitar banjos.

There's a suggestion of Billy Arrington's style in the "Chirri Birri Bee" number, especially in the talk of playing grand opera. Arrington was with the "Bon Tons" for a number of seasons.

The numbers are satisfactory without possessing any particular novelty. The choristers average well on appearance and work to please.

The production end has been well taken care of, the scenic stuff containing several good-looking drapes. No money changing takes place, but there is more than one tried and true gag present.

Business was good Monday night, considering the weather.

Bell.

HELLO GOOD TIMES

Chicago, Aug. 30.
 Columbia Wheel Attraction, produced by John G. Jermon. Presented at the Columbia, Chicago, Aug. 29, in two acts and ten scenes. Invented and arranged by Nat (Chick) Haines.

Prody, the clerk.....Wend Miller
 Alonzo MacNab, a self-styled ham.....Jimmy Slater
 Elsie Crosby, the daughter.....Louise Wright
 Mrs. Cornwallis Crosby, the mother.....Pat Patterson
 Cornwallis Napoleon Crosby, the father.....Nat (Chick) Haines
 Mr. MacNab, one of the bunheads.....Low Rice
 Pat Patterson, has a horn for sale.....Pat Patterson
 Lucile, the daughter.....Pat Patterson
 Tourista (chorus).....Misses Washington, Camler, Mitchell, Dupree, Mayo, Randall, Robinson, Nolan, Macklin, Fuller, Sorrie, Marione, Clark, Covatt, Seaborn, Van Camp, Glark, Roth.

Nat (Chick) Haines is the only one in the programming given credit. This can be partly understood, though the running off of the first act, which is his vaudeville offering of "Yes, My Dear," with which he toured the Pantages circuit. Haines has taken the 40-minute bit, and through interpolating specialties, has rounded out 75 minutes for the first act of his two hours and 45-minute show. He divided the act into three scenes, but has kept the same story throughout the changes in scenery which gives it a good book.

The second act of six scenes opened with another vaudeville number, which Haines worked under the title "Girls of 1922," a girl act which never did amount too much and was placed in the discard by its producers, a Detroit firm. The book of the girl act evidently was bought and Haines stretched, remodeled and rewrote it, so that it is delectable fun for burlesque lovers.

The scene is named "The Dirt Diggers" which leads to an impression of it being a farce on "The Gold Diggers," but it isn't. Other scenes are specialties, with the finale a much hallyhoosed and corking good finish. The flash consists of two teams of black and white horses racing on rollers, the white horses driven by "Good Times" (Haines), and the black horses guided by "Depression." A series of light and moving scenic effects place this bit right among the best seen in quite a while.

The music of the entire show is restricted, so it seemed, and the show carries its own orchestra leader, who injected a lively tempo. The costuming and scenery whistled of class throughout and was most tastefully displayed.

In the running there appeared bits where improvement could be made, not so much in the work of the principals as the elimination of some of the situations and gabbliness. This is especially true of the first act, in its entirety, which a bit of ideal show, but a little too talky for tired burlesque audiences pay to hear.

Haines, took a hand in everything, doubled in characters, tickling the audience admirers, calling into play his deftness as a polished comedian, and then as a "Dutch" comic. Haines easily ran away with the show, not through slicing the choice bits for himself but through hard work, clever acting and a sense of appreciation for knowing comedy.

Working opposite is Wend Miller, a nattily dressed, oiled haired, juvenile, whose singing is not far from genuine. Jimmy Slater aimed for comedy and split his work with Pat Patterson, who worked mostly in hick make-

up. Low Rice, who modestly stood in the background except for his specialties, played a pleasant person throughout the show. Rice danced and did a number on a bass viol contraption. Two unbilled colored boys, who danced in various bits, completed the male line of principals. These boys fit into the going nicely enough, but make their dances to short.

Bella Belmont, a tall woman, with a powerful voice, both in singing and speaking, surged above the feminine rostrum. Miss Belmont had her specialty innings and was well cast to work opposite Haines. Fay Tunis, a pretty, blackhaired, bold haired, slim girl was a ray of sunshine. Miss Tunis played well and sang much better. Louise Wright worked hard at her bits, and sang with much more vim, but it seemed as though she was a trifle miscast in some of her roles. This may have been the reason why the third scene of the second act, "A Tail of a Cat," she switched roles with Miss Tunis. The chorus sticks to its business. It's just a fair looking crowd but will do.

"Hello Good Times" is an improvement in the mode of entertainment burlesque audiences have been in the habit of seeing. It is an advance in this style of shows, and is a good example to set the pace. There isn't anything which even borders on suggestiveness. In its present form it is good enough to withstand the Columbia censors, and with a little more work out will be in the top list.

FRANK FINNEY REVUE

Frank Finney.....Nell Vernon
 Dolly.....Iona Thurston
 Polly.....Eddie Burley
 Sally.....Helen Miller
 Birdie.....Eugenie Le Blanc
 June Flapper.....Mary MacPherson
 Thaddeus Pole.....Billie Harris
 The Sweeney.....Frank Finney
 Opie Jackson.....Ed Jordan
 Percy Sergeant.....Walter Austin
 Busby Butler.....Frank Gaines
 Mrs. "Tad" Pole.....Belle Mallett

The Frank Finney Revue has been fitted out with a new "hook" and production this season. Previous to last season this show was known as "The Trocadero's," with Frank Finney the featured comedian. Chas. Waldron, manager of the Casino, Boston, presents it. The show opened for its first week at the Casino, Brooklyn, last week.

It's an average show, with its production, aside from Finney and a singing trio called the "Three Voices," its greatest asset. These three elements boost the show considerably above the tail-enders, but still leave it miles below the top-notchers.

The scenery is good enough to back up a Broadway show, with a set used for the second act—a full-stage palace interior—that looks like a million dollars standing out. This and the other interiors have ceilings—unusual for burlesque. A Scotch plaid drop and a gray drape are used for the scenes in one.

If the United Cigar Stores didn't pay for the cigar store set used as the third scene of the first act, it should. Arthur Hopkins never had anything better, but its advertising on top of the top of the window of the cigar store reading, "Uninvited Cigar Store." To top off the advertising impression comes a number in this cigar store set with all the choristers bearing imprints of different cigaret brands.

The Casino audience evidenced its preferences for certain brands by applauding the girls as they marched around, after the fashion of the old-time Amazon drills. As a tip-off to the cigaret people, Brooklyn passed up all of the expert brand names, "Pat Mills" and went to the heavily but by three of the 18 smokes, the brands receiving applause being "Home Runs," "Sweet Caps" and "Camels."

The show is lamentably weak on comedy. Finney does his familiar "Tad" type, keeping it interesting and amusing for the better part, but the good old hearty guffaws needed for burlesque are missing, and that is because of the material. There's a "plot," one of those farce things with a tedious story, followed more or less faithfully, and which keeps the show slowed down to a walk whenever it obtrudes itself, which is frequently.

Finney doesn't need the chin whiskers or the wig worn to carry out the impression he is doing Irish. He would be much better as himself, and if it's Irish he wants to suggest, no make-up will assist Finney's natural Celtic countenance in making it more so than it is. There's a likable, wistful quality about Finney's humor, when he's at his best and with the right sort of material, that lifts him out of the rank and file class of burlesque "Tads." But he'll have to blame himself for the paucity of laughs in the show, because he assembled the book and furnished his own part.

Ed Jordan, a black-face comic, is the second comedian. With the exception of one scene, the cigar store set, Jordan is the regulation cork-faced comic, but in the smoke scene he becomes a black-face Lew Kelly. He has Kelly's dope mannerisms almost identically, method, etc. It should be announced as an imitation, in justice to Kelly. Jordan, aside from his imitative Kelly bit, qualifies as a competent black-face. But that the Kelly thing isn't competent—it's remarkable—but it's Kelly and not Jordan.

Mr. Finney is on first with a comedy band. At least that's what is intended for, but it is unfunny. The show is clean as far as suggestion or ginger is concerned, but decidedly vulgar at times. The Finney's show seems to have a complex on odors, apparently believing there is humor in talk of "smelling like a circus." Then there's a reference to smelling like an elephant, and another to the black-face comedian, with a quip to the effect "It isn't the circus—it's him," meaning the colored gentleman.

There's a piece of business in a table scene in the second act, wherein Finney and Jordan indulge in a conversational exchange in order to disgust the diners. This discussion treats of cockroaches and worms, a chicken which the guests have just eaten having died from eating worms. It's nice of Finney to place this junk so far back in the show. Supposing the customers had to listen to it at the opening or shortly after having eaten? There's more to the disgusting of the diners—Mr. Finney goes through a pantomimic suggestion of nausea while the black-face is talking of the chicken's untimely end.

A try is made by Finney for pathos, two or three times, once in a bit when he is dismissed from the police force, another when his dog, a cute little poodle, is supposed to be shot, and still another when he is supposedly killed in a comedy duel off-stage. The quiet finish of the first scene is a good idea, but seems to lack effectiveness somehow.

The "give me money or I'll scream" bit is there, with Finney and one of the female principals working it, also a few other simple familiar. These get laughs, and are handled in a workmanlike way.

A phone bit, with Jordan trying frantically to get a number, after the manner of all of the phone bits that have preceded it, landed laughs, as did a scene in the last act wherein Finney is supposed to be a bogus prince—Prince Ricoro. (More cigar store advertising.)

The numbers are ordinary—like other burlesque numbers have been staged for years. Eighteen girls are carried. The costuming is pleasing, several sets standing out, one consisting of clown outfits with poke hats very attractive, but with all reaching a certain degree of merit.

Wee Mary MacPherson is the soubrette. Good dancer and average number leader. Nell Vernon is the prima. Fair voice and good appearance.

The "Three Voices" young fellows, a tenor, baritone and bass, with voices away above the usual, did a good job in the first part, in "one," that had the early start.

The first half-hour of the show is very slow. There are other slow spots throughout—too many of them.

Other women principals are Belle Mallett, Eddie Burley and Iona Thurston. Billie Harris is a competent straight, singing satisfactorily, and doing excellently in a character in the last act.

Finney can make his show far more entertaining than it is by throwing away a lot of the near-comedy it contains and supplanting it with real laughs.

COLUMBIA LOOKS NEW

Chicago's Burlesque House Redecorated

Chicago, Aug. 30.
 The Columbia started its season Saturday night to terrific business, and kept up the same pace Sunday. The opening attraction, "Hello, Good Times," met with high favor.

The Columbia underwent a series of changes on the inside and outside. The lobby was entirely remodeled and rebuilt with the architects having the lobby done over in Greek style. It was greatly enlarged. Much of the display which created objection last season has been removed. Instead of one sheet being scattered about the lobby, there are regular display frames with neat layouts.

The lighting system was torn out and a new light scheme was installed, which makes the outside and lobby look like a new theatre. The lights are brightened up and illuminate the street for half a block.

The theatre inside has also undergone changes to conform with the first excellent impression received from the lobby and foyer. The house has been entirely repainted and redecorated and looks great. The house lights have also been rearranged, and it seemed as though the Columbia was remodeled along the lines of a musical comedy house.

Fred Wagner, who is a local personage of importance hereabouts, has been given the management of the Columbia.

"American Beauties" for the Road
 Auburn, N. Y., Aug. 30.

Saley & Howells' "American Beauties" will open at the Best Grand Labor Day for a run, after which it will go on the road. Mortimer Howell of the firm recently took over the theatre.

Phil Peters and Goshie Allen are the main principals.

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The will of Park Benjamin, noted patent lawyer, scientist and author, who died at his summer home, Stamford, Conn., Aug. 21, and was the father-in-law of Enrico Caruso, the late tenor, filed for probate in the Surrogate's Court, this week, cuts off his five children with but \$1 each. His widow, Ida E. Benjamin, of Goshen, N. Y., is left a life interest in the residuary estate, after which the principal is to pass over to his adopted daughter, Anna Bolchi Benjamin, of 270 West 73d street, New York, the latter who is left also \$60,000, and household and personal effects, at his home and at his office, outright. Mr. Benjamin's children are Park Benjamin, Jr., of 229 East 68th street, Romeyn Park Benjamin, of 13 East 9th street; Gladys B. Goddard, of 104 East 81st street, all of New York; Marjorie B. Glenn, of 74 Washington avenue, Plainfield, N. J., and Dorothy B. Caruso, widow of the tenor, of Excelsior Hotel, Venice, Italy. To all of them he paid his compliments in the following language: "I give and bequeath unto my children, Gladys Goddard, Dorothy Caruso, Park Benjamin, Jr., Romeyn Park Benjamin and Marjorie Glenn, the sum of one dollar each, and make no further bequest to them because of their long, continued, persistent and unadulterated conduct toward myself. This I do after mature and careful deliberation and not because of any act severally or jointly performed by the aforesaid my children, but of all the acts done by each individually, whether different from or similar to those of any other or all of the others, which make up the total sum of their initial relations towards myself." Beyond merely saying that the contents of the will clearly showed a tragedy in Mr. Benjamin's life, attorneys who filed the document for probate declined to discuss the matter for publication or to give even a rough estimate of the value of the estate.

By direction of Surrogate Cohan of New York, Adolph C. Kiedl, of 233 Broadway was this week appointed appraiser of the estate left by Charles Osgood, who was one of the most widely known men in the theatrical business in this country, for the purpose of assessing whatever may be due to the State under the inheritance tax laws. Mr. Osgood, who was 53 years old and for more than 30 years connected with A. L. Erlanger, died May 26 at his late home, 104 East 40th street, after an illness of several months, leaving a will, executed June 18, 1921, in which he divided his net estate equally between his widow, Leni M. Osgood, and his two children, Charlotte E. Osgood, both of 104 East 40th street, and Charles Osgood, Jr., of 153 East 18th street, and, without bonds, named the widow as the executrix.

The will of Edith St. Clair, former show girl, who died at the State Hospital, Central Islip, L. I., Dec. 30, filed for probate in the Surrogate's Court, New York, this week, gives her entire estate of "over \$3,000" in personality to her brother, Jacob Rochstein of 124 West 115th street, who is named also as the executor. Miss St. Clair died after a lingering illness. She was a chorus beauty of 20 years ago. In 1897 she appeared in "One Round of Pleasure," and for the next 12 years appeared in musical comedy. Her last appearance was in 1909 in "Miss Innocence."

Irving Dittenhoefer (Dittenhoefer & Fishel) returned from a European tour this week. Though the pleasure trip was paramount, the attorney conferred with Chappell & Co. and Enoch & Sons, London music publishers, on several matters.

Smith and Dale will head the Lee and J. J. Shubert vaudeville unit, "The Midnight Rounders." The "Rounders" will open at St. Louis Sept. 17.

The National Theatre, Havana, Cuba, was built in 1837. It seats 3,000 people and cost \$500,000.

USHERS AND TIPS

A statement was made by a theatrical man of a large circuit the other day that the ushers of the circuit's theatres were content with their \$12 weekly salary, as they relied upon and received tips; that the patrons had grown accustomed to tipping ushers and did not mind it, and, he added, the circuit's managers were also content with the condition. The remarks were brought about through a proposal that indirectly affected ushers in a theatre.

It is a position that may have its pros and cons. But it does sound more plausible to believe that a better satisfied patron is the one who pays 55c. admission at the gate, and nothing else, to witness a performance. It is always a possibility the resident management of a competing theatre may not have so strong a faith in the tip system, and insist that its ushers usher minus the hand-out. As against the tip-allowing house and with everything else equal, the cheapest might be the preferred, for it is as easily believable that with no tips there is more courtesy extended.

Tipping in theatres has grown prevalent mostly in picture houses, where ushers who are paid to seat the standees do seat them, but expect a gratuity in return. In seating standees as quickly as vacancies occur the ushers work in the interest of the theatre, perhaps permitting more gross to be taken in at the box office.

In other theatres, however, the tip practice is on. Ushers obtaining a program or giving any service that should be in the strict line of an usher's work do it with the tip aim made so manifest the ordinary person, especially in New York and around Broadway, cannot escape it. It has spread elsewhere. There are many who prefer to tip when given service; others do not think a tip is required, even though they can afford it. And those may be able to afford it much better in good than bad times.

Where ushers are placed on a plane with barbers and waiters, as far as tipping is concerned, that they are paid a weekly wage with the tips in prospect, the theatre management standing for that does not seem to be gauging correctly its patrons, nor their opinions, and especially in a pop price house.

INSIDE STUFF

ON VAUDEVILLE

Harry Von Tilzer is the subject of a two part serial in a weekly publication, "Midnight," which recounts the songwriter-publisher's experience 30 years in tippan alley. His early struggles with Andy Sterling before both of them "arrived" takes up a good deal of the narrative with not a little space devoted to a free plug for some of Harry's past and current hits. In the same issue Veronica, a Moulin Rouge dancer, is the subject of an elaborate blurb about the adventures and perils of the "Queen of Moulin Rouge."

No signs are as yet in sight indicating the Shubert vaudeville hooking agency intends to book individual bills the coming season. During the summer it has done nothing in the way of vaudeville bookings. Each Shubert unit producer has secured his own turns, and the Affiliated Theatres Corp. appears to be the operator of the workings of the Shubert vaudeville circuit. Comment on this was brought about through the report printed last week that, whereas a Shubert vaudeville unit will play one-half of the week at the Astoria, Long Island, next season, the other half will be filled with independent vaudeville booked through Fally Markus, who has no connection with any other agency.

Last week the Klein Brothers played the full week at Loew's State, New York, with consent of the Shuberts. Previously, when George Jessel was proposed for the State, the Shuberts objected, and Jessel did not play. He, like the Kleins, is going with Shuberts' unit shows. The Kleins will be with "The Rose Girl," one of the Shuberts' own units.

An act in the \$500-\$600 class was booked on big time this week for a season at \$75 more than the big time first offered and after a change in agents. The act, a single man, had been with one agent for years. The big time booking office placed a figure for the coming season. He importuned his agent to secure more. The agent replied, "Impossible." Upon the act stating he intended to change representatives, his agent agreed. The act within 30 minutes had another agent, and within six hours afterward he had a season's route at the \$75 increase. The act could not resist returning to his first agent to show results, with the result a ruction was immediately started in the booking office by the first agent, who wanted to know why. He was informed it happened during the absence of an executive, but it is said there are further developments to come. The second agent who put it over tossed it off as an ordinary occurrence in the day's work and refused to talk about his feat.

P. Dodd Ackerman is perplexed. Mr. Ackerman is building the scenic equipment for some of the Shubert unit shows. His perplexity seems to be how the shows can move and still open at a Monday matinee with the scenic equipment they are carrying. Mr. Ackerman says he has turned out sets in groups for the unit shows that would outfit the largest of attractions. According to his calculation, the utmost speed by a crew could not set the scenery within four and one-half hours, yet the shows must move from one town to another in over-night jumps and get underway for a Monday matinee. The unit shows, as a rule, will carry a back stage crew of three men, who will work with the house crew. For legit attractions the hanging is easy, usually, since a matinee on the opening day is infrequent.

INSIDE STUFF

ON PICTURES

The International (Hearst) is said to have rented the Criterion, New York—not leased it—for a year. The rental is to start when "Knighthood" is placed there, and the price the Famous Players will receive from Hearst for the theatre is reported at \$5,500 weekly.

The sale of about 60 per cent. of the territory of "The Country Flapper" on the basis of \$180,000 exhibition total by the Producers' Finance Corp. calls attention to a striking "salvage" operation in the state rights field. The Gish picture was made by one of the Griffith units with the prospect of Paramount release. When it was finished the producer did not even show it to Famous Players. It was shelved as a dead loss.

The producers took it over as a gamble, and are said to have spent around \$10,000 in editing, titling and providing accessories. By a lucky turn it secured a date at the Capitol, New York, and on that showing got a running start. It is said the Capitol date was put over with the aid of banking influence, the bankers having advanced money on the production and aided in getting the film marketed to recover the loan. In any event, the enterprise will turn in a rich profit to the promoters.

But state rights flyers don't always turn out so well. A woman secretary for a film man, with offices at 729 Seventh avenue, invested \$1,200 in the part purchase of New York State on an open market proposition. An

office was opened for regional exploitation. The venture was closed up last week. The secretary found that for her \$1,200 all she got back was what the office furniture brought from the second-hand dealer.

First National believes it has dug up a second Valentino, or at least that Larry Trimble, who has just turned over his latest production, "Brawn of the North," is responsible for the finding of him. An accident, as usual, was responsible. On the coast, where Trimble made this picture (the second in which he is starring his shepherd dog, "Strongheart"), Roger Manning was acting as production manager for the organization. When it came time to shoot there was trouble in filling the secondary lead in the picture and Manning was drafted for the role. In the finished production, which was cut here and completed last week, Manning showed up like a million dollars, and they are dubbing him the new Valentino.

CABARET

Despite the in and out weather conditions, some of the road houses around New York have made a surprisingly good showing over the summer. When the weather has been with the road resorts, they have a big business and even got something when the heat was absent. The rain of the summer and its uncanny habit of breaking out on the week ends may have discouraged the Coney Islanders, but the road men grew used to it. One road house, in an exceptional location, though, did \$3,000 Saturday, last, during the downpour that killed off nearly everything else. The house can do \$4,500 on a Saturday night. There have been a couple of surprises in road house business this summer. One is up Pelham way. It was supposed to have been firmly established for its trade, but business has fallen away until it is remarked. The other is on the Merrick road. A bad detour down there for most of the summer cost several places some trade. Two or three little things that have happened on the road have not spoken well for the road men concerned. One is a place that bills a shore dinner, but tells those who ask for it the dinners are just out. The other is a road house manager who appears to have been tipping off a federal man or two who made his place a hangout, as to which competitors were selling in the locality. Whether the road house manager stood in for coin or did it to square himself has not been disclosed.

Sharp eyes belonging to the son of a customs officer last week resulted in the sensational seizure of a load of booze on the Nyando road. The son of J. W. Bero, a customs officer, was traveling in the family car when he came across a horse and buggy carrying two men and a number of bags. Becoming suspicious, he hurriedly reported the matter to his father, and they started in pursuit. The bootleggers, learning that officers were chasing them, whipped up their horse and raced along the middle of the road so that the car could not pass. After a chase of several miles, the machine finally came to a wide place in the road and drew along side the buggy. Customs Officer Bero, who is about 70 years of age, made a flying leap from the running board of his automobile to the horse's back. The horse was going at such break-neck speed that the customs officer could not stop him until he had run about a half mile further. In the meantime, the rum runners jumped off the rig and escaped in the woods. They were recognized, however, as well known residents of Massena, and warrants were issued for their arrest by United States Commissioner Lawrence at Malone. The horse, buggy and 471 bottles of Gordon gin fell into the hands of the customs officer.

A load of hay, a hay rig and a team of horses are the latest means used by bootleggers to run their liquor down the State. This rural camouflage was adopted last week by the wet invaders in an effort to fool the dry enemy, but it failed. State troopers and county officials seizing the booze, hay, rig and all at the town of Bombay, N. Y. Hidden deep in the hay were 10 cases of whiskey and 1,560 bottles of beer. The troopers started to drive the load to Malone, but the horses were tired and the progress slow. Finally a wheel came off the wagon and an emergency call was sent to the police barracks for an automobile.

Two trips were necessary to get the entire load into Malone and the operation took the greater part of a day to accomplish. Two men were arrested—one on the load of hay and the other driving a car without lights in advance of it. Officials believe that the second man was acting as pilot for the booze "skin." A third man is said to have leaped "overboard" and escaped.

Izzy Einstein and Moe Smith,

champion chameleon prohibition officers, have been appointed general agents, at an increase in salary, by Commissioner of Internal Revenue D. H. Blair. They now draw \$3,000 a year and expenses, with a small bonus allowed to Federal employees in certain classes in addition. They may work in any part of the country, under directions from Washington, but prefer to remain around New York. The only other general agents are those attached to the staff of E. C. Yellowley. Ordinary prohibition agents are paid \$1,800 per annum, with a limited expense account when working outside the city to whose headquarters they are assigned. They are also reimbursed for money spent in securing or attempting to secure evidence. A few of the agents draw a salary of \$2,000 a year.

The Democratic party of New York State probably incorporating a wet plank into its platform for the coming elections will have a wide effect against prohibition. If the Democrats win, which now seems quite likely with Al Smith leading their forces for Governor against Gov. Miller, the wet effect will be decisive. The Democrats took a long time to decide, however. A wet plank two years ago would have sent Smith flying into office. Since then the "Literary Digest" has secured a line on public opinion about personal liberty with even the women in favor of it, and many influential dailies have swung with the crowds.

The May-November Farm at Hartdale, N. Y., will probably remain open throughout the year, as it did last season. Nick D. Prounis, its manager, has about concluded to go through the winter once more. Mr. Prounis carried the Farm over the entire year after the summer season closed and had no cause for regret. Last winter was about the most open one New York ever experienced. Another popular road house that may remain open longer than usual is Chateau Laurier at City Island. Bill Werner is now figuring until Nov. 1, and with another weather break like that last fall, may let 'er run.

The Broadway and 5th avenue restaurants will have to watch their step until election time. The order has gone out. A couple of more places were pinched last week. At the Hof-Brau (Janssen) about \$25,000 worth of booze was located on one of the upper floors and seized. It's the first time any liquor in quantity has been found in a New York restaurant, other than Jack's, who beat the case in a federal court.

Edward Beck, who claimed fame when he produced the first revue for the Marigold Gardens, is directing and producing the revue which the Rainbo Gardens, Chicago, is to have. The Beck revue will have 60 people. The Rainbo Gardens is owned and managed by Fred Mann. In its present grandeur the Rainbo is reputed to be the finest cabaret of its kind in the country.

Charles Cornell's new revue "Play Time" opens Sept. 11 at the Broadway Gardens with Gertrude Parrish, Adele Ferguson, Gertrude Dwyer, Madam La Zell, Ethel Onald, Frankie Jordan and Dancing Belles, Al Wagner, Mr. Frank, Hanley and Morton and a chorus of 12.

Paul Biese's Orchestra will play vaudeville after a summer engagement at the Beaux Arts Cafe, Atlantic City.

A bonding graft in connection with liquor arrests is being talked about.

The Eddie Richmond Edgewater Beach Hotel Orchestra is opening an extended engagement at the Edgewater Beach Hotel, Chicago.

NO MORE PICTURES FOR TONY KELLY

Author Is Tired of Directors
Ruining His Scripts—Fin-
ishing Two Stage Plays

Two stage plays are being authored by Anthony Paul Kelly, who has finished one. 'One or both have been accepted by a Broadway producer.

It is months since Tony Kelly gave his attention to stage plays; in fact, since he wrote the sensational secret service hit, "Three Faces East," produced by Sam H. Harris.

He is through with picture stories for all time, says Mr. Kelly—tired of seeing his scripts butchered by directors, who appear to have the final word in picture making.

Mr. Kelly's decision may make the authors for stage and screen talk. He is a recognized play writer of both fields. In his film days Mr. Kelly possessed a "box office punch" that invariably lurked somewhere in his scenarios.

"It's useless," said Mr. Kelly. "I am through with pictures. Can't stand the aggravation. I dare say that through my long experience with picture making, as writer I became conversant with what will make a drawing hit as some of the directors I have seen at work. Still the producers seem to prefer the director who prefers to handle the story as he deems best, and that lets me out.

"I wouldn't have minded if stories were intelligently handled, through which the changes might be of benefit, but they are not, at least as far as I have observed in person, so I concluded if I were to be made an author-goat for faults of a staff, I prefer to be the goat standing on and looking at a play upon the stage."

"Stage plays are better for authors in every way from the direction they receive for speaking stage production to the ultimate return to the author in the form of royalty, if he writes even a moderate success. Some day, I think I will give Variety a story about this, giving cold facts and figures."

WHITEMAN TOUR

Jazz Orchestra to Go Over Country
This Winter

The Paul Whiteman Band will start a concert tour sometime during the season, managed or directed by the restaurant interests (Salvin-Boag) that have the Whiteman Band under contract.

Whether it will be the intact organization at the Palais Royal Restaurant and also appearing in "Scandals" at the Globe, New York, or Whiteman, who is necessary for concert, and another combination, isn't stated.

"RUBICON" EXAMINATION

Henry Baron, producer and adaptor of "The Rubicon," must produce all books and records concerning the production Sept. 12 in an examination to assist Thomas J. Shanley in his City Court suit against Baron. Shanley alleges a 5 per cent. interest in the show and asks for an accounting.

Baron's contention is that he is not the producer, but that a corporation sponsored "The Rubicon." Because of his departure for Chicago this week, where the show opened, the examination was adjourned to Sept. 12.

"CAREFUL DEARIE" AT MASON

Los Angeles, Aug. 30.

The new production of "Be Careful Dearie" opens Monday at the Madon. It has been playing in the sticks and the critics have been generous to it.

A review of "Be Careful, Dearie," which played San Diego Monday, appears elsewhere in this issue of Variety.

DIVORCE WITHOUT SCANDAL

Los Angeles, Aug. 30.

Carl Gaunt Voort, opera singer and film actor, is suing his wife, Anne, for divorce.

Voort says that here at last will be one divorce suit without a scandal attached.

CURRENT SEASON SLOWER; BEHIND LAST LABOR DAY

Less Number of Plays on Broadway This and Next
Week Than Year Ago—Six New Shows This
Week, Five New Ones Next Week

Broadway is feeling its way into the new season. Despite the crowding of premieres for this week, when eight productions were unfolded, the list totals but 32 offerings. There are 21 new plays yet to come if all of Broadway's houses are to open this fall. The main stem will not be in full blast until early October.

Last season the corresponding week to that current found 39 attractions, most new. Next week's addition of five new plays will also find the total under that of Labor Day week of last year, when there were 41 productions running, not counting those hastily withdrawn in August.

Four of the week's entrants were musical, counting the Hippodrome, which lights up Saturday. White's "Scandals" led in interest, opening at the Globe with the first night at \$11 and drawing \$7,896. The show leaped to heavy demand and capacity was registered the second night and Wednesday matinee. "Scandals" regular scale for the first week was \$3.85, but the prices were established at \$4.40 for the lower floor starting next week. The show can get close to \$30,000 at the latter scale.

Two of the musical entrants are initial Broadway presentations trying by vaudeville producers, and a new comedy came under same auspices. "The Gingham Girl," formerly called "Love and Kisses," opened at the Earl Carroll Monday, by Lawrence Schwab and Daniel Kusell. Very

good notices were drawn and the second night was virtually capacity, with over \$1,700 in at \$2.50 top. Also of vaudeville origin is "Molly Dwyling," produced by Moore & Megley, which lights the Liberty tonight. The third show from vaudeville people is "The Torch Bearers," presented by Rosalie Stewart and Bert French. It bowed into the 48th Street Tuesday night and caught the fancy of the reviewers. The piece is a satire on the Little Theatre Movement.

George M. Cohan's first Broadway offering this season opened Wednesday at the Hudson, which is under his direction. The show "So This Is London" came in from New England, where it tried out, with the reports of it being a sure-fire laugh show. "I Will If You Will," the second Crane Wilbur piece on Broadway, was offered by George Broadhurst at the Comedy Tuesday. It failed to impress the critics. "Her Temporary Husband," listed for Thursday at the Frazee, and "Better Times," the Hip spectacle, completed the heavily loaded week. The Hip's scale will be \$2 top, as against \$1.50 last season, although at that time there was a block of center seats so priced.

Among the non-musicals which arrived earlier in the month "The Old Soak" at the Plymouth lines up as the most promising. It beat \$10,000 for its first week and started off this week with nearly \$1,900

(Continued on page 22)

LOTTA MILES' ALIMONY

Tire Advertiser Girl Seeking Marital
Separation

Lotta Miles, an advertising figure in the advertisements and more lately of the "Fifty-Fifty" and "Linger Longer Letty" companies, is suing her husband, Raymond Anthony Court, for a separation. She charges cruel and inhuman treatment and abandonment in May, 1921, which caused her to seek employment and livelihood via the stage. Mrs. Court asks \$150 weekly alimony and \$1,000 counsel fees.

The defendant counters that his present salary is only \$100 a week, adding Mrs. Court received an income of over \$10,000 the past year. His answering affidavit continues that after living with him at the Hotel Sevilla, New York, for some time, his wife conceived the idea of going on the stage, despite his objections and aversion to the theatrical profession, stating he could provide comfortably for her, if not luxuriously. He concludes that Mrs. Court deserted him May 6, 1921, after abandoning him for short periods to go on tour with theatrical troupes.

The action comes up for trial in September.

"SPICE" TO TRAVEL

"Spice of 1922" will open the season at the Forrest, Philadelphia, Sept. 11, for a return of three weeks in that city, making room for the new "Passing Show" at the Winter Garden.

The "Spice" management of the show declined two Broadway theatres for a continuance of the local run, preferring to get out where the 75 per cent terms grow. Following Philly, the revue goes to Washington, Baltimore, Brooklyn, Boston. It will be in Detroit Thanksgiving week, with Cleveland to follow, and then Chicago for a run.

NOT PLAYING—SAM BERNARD

Sam Bernard is not under engagement to appear in any show, he states. "Nor can he accept an engagement," says Mr. Bernard, until rid of a rheumatic trouble that periodically attacks him.

Mann's Show for Punch and Judy

"The Dollar Daddy," the Charlton Andrews adaptation, is reported slated for the Punch and Judy, New York.

ACTING AT 154 POUNDS

Julian Eltinge Reducing on Butter-
milk Diet

Julian Eltinge arrived in New York from the coast Saturday and early this week repaired to the country on a buttermilk diet designed to lose 20 pounds of weight. A recent slight operation at the coast was responsible for taking off about 12 pounds, but the star's weight is an important factor in his impersonations and he aims to open in "The Vanishing Lady" at 154 pounds. The show will open at Baltimore Oct. 2.

Dorothy Bock, who will play opposite Eltinge in "The Vanishing Lady," is the daughter of a well-known Chicago sculptor. She has been on the stage a year, starting as a dancer but developing vocal ability. It will be her first berth as a prima donna. Eltinge recognized the possibilities in Miss Bock when they appeared in the same entertainment at a social affair in Chicago.

"SCANDALS" CHANGES

Tuesday George White started to reframe the running order of his new "Scandals," opening the night before at the Globe, New York. The show had three days to break in at New Haven last week end.

The premiere of "Scandals" established a freak record for Broadway, \$5.50 being charged for standing room admission. The first night top scale was \$11, counting the tax. Sixty-five standee tickets were sold. Heretofore the standing room rate even for the important openings has been \$1.50, though higher prices have been known in the case of spec gyping in the lobby with admission tickets.

The White show secured \$7,896 for the premiere performance.

"YANKEE PRINCESS" SOON

The A. L. Erlanger production of "The Yankee Princess" is due at the Knickerbocker, New York, following the rehearsals, now on, and a brief break-in period.

The Erlanger production was to have been placed in the New Amsterdam, but the intention to hold the "Follies" at the Amsterdam until the holidays, at least, caused the change.

The "Princess" piece is foreign, first called "The Dancing Girl." Charles Dillingham got it abroad. Its music is by Kalman.

"GINGER BOX" ACTORS ARE AFTER PERKINS

Producer of Flops Sued by 13
Members of Show—
Equity Starts It

Edward Perkins, whose most recent production attempt, "The Ginger Box," failed to open at the Greenwich Village theatre, New York, though announced several times, has been served in civil actions for salary by 13 members of the company. Perkins was reached through the activity of Equity officials, representing the players. A claim for rent by the theatre management also has been made.

"The Ginger Box" was opened as a try-out last month at Stamford, Conn., playing there two days with little in the way of costumes. Paul Dupont was the name under which the show was presented and was to have been offered in New York. That is alleged to be one of five names used by Perkins, according to an expose made in a New York daily recently. Perkins is known to have handled a series of failures in recent years. Last season he presented a piece called "Suzette" at the Princess, New York, the piece lasting two days. In the spring he came forth with "Salome," which in some way ran about two weeks at the Klaw, New York. Perkins' own name was not employed in that venture. Three seasons ago he opened a musical piece called "The Red Clock" in Albany, and there the attraction stranded, the company being brought back by Silvio Hein, who composed the score.

LACKAYE MUST LEAVE

Agreeable to "The Circle" Out of
Good Fellowship

Wilton Lackaye is to leave the cast of "The Monster," in which he scored when the piece opened in New York, and will tour the south with "The Circle," managed by the Selwyns. Joseph M. Gaites has secured Montague Love to replace him, it is said, though for a time it appeared as though George Nash would succeed Lackaye as the insane doctor in the piece at the 39th Street.

That the Selwyns had a memorandum contract with Lackaye and were not disposed to release him from it caused him to forego the chance of remaining on Broadway for the balance of the season in "The Monster" and take to the road. The contract which Lackaye held could not have been enforced in the courts by the managers, according to Frederick E. Goldsmith, attorney for the star, but Lackaye preferred to accept it rather than cause possible embarrassment to anyone concerned.

In the event that John Drew should withdraw from "The Circle," in which he is appearing with Leslie Carter, Lackaye is to join that company.

THELMA ORR'S DREAM OVER

Chicago, Aug. 30.

Thelma Orr, a former member of the Ziegfeld chorus, left the stage to satisfy her dreams of a home, when she married Max W. Meyer, a local business man. But she sued for divorce on the grounds of cruelty and infidelity, in the latter charge, naming Edna Coleman.

Mrs. Meyer appeared in "A Winsome Miss," "Merry Widow" and Ziegfeld shows. She has, at various occasions, earned the bread and butter for the family by working.

DORIS EATON IN "SPICE"

The third Eaton sister, Doris, goes into "Spice of 1922" at the Winter Garden this Saturday, and will go on the road with it. Miss Eaton has not been on the stage for two years, meantime appearing in pictures. Her sisters are Mary and Pearl, with "The Follies."

In "Spice" Doris will have the prima donna role. She will probably also be cast for an important part in the new production Jack Lait and Armand Walsh are preparing to present around the holidays.

PICKFORD AND BRIDE AT "SALLY'S" OPENING

Ziegfeld Announcing Appearance—Producer Judges
Beauty Contest

Boston, Aug. 30.

Flo Ziegfeld stepped into a barrel of clean publicity Saturday when he accepted the job of judge at the Nantasket Beach bathing beauty contest, which had several hundred entries and drew about 5,000 to the beach on a rainy day.

Before it was over, Ziegfeld had dipped into his own pocket for \$200 to give prizes to the "under 12-year-old class," which had been barred from the promotion prizes. Grace Clifford, a non-professional, won first prize, and she later turned down cold a flattering offer from Ziegfeld.

Every paper gave the affair a two-column front page with pictures and Ziegfeld as much publicity as it did the beauties.

Ziegfeld is "news" in Boston these days as the result of the rather unsavory row in which Marilyn Miller, Billie Burke, Jack Pickford and members of the cast were involved while "Sally" was running here. Estimates of publicity range from 500 to 5,000 columns for Greater Boston, the papers leading with the California wedding after the show had closed.

The Labor Day return of "Sally" with no changes in cast will probably result in the theatre being mobbed, as Ziegfeld will announce in next Sunday's papers that Jack Pickford will appear with his bride the opening night.

"Sally" will reopen at the Colonial, Boston, Monday with the entire cast intact. The show has been rehearsing in the New Amsterdam, Marilyn Miller having rejoined the company Saturday. Dolores returned from abroad this week, completing the roster, which has Leon Errol, Walter Catlett, Phil Ryley, Irving Fisher, John Barker, Alfred P. James, Fairst Binney and Frank Kingdon. Dolores was out of the show for the two weeks prior to closing in Boston, Madlyn Morrissey, a show girl, taking her place.

For the reopening the company has been equipped with new wardrobe and accessories, the management expending about \$35,000 for replacements. The Boston date has been made indefinite. Plans now are for "Sally" to arrive in Chicago about the first of the year. It will follow the "Music Box Revue," which begins an eight-week engagement at the Colonial, Chicago, late in October.

"Sally's" spring engagement in Boston extended 12 weeks. The show played 70 weeks in New York and two preliminary weeks for a total to date of 84 weeks.

COAST PREMIERE

"The Sporting Thing to Do," Open-
ing Labor Day

Los Angeles, Aug. 30.

The new Thompson Buchanan piece, "The Sporting Thing to Do," will open Labor Day at Philharmonic Hall. Enid Bennett is featured and Fred Butler is the director. Adele Belgrade, Edith Lyle, Boyd Irwin, Warner Baxter, Roscoe Karns, Harry Manners, Charles Stevenson, Henry Hall and Innis Sherer are in the cast.

Oliver Morosco will send the piece on the road following its local run.

ERLANGER'S NEW THEATRE

The proposed theatre on West 44th street A. L. Erlanger was to have built some time ago, will now be erected by the same manager.

In connection Warren & Wetmore, noted architects, who have drawn the plans for some of America's largest hotels, will take their initial plunge into theatre construction with the new Erlanger house.

When acquiring the Fulton in conjunction with the Gaiety, Mr. Erlanger temporarily called off the new one for 44th street, which will be located between Broadway and 6th avenue.

"IT'S A BOY" DELAYED

The announced opening Sept. 11 of "It's a Boy" at the Sam H. Harris, New York, may be delayed through the present illness of Dorothy Mackay.

An opening of the new comedy during the same week is trustfully anticipated

INSIDE STUFF

ON LEGIT

William Anthony McGuire, author, has purchased an automobile. He bought exactly the same make of car as the one which in his "Six-Cylinder Love" is the cause of two families going on the financial rocks. When the company making the car was approached by the author with a view to buying, it told him that his play was one of the great injuries to salesmanship the automotive industry had received in a long time, however it would consider it was their automobile he selected for his play, and make a special discount, so that the writer's car was purchased at \$1,100 under the regular list price.

A musical production on Broadway has a smouldering scandal within its ranks, according to a story floating up and down the alley. Its star, a woman of prominence, who has never had her name brought into the scandalous prints, is said to have become enamored of a comedian in the show whose wife, until recently, was quite unaware of the attachment. The wife threatens proceedings, but the threat has not so far deterred the couple from meeting each other outside the theatre. The recent alliance of the star came somewhat as a surprise through her constancy for some years with another who was not of her company. The former flame, though, is reported to have secured a feminine stage partner, and this led to a break.

Recently Oliver Morosco announced that he had arranged to secure a palatial residence in Burlingame, an exclusive residential colony on the San Francisco peninsula—the habitat of beagles, polo ponies, millionaires and debutantes. Now comes the info. "Ollie" has been denied a lease on the premises, and back of this a story to the effect some of his aristocratic prospective neighbors turned up their blue-blood noses and voiced loud protests when they heard rumors that Peggy Joyce might be a guest of the Morosco household. Peggy's fame as an annexer of millionaires and marital scandals has been heralded in the best star reporter style. However, Morosco did not get his lease, and will seek his residence elsewhere.

Last week "Trene, Mary and Sally," with Eddie Dowling, broke in at Long Branch. Orders were issued from the Shubert office that no paper should be issued, with every ticket out of the box office unpaid for to be charged up. No courtesies were extended. It spread over the theatre, but Dowling did not hear of it, and at the end of the engagement he found 106 pairs charged against him. The show also played Asbury, doing \$20,000 on the week.

The Baltimore Sun, the morning edition of the Sun papers, has added John D. Barry to its staff as dramatic editor. Mr. Barry, who has worked on Boston papers and on papers on the Pacific coast, is to review the show of his choice each week, and will conduct a theatrical column, which will be published three times weekly. His first Baltimore review was of Wood's "Lonely Wives," and his estimation of it was that it was a frank farce of the old-fashioned kind. The Sun has never paid much attention to theatricals other than on Tuesday mornings, until last year, when it acquired S. Broughton Tall, who wrote "Green Jade," which Jules Hurlig produced on the road. Mr. Tall, however, left, and with the acquisition of Mr. Barry the Sun is expected to do much in this line. With the largest Baltimore circulation and an army of readers made up of the best people in the State, it is believed the theatres will benefit materially by Mr. Barry's acquisition. Jo Lambden has been the critic for the Evening Sun for several years, while Norman Clark is the dramatic editor of the News and Robert Garland is the reviewer for the American. His criticisms, though, are given over to making witty remarks at the expense of the actor.

Two effects in George White's "Scandals" are framed along the lines of scenes designed for the new "Music Box Revue," due at the Music Box Oct. 2, and Sam H. Harris will remove both. One is a girl lift, done by wires in the White show. Though the stunt drew little attention at the premiere, through being badly worked, Harris decided it took the edge from a patented device secured by Hassard Short from the "Folies Bergere," Paris, and intended for the new Music Box show. The effect abroad was called the "Disappearing Hussars." A substantial advance was made, but the effect has been ordered dropped. The other idea said to have been originally planned for the Music Box is the patent leather effect in the first act finale.

A lift of material by "The Bon Ton Girls" (burlesque), playing the Columbia, New York, was detected by the Harris office Monday. The burlesque show had entirely lifted "Words Mean Nothing" from the current Music Box show. Communication with Sam Scribner resulted in the bit being ordered out before Tuesday's matinee. It is the same bit that was alleged to have been lifted by Mazie Gay and inserted by her in a London revue early in the summer. That was also stopped over there.

"Pin Wheel," the Greenwich Village revue fashioned by Michio Ito which tried Broadway twice, quit the Little theatre several weeks ago without taking the trouble to take along some of its settings. About a cartload of "scenes" was finally removed by the house management and rested upon a west side lot. The settings were made by several in the company down in the Village. The hangings were rented, as were the high screens which formed the chief stage adornment.

Charles McClintock has been the object of a good deal of kidding ever since a fellow agent touted him as the "greatest colored show advance man." Through the mail he has received various photos of chocolate hued actors and others. Most were inscribed "To my friend Charley." Monday his collection was increased by the map of "Tut" Jackson, the big heavyweight boxer who was knocked out by Harry Wills at Ebbs Field Tuesday night. On the picture was written, "To my pal."

Living until 56 with never a sick day until he fell dead through the bursting of a blood vessel in his head was revealed when P. F. Shea passed into eternity last week in his New York office. Sometime before, Shea, senior, had transferred most of his theatres to his son, Thomas, who will continue to operate them, retaining an office in New York. The elder Shea was in his office with a group, joking with them over a "millionaire who is going to buy lunch for us," when the men started to leave for the appointment. As Mr. Shea moved toward the door of his office he lurched forward and fell to the floor, dead. It is believed he was unknowingly suffering from high blood pressure, not an uncommon occurrence. Men have been known to have a pressure of 250 without being aware of it. P. F. Shea was a theatrical figure for years. Hundreds of stories have been related of him from time to time. In New England he was a power, politically and theatrically. His home was at Springfield, Mass.

The Misses Waters have taken a Broadway front office in the Loew State building for their ticket brokerage business. It's one of the small stores there, about 10x30, and the rent is \$10,000 annually.

STOCKS

Thomas Wilkes reopens the Alcazar this week under the name Wilkes Alcazar, San Francisco. Wilkes has renovated the theatre, keeping it closed for a week. The opening attraction is "The Champion." The personnel of the new company is Kay Hammond, leading woman; George Barnes, leading man; Ida May, Caroline Frances Cooke, Barbara Lucas, Fred Dunham, Emmett Vogan, Lorimer Johnston, F. X. O'Leary, H. L. Wylitts, George P. Webster, Anthony McNulty, Vincent Duffy, Arthur Elton, George Saunders, Gordon Hale, William Scanlin and Hugh Knox, director. William ("Bill") McStay is to be director of publicity; Dana S. Trask, formerly of Seattle, will be treasurer; Furman Cardona, musical director, and Lionel B. Samuel, manager.

Corse Payton's stock opens Labor Day at Keeney's, Bay Ridge, Brooklyn, with "Adam and Eva," Corse playing the role created by Otto Kruger. The house closed for the summer in June.

This is the last week of twenty, thirty prices for the Proctor Players in Troy, a slightly increased scale going into effect Labor Day. One set of prices will be in force from Monday to Friday and another on Saturday and holidays. The new scale will not be as high as that carried for the first two weeks of the Players' Troy engagement.

The Keith Players open at the Hudson: Union Hill, N. J., Labor Day in "Three Wise Fools." The company, organized by Pauline Boyle, is headed by Hazel Burgess and Leo Kennedy and includes William Townsend, Tony Stanford, Jr., Lorraine Bernard, Ernie Willett, Joseph Lawrence will direct the production, with William Davidge as assistant. William Wood, who has recovered from his recent serious illness, will return to the Hudson as house manager.

The Maude Fealy Players open Labor Day at the Orpheum, Newark, N. J.

Dramatic stock opens Labor Day at Ward & Glynn's Alhambra, Brooklyn. The house will play vaudeville Sundays.

The Mt. Vernon, N. Y., public has been informed through advertisements that if enough subscriptions are received, E. L. Feinblatt, of the Westchester Players, will reinstate stock in that town.

Maude Fealy's stock, which opens at the Orpheum, Newark, N. J., Monday with "East is West," will include several of last season's excellent company. Besides Miss Fealy the members of the company are Milton Byron, Lillian Concord, Margaret Shackelford, Margaret Pitt, Frances Clyde, Doan Burup, Craig Neslo, Orrin Burke, Frank Macdonald. The productions will be under the direction of Kendall Weston. Prices 40c.-55c.-85c. evenings, and 30c.-40c.-55c. matinees. The Fealy stock will play Sunday evenings this season.

Three new people were added to the Robbins Stock at Palace, Watertown, N. Y., this week. W. A. McWaters replaced Edward Arnold as leading man, Eleanor Carleton joined as second woman, while Harold Dawson, of Syracuse, was added as juvenile. "Up in Mabel's Room" is current.

The Fulton, Oakland, is being re-decorated this week pending the opening of the new stock company with Mrs. Thomas Whiffen, starred in "Just Suppose." The theatre has just finished a special engagement of James Gleason playing "Main Street" and "She Walked in Her Sleep." With Mrs. Whiffen will be Creighton Hale and Isabelle Lowe. The second offering will be "Little Old New York." Frank Darien is director.

A. C. Blumenthal is in Los Angeles negotiating for a theatre lease for Ackerman & Harris.

When Alexander Pantagos engaged the Will King Co. for a run at his Los Angeles theatre in conjunction with his regular vaudeville bill the first week's gross jumped to \$20,000, or \$9,000 more than the previous week. Business has been holding up close to that figure ever since. Just prior to Ackerman & Harris taking back their house from Loew, A. & H. suggested the King organization for the Loew house in Los Angeles, which was not accepted by the Loew heads despite the strong arguments advanced by

COLORS SHOWS GONE

"Oh Joy" Last to Leave—Lawsuit Followed

New York's theatre zone is now entirely free of colored shows. Last week "Strut Miss Lizzie" went to the road from the Carroll and "Oh Joy" suddenly quit at Bamboo Isle, a tent theatre close to Broadway. The latter show was the weakest of the quartet of four colored troupes. "Lizzie" and "Shuffle Along" only went to the road. So far as Broadway is concerned the colored shows are on the shelf, with no indication of like attractions for the coming season. The 63d Street which started the craze with "Shuffle Along" (which ran 60 weeks) reverts to productions and late this month gets "Dolly Jordan," a presentation by B. Iden Payne.

"Oh Joy" remain for three weeks and three days. Its final week's gross was around \$1,000 and the biggest business was around \$1,700. Lewis Rogers who presented the show is claiming a loss; Harry Kelton who converted the tennis courts at 57th street and Eighth avenue to receive the attraction, dropped about \$5,000. Part of the loss was in the building of a stage and the purchase of a tent. The canvass has been removed and the stadium is again presenting open air pictures in the evenings.

Civil suits have been started against Kelton by Rogers who expended money for outfitting the lot stage. Kelton claims he was to share the outlay if "Oh Joy" remained over four weeks. Clashes between the show management and the stadium people marked the entire time of the show's stay, and latterly disaffection among the players cropped up through salary delays. Emmet Anthony who scored the hit of the show with his "Anyhow Want My Dog" song dropped out of the show last week for that reason. The costumes for "Oh Joy" are still at Bamboo Isle.

The "Plantation Revue" one of the summer colored trys, was taken off after four weeks and too was a loss.

LITTLE THEATRES

During the Kansas Free Fair at Topeka, starting Sept. 11, a department of rural dramatics will permit a play competition for amateurs. Each play is limited to 30 minutes. They will be given evenings and free to the public.

The East-West Players are anxious to reach professionals who have found it necessary to enter other vocations but who still would like to be active in theatricals. The group presents one-act plays exclusively. Gustav Blum, 60 Northern ave., New York City, is director.

Sam Hume and Jessica Colbert, heads of the new San Francisco Theatre Guild, announce that Maurice Brown and his wife, Ellen Van Valkenborg, are to assist in the organization of the guild and in the founding of the School of the Theatre, which is to open in October, in connection with the guild's work.

The Greenwich Village Theatre is to be given over to the village during September for an affair called "A Fantastic Fricasee." It will be a co-operative company by the village's local talent, which is considerable, as they talk it over in the apartments most of the night and nearly all of the daytime. Smoke and drink will be stood for, with the liquids limited to coffee as the strongest (so they say), and the Villagers hope the people uptown, the ones who have money, will go down to the theatre to watch their doings. Art is plentiful around Washington Square, but it isn't wealthy. The show may take on the complexion of a midnight performance and help to aid the weary of Times Square, unaccustomed to going to bed in the dark.

NEW YORK TO FLORIDA JUMP

A company to present a revival of "The Little Shepherd of Kingdom Come" on the road, under the management of O. E. Wee, left New York Wednesday for Florida.

The piece will play four weeks of one-nighters in Florida. Upon completion, a route through Southern territory will be played.

The revival will include interpolated musical numbers for the first time.

the Coast magnates who were fully aware of the powerful drawing qualities of the King outfit.

Edward Smith, manager of the new Kahn & Greenfield theatre in Honolulu, sailed last week for the Islands to take charge of the new Princess, to open in October.

LEGIT ITEMS

The C. H. Young Publishing Co., publishers of "Young's Magazine," has served a summons on Fred Jackson, playwright and short story writer, in a New York Supreme Court suit. Young's claim that some of Jackson's plays were adapted from short stories originally appearing in their magazine and that the publisher is entitled to certain rights in the dramatizations. Included amongst these is "The Naughty Wife," a play, vaudeville playlet and finally a picture, said to be a dramatization of a Young's story written by Jackson.

Roland West's "The Black Adventure," opened Monday in Long Branch, N. J. It's a comedy mystery play with some electrical effects. Its first act has four scenes. The New York opening is mentioned as Sept. 11 without theatre named.

"A Night in Honolulu" is going to play east of the Mississippi under the direction of A. Milo DeHaven, formerly managing a West Virginia circuit.

The opening of A. H. Woods, "The Child of Love" is set for October 2 at the Palace, White Plains, N. Y.

"The Common Law," management of Joseph W. Payton, opens a road tour at the Van Curler, Schenectady, N. Y., Sept. 18. The piece jumps the following week to Toronto to play the Trans-Canadian houses through Canada.

The proposed revival of "Excuse Me," under the management of Irwin Rosen, has been called off. A route for the piece had been laid through Canada.

"Behave Yourself," a musical comedy by Otto Harbach, George E. Stoddard and Harold Orlob; is being prepared and is due to reach Broadway some time in October.

BETTY E. RUTLAND ILL

Somewhat Similar Case to Nellie Revell's.

Boston, Aug. 30.

Betty E. Rutland is at 5 Kearsarge avenue, Boston. She has been there for some time, ill, and in a way not unlike Nellie Revell, although Miss Rutland can move about.

She has been with several shows, but had to leave following an operation for appendicitis. As she was about recovered and had secured an engagement, Miss Rutland, in returning home from the theatre, slipped through a hole in the sidewalk, injuring her spine. She has been a year and a half at the above address, seldom being able to move away from the house, although not confined continuously to bed.

Miss Rutland's physician, Dr. Thomas F. Broderick, of Boston, has been treating Miss Rutland regularly, and has spent money of his own for necessary remedies, but refuses to render a bill for his services.

Miss Rutland's present home is about fifteen minutes from Boston's center. She is virtually among strangers with no show people residing in the vicinity. In her year and a half confinement, she has seen three theatrical people. A manager whom she did not know but who had heard about her, visited Miss Rutland last January. Since then a girl in Henry Miller's show and one other girl in the show business have called upon her.

Miss Rutland would like to hear from her friends by mail, if not otherwise. She says she realizes the trip might be tedious to see her, but, if in Boston, she trusts her acquaintances might find time to call her up. Miss Rutland's phone number is 361-M, Roxbury. Her address is 5 Kearsarge avenue, Boston.

Miss Rutland's case was called to Variety's attention by Miss Revell. Nellie received a cheery pathetic letter from Miss Rutland, expressing admiration for Miss Revell, and sorrow because Miss Revell was more confined than herself. She had read Nellie's "Redside Chats" in Variety, and said she received Variety through Bill Hill. Mr. Hill is also an invalid, having lost a leg some years ago.

A. & H. MOROSCO TRUCE ONLY PRELUDE TO NEW WRANGLE

Fight On for Control of Holding Company—President Bentel and Sec'y Underwood Against President Morosco—Compromise on Theatre Control

San Francisco, Aug. 30.

The Morosco Holding Company, which controls various Morosco enterprises, has issued an elaborate prospectus with a view of selling stock on the New York curb.

The officers of the company are Oliver Morosco, president; George Bentel, general manager and vice president, and Franklyn Underwood, secretary.

At present there is a struggle on between the officers for control of the Holding Company with Bentel and Underwood lined up against Morosco.

During the Charlotte Greenwood engagement here Ackerman & Harris, lessees of the Century, were notified by wire not to turn any part of the receipts over to Morosco. Morosco, who is in this city, likewise advised A. & H. to withhold the receipts from the Bentel-Underwood faction. It resulted in the latter bringing suit for the amount, involving \$10,000, which is less expenses for salaries and royalties.

Ackerman & Harris has deposited the amount with the court here, and it's up to Holding Company officers to fight it out.

More changes are due in the Ackerman & Harris-Morosco combine recently launched in San Francisco. At the conclusion of "La La Lucille" at the Morosco's Casino, the name Morosco is to come down from the sign and Morosco will cease connection with the managerial policy of the theatre. He will maintain his financial interest.

At the Century the reverse will be the case. The Century is to be called Morosco's Century, and Ackerman & Harris, while retaining a financial interest, will have no say as to the policy or management.

It is also stated Morosco will not take over the Century, Oakland, as first contemplated. This theatre with its present popular policy is making the grade from a box office standpoint, and Ackerman & Harris are going to let well enough alone. They will continue to control it, and follow the musical comedy policy now in effect.

"La La Lucille" closes this week at the Casino, and as yet no other attraction is named to succeed it. Talk that Ackerman & Harris are considering installing a colored revue with chorus, which is to be followed by a big musical revue on an elaborate scale.

"Able's Irish Rose," which recently filled a four weeks' engagement at the Century here, returned this week for another seven days in that house. Next week it is announced the piece will move to the Rialto at \$1 top.

The Rialto has led a hectic career for some time. It started along for a while as a picture theatre, then tried musical comedy, returned to pictures and finally gave up. It has reopened intermittently with picture attractions, but never for very long at a time. Last week some one dug up a copy of "Cabiria" and put it in for four days. Not even "Able's Irish Rose" is regarded by the theatrical wisecracks as having a chance to revive it.

\$2.50 FOR "MOLLY"

Liberty's New Show in at 60¢ Flat—\$12,000 Stop

"Molly Darling," the Moore-Megley musical piece, recast and slated to open at the Liberty, New York, Friday (tonight), appears to have got a favorable break in securing this house through White's "Scandals" going into the Globe. The terms are the same as those got for the leading girl shows, with a \$12,000 stop limit and 60 per cent. flat with the usual Branger allowances.

Moore & Megley now own 80 per cent. of the show, having bought back J. J. Rosenthal's share for the amount he paid in. Rosenthal lost interest when his son, Jack Osterman, did not go along with the New York cast. Otto Harbach owns the remaining 20 per cent.

The price scale will be \$2.50 top, with both matinees at \$2 and Saturday nights at \$3, which allows a capacity of \$19,000 without standees.

STOCK FOR TRY-OUTS AT ARLINGTON, BOSTON

**Former Castle Sq. Reopening
Next Week—\$25,000 and
Frazee Behind It**

Boston, Aug. 30.

The Arlington, a 2,800-capacity house, formerly known as the Castle Square, will reopen Labor Day as a stock house specializing in try-outs for professional producers.

About \$25,000 is said to be back of the venture, which has Harry Frazee and his associates as the financial end of the project, with John Craig back stage and Matt Smith handling the front, the selection of try-outs and the very important problem of establishing production prices and contracts.

The basic idea back of the proposition is said to be that of offering to timorous producers a full-fledged stock production with a competent cast headed by John Craig. Various arrangements involving a slice of the show if it is good and a reasonable guarantee to cover a portion of the production costs are said to be planned. The public is expected to regard the project as a legitimate stock house venture, with the novelty of premieres and first time on any stage advertising, based on Craig's past clean-ups whenever his old stock company offered amateur prize plays.

The opening production is "A Bridal Suite for Three," presented by Frazee and written by Dana Burnett. Ralph Kellard will have the lead.

The Boston Stock Company, which made a genuine clean-up last year after taking over the St. James theatre in the Back Bay, opened Monday with "Nothing But the Truth." Managing Director Giles will continue at the helm, with Addison Pitt handling the staging. The cast includes Lola May, Walter Gilbert, Eveta Nudsen, Mark Kent, Anna Layng, Viola Roach, Edward Darney, Ralph Remley, Houston Richards, Lucille Adams and Harold Chase.

The Somerville Stock Company, which has been forging ahead steadily and drawing into the suburbs, opened Monday with a week in film showing Harry Benham in "Your Best Friend." This is an introductory proposition to fatten up the opening of the stock company Labor Day with Benham in person in "East Is West." Mildred Wayne and Marcia Moore are included in the stock cast.

AHEAD AND BACK

Jack Pierre back and Charles McClintock, agent of "The Vanishing Lady" (Julian Eltinge).

Townsend Walsh ahead and Arthur Houghton back with "Tip-Top."

Charles Washburn in advance of Mitzl ("Lady Billy") and Frank Buehl, manager.

Tom Bodkin back with "Troubles of 1922" (Shubert unit show). No agent.

Campbell Casad ahead of "The Merry Widow" and Con Little, back.

Harry Sloane, agenting "Molly Darling."

George Ashby back and Arch McGovern ahead of "The O'Brien Girl."

Harry Davis ahead of "Marjoline" and John Henry Mears, company manager.

John Slocum back with "Good Morning Dearie." Dan Shea in charge of "Buildog Drummond."

Both shows engaged by Garret Cup while in Chicago.

Saul Abrahams, company manager for the new "Greenwich Village Follies," with Dick Richards agenting. John Sheehy will have charge of the week stand Village "Follies," with Richard Meaney in advance.

Walter Rhelnstrom back and Walter Messenger ahead of "Welcome Stranger."

TWO NEW PLAYS KEPT FROM BROADWAY

"Tons of Money" and "Lonely Wives"—First Off; Other on Road

Broadway dates for two new attractions have been set back until later in the fall, the managements in both cases deciding on more thorough preparation by means of changes in script and cast.

"Tons of Money," brought over by Charles Dillingham with a year's run record in London behind it, is off for the present but may be presented later in the fall. During the try-out engagement structural weakness was evident and the book will be rewritten in part. "Money" was to have opened at the Gaitey, New York, this week. Instead the house will open with "Loyalties," also an English success and presented by Dillingham.

"Lonely Wives," the A. H. Woods production which was to have taken the Eltinge Sept. 11, is being kept out on tour. Postponement of the New York debut was deemed necessary because of the desirability of having a player in the cast closely resembling Charles Ruggles, who is in the lead role. No actor fitting the part has yet been found. "Lonely Wives" originally was known as "Who's Who."

Woods will open the Eltinge with "East of Suez" instead. The Selwyns will use the Times Square, which was being held for the latter play, for their newly tried out "The Exciters," which will arrive Sept. 18. The switch in bookings will permit "Sue Dear" (first booked for Pittsburgh next week) to continue at the Times Square until then.

"Tons of Money" was a terrific hit in London, having a long run over there. Diversified opinion was held by Americans who saw it abroad whether it would do over here. Dillingham was reported as having said he wanted it for the title if nothing else.

"Lonely Wives" is from the German, brought over here by A. H. Woods on his recent visit abroad.

STOCK PLAYING HITS

Rep. Co. in Mid-West With New York Successes

Kansas City, Aug. 30.

The Norcross Stock Company, now playing the Barbour circuit in Oklahoma and Kansas, is featuring the most pretentious list of plays ever seen advertised by a popular priced combination in that part of the country.

According to the plays advertised the cities of Kansas and Oklahoma are more fortunate than Kansas City in getting "Lightnin'" and some others with long New York runs.

The company appeared in the Aldrome at Fort Scott, Kan., this week, and announced the following plays to be presented: "Lightnin'," "Smilin' Through," "The Thief," "Sonny," "Play Things" and "The Devil."

"MANHATTAN" ON ROOF

"Manhattan" will change house and title next week, the play moving from the Playhouse to the Nora Bayes (atop the 44th Street), opening there as "East Side, West Side."

The piece, produced by John Cromwell, stage director for W. A. Brady for a number of years, opened at the Playhouse three weeks ago. Business failed to show strength, with the gross last week quoted around \$3,100. No attraction had been secured by the Shuberts for the Bayes. Underneath in the 44th Street the Fox special picture "Monte Cristo" is the attraction.

"IRISH ROSE'S" RETURN

San Francisco, Aug. 30. "Able's Irish Rose" returned to the Century, opening Sunday, getting \$1,700 on the first two days. The show did \$5,000 in three days at Sacramento before coming in here.

The Leo Carillo show "Mike Angelo," breaking in at the Orpheum, Oakland, last week drew \$9,000.

MARIE FLYNN AFTER DIVORCE

Marie Flynn is reported after a divorce from Harry Clarke. Clarke was at one time the husband of Nora Bayes, who also divorced him.

JACK MASON ANNOYED

Honesty Brings Detectives as Its Reward

Jack Mason, the stage director, got into a funny jam this week through his efforts at being honest. It dates from two weeks ago when he found a diamond studded vanity case in a taxi and not knowing what to do with it took it home and watched the "Lost and Found" advertisements in the papers. While at Lake George he saw an "ad" that inquired about such article. He answered he could be found at the Friars' Club and the article returned upon identification. A Mrs. Hannah Barnes of Central Park West made arrangements to send an envelope around to Mason's home on West 57th street containing a reward in currency, but when the letter arrived at the Mason home appraising him of the forthcoming arrival of the messenger the hour had already passed, the Masons being out.

Tuesday, two detectives visited Mason and the producer became greatly incensed, calling Kendler & Goldstein on the wire. The attorneys accompanied the detectives to the West Side Court, where Mason wanted to press a charge against the detectives for trespassing, in view of the condition of his sick wife at the time they called. Magistrate Max S. Levine advised all parties to think it over until Wednesday. On Wednesday Mrs. Barnes paid Mason \$50 reward for the return of her bag. The producer turned the money over to his attorneys for charity and the charge against the detectives was withdrawn on Magistrate Levine's reminder that the men had good records and were only doing their duty which was only in the nature of an investigation at the time.

Mr. Mason will stage the new Raymond Hitchcock show.

PHILLY'S PLAYS

Two Brand New Pieces Among Opening Crop

Philadelphia, Aug. 30.

The Shuberts are beating the syndicate to the tape this fall here, three shows to one.

Monday, which sees the usual Labor Day take-off, Shubert-booked attractions will occupy the Shubert, Lyric and Walnut. The only syndicate show will be the premier of "Orange Blossoms," the Edward Royce musical comedy production with Edith Day, which is to open the Garrick.

The Shubert has "The Blue Kitten" (now featuring Richard Carle), Lyric, "The Hairy Ape" with Louis Wolheim, and the Walnut "The Charlatan." "The Ape" is in for only two weeks and "The Charlatan" for three, while no definite stay is announced for "The Blue Kitten." "Orange Blossoms" stays only two weeks before slipping over to Broadway.

There is a chance all three syndicate houses may be running before the Shubert theatre opens its doors Sept. 11. The Forrest starts with "Spice of 1922," and the Broad, with "Duley," moved forward at the last moment from Sept. 18. The Adelphi is still in doubt, with "The Dover Road" the only show mentioned, but no date given.

Another new show lined up for the fall here is "Pomero's Past," which comes to the Garrick Sept. 18, with "The Music Box Revue" at the Forrest Oct. 2.

ROYAL, MONTREAL, TO GO

Montreal, Aug. 30.

Montreal's most famous playhouse will, two weeks from now, have completely disappeared.

In the place of the old Theatre Royal, or the remnants of what was once the great showhouse of this city, where actors of renown from all parts of the world bowed to enthusiastic audiences, there will be only the site of the historic playhouse on Cote street.

It was early in 1852, or a little over 70 years ago, that the Theatre Royal was completed. It was built entirely of brick, had two galleries and a seating capacity of about 1,500.

For many years to come it was to be the legitimate stage of Montreal until, after misadventures of various kinds, indifferent management and financial misfortune, it came to be a vaudeville house, lastingly as such until 1900, when burlesque entered upon a reign which culminated with the passing of the theatre. The last performances on the old stage were given by a travelling Chinese theatrical troupe.

EQUITY'S CHORUS GIRLS K. O.'S POLITICAL BOSS

**James McGrath Gets His on
Chicago's Pier—Wanted
Extra Show**

Chicago, Aug. 30.

James McGrath, political "Csar" of all concessions which come under the jurisdiction of the city administration, who had defied everyone, politically and otherwise, met his Waterloo last week at the hands of two chorus girls who gave him a beating and pumelling which knocked him for a "row of gilded ash cans" on the municipal pier.

This turn in the McGrath career came about when he became abusive to some of the cabaret performers who were working for him in a cabaret on the pier during the Pageant of Progress. McGrath, one evening last week, felt rather gay and craving amusement, sent word to the stage manager of the cabaret at the conclusion of the evening's business, when all the cash customers had deserted the roof garden on the pier, he wanted them to give a special show for his benefit. The members of his company sent word their contract called for two shows a night, and they were not inclined to give an extra one, especially for him.

Noted for his stormy personality, McGrath felt he should show a bit of it. This he did by beginning a rough and tumble fracas. During the skirmish with the members of the show, all of the feminine gender, McGrath slapped and cuffed a few faces, showed his artfulness at foot work and wound up his latter endeavor by planting one if his heavy brogans on Dolly Paul, of the chorus. Dolly took the count quickly, but she had a sister ready to defend the Paul family. Sister, rather well built, with an abundance of striking power, took to her aid one of the chairs which was handy and in a neat fashion planted it on top of McGrath's dome. McGrath took the count easily. At about the same time another aggressive member implanted a nifty right on McGrath's left optic, putting that out of commission for the time being. McGrath took some five minutes to come to from the trouncing. When he looked about, in the distance, he could see the girls of the show carrying the form of Dolly Paul to the end of the pier. However, fight was all out of his system, so he did not interfere with the girls leaving the pier. Dolly was taken to a local hospital, where she is confined, and the exact nature of her injuries have not been divulged.

After the melee McGrath called those of his employees who remained on the pier and swore them to secrecy about the incident. He informed them that if anything appeared in the daily papers about the matter some one would get theirs, and all of them could look for another place of employment.

The day following the incident, the girls involved made a report of the matter to the local offices of the Actors' Equity Association, and were referred to the attorney for the association. The latter immediately sent word to "Boss" McGrath he wanted to see him at once. The message had its desired effect. McGrath came and no sign of fight in his nature. He was told Equity would not tolerate any such tactics and that they would take means to see that he suffered the consequences for his actions. McGrath pleaded he was suffering under a nervous strain at the time of the fight and was repentant for all he had done and desired to be forgiven by the girls.

After listening to his plea the local Equity representative and its attorney told McGrath that they would give him another chance and would order the girls back to work, under the conditions that he made amends for his actions and apologized by letter and individually to all the girls he had offended. This he did that same evening, as well as sending word to Miss Paul he would take care of her hospital and physician bill.

A. C.'S SEASON CLOSES

The summer season of Wood's theatre will close Sept. 10 with "The Demi-Virgin."

The Globe will close its vaudeville season and legitimate plays will be housed there during the winter instead of at Woods.

The Apollo will remain open throughout the year, with road attractions as usual.

CHICAGO'S NEW SEASON GOING FORWARD WITH SPEED

High Grade List of Attractions Due—"To the Ladies" Liked by Critics—"The Guilty One" Draws, Despite Reviews

Chicago, Aug. 30. Such additions as Pauline Frederick and Helen Hayes, in their respective plays, "The Guilty One" and "To the Ladies," to the loop theatrical calendar, drew the attention last week that overcame what was left of the quiet of the summer season of the Randolph and Clark street district and set the new season in actual swing.

The critics removed their silk gloves and handled "The Guilty One" roughly, yet seeing it that Miss Frederick was personally given the bouquets that the demonstration given her made it impossible for the newspapermen to overlook. Despite what the critics said about the Woods play, complaining chiefly about the final twist of the story, Miss Frederick's popularity gained from the screen and the joy that the feminine world found in the vehicle, will be a combination that will keep "The Guilty One" flirting with high grosses all season. Wednesday's matinee at the Woods was capacity, not more than a dozen male patrons being noted in the audience.

It was "To the Ladies" that the critics gave their honeyed thoughts, and so constructed them that the Cohan's Grand attraction started off with 100 per cent. newspaper support. When the week's grosses were tabulated, the Woods attraction was better by \$5,000 than "To the Ladies." This comparison is made merely to chronicle how the local playgoers have started off the new season in taste.

Excitement over the incoming attractions doesn't interfere with the run away records of "Lightnin'," for the Bacon play struck an average of \$1,900 per performance as it went into its anniversary week, overcoming any possible drop in the average, with \$4,900 business on the two Wednesday performances.

Punished in "breaks" like no other attraction ever suffered in Chicago, "For Goodness Sake" left its base of trouble at the Garrick Saturday, closing with a gross that gave the attraction a loss of \$600 on the week. This loss was many times multiplied with expense of preparing the attraction for a road tour. The career of "For Goodness Sake" on the road will be interestingly followed by loop conservativists who have admired the gameness of the struggle of the Poughkeepsie backers. The "nut" is now in the neighborhood of \$58,000, that the Garrick departure will aim to overcome on its road tour.

It was the usual Saturday night "flash" that brought the business of "The Hotel House" to a winning gross on the week. The Apollo attraction gets its first test for endurance this week with "The Perfect Fool" and "Good Morning, Dearie" to combat. Nothing interfered with the steady business at the LaSalle for "Just Married." Fiske O'Hara drew his usual clientele for the second and last week of the brief stay at the Olympic.

With "Good Morning, Dearie" blazing away at the Colonial, and with the syndicate houses featuring Sept. 1 as a lucky date opening by giving the Powers the premiere of "Build a Drummond," Randolph street will have all its theatres opened with the exception of the Garrick, which undergoes house cleaning this week to make ready for the unit shows Sept. 17.

It is quite indicative from the preliminary arrangements being made that the Princess intends to seek another run record when "The Cat and Canary" enters the local field. Expensive improvements are being made at the Princess for the comforts of the Kilbourne Gordon piece, with the management believing it will be good enough to challenge "The Bat's" stay.

Not until the end of this week will it be possible to check the actual strength of local playgoers to support the high caliber shows that have been shot this way in clustered array. The first handful of shows for the new season have found the local situation most encouraging. If the outpouring of patrons continues as the calendar claims new and attractive members, there'll be nothing to say except that Chicago is starting off

the new season in far better shape than at any other time since the uncertainty of business became so manifest with the disappearance of war-day excitement.

A week-end peep at the Twin theatres adds to the uncertainties of either opening before the last week of next month. "The Circle" is due at the Selwyn the third week of September, but it is doubtful if the management of the new institution for Chicago playgoers will hold the two openings so far apart, as the work on the Harris now indicates will have to be done. The labor troubles haven't bettered themselves, and until the painters' troubles are overcome in the Harris, no assurance can be made as to when it will catch up with the Selwyn. While nothing definite has been given out by the representatives for the two theatres, it will be a good guess to say the openings will now both take place on the same night, and this night will be Sept. 25.

Last week's estimates:

"To the Ladies" (Cohan's Grand, 1st week). Splendid newspaper angles connected with the authorship of play brought Helen Hayes and the play topnotch of "press" attention. Went over the \$10,000 mark with a splendid Saturday night house, giving players the best enthusiasm of any performance during the week to work with. Officially credited with \$10,700.

"The Guilty One" (Woods, 1st week). Got fine "pushings" by the

hotel agencies, yet outside of Wednesday matinee didn't attract the box office line that must be forthcoming to hold aloft gross when hotels are handling openings this week. A complete personal triumph for Pauline Frederick, with business reaching \$15,500.

"Land O'Romance" (Olympic, 2d and final week). Combined gross (two weeks) of \$17,000 for the annual engagement should have made everybody happy, and sent Fiske O'Hara on a long road season. "The Rubicon" opened Sunday night. Its success will depend how rapidly the story of the play travels word-of-mouth.

"Lightnin'" (Blackstone, 51st week). When an attraction hits \$1,900 for a Monday average, the big week, which did come for this record-breaker, can usually be predicted. It was hard to secure a seat for either performance Wednesday after 11 a. m. Special festivities this week for the completion of the year's run. Another wallop with \$17,100.

"For Goodness Sake" (Garrick, 12th and final week). Tip-toed out with renewed determination that a change of atmosphere will reduce summer losses. Leslie Jones takes Byams' place, with Ed Mae filling Marjorie Gateson's original role. Tagged for \$5,300.

"The Hotel House" (Apollo, 14th week). Saved from loss in average with \$2,300 house Saturday night. Won its summer battle here and overcame everything feared through lack of interest piece was charged with during Broadway run. Extremely satisfactory at \$12,000.

"Her Temporary Husband" (Cort, 8th and final week). An early start in the "Thank-U" campaign completely killed final interest in Frazee's play, yet whole engagement developed profit for both house and company, quite pleasing when booked merely to save house from going dark. Checked at \$7,000.

"Just Married" (LaSalle, 18th week). Kept up gait that enabled week's share to be made on \$9,000. Will easily hold strong six remaining weeks due attraction because of contracted theatre parties.

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 (2d week). Opened Thursday last week and on four performances drew \$4,200. Saturday prices for premiere counted. Show has fair chance, with Marie Tempest figured draw.

"Abie's Irish Rose," Republic (15th week). Recovery here last week as with almost all list, lower temperature providing break. Takings better than \$8,000. Attraction figures to last well into fall going.

"Blossom Time," Ambassador (44th week). Year's run for operetta success of last season assured. Last week takings picked up smartly and gross went to \$11,000, better weather proving strength of attraction.

"Captain Applejack," Cort (36th week). Hot wave of two weeks ago sent this success under \$8,000. Last week takings again picked up, with gross about \$8,700. Present outlook is for continuance until late October.

"Cat and Canary," National (30th week). Mystery play field shortened after this week, "The Bat" departing Saturday. Probably made money last week when business picked up, takings being between \$6,500 and \$7,000. Expectation is for fall continuance.

"Chave-Souris," Century, Roof (31st week). Morris Gest will keep Russian novelty here throughout new season, according to present plan, and continued fine business indicates it will stay for year or more.

"Daffy Dill," Apollo (2d week). Got off to good start and in five days (opened Tuesday) gross nearly \$18,500. Top \$3, paid being capacity, with turnaway starting this week. First of new musical attractions to arrive; looks safe for run.

"Follies," New Amsterdam (13th week). Not only have new attractions failed to hurt Ziegfeld show, but last week burst open opening barring first week, when \$10 was top for premiere. Takings last week over \$37,000, show beating all previous "Follies."

"Fools Errand," Maxine Elliott (2d week). This fresh attraction may build when season gets into stride. First week fairly good, gross around \$7,000 or little more.

"He Who Gets Slapped," Garrick (34th week). Month more to go. Russian tragedy continuing until

Oct. 1, when Theatre Guild's new season starts with "R. U. R."

"Her Temporary Husband," Frazee (1st week). Originally put on last spring and purchased by H. H. Frazee who sent it to Chicago for summer stay. Opened Thursday.

"I Will If You Will," Comedy (1st week). First entrant of George Broadhurst for season. Opened Tuesday. Manager brings second offering in next week at Broadhurst, "Wild Oats Lane."

"Kempy," Belmont (16th week). Has been getting around \$5,000 lately and although that is not up to expectations, Nugent comedy will be continued as long as shows profit. At present pace slight winning margin.

"Kiki," Belasco (40th week). Class of the entire dramatic field. Last week gross around \$15,000, virtual capacity, and continued box office rush indicative of Belasco attraction running far into new season.

"Lights Out," Vanderbilt. Lasted two weeks, drama taken off suddenly Saturday. Takings for second week \$2,000. House dark.

"Manhattan," Playhouse (3d week). Totals for second week quoted at \$3,100, but producer will try with it. Moves to Nora Bayes (roof) Monday and will be called "East Side, West Side."

"Molly Darling," Liberty (1st week). Musical attraction produced by Moore & Megeley, summer attraction at Palace, Chicago. Recast. Opens Friday (tonight).

"Music Box Revue," Music Box (49th week). Sam Harris-Inglis Berlin revue smash under \$20,000, but two or three times holding up to corking business, and last week went to \$21,000. Slated to go on road in another four weeks.

"Partners Again," Selwyn (18th week). Selwyn's comedy marvel beat \$13,000 last week. On merit it ought to climb after Labor Day regardless of new arrivals.

"Scandals," Globe (1st week). Opened Monday at \$11 top (including tax), with \$7,896 first night. Scale for first week \$3.50 top, but management stated top would go to \$4, starting Monday. At latter scale show can play to nearly \$30,000 weekly.

"Shore Leave," Lyceum (4th week). Appears to be best money-getter of new dramas brought in during

SOFT MONEY IN BOSTON; ALL SHOWS GETTING IT

Business Holds Up as Season Opens—"Tangerine" to Capacity with Others—"Kelly" Leading—"Shuffle Along," Continuous Capacity

Boston, Aug. 30. It is soft money in Boston, plenty of it, and not enough shows to take it away from the mobs.

Three musical shows are playing to an incredible turnaway this week with "Sally" due in next Monday at a \$3.85 top.

At the Tremont "Little Nellie Kelly" is on its fifth week with a four-week average of \$22,800, and the fifth week practically sold out in advance, Monday over 900 window calls were turned away. There is no question but what the show for its eight weeks here will average over \$22,500, the only fluctuation being the amount of S. R. O. sold in addition to total seating capacity. Professionally, the Cohan production is being criticized as too sweet and with too little action, other than team and chorus dancing. But the business is there, and every seat was filled on the hottest August 16 in the past 52 years.

The financial break for Cohan is hard to estimate conservatively, as nobody has a slice in it. There are no royalties. Cohan is author, lyricist, composer, producer, manager and everything else. Charley Gebest is reported as having a percentage cut as musical director, but it certainly is not a slice. The music sale to date and disc royalties indicates a small fortune for Cohan in themselves. Last Wednesday's matinee saw 485 copies of one song (Little Nellie Kelly) sold in the lobby at 40 cents per copy. The Witmark people are walking on air

August. Last week gross quoted at nearly \$12,000. Can play to over \$15,000.

"So This Is London," Hudson (1st week). First George M. Cohan offering of season on Broadway. Piece called "How Navy American" during rehearsals. Opened Wednesday.

"Spice of 1922," Winter Garden (9th week). Another week to go. Revue is finishing up its 10 weeks' run strongly and ought to be big draw on tour. Opens on road at Forrest, Philadelphia, Sept. 11. New "Passing Show," with Howard Brothers, succeeds. Over \$18,000 last week.

"Sue Dear," Times Square (8th week). Picked up \$1,000 last week, with takings \$6,000. "East of Suez" switched to Elling; Selwyns will succeed here with "The Exciters" Sept. 18 and "Sue" extending booking one week more.

"The Bat," Morosco (106th week). Final week for Wogenhals & Kemper's "million-dollar mystery play," which leaves for Boston with year and two weeks to credit on Broadway. Same management will bring "Why Men Leave Home" Sept. 11, house being dark one week.

"The Dover Road," Bijou (37th week). One more week for comedy of English origin which strung out through summer and has substantial profit to credit. Succeeding attraction not set up to Wednesday. Takings last week between \$3,500 and \$4,000.

"The Gingham Girl," Earl Carroll (1st week). Initial legitimate offering of Lawrence Schwab and Daniel Kussell. Opened Monday and won uniformly favorable notices. Scale \$2.50 top. Show formerly called "Love and Kisses." Had favorable second night business.

"The Goldfish," Shubert (19th week). Another week for Marjorie Rambeau comedy, which has held up nicely through summer. Played three houses, opening first at Elliott, moving to Astor and switching here last month. Takings last week over \$7,000. "Greenwich Village Follies" succeeds Sept. 11.

"The Monster," 39th St. (4th week). Jumped about \$1,400 last week and got nearly \$5,500. Better weather immediately noted at box office. Management will try with drama, with fall weather expected to plant it.

"The Old Soak," Plymouth (2d week). Won fine notices and business for first week indicates new comedy among best of new season's arrivals to date. Gross for

harrier week better than \$10,000. Started this week off with \$1,900 Monday.

"Torch Bearers," 45th St. (1st week). Satirical comedy presented by Rosalie Stewart and Bert French, their first legitimate production attempt. Opened Tuesday. Received good notices.

"Whispering Wires," 49th St. (4th

as the Cohan music publishers.

At the Selwyn "Shuffle Along" continues to capacity at slightly under \$14,500, with a nightly window turnaway running into hundreds. The advance sale is now well into October. There is little probability of the gross dropping below \$10,000, stage for the two consecutive weeks necessary to break the present existing American run of the show contract before the end of October at the earliest. By that time the London contract, which has dazzled the company, guaranteeing \$5,000 a week and expenses both ways, will probably have been amicably settled with the Selwyns who have French time open. Suggestions that "Shuffle Along" discard its crude sets and polish up have been definitely rejected. The production will continue in its old form on the theory its very cheapness adds novelty.

"Tangerine," with Frank Lalar as the sixth monarch, opened the Shubert Monday with eight weeks open. The house was jammed, and the advance sale must have warmed the cockles of Carle Carlton's heart. With "Sally" coming in for a return engagement Labor Day, and with two other musical shows starting on their sixth week, "Tangerine" should find no difficulty in filling up to capacity for the first month at least.

"Love and Kisses" (now "The Gingham Girl") jumped from the Wilbur to the Earl Carroll, New York, in short notice to make up for pulling out "Strut Miss Lizzie," played to nearly \$12,500 last week, a jump of over \$4,000 on the previous week, which in turn was \$1,500 off from opening week. Its gross at the Carroll this week will be interesting, as there is no question but what it would have passed \$12,000 if held over here for another week, even if it looked mainly to the turnaway from other houses. The Wilbur is dark this week with "The Bat" opening Monday against a musical comedy field and a bear of an advance sale.

Walter Scanlan in "Maytime in Erin," at the Plymouth, played under \$7,000 last week, and will probably be off slightly on his second week. "The Nest" opens next Monday.

The Hollis Street opens Sept. 25 with Francis Larrimore in "Nice People," with "Lightnin'" to follow. Persistent rumors have been circulated for weeks that the Hollis Street was to be taken over by Henry Jewett with a season's rental guaranteed by a popular subscription fund for high-class stock productions. This has been authoritatively discredited, and Jewett, who has unlimited backing in the social circles of Boston, is scheduled to step into his former house which is being moved to Stuart street as part of a street widening project. The reconstructed house will seat 1,100 and will be an M. Douglas Plattery financial project on a lease basis.

The Shubert vaudeville season at the Majestic is due to open Sept. 11 with Manager Henry Taylor at the helm.

Last week's estimates:

"Little Nellie Kelly" (Tremont, 5th week). Played to about \$22,900 last week. Opening night was only \$15 greater gross than Monday of fifth week. Three more weeks of open time, with Cohan hunting for further Boston booking.

"Shuffle Along" (Selwyn, 5th week). Around \$14,500 last week; capacity since opening. Indefinite booking.

"Maytime in Erin" (Plymouth, 2d and final week). Under \$7,000; regarded as highly satisfactory last week. Boston is always a good town for a straight Irish play, with or without tenor.

Mystery play which stands high rating among new season's productions. Last week takings were around \$9,600. Considered strong business here. House has little over 700 seats.

"Woman Who Laughed," Longacre. Taken off Saturday. Three-person cast in but two weeks. House reopens Sept. 25 with Ethel Barrymore in "Rose Bernd."

OUT OF TOWN REVIEWS

EAST OF SUEZ

Harold Knox.....Geoffrey Kerr
Harry's Servant.....Nathaniel Back
Henry Anderson.....Ronald Colman
Amah.....Lucille La Verne
George Conway.....Herbert Haywood
Daler.....Florence Eldridge
Lee Tai Chong.....Howard Lang
Sylvia Knox.....Gypsy O'Brien
A Coolie Barber.....Herbert Haywood
Baby Tang.....By Herself
Baby Ming.....By Herself

Atlantic City, Aug. 30.

The first night of W. Somerset Maugham's "East of Suez" at Woods' was no exception to the difficulty of staging the Orient, despite Lester Lonergan, who also staged "East Is West." Perhaps the absence of the author to help visualize his impressions of the East may have added to making the task more difficult. The culminating impression of Sunday night's performance is a belief A. H. Woods has in this Chinese play great possibilities that are not far from the surface at present.

Mr. Maugham has always written society drama, but here there is scarcely an inkling of it, though he has mostly picked educated people for his story of the Eurasian girl who marries and lives with the white people, but finally goes back to her Chinese own. The play requires a much more mysterious background than was developed on the opening night, some rewriting to put forward the abilities of the cast and an increasing fidelity to the atmosphere. When Broadway sees the play it will doubtless be a different vehicle in direct appeal.

In the story Florence Eldridge as the Eurasian girl hints much at a past involving John Halliday as an English resident of Peking, which is the locale; Howard Lang, a college-educated Chinaman, and Ronald Colman, whom she marries. Halliday falls in love with the married woman, who maintains an undecurrent of treachery throughout. Lang hovers always on the outer edge waiting his day.

The other characters are Lucille LaVerne as a supposed servant and in reality the mother of the girl; Gypsy O'Brien and Geoffrey Kerr, as a sister and brother who pass in and out of the story.

Miss Eldridge had a difficult role which kept her on the stage through most of five acts and tested every inch of her. The part calls for trying, active scenes, and these she played with a deal of force and emotion. Mr. Lang held forth with little to do save look the part of a university Chinaman with a desire to kill on the sly, until the final act, when he had the lone expanded evolutionary moment for which he is so well fitted. Mr. Halliday lived his role of the composed Englishman (troubled within) with an assurance guaranteed by many years of experience. Geoffrey Kerr was delightful, but the role was so small that it offered no deviation from the impressions of his memorable Prince of Wales in "Just Suppose." Miss O'Brien was charmingly herself, which was all the small role allowed. Lucille LaVerne made up quite a bit, as she is a Chinese woman, but unfortunately still talked the colored slave in a part that particularly needed a language accent.

We might question Mr. Maugham's impressions of the East as revealed in this play—or the acting, or the interpretations; but, after all, it is a melodrama with a little shooting that Mr. Woods is looking for, and he may succeed in shaping Mr. Maugham's high-class English in China—to that end.

Scheuer.

MIKE ANGELO

San Francisco, Aug. 30.

This new Oliver Morosco show came into the Orpheum, Oakland, this week, after playing four nights in the sticks. "Mike Angelo" was selected to open the new Shubert-Curran, San Francisco, Sept. 11. It is a play of possibilities, but as yet they are only possibilities. It remains for Edward Locke, the author of Leo Carrillo's newest vehicle, to turn them into actualities as much as it does for the star.

While the fault is largely with the play as a piece of writing, its near failure in Oakland is due in great part to inadequate acting. With Carrillo the piece is meeting with favor; without him it would not have had a chance. First is, why Morosco chose Oakland as a try-out. The first nighters were not informed the show was new. Lines were muffled, entrances delayed, cues banded about and the prompter working over time.

Then came the second act. By this time the troupe was in a little better form but there was no indication of smoothness. Carrillo was given some complimentary applause and responded with a certain speech in which he hastened not to thank the audience but to explain that the show was opening cold. It was frank and turned the tables on the newspaper reviewers. With the explanation the reviewers eventually treated the show kindly.

In "Mike Angelo," Carrillo is an ideal model who had some native

talent and discarded his shoe brush for the posing stand. He develops into a first class artist. While developing he falls in love with the Maestro's daughter and has trouble with her other suitor.

There is a suggestion of the old cremona violin in the mixing of the paintings of the two suitors prior to the award of a prize entailing scholarship. The play is light, lays in the first act, snaps up a little in the second, and then droops again in the third. Soft music off stage is used throughout, the sentimental scenes reviving old ten-twenty-thirty memories.

There is much dialog which will have to be trimmed. Locke will have to rewrite much of the piece before it will stand the acid test of Broadway and it is a moral certainty that the cast will have to be improved. The work of the company had the odor of second or third rate acting. The idea may have been to make the Coast stand for it first and then East, with regular casting, but that, if so, was an injustice to Carrillo.

Those appearing in support of the star are Carol Holloway, Fred Maletesta, John H. Elliott, Helene Sullivan, John T. Prince, William A. Brown, and H. Bosley. "Mike Angelo" was described in the advance notices as another "Peg o' My Heart." It is in a manner of speaking, but not too much.

HUNKY DORY

Montreal, Aug. 30.

Scottish comedy in three acts by Macdonald Watson. Presented by Marc Klaw under arrangement with Cecil Barth. Peter Maguffe.....Donald Watson
Specky Todd.....Robert Drysdale
Jenny.....Neil Barker
Mrs. MacFayden.....Frances Ross-Campbell
Hunky Dory.....Walter Ross
Polly.....Stella Campbell
David Lowe.....F. Manning Sproston
A Postman.....Angus Adam

It is a most delightful comedy which Macdonald Watson brought over from England and offers at His Majesty's this week, marking the American premiere of his play and the opening of this theatre for the season.

"Hunky Dory" has been developed on quiet lines, but the plan of design is most effective, with the result that each succeeding act is more enjoyable than its predecessor.

There are no tense scenes or thrilling situations, but there is afforded plenty of opportunity for pleasant chuckling and cheerful laughter.

"Hunky Dory" is the tale of an attractive old rascal of a cobbler who for years has been sponging on an old friend because of a secret. His ambitious matrimonial plans are upset by a plumber, who possesses an artistic bent and an idea of storming the Royal Academy. The progress of the story is delineated in broad comedy, clean and refreshing.

The scenes are laid in a lowland Scottish village and the characters are in consequence set down in a quiet place and obtain striking results in a very simple manner.

"Hunky Dory" is rather of the type of "Bunty Pulls the Strings," a comedy which afforded great pleasure in pre-war years, but the two offerings are quite apart in theme and action. There are eight roles in "Hunky Dory," and six of them have a busy time of it.

The title role as played by Walter Ross is a jovial old bird and worthy of a lot of sympathy despite his rascality. It might be that Mr. Ross characterization is a bit exaggerated, but it is so well done that it is always amusing. His victim, Specky Todd, is most delightfully portrayed by Robert Drysdale, whose every action is thoroughly suited to his particular share in the comedy.

Peter Maguffe is the plumber-artist, a really novel idea in stage characters, and the author, Macdonald Watson, has selected this role as his share of the entertainment. Mr. Watson's contribution is a considerable one and adds greatly to the gaiety of the occasion. It is possible that no plumber ever returned from his labors looking as clean as Peter, but that is a mere detail.

Then there is Jenny, who is most sympathetically delineated by Neil Barker. A love scene between Jenny and Peter is a perfect gem.

Mrs. MacFayden, who admits that she always talks about other people's business but remains silent as to her own, was played in a convincing manner by Frances Ross-Campbell. A wee bit of a postie laddie is well done by Angus Adam and a traveler by F. Manning Sproston is adequate. Stella Campbell has a part, but makes the best of it.

"Hunky Dory" is a pleasant comedy—a bit unreal, perhaps, but then Barrie is best when unreal, and so was Hans Anderson.

New York should take to "Hunky Dory." It is a clean, refreshing comedy—broad if you like, but entertaining. To those who enjoy an atmosphere of leather and "parritch," with the aid dialect on the side, "Hunky Dory" will appeal.

Gardiner.

LONELY WIVES

Baltimore, Aug. 30.

New farce adapted by Walter DeLeon and Mark Swan. Staged by Bertram Harrison and Edgar MacGregor. Produced by A. H. Woods.
Marion Minter.....Eleanor Williams
Andrews.....Spencer Charters
Mrs. Mittle.....Marion Ballou
Richard Smith.....Charles Ruggles
Diane O'Dare.....Ruth Terry
Isabel Farrell.....Edna Hibbard
Felix Farrel.....K. A. Purviance
Arabella Smith.....Wanda Lyon
Musette.....Mary Robinson

Here is a play destined for New York success. It has suggestive-ness, lines that mean a great deal, coarse situations and ladies of loose morals, all an asset in this instance for Broadway.

Though the play is certainly not inordinately clever, it is enjoyable, and the audience at the opening of the Auditorium seemed to enjoy it immensely, and that, after all, is the acid test.

The story concerns a lawyer (Charles Ruggles), who has just won a big divorce case. Marion Minter (Eleanor Williams) is his stenographer. They are staging a breezy little scene when mother-in-law interrupts. Marion leaves and shortly arrive Diane O'Dare (Ruth Terry) and Isabel Farrell (Edna Hibbard).

Isabel desires a divorce from her husband, who is an impersonator in vaudeville. They vamp later in the evening, and then Felix Farrell, Diane's husband, comes to Smith to get permission to impersonate him, saying that Smith is a great man locally because of the divorce case which he has won. Smith agrees to allow the impersonation if Felix will stay in the house so that when mother-in-law checks up on him she will see that he is at home.

Here the complications start. The ginger part is that the impersonator runs across Smith's wife near bedtime and the mother-in-law locks them in a bedroom. That is the spice.

Later Isabel walks into Smith's home all "drunk" up. She was with Smith the night before and is afraid to go home to her husband, who really didn't pay a great deal of attention to her.

The finale is a concession to our American standards of virtue and it ends by proof there was nothing wrong anywhere.

Ruggles carried off the acting honors. He is breezy and everything that goes with it and next came the butler with a taste for booze (Spencer Charters) and Diane, the horrible movie person, and Arabella were pretty good. Edna Hibbard as Isabel did some neat work. Marion Ballou was the mother-in-law of the anxious-for-children variety.

The piece was well acted for its first time in the rewritten form, and although the scenery was rather parboiled it was of small consequence to the audience when ladies were loose and men were willing.

"Lonely Wives" is from the German, which can account for its coarseness. Its first title selected by Al Woods was "Why Who," but later given the moving picture title, probably on the assumption many wives who are not loose are lonely.

Slisk.

BE CAREFUL DEARIE

San Diego, Calif., Aug. 30.

Dana Hayes' "Be Careful Dearie," a musical farce, with Evan Burrows Fontaine, opened at the Spreckels theatre Monday night at \$2 top to capacity. The plot is built around the publication of a scurrilous pamphlet concerning the advertising methods of a big advertising firm and politicians. Apprehending the authors of it makes the plot.

The prolog shows George Washington and Ananias in earnest conversation amid celestial surroundings, discussing the relative standing of truth and lies in the world today. This goes to a business office in the Woolworth Building for two acts. The third is a garden at night, with good lighting effects.

Bill Frawley as George Washington Cross is principal comic, featuring his lying. Edna Louise, his former vaudeville partner, plays opposite with the principal love interest. Miss Fontaine appears as the politician's daughter. She sings the title song, "Be Careful Dearie," with George Reed, but the hit of the evening was her South Sea solo dance. The costume was next to nothing.

Frawley leads the song hit of the show, "Fie for Araby," with the chorus, Leon and Wakefield, eccentric dancers, scored. Leva Brown and Eleanor Waterman do effective toe work.

Others in the cast are Hattie Fox as a temperamental stenographer; Rolfe Sedan and Gus Thomas as business men; Wilbur Higby as the senator; Harry Madison as the postal inspector; Thomas Miller as a lawyer. The company carries a 22-piece orchestra led by Monroe Jordan.

The lyrics are by Aaron Hoffman and the tunes by Victor Sherington. The dialog drags, but perks up in numbers and specialties, and the piece has an excellent chance for Coast consumption.

Wright.

BROADWAY REVIEWS

WHITE'S SCANDALS

Principals: George White, Whiteman's Band, W. C. Fields, Pearl Regay, Franklin Ardell, Lester Allen, Lightner Sisters and Alexander, Jack McGowan, Charles Will, Colette Lillian, Olive Vaughn, Arthur Brooks, Richard Bold, The Argentinas, Piano Trio (Geo. Delworth, Edgar Fairchild, Herbert Clair), Temple Quartet. Produced at Globe, New York, Aug. 28. Music by Geo. Gershwin, lyrics by Bud De Sylva and E. Ray Goetz. Book by Andy Rice, George White and W. C. Fields. Scenes by John Wegner and Herbert Ward, with scenery by H. Robert Law Co., staged by George White, with special comedy scenes and interpolated numbers in specialties. Two acts and 23 scenes.

More break-in time and ensuing rearrangement would have done more for the new George White's "Scandals" than the show actually did at its Broadway premiere Monday evening in the Globe. It was still running at 11.40 with a piano-act (three pianos and male players) upon the stage, next to closing of the second part.

The performance ran ragged in the first part and kept it up in the second act. Still there was hardly a person who would have complained after the Paul Whiteman Band episode. That came at the closing of the first part, leading to a staircase finale. Together, with the band playing the music of the finale song, "I'll Build a Staircase to Paradise," with what was called "The Patent Leather Forrest," as the background for white stairs and girls spread over them in black gowns, the Whitemans and the finale saved this show.

That finale also had a real kick in it. As the curtain raised for an encore refrain of the song, the skirts of the girls commenced to drop off. It brought an exclamation from the women in front, who thought it was accidental. But it was only a flash. The bit was made too brief, although the girls revealed suddenly in their combinations became almost startling.

White's "Scandals" for 1922 is out late. Formerly it beat in the "Follies," but in the late spring the 1921 "Scandals" kept right on road dates, with the Pacific Coast as its goal. Coasting this summer didn't look so good after the show hit the Northwest, and it came back home to the storehouse.

The present production followed, with White putting it on and Al Jolson behind it, as an investor. Jolson is reported to have invested \$25,000. That's street report. The actors are the champagne singers war put in much more. But say a White framed, staged and directed the show. It's probably the first time a Shubert light ever put up for an Erlanger-booked production, with this "Scandals" now at the Globe, after having been set for the Liberty.

"Molly Darling," a Chicago production by Moore & McGeay, Chicago producers, got the Liberty. Some say White didn't want the Liberty and others say the "Molly Darling" arrangement through the Erlanger office was a straight piece of booking with no strings.

"Scandals" has a heavy salary list, from the number of principals and current salaries for people drawn from vaudeville into production. The men far excel the women, but "women" for musical comedy have been for some time scarce over two continents.

The usual opening night applause nuisance was even more manifest at the Globe. It sounded as though the show management had spread the tickets for the first night (at \$11 each, orchestra) through the company, with each principal having used more judgment in distributing them. Stuff that meant nothing was an applause riot. It held up and slowed down the performance with regularity and irritation to those who had paid to see only a show without desiring to boost anyone unworthy of it. New Yorkers are bad enough at an opening without tacking on unconscious claquees.

It will be a week or 10 days before a proper line can be obtained upon what White has. Bits that should have been in the second part were in the first and the reverse, especially with the W. C. Fields' single juggling turn (the old one with the rubber balls and cigar boxes), followed by the Lightner Sisters and Newton Alexander's specialty after, both coming immediately along after a long blackface scene opening the second part that had some merit in idea but dragged interminably. Then again after the two specialties was a panto dance bit by the Argentinas, a sort of the old Maxine dance, but with superb handling by the man of the team.

The straight dancing section went to Pearl Regay without opposition. Miss Regay had an exceptionally hard position for her first dance. She had to walk out cold between the curtains, after leading a number in full stage. That left her alone in "one" to start a dance. She did in a few rounds up to tumultuous plaudits for her finishing contortionistic trick.

In the first act one of the three

Fields' own skit in the show, an auto traffic bit, was on too early. The best comedy of the evening was another Fields scene, "The Radio Bug," showing a small apartment overrun by radio wiring, with father (Fields), mother (Colette Ryan) and daughter (Winnie Lightner) doing hoke and slapstick, but making it funny. It's about the first radio comedy around. Another hoke scene, elaborated from an old burlesque bit of business, was the eight male principals as tramps posing around Miss Lightner as she sang "Where is the Man of My Dreams?" This was held down to "one." It called for more room, but was probably needed in the spot and space.

Back stage didn't seem to move smoothly. The lighting appeared more troubled than anything else. A couple of effects looked as though hampered, and these, with the slow moving at times, generally retarded. In a stage door scene, where Mr. White did the snowshoe dance he did at the Winter Garden in 1912, he, as the manager, reminiscing while seated on a bench, said: "If I only knew as much about the horses 10 years ago as I know now." It struck a responsive chord of laughter. Again he remarked: "Nowadays you must pay \$150,000 for a production, then \$5 more to buy whiskers to hide from bill collectors." That was inside and intimate, but White should be informed on both subjects. He is doing more now than in his previous "Scandals."

In the first part some attempt was made to "plug" "I Found a Four-Leaf Clover," sung by Miss Ryan, a girl of appearance, but who seemed to be on edge when singing, though with dialog she was in control. The song has rather a nice melody. The bit was travestied by Lester Allen and Charles Wilkens. Mr. Allen is the comedian of the troupe. He did little bits throughout—dances, falls and make-up—for laughs. Mr. Wilkens got his most with a single tapping dance in a comedy routine early in the evening.

The Whiteman Band just whanged them. Whiteman and his musicians put over a regular act before their act. It was raised to disclose the staircase. The soloists were given a full chance, and each took bows for his work. They played high and low, slow and fast, straight and jazzy without faltering at any time. After the curtain came down on them the house orchestra could also have gone home for any more attention they received. There was no music that could follow Whiteman's. The nearest after that was Winnie Lightner's two songs in her specialty, "Where the Babies Grow," or something like that, and "True Blue Sam," another comedy. They held up the three-act, for there was little else that developed enough strength in the \$3 theatre to warrant the specialty at the late hour. Winnie Lightner did much better as the kid in the radio scene, that capturing for her the honors among the women.

The finale "Staircase" number has a swing that may make it for the dance places. Jack McGowan as a number leader was unfortunate in his numbers. One had some girls wearing long, cumbersome dresses. It looked like a display of expensiveness.

One scene had a sectional triple apartment with three men speaking simultaneously to their wives, each saying the same, and with pictures of George Washington falling from the walls as they told a lie. For the finish, as the husbands declared their faith in their "truest of women," a fellow in each of the apartments slipped from behind a screen and out of the door.

The biggest flop was Mr. Fields' baseball comedy scene, with himself the umpire. It's unlike the baseball scene in "The Follies," but as there is baseball in each, and both are comedy, with "The Follies" first, and so forth.

Franklyn Ardell was first a traffic cop and in again on the stage door skit, besides at other times, but his chances were not as plentiful as might have been suspected for his known ability in light juvenile work.

There were 23 chorus girls, with the majority not there on looks. In two or three of the numbers they had been well drilled. An early dance by them was particularly noteworthy for the variety of steps. All of the authors were billed on the side of the theatre excepting Andy Rice, whose name, however, was on the program. Mr. Rice voiced his resentment against what he called a slight, and intimated the insertion of the Fields comedy scenes had pushed out as many of his (Rice's) own.

In production "Scandals" did not look as extravagant as in seasons gone, but at the same time the bookings were in accord with the set or business. It will be a better show after it is fixed up, but "Scandals of 1922" will be strictly a Whiteman show.

Slisk.

THE GINGHAM GIRL

Bus.....Edgar Hamilton
Conductor.....James T. Ford
Miss O'Day.....Walter F. Jones
Jack Hayden.....Russell Mack
Libby O'Day.....Louise Allen
Mary Thompson.....Helen Ford
Harriet.....Edna Edwards
Mildred Rippon.....Eleanor Dawn
John Cousin.....Eddie Buzzell
Donna.....Dorothy Smith
Sonya Mason.....Dorothy Smith
Sophia Trask.....Amelia Summerville
Walter.....George Henry
Armand.....Henri French

A new producing force composed of Lawrence Schwab and Daniel Kussell who for seasons have been well known in vaudeville as producers, singly and as a team, brought their first legitimate offering to the Earl Carroll Monday, Aug. 28. It is a musical comedy in true type with a little of the revue style introduced. The result is an intimate entertainment, carried along in easy moving tempo and never marred by waits during the action. "The Gingham Girl" as a title fits the play for the plot carries the locales from a rural burl in New Hampshire to our own Greenwich Village. There is nothing new in that but the element of sentiment that carries through and does register, holds the country boy and his country sweetheart true to the end. There are some pleasant melodies, a chorus octette that is a bear and quite a deal of comedy mixed with the honeyed sentiment. In total "The Gingham Girl" lines up as having a real chance to land and is the best yet offered in Carroll's new playhouse.

The play has been fashioned out of a vaudeville playlet. Schwab and Kussell first presented "A Man of Affairs" with Eddie Buzzell featured, last season. Western bookings were given the turn and upon the expiration of the time, it was decided to fashion it into a three-act show. In that form and under the title of "Love and Kisses" it opened early in the summer. Thereafter it was removed for recasting, the producers' original plan of making it a summer show being set back. With the same tag it entered the Wilbur, Boston, early in August, and there comment ament the title caused a change in name. The Hub engagement was a fair starter, the show getting better than \$10,000 the first week, dropping during the heat wave of the second and finished at the same pace as the opening week.

"The Gingham Girl" as a straight musical comedy, depends on authorial and director rather than individual performance, such as called for revues. Dan Kussell wrote the book, having made a number of vaudeville contributions before going into the producing end. He and Edgar MacGregor staged the show. Albert Von Tilzer composed the score and Neville Flesson the lyrics. Sammy Lee staged the dances much to his credit.

Mr. Buzzell fell the entire comedy assignment and he ate it up. Through two of the three acts he is a wise hick, with his own style of sartorial adornment that even Broadway could not change. He explains he didn't get a sleeper on the train from Crossville Corners because he'd lived in the town 20 years and didn't need any sleep. His collection of "wise cracks" far exceeded what would be naturally expected from a hick, but that made the lines seem funnier. Buzzell's best bit was a café scene in the second act with Dolly Lewis. Miss Lewis as a show girl out to "take" the egg from upstate finds him not so easy and his idea that the waiter make the charges on separate checks is amusing. There is one part of the lib that was old and it could be cut out. Buzzell working with Amelia Summerville as the old maid with a bundle, again registered with a laugh score.

Helen Ford, Louise Allen and Bertie Beaumont carried the feminine leads with Russell Mack, Alan Edwards and Walter F. Jones the male roles. Miss Allen was first to score, leading "The Down East Flapper" with that chorus of eight lining the part. "The Twinkle in Your Eye" sung by Miss Allen and Miss Ford was liked, but "I Love You" by Miss Ford and Buzzell near the close of the first act was easily the best tune in that section. Miss Beaumont with a series visaged Oriental dance did not get much response but her lively gyrations in a specialty bit that followed "Libby" a number that was inserted in place of "The Gingham Girl" (program) did go over. The "Libby" song was liked by Miss Allen and Mack and it registered nicely. The same couple with "Newlyweds" did well again in the last act. Edwards had a likely number with "Tell Her While the Waltz is Playing."

Two attractive numbers were lead by Valdene and Dorothy Smith, a sister team, blonde and tall who also were used for decorative purposes. The numbers were "Swing Cookie" and "The 42d Street and Broadway Strut." For both numbers the chorus was active and was the real idea of the strut number.

The chorus is about the best dancing eight seen in seasons. They are a young bunch and can go. If Lee taught them the stuff, he will be in demand for production dance direction right along. Elsie Lombard, Bobbie Brown and Bernice Gosling tossed off a trio specialty in the first act that landed. The general good stepping of the others deserves

name mention as set forth on the program. They are Lillian Thomas, Claire Martin, Mildred Quinn, Lucille Moore, Maude Lyriate and Betsy Walters.

The dance features were bolstered in addition the Miss Beaumont's work and that of the dancing chorus by the several appearances of Helene Coyne and Henri French, probably the only players in the cast out of vaudeville recently except Buzzell. The team first appeared in an Apache number in the Greenwich Village scene and were on with an acrobatic number at the finale of the act. Miss Coyne on her toes in the last act scored, with French carrying in the number also.

Schwab and Kussell are not new to show business and their maiden effort in the legitimate field is at least promising. They did not frame "The Gingham Girl" as a knock-out calling for a top-heavy overhead which is the not infrequently the hazard error of new producers in the musical field. The show is plainly designed along the lines of a musical comedy of the kind that preceded the revue vogue and which is expected again to take its regular place in the theatre. The producers were right about Buzzell as a comedian fitted for the legitimate. There he will probably remain. They were right about east changes and selected an appealing lead in Miss Ford.

"The Gingham Girl" opened at \$3 top but its regular sale price is \$2.50. It's worth the price and being free of the suggestive, ought to have a fling.

I WILL IF YOU WILL

Melodramatic bedroom farce in three acts and a prologue, by Crane Wilbur. Presented at the Comedy by George Broadhurst Aug. 30. Staged by Mrs. Trimble Bradway.

Edmond Lowe.....Edmond Lowe
William Roelle.....William Roelle
Walter Walker.....Walter Walker
Rapley Holmes.....Rapley Holmes
Pauline.....Pauline
Louis D'Arcy.....Louis D'Arcy
For Chester.....For Chester
Walden Trinkle.....Walden Trinkle
Lillian Tashman.....Lillian Tashman
Lelia Frost.....Lelia Frost
Beatrice Nichols.....Beatrice Nichols

The piece is described as a "perfectly harmless comedy," and it is all of that. It is entirely innocuous, even though it has most of the technique of the bedroom farce and more than half the second act is taken up with the piquant business of husband and wife engaged in domestic badinage incidental to the business of getting to bed in separate rooms of the hotel suite.

Somehow that delicate exchange of repartee no longer delivers a kick. In this case it is distinctly less than half of one per cent. There are moments when the scene is rather genuinely droll, but there is never the faintest intimation of an expected shock. This sort of stuff has been done much more crudely and in the present instance its humor makes it just an amusing bit of domestic comedy.

Indeed, it is the best passage in an otherwise crude and wearisome two hours of theatrical offering, none too deftly framed, and damaged by indifferent acting. It's difficult to sustain interest in a mystery play that lets the cat out of the bag at the end of the first act. When the first curtain dropped, it was apparent even to a novice that the fat and vulgar detective (much the best actor in the cast) was the real criminal and the handsome young hero was not the guilty one. The whole plot stood revealed by 9.20. Thereafter the audience had to sit still and wait for the action to catch up to its pre-knowledge—a not very exhilarating way to spend an evening.

Some of the complications were rather ingenious, but not quite clever enough to distract attention from the foreseen denouement. Once or twice a faint hope was inspired that the disentanglement might be a surprise, but it wasn't. Sure enough, the diamond necklace was concealed in the rude, fat detective's necktie when the handsome hero snatched away his pistol and held him at bay before its leveled barrel. That's what the audience had been waiting for impatiently, and when it was accomplished they arose as a man and started for the exits.

They were premature. Left alone, the hero and the heroine had an interminable scene to themselves in which the hero went back and explained in a monolog all that had happened in his life. It was a curious climax to a Broadway first night—the players acting on at a gage rate before an audience practically the whole of the night. The hero had finally explained that while he really didn't have to work at the detective business, he had a taste for that sort of thing, acquired during his war career in the secret service, they heaved a sigh and departed without even the perfunctory first night applause. Most were packed close to the exits by that time anyway and had only a step to go.

The play has one novelty employing the honorable device of the pro-

ture technique, the fade-back. We are introduced to the startling situation of a guiltless and unconscious wife waking up in a hotel suite New Year's morning with a strange young man occupying her husband's adjoining room, the husband having wandered away. The stranger begs to be allowed to join her at breakfast. She acquiesces. The husband (they had all been lit up at the holiday party the night before) bursts in and demands to know how come? "I'll tell you," says the handsome young stranger. Dark change—and we are back in the night before where the situation had its beginning. This takes up the second scene of the first act and all the second act. The wife had lost money in the market and plotted with a woman friend to rob her of her \$30,000 diamond necklace during the night, so she could sell it later. The discussion of the scheme is overheard by the hero and the fat, vulgar detective. The hero entered the bedroom to save the wife from her folly, but the fat, vulgar detective had been there before him. And that's the way all the misunderstanding came about. The love interest is most convincing. The hero falls in love with the wife's woman friend at sight, and that had to be straightened out laboriously to a satisfactory ending.

Edmund Lowe is a handsome young actor, but nobody ever should have selected him for a part that called for a debonaire light comedian. Most of his ingratiating, loveable speeches were delivered from between clenched teeth. He probably was as unhappy as he made the audience. The other people were as stagey as the lines that had been thrust upon them.

Cutting people on and off the stage was heavy business. When it became desirable to have a scene between the hero and the heroine alone, the hero broached the subject like this, "Very well, I will make a statement to Miss Hull alone." "He's still stalling. He wants to make a getaway," objected the fat and vulgar detective. "No, I think that would be all right," interjected the heroine. They discussed it pro and con quite a while. Finally the husband agreed it seemed the sensible thing to do, and after some more talk they trooped out and the play was allowed to go on. That sort of thing happened a score of times.

For one thing, the hero offered about to explain how the mess came about before he was allowed to proceed. And even then it took him three pages of manuscript to get to it. That's the sort of thing that kills the piece.

It's just a mild bedroom farce without a shock, with a little real humor and a dreadful lot of dull talk. And the worst of it is no one can possibly object to the bedroom scenes or start a public discussion of their propriety. The doesn't seem to be much of a future for a bedroom farce that doesn't shock.

Rush.

A SERPENT'S TOOTH

Fanny.....Josephine Williams
Jerry Middleton.....Leslie Howard
Miss Sutherland.....Miss Sutherland
Allye Middleton.....Marie Tempest
Her Boyd.....Howard Freeman
Morgan Trendell.....W. Graham Browne
Edna.....Edna
Paternal Faraday.....Robert Lowe
Cervical.....John Clements

Not so good. John Golden, Broadway's most surefire producer and picker, has a vision far beyond that of this reporter if he can see a public urge for Marie Tempest in "A Serpent's Tooth." From several auguries Tuesday evening, the presentation had not caught on very powerfully. If it pulls out it will be a triumph for the Little (now Golden) theatre, which they say has a following of its own, somewhat like the Lyceum and the Empire. Surely there is woefully little in the goods behind the footlights to cause a stir.

Arthur Richman, who has done several mildly impressive things for the stage, wrote "A Serpent's Tooth." It probably wrote it was an American play, but it comes forth an Anglo-American hybrid. Miss Tempest is jolly English, and W. Graham Browne, the featured supporter, is as English but not quite as jolly. Leslie Howard, who is the piece, is the most pronouncedly British actor on the globe. With no explanation for this, their associates and even relatives, are such typical U. S. parties as Anne Sutherland, Robert Lowe, Howard Freeman, Josephine Williams and Ann Merick.

The program does not say where the locale is meant to be, but it smacks of New York if one opens his eyes and shuts his ears, or of London if one reverse the process, and then again of Brooklyn if one listens for a moment here and there. Robert Milton staged it—may be he knows.

The story is unimportant, the comedy is not convulsing, and the pathos is not heart-rending. The whole affair is neither here nor there, like the whereabouts of it all.

Miss Tempest, old-school comedienne that she is, has lost any approach to "punch" that she may have wielded in years gone by. Not alone the advance of years—that isn't it; but she "acts." In this she might take lessons from Howard. In one of the most cold-blooded young cad roles ever coolly propounded

without a redeeming trait or a decent fiber, his deportment was masterly.

The "serpent's tooth" allusion is from "King Lear," in which the old graybeard protested that to have an ungrateful child was sharper than a serpent's tooth. This young scoundrel was sharper than a whole row of serpent's uppers. But Howard played him down to the ground. Miss Tempest did not do as well by his mother—she longed to be so breathless.

Whatever Miss Tempest retains of her sparkle, she is no longer "cute." She also emotes, to the verge of hysterics. She must emote, according to the book, but she should not verge; no, she certainly should not verge, for she does not verge well. The role is a Mrs. Fiske type, or would be if the play were important enough to interest her. Miss Tempest is no Mrs. Fiske yet and is no Ann Pennington any more. Browne did a straight father role, a part not worthy of being featured, even though he did marry Miss Tempest at the very last, as it was obvious he would from the very start. He did it straightforwardly and well enough, but it meant little. Miss Sutherland, who is an actress of rare fire and power, enacted an inconsequential aunt, without a chance of making herself prominent, which was deplorable, because the woman who made a classic of Frisco Kate in "The Deep Purple" should not be sloughed in a transitory bit.

The tale has to do with a bad boy who gambles, drinks and runs with gobs of diggers and keeps his finger in another brook paying and paying. He engages himself to a lovely young girl, who happens to be the daughter of the widower millionaire who happens to have loved his mother vainly years before and never ceased to love her. The mother lies for the boy, then gets a backfire of conscience and spills the beans. As a result the girl's father pays up the forged checks to the professional robber, the girl and the boy is sent to the "branch" to make a man of himself, and the father marries the mother. The curtain is down before 10.40, having risen at 8.40.

A precocious highschool boy could write a better play, barring none of the truly snappy sophisticated lines. And an amateur company (with Howard to play his own role) could do as well with the rest of it. The showmanship displayed in distributing elements and fixing values seems to have been almost entirely forsaken when "A Serpent's Tooth" was pulled.

Lat.

THE TORCH BEARERS

Jenny.....Mary Gliden
Paul.....Arthur Shaw
Mrs. J. Duro Pampinelli.....Alison Skipworth
Mrs. Spindler.....Edward Reese
Sally Fell.....Helen Lowell
Mr. Rosefrouse.....Douglas Garden
Teddy Spear.....William Castle
Mr. Twiller.....Booth Howard
The Stage Manager.....J. A. Curtis
Mrs. Sheppard.....Daisy Atherton

A play's chances for success may be gauged from two angles. Either it is entertaining or interesting that it commands a following or else the personal equation figures so prominently in the dramatic discourse that it appeals to the public solely by grace of that tie. When, however, both of these angles are combined, all that can be said of its fate, to resort to the vernacular, is that it looks "open and shut" for a box office clean-up.

The personal equation in this instance is the "little theatre movement." Who of us have not dabbled or been interested in some way in an amateur theatrical organization? Who has not experienced the travails and hardships in assisting in the staging or producing of a one-act skit for the benefit of something or other, in this case the Seaman's Institute? Who has not seen the director of such a production answer to the query of an emotional actress who asks, "Don't you think I should cry in this scene?" and the very courteous producer reply, "Do you think you want to cry here, dear? If you do, why go ahead. Or, if you prefer, you can only inject the faintest suggestion of a tear. It's up to you, dear." Who hasn't gone through the trials and tribulations of drumming into the amateurs' heads that one should watch oneself entering and exiting, that the little strips of wood at the bottom of the scenery have a nasty habit of interposing themselves very obtrusively in the paths of the actors with more or less embarrassing, and then have these very things happen at the one and only performance, the cues go wrong, the props mislaid, the villain's moustache falls off (always one-half of it does, the other half sticks), and sundry other annoyances.

For two acts of the almost wholly delightful comedy George Kelly has written these and other incidentals are disclosed, very cleverly woven into a hybrid farce-travesty which the author has politely dubbed with the misnomer, "satirical comedy."

The satire is so broad it is superfluous to charge burlesque, unadulterated humors.

Rosalie Stewart and Bert French sponsor the production which debuted at the 48th St. Aug. 29, according to the program, although other vaudeville people are reported interested financially. This

looks a good legit season for vaudeville agents and producers. Miss Stewart is a vaudeville agent and producer; Bert French is chiefly identified as a stager of dances for girl acts and productions. He wisely side-stepped attempting to stage this, leaving it to the author, who also is a newcomer to legit ranks, although generally supervising. This is his first full evening-length play, although with some corking one-act vaudeville playlets to his credit. Young Mr. Kelly, incidentally, is a brother of Walter C. Kelly, "the Virginia Judge."

The action takes place in the drawing room of Frederic Ritter on an evening in November, the city or town remaining nameless. This set is employed in the first and third acts, the second being back-stage at the Horticultural Hall on the night of the production. Mr. Ritter returns unexpectedly and finds that his wife suddenly has been enlisted in the cast of the community little theatre through the death of the husband of the original lady intended for the part. That explains it in Mr. Ritter's mind and, sacrificing soul, he agrees to witness the rehearsal in which the perfidies of the first act are much for him and he faints for the first act curtain, taking a flop off the staircase.

The second act, concerned with the flurry and worry back-stage at the play's premiere, is a continuous low-comedy wow, cues going wrong, the prompter always lagging several pages behind the action and never finding her place when most desired. It is reported a man has just been carried out of the audience, although the edge of the curtain is seen to rise periodically to acknowledge the plaudits. And just when the pompous directress has cleared the stage to take a final solo bow, the stage hand reports the curtain ropes are broken and that he cannot lift the curtain again. The audience by now has been pretty much "laughed out," but is game for more, only to be met in the third and final act with a spineless apology in the form of a two-people debate (Mr. Ritter and the directress), apologizing to the audience and the art theatre adherents and the like, that, while a little theatre is nothing but commendable, it should be entrusted to the hands of efficient directors and directresses. It is a spineless discourse, that last act, and a sad let-down, something that should be, and may be by now, rewritten. For two acts Mr. Kelly has written brilliant comedy, even if he has had to resort to lokum to further his ends. As witness, when the directress waxes eloquent on art and the theatre, the cuckoo clock yodels a solo "cuckoo" to denote the half-hour. A clever joke interlude, and k. o. for the customers.

Then too, when Mrs. Ritter, who has been loaded with floral offerings and heralded an emotional actress of potential greatness, finds that her husband is far from appreciative, she remarks, "I feel so unsuccessful." "You are a partner in the vaudeville sure-fire by the by comic," "I feel so unnecessary." But Mr. Kelly's vaudeville adaptations are cleverly done withal.

The cast is superb, with Alison Skipworth as Mrs. Pampinelli, the directress, parring the others by a shade. Mary Boland as Mrs. Ritter, the touted emotional actress of the future, was a revelation, rising to new heights of charm and fine interpretation. Arthur Shaw as her husband was a corking "straight." If laughs mean anything, "The Torch Bearers" looks like a perfect set-up for a ten-strike. Incidentally, the title raised some discussion, and should not be confused with "The Torch" or some such title (was it by Bataille or Henri Bernstein?) that showed locally a season or two back.

Adet.

HIRAM B. SNOW'S ESTATE

For the purpose of assessing whatever taxes may be due to the State under the inheritance tax laws, Warren G. Price, attached to the Brooklyn branch of the State Tax Commission, was this week by Surrogate Wingate there appointed appraiser of the estate left by Hiram Berry Snow, actor and playwright, who died Jan. 6 last of pneumonia. He was 44 years old, and at the time of his illness, was planning to become a theatrical producer. By his will and codicil, executed July 27, 1920, and Aug. 9, 1920, admitted to probate in Kings County on Jan. 26, he directed his net estate, consisting of realty and personalty, to be divided as follows:

Cora Kellogg Snow, widow, of 823 East 16th street, Brooklyn, \$5,000, absolutely, and a life interest, or until she remarries, in the residue, "said income, however, shall be charged with the support, education and maintenance of my said daughter," Alfreda Shirley Kellogg Snow, born Oct. 25, 1911.

If the widow remarries she is to receive a life interest in half of the residue, the remaining half to go as a life interest for the daughter, and at the death of the widow the daughter is to receive the principal of the entire trust fund absolutely.

The Hamilton Trust Company of Brooklyn was named as the executor of the estate.

BED-SIDE CHATS

BY NELLIE REVELL

Did you ever go shopping in the Sunday newspapers? It is a game akin to window wishing, but is best played by some one long confined and who has no other way of making selections, except through consultation of the advertising columns. And the best of it is, you don't need cash or a charge account. Nor are there any bills at the first of the month to cause you to regret your extravagance. You may have purchased things you didn't need, or, after you got them, didn't like, but they occasion no embarrassment. You simply sell them to the auction house at a good price or dispose of them by well-worded ads in the classified departments. Usually about the time I have picked out the dining room set and am making my selection of the curtains for the living room the nurse comes in with my dinner tray and my shopping for the afternoon is over. And speaking of eating, something should be done to suppress the genius who writes the Childs' ads. Fatigued as I may be from a hard day of newspaper shopping when my eye chances upon one of his creations I forget all about my need for food and nourishment out of admiration for his skill. In the most delicious manner he refers to the discovery and history of coffee, and relates how wonderfully it is prepared in his stores. Or he takes you into his confidence about the science required to evolve a wheat cake and points out how superior their chefs are to all others in respect to this edible epic. It is all most appetizing, but not calculated to make me look with favor on routine hospital fare. Some day, if he wants to lose me as a regular reader, all he has to do is to write an essay on spinach and I am off of him for life.

While shopping in the papers is a great pastime of mine, buying real estate in the same way is my passion. For years before my incapacitation I was an earnest student of the realty pages. Since my internment I have allowed my interest to relax not one whit. Indeed, I think I have bought more properties since I have been in the hospital than Joseph Day has sold. I am not the least bit partial to localities. One Sunday I acquire an acre of ground and a small house in Connecticut. The next I decide on a bungalow on Long Island Sound, and the following Sabbath I move over to Jersey and settle in Leonia, because my friend, John Pollock, is mayor of that thriving municipality and may need my vote when he runs for Governor or President or whatever else he seeks. Taking old houses and fixing them over with fireplaces, bay windows and French doors is one of the best things I do. Or I might fancy a flat in a convenient neighborhood. I have lots of fun papering and redecorating it. One day I decide to do my bedroom in blue and the next I discard it for old rose. If I ever determine upon lavender as the color scheme I know it will be time for me to get out of this place. Occasionally I see an ad that intrigues my interest. Such a one was "a quaint little house on a quiet little street" somewhere in New Jersey. It was thus advertised off and on for nearly two years, and I wondered why a place so described failed to find a purchaser. I suspected it was haunted or there wasn't any such house. There must be a catch somewhere, I reasoned. Then it disappeared from the ad columns, and as I have never seen it since I assume some quaint person got it. Close pursuit of the real estate ads by somebody without property or prospects of acquiring same may strike some people as misapplied energy, but I find I am not the only one so addicted. A close competitor is Thomas W. Broadhurst, manager of the Broadhurst theatre, who knows more about rents and property values in this section of the country than anybody I know. And to think that between us we don't even own the deed to a doormat!

A woman offering to pay a hundred dollars a month for a husband was a front-page story in last week's paper.
A good husband is worth it.

Dear Betty: I hope you are enjoying your vacation. But please don't take any more until I get well. Everything is all jazzed up.

I wonder if William Pinkerton and Cornelius Fellowes think the postal cards they are sending from Saratoga are making this gray old cello look any brighter.

A little sunshine from California is a letter from Sid Grauman.
Yes, Sid, I do remember you all, and very affectionately, too. That is, I remember your dear old dad with affection, but must confess I'm still a little peevish about all the sleep I lost on your account when we were both younger. Neither myself nor roommate could sleep on account of the card game that went on every night in your room, which adjoined ours. And I've needed that sleep, too, since I've been in this human repair shop.

Thanks for all the kind expressions of sympathy, friendship and hope. I will be out in Los Angeles again some day. That is, if Lily White Hays doesn't think that I will interfere with his plans for purifying Hollywood.

Irene Franklin's visits are red letter days. She always radiates cheer, good nature and wit. She recently returned from Europe, where, she says, they tried to sell her everything from a song to the spare parts of a Ford; she rested and ate on fifteen pounds; now she is starving and sweating it off; but the marks of her teeth are on the bedpost. She told me of the joys and sorrows of ordering celery with her dinner in London. She would say, "And celery." The waiter responded with, "Yes, Madame." About half through dinner it would dawn on her that there was no celery. In England you eat celery with cheese at luncheon. But one night, just before she left, the waiter did bring celery. Rene says, "It was such a shock to me, I burst into tears, and my whole day was ruined."

I wonder if any other literary charlatans have this same experience while lying awake at night in the dark with no pencil handy. I can build the most eloquent phrases and speeches, brilliant compositions that just roll out. I say to myself, "I will remember that." But in the morning, when I have procured pad and pencil, my Emersonian fluency has taken flight, frightened, perhaps, at the environ. And I find myself again at the mercy of my Philistine vocabulary, unable to think of a darn-one of the highfalutin phrases I had concocted the night before.

The month of August was kind to me. Many friends braved the elements to come to see me. Among them were: O. O. McIntyre, Mr. and Mrs. Herman Weber, Mrs. Eugene O'Rourke, Beatrice Carr, Norman Hackett, Amelia Bingham, Nina Harrington Lawrence, Norma Talmadge and mother, Wells Hawks, Sophie Tucker, Nellie V. Nichols, Georgia Campbell, Matthew J. White, Jr., Dorothy Zeigler, Mary Mulletts, Georgia Goodwin, Zella Sears, Ada Mae Weeks, Carrie Scott, Marion Weeks, Ada Patterson, Agatha de Bussey, Sarah McDougal, Will A. Page, Mrs. Albee, Ed Hughes and mother, Walter Kingsley, Ernest Ball, George McFarlane, Nan Halperin, Walter Lindlar, Edgar Atchison Ely, Rosemary, Nellie Sterling, Emma Haig, Julius Tannen, Jenie Jacobs, Selma Corbett, Silvio Hein, Mr. Gallagher and Mr. Shean, Mrs. Ed. Gallagher and Mrs. Al Shean, Thomas Bevan, Walter K. Hill, Mrs. Minnie Lindner, William Stuart, Campbell Carad, Alvin Wilson, Mrs. Edwin Cohen, Molly Fuller, Mrs. Reed Albee, Horace Mortimer, George Nagel, Mrs. Lyle Andrews, Dr. Sam Gilmore, Mrs. Frank E. Campbell, Edna Morn, E. F. Albee, Nellie Nichols and Beatrice Carr and it with flowers, while Constance Farber, Ben Riley, Edgar Allen Wolf and Dorothy Zeigler think frogs' legs more expressive. Nellie Sterling is sure it is vegetables, the way she prepares them for me. Joe Hanlo thinks all bouillabaisse should have dainty perfumes. Agatha de Bussey, Walter Kingsley and Molly Fuller say it with canned music.

The preacher whose eloquent sermons bring home things we never saw before has nothing on my laundry man.

DANKS ESTATE FIGHT

(Continued from page 5)

tions. In an action instituted by petitioner, as administrator of the estate of said decedent, in the District Court of the United States for the Eastern District of New York against Hamilton A. Gordon and others, an interlocutory judgment or decree was entered in said action directing that Harriet P. Danks, the widow of said decedent, recover from the defendant Gordon all sums found on the accounting to be rendered thereon for all copyrighted compositions which were the work of Hart Pease Danks, deceased, the copyrights of which were renewed after his death, and of all arrangements thereof.

"That all royalties received by petitioner are set forth in the schedule of this accounting, and were received from copyrighted compositions which were the work of Hart Pease Danks, deceased, the copyrights of which were renewed after his death.

"Thereafter, upon an appeal therefrom to the United States District Court of Appeals of the Second Circuit, said judgment was reversed among other things upon the ground that the petitioner as such administrator was without authority to institute such actions because, under the copyrighted law of the United States, the title to such copyrights vested in the persons named in such act, and did not constitute assets of the estate of the deceased author.

"Consequently, it is respectfully submitted that the proceeds of such copyrighted musical compositions are the sole exclusive property of the widow of the deceased author, and constitute no part of the assets of the estate of the deceased author."

Gordon Published Danks' Songs.

The litigation referred to was an action in equity in the United States District Court of Brooklyn, asking an injunction and an accounting from the executors of the estate left by Hamilton A. Gordon, who was a late music publisher and had published the songs of Hart Pease Danks.

Oct. 8, 1919, Judge Gavin signed an interlocutory decree in favor of Albert V. Danks as administrator; ordered the executors of the Gordon estate to account, and appointed William A. Young as Special Master to ascertain the amount due to the Danks' estate. March 14, 1921, the judgment of the court was reversed upon an appeal by the executor of the Gordon estate.

Among the songs which Judge Gavin ordered the executors of the Gordon estate to account to the administrator of the Danks' estate were:

"Silver Threads Among the Gold," "Glad Tidings," "We Will Be Glad and Rejoice," "I Will Give Thanks," "Don't Be Angry With Me, Darling," "Roses Under the Snow," "Clinging to Christ," "Gloria Patri," "Deus Misericordiae," "Gloria Patri in D," "When Silver Threads Are Gold," "Easter Anthem in D," "Memory Pictures on the Wall," "Lift Your Glad Voices" and "Tis Sweet to Think of Heaven."

"Bonum Est A. B.," "Angels, Roll the Clouds Away," "Gloria in Excelsis," "Sweet Alleen," "I Will Arise," "At the Lamb's," "Jubilate Deo," "Day of Resurrection," "Let the Angels In," "Come and See the Place," "Moonshine on the Snow," "Cantata Domina," "Benedic Anima Mea" and "Te Deum Laudamus."

To the \$310.96 accounting filed in the Surrogate's Court Miss Danks filed objections. She claimed that it did not represent all of the assets of the estate which came into the hands of her brother since he had been appointed administrator; said that she had been informed and believed that he had collected between \$40,000 and \$50,000 in royalties, "of which amount your deponent should have at least one-third, and as a matter of fact your deponent has received less than \$500 on account of said sum collected by her brother as administrator."

Daughter Needed Shoes.

Miss Danks, who said that she had no money to buy herself even a pair of shoes which she needed badly, further said "that your deponent has been informed that the said administrator filed a bond or undertaking for \$1,000, with the Illinois Surety Company as surety, and that the said surety company has ceased to do business in this state and is no longer responsible in law."

She demanded that her brother be compelled to file a "complete accounting of all moneys received by him from the date of his appointment as administrator, namely, July 1, 1910," that he file a new bond, no less than \$25,000, and that

"until said administrator comply with the order of this court, he be enjoined from collecting further moneys on account of the estate of Hart Pease Danks, deceased."

After much quibbling Mr. Danks filed another accounting. In this he charged himself with \$24,306.92, which ran from July 1, 1910, and which consisted of, from the John Church Company, \$98.56; Theodore Presser Company, \$740; Oliver Ditson Company, \$76.11; George Molineux, \$53.92, and Hamilton S. Gordon, \$23,338.33.

Against this sum, \$24,306.92, he said that "the undersigned has incurred liabilities for services as counsel in the connection with said estate, estimated at the sum of \$3,000, no part of which has been paid; bond premiums, from 1916 to 1920, \$50; traveling expenses, hotel bills and incidentals, 1910, \$792; 1911, \$900; 1912, \$900; 1913, \$950; 1914, \$850, and 1915, \$346," making a total of \$7,698 for all the items. He also said that he paid to Gertrude L. Danks \$3,300.

To this accounting Miss Danks also filed objections. She demanded an itemized statement of all the dates and amounts of the royalties from each publisher, and objected to the hotel bills and incidentals and counsel fees, and requested that "the court determine what expenses, if any, the administrator is entitled to." She denied that she received the \$3,300 mentioned, and reiterated that she had not received more than \$500 from said administrator from the time of his appointment to date, and stated the administrator demanded a receipt for each and every sum that he paid her, and deponent requested the administrator produce receipts for each and every payment made to her.

Miss Danks said that she believed that her mother did not get her share of the estate from the administrator, and "that deponent has been advised by counsel that the law is well established that the widow, children and next of kin are entitled to royalties of renewals of copyrights, and respectfully asks that this court determine the matter in this proceeding."

Miss Danks said that "this deponent has never received so much as a dollar from Albert N. Danks Builder, former executrix of the estate of Hart Pease Danks, deceased," and asked that the court determine whether or not "an alleged daughter" of Mrs. Builder, unheard of in the last ten years by the family, has any interest in the estate.

Miss Danks denied that, as charged by her brother, she had executed a general release, dated March 23, 1916; denied that she had received even a penny from Mrs. Builder while the latter was the executrix of the estate, "but, on the contrary, deponent executed a certain paper on the 23rd day of March, 1916, not knowing the purport thereof, which the administrator explained would keep him out of jail if deponent signed it." She further said:

"Deponent respectfully submits if the fiduciary accepted any paper purporting to be a general release for all claims of the beneficiary, the burden showing the fairness of justice of such paper is upon the administrator. Under the circumstances disclosed, the alleged general release should be declared fraudulent and void, and should be set aside and cancelled."

Miss Danks again asked that the court put her brother under a bond not less than \$24,000; be enjoined from collecting future royalties until that was done; determine whether or not the general release was a fraudulent one and should be cancelled and declared void; determine whether or not Mrs. Builder's "alleged daughter" is alive; and, if so, what portion, if any, the latter is to share in the estate, "and that the court settle and determine the interests of the parties in interest, and that the account of Albert V. Danks as administrator with the will annexed of the estate of Hart Pease Danks, deceased, be judicially settled."

Surrogate Cohalan's Decision.

Surrogate Cohalan heard several hearings, listened to much testimony on both sides, and then took the matter under his advisement. His decision in full, which does not pass upon all the questions raised before him, reads:

"Estate of Hart P. Danks. The proof shows that Gertrude L. Danks has received from the administrator with the will annexed, on account of her share in the copyright royalties, the sum of \$930. The accountant will be given credit for that sum in the decree, and no more.
"Counsel fees asked will be al-

lowed in the sum of \$1,500. Reasonable disbursements for trips to Chicago and Philadelphia appear to be approximately \$500, and will be allowed in that sum.

"The royalties received by the accountant from the copyright song during the life of the testator should be distributed according to the provision of the will.

"The renewal of the copyright in the name of the widow or children vested the title or right to any royalties subsequently accruing in the author's widow or children. (See section 24, copyright law.)

"They do not form any part of the estate and are not property collectible by the administrator, c. t. a., but pass directly under such copyright law to the widow or children. They are not subject to the jurisdiction of this court.

"Tax costs and submit decree on notice, settling the account accordingly."

Hart Pease Danks, who was estranged from his widow and children, was found dead by the side of his old square piano, at which he had almost every day for the last 50 years of his life used to work out his themes.

He was a member of the Ancient Lodge, No. 24, F. and A. M., and after a search for several days they got in communication with his widow and children, the daughters who were on the stage and were traveling.

Mr. Danks composed the song by which he was made famous 1858, the year of his marriage to Hattie R. Cohalan of Cleveland. When the Civil War came the air grew in popularity and soldiers about the camp fires could be heard humming or whistling its plaintive, pathetic melody.

He was born at New Haven, Conn., April 6, 1834, and when 8 years old went with his parents to Saratoga, N. Y. His first effort published was called "Lake Street." The first songs were "Anna Lee" and "The Old Lane," both published in 1855. Others of his more popular songs were "Don't Be Angry With Me, Darling," and "Pauline." It is said that he was the composer of a thousand other songs.

A few days before he was found dead he said to his housekeeper, Miss Halleran:

"I would like to hear from my wife. I don't know what has become of her. I believe she is living in New York, but I am not sure. Perhaps if this weakness of my heart disappears I will go to that city, where I did some of my best composing, find my wife and end my days at her side."

JUDGMENTS

(First name is judgment debtor; creditor and amount follow.)
Arman Vecsey; A. S. Cochran; \$1,227.41.

Modern Yiddish Theatre Co., Inc. (Stella and Max R. Wilner, and Samuel Davis); M. Seltzky; \$3,265.41.

Paladin Picts. Corp.; Ullman Mfg. Co.; \$288.79.

Same; Republic Laboratories, Inc.; \$1,419.

Art & Science Photoplays, Inc., and Ernest Von Beck; D. Fontana; \$430.41.

Roger De Bruyn; P. Sylvester; costs, \$100.50.

Dot Godfrey; H. Mahieu & Co., Inc.; \$442.20.

BANKRUPTCY PETITIONS

Eastern States Amuse. Co. of 245 West 47th street; liabilities, \$3,200; assets, \$10 (voluntary petition).

Jean Bedini, of 245 West 47th street; liabilities, \$78,083; assets, \$73,825 (voluntary petition).

Delilah Alda Sheer (DeLyle Alda), of 806 Seventh avenue; liabilities, \$17,640; assets, \$150 (voluntary petition).

ATTACHMENTS

Mayflower Photoplay Corp. of Delaware; Nat I. Brown; \$2,650.

Mayflower Photoplay Corp. of Delaware; Lewis H. Rogers; \$2,250.

U. S. Moving Pictures Corp.; James K. Polk; \$22,790.

Irving Josephson has been appointed manager of Cohen's, Newburg, N. Y.

Ray W. Eberhard will manage the Miles, Scranton, Pa.

Larry Puck is now with the Charles J. Freeman agency.

Andy Rice, vaudeville author, has formed a vaudeville producing corporation with his brother, David. It will be known as Rice Productions.

The Republic, Brooklyn, under the management of Sig Solomon, returned to the books of the Folly Narkus office Monday following three weeks of split week vaudeville booked by John Robbins.

Tom Rooney has become associated with Montgomery Moses, the newly franchised Keith agent.

"WRANGLE V. WRANGLE"

Musical Sketch
30 Mins.; Full Stage
Coliseum, London.

London, Aug. 15.

Tom Walls and Leslie Henson present this new sketch as a "musical absurdity"; some other people will probably describe it as a glaring affront to the dignity of the divorce courts. What music there is in it, and there are no spoken lines, consists of parodies of popular songs, which fit in with the routine of a divorce trial.

When it settles down this new sketch will be funny, although it is doubtful whether it will be understood out of England, where legal procedure is always a jest except to those dragged into it.

Plot—there is practically none. A wife sues her husband for divorce. The judge appears in full robes and wig wearing a straw hat and carrying a tennis racket. Police and counsel are the wildest specimens of their class imaginable, the witness box is fitted with jazz band apparatus, and the case is continually being interrupted by a cuckoo clock. In the end the judge, alluded to by one character as "Mr. Darling," settles the case by becoming enamored of respondent's mother-in-law.

The whole thing went with a yell, but is practically indescribable. The case is good, but no one attempts to act, relying on the utter absurdity of their vehicle. *Gore.*

BRUCH and THURSTON

Cello and Dances
13 Mins.; One (1); Full (12)
23rd St.

A man and woman combination that has been effectively worked out with a view to landing on the strength of class rather than speedy vaudeville. The man is an exceptional cellist, while the woman offers a repertoire of three dances and finally does a song recitation for an encore.

The opening of the act has a solo on the cello with the drapes parting as it nears its finish, disclosing the woman in full stage for a dance number with the cellist providing the music. At its conclusion he withdraws and the woman does a Spanish dance effectively. Another cello solo and then a Gypsy dance with the woman working in bare legs. She is attractive and a very fair dancer.

For the encore she recited "Mighty Lak a Rose" to the accompaniment of the playing of her partner and scored another hearty round of applause with the effort. *Fred.*

KEITH and KERNAN

Sand Pictures
10 Mins.; Full Stage
23rd St.

Man and woman. The man devotes his efforts to producing three act subjects with colored sand or granulated colors. His partner is seated at a piano and supplies her own accompaniment for vocal work and whistling during the picture making. The subjects selected by the man are the standard water and snow scenes with a good effect being gained with a burning ship at the finish.

The picture making is the real meat of the act. The young woman's efforts are wasted to a large degree. The turn was properly placed No. 1 at the 23rd St. *Hart.*

STEVENS and LAURELL

Singing and Dancing
12 Mins.; One
American Roof

Man and woman in conventional singing and dancing routine, with entertainment values suitable for No. 2 in the pop houses. The man is a graceful dancer, with an agility and lightness in soft shoe stuff that will come in handy as he goes along in vaudeville. Woman also dances adequately. The less singing the team do the better dancing is their forte. An opening song would suffice, the stepping is of sufficiently high grade to put them across surely in the small time. *Bel.*

FRANCIS and MARCELLE

Songs
11 Mins.; One
Palace, Brooklyn

A two-women turn, formerly called a "sister act." They sing and one plays the piano. Conventional specialty of its class, strictly small time and only that through the younger girl, whose personality is the act. Besides she is the piano player.

The act is with the unit show produced by Lew Cantor. At the Palace they were No. 2. It's Loew's Palace. *Time.*

"DRIFTWOOD" (5)

Skit
15 Mins.; One and Full (Special Sets)
5th Ave.

"Driftwood" is a pleasing little song and dance skit, in reality a showmanly elaboration of a male quartet into a little production through the medium of a drop, drapes, a line of threadbare plot and a girl singer and dancer. The latter is by no means the least, though last. Around her revolves whatever plot is maintained, including the sweet sad ending.

In "one" for less than one minute, the girl soliloquizes, "so this is Greenwich Village," in front of an artist's studio drop. In full, four men dress the stage; one painting, one playing the piano, one talking and another also an artist. Admitting themselves successes and good pals that only the entrance of the female might mar, they resolve not to let any such thing happen. The girl enters with a "Nobody from Nowhere" number alternating with the male quartet in specialties. The latter do some corking harmony work that would carry them around as a straight quartet in an early spot on the big time. The girl, a pretty blonde chick, whose eyes seem to be laughing continuously, captivates each of the men in turn, a pop double number excerpt being used to convey the love theme. Her concluding specialty, a toe jazzique, is one of the best yet holding up the body of the act like a Hercules.

The quartet, fearing for their collective friendships, resolve that she must go, and the girl concludes that Greenwich Village, like Broadway, is artificial to the core. The title is explained by her soliloquy that she was always known as "driftwood," the quartet harmonizing advisingly that she better drift back home. This makes for the sweet ending.

Florence Gast is the girl, with Joe Scanlon and Pals in the support. Scanlon might have been any one of the four men, for nobody stood out.

In No. 6 at the 5th Avenue the last half of the week, the turn scored. *Abel.*

BOBBIE CARBONE and CO. (2)

Comedy Talk and Songs
14 Mins.; One
American Roof

This is a three-act. Two comedians, one of them Carbone, has been seen around in another three affair in which he was not billed. The turn opens with the two men pushing a piano out on a darkened stage. At lights up a good looking buxom blonde in decolette dress walks on for the usual argument with the stage hand who is anxious to become an actor and proves it by singing an operatic excerpt in good voice.

The other comic is out for some crossfire, the woman acting as straight and getting across through her own personality and good looks. A trio of operatic selections broken up by Carbone clowning and arguing with "ma broder" concludes. All three have excellent voices.

Both men do "wop" throughout. Many of the lines and considerable of the business as well as the "idea" are replicas of the other turn. On the roof they breezed. It is a sure fire small time frame up, but lacks the novelty or class for the bigger bills. *Con.*

LES and GERTIE ASHWELL

Song and Dancing
10 Mins.; One
American Roof

Man and woman dancing team. Open with old fashioned song and dance idea. Man in tuxedo, girl in short dress. A double hard shoe dance is followed by her solo of "hock" and "knee locks," for which she makes a quick change to short skirts.

He counters with a hard shoe eccentric buck, well handled. A double waltz clog was good for an encore. They scored strongly opening the show here. It's a good small time opener. *Con.*

SHERLOCK SISTERS and CLINTON

Songs and Dances
15 Mins.; Two
Palace, Brooklyn

A three-act with the Clinton, a mister. The Sherlock Sisters have previously appeared in a three-act, with another man or men. Small-time turn, usual songs and usual dances with the opening a Jap number. Nothing to distinguish this from the other ever so many acts of its sort that the small time wants for one reason or another. *Time.*

"SCREENLAND" (16)

Musical Comedy
17 Mins.; One and Four
5th Ave.

"Screenland," a 16-people tab, understood sponsored by Henry Bellitt (although not billed), was probably aimed for the big time. As it stands, it falls shy of the mark, although a flash for the three-a-day with a chance No. 3 in in the smaller twice-daily.

Barney Ward, Colt Anderson and Ann La Troy are featured in the lobby billing. A chorus of eight and another girl principal are in the support. Ward is the featured comic of a movie company Anderson the director, and Miss La Troy may be either the prima or the dancing soloist. The title has as much to do with it as is to be expected from a 15 or 17-minute vaudeville tab.

The interpolated chatter that this is a rehearsal for a picture is the sole relation to "Screenland." It's an excuse to shift the action from Spain to Rome, etc., for the costume changes and numbers. Ward, with a Dutch accent, is the boss of the outfit and elects himself leading man to Miss LaVie. When told she receives \$38,000 a week he insists it must be Miss Levi. The comedy is patterned along the lines, "I heard of grape juice, orange juice, lemon juice, but never heard of a Spanish Jewess."

Three sets are employed with four costume changes, not elaborate but sufficing. The chorus looks fresh and is willing in their ensembles. *Abel.*

MLLE. DU BARRY and CO. (5)

Songs
12 Mins.; Three
State

The three couples are attired in Colonial costumes, including powdered wigs, the men in knee breeches, etc. It's a straight singing combination on the order of Mme. Doree's Opera Singers and others. They open ensemble with "Tales of Hoffman," blending well with the soothing rose setting and the romantic atmosphere. Their voices, as is to be expected, are pleasing.

The "Giannina Mia" song from the "Firefly." "Just a Song at Twilight" and songs of that type are done, none too heavy or pedantic for popular appeal. One of the women soloed with selection intended to show off her vocal calisthenics. It did, and won spontaneous applause. She may be Mlle. Du Barry, although otherwise there is no means of distinguishing.

One little thing could be remedied. In the number where only two of the couples are doing a sort of double duet the spot for some reason is focused only on one pair and follows them about solely. When the calcium came anywhere near embracing both couples the woman of the lesser pair deliberately bent herself to come within the calcium confines. As a result she bent away from her partner's wooing position and spoiled the picture.

They closed at the State and pleased. *Abel.*

MOLINO and WALLACE

Singing and Pantomime
15 Mins.; One
American Roof

Molino, the male half of the team, was formerly with a bicycle comedy turn. He is a pantomimist, of ability, suggesting in facial make-up and mannerisms the "Bozo" type, popular in burlesque. Miss Wallace starts the act with a ballad. She is interrupted by Molino, who keeps the laughs moving speedily for five minutes or so of expressive pantomime thereafter. Molino talks once or twice in the act. This is a mistake. The panto is so well handled that talking spoils the illusion. Molino is also a good turner.

The act has genuine merit for a different type of turn for the neighborhood houses. It should develop with playing. *Bel.*

THREE WHIRLWINDS

Roller Skating
7 Mins.; Three
State

Three men in a fast roller skating routine that is zip and go for every second of its seven minutes. It speed means anything the act looks set as a standard opener anywhere. The trio is neatly costumed in white shirts, white trousers with black stripes along the seams and waist sashes a la Spanish cavalier. It's a striking affectation, the whirling adornments as they spin about dizzily accentuating the difficulty of each stunt.

As a sight act it interests. Particularly at the mammoth State, where sight acts oftentimes win more than song and talk turns, was it roundly applauded. *Abel.*

LIBBY and SPARROW

"Broadway Handicap" (Song and Dance)
16 Mins.; Full (Special)
State

George Libby's new dance revue is sure-fire for any and all bookings, a novelty in production and presentation, coupled with genuine terpsichorean ability that elicited audible comment to right, left and rear as to his cleverness in the art of the nimble hoof. Miss Sparrow introduces proceedings in a fetching jockey costume, displaying Libby's stable of Broadway dance stars.

Libby enters in full evening dress for the strut and jazz handicap. This leads into the Broadway handicap. Libby enters as "Jazz Baby" and Miss Sparrow points to Frisco's name on another tabulation. Thusly "Irish Pep" is Pat Rooney; "Versatile King" is Fred Stone; the "Yankee Doodle Boy" entry is George M. Cohan, etc. The dance imitations were corkingly delivered and recognized as such with due regard and approbation. Before the danger of the idea wearying even enters, Libby switches the routine to a Lean Erroll-Mari Lynn Miller double with his partner, Miss Sparrow doing "Sally" cutely.

For the routine encore, Libby announces he will enter a dark horse in the handicap, pointing to their own team name last on the list. Judging from the applause, they won the race with their own conception. A genuine recall was an announced original idea of how two classical dancers would behave in a boxing ring. That bit is a classic and probably will stick to the team for many a month as an identifying trade-mark. Between rounds a stagehand pranced in gently wafting his resuscitating towel. He looked suspiciously like Weston (Weston and Elline). That wowed 'em for a second recall, Libby asking who won the popularity stakes, pointing out the entries from Frisco down to Libby and Sparrow. Each of the entries won applause, but the dark horse was unanimously accorded a popular favorite. *Abel.*

"KATOUSHKKA" (6)

Russian Folk Act
15 Mins.; Full Stage (Special)
23rd St.

With the comedy couple with this sextet of Russians as a starting point this act seemingly can be developed into a vaudeville novelty along the lines of "Chauve Souris" and made a standard turn for once around the circuit at any rate. The general outline at present would hold it to the classification of a Russian dancing turn and as such would undoubtedly be utilized as a closing turn, a spot where the value of the comedy in the turn would be lost.

Four men and two women. One of the men has a rather fair baritone voice and solos a couple of Russian numbers; the other is an accordionist. The other two and the women offer the dances. At the opening the accordionist and the four dancers are seated at a table before a peasant cottage. The soloist sings off stage, coming on to finish the number and then the first of the dances follows, with another song after that. Then comes the comedy bit, the outstanding feature. It is pantomime at first which develops into a duet; but, though one cannot understand it (in Russian), it does get over to laughs. It is the manner in which the pair handle the number that lands it. Another dance and an accordion solo follow, with the usual floor dancing for the finale of the act.

With smart direction in the development of the comedy side and the breaking up with the dance portion to permit of the introduction of more of the laugh stuff, there looks to be a big possibility. *Fred.*

LILLIAN MORTON

Songs
14 Mins.; One
23rd St.

Clever little single of the soubrette type who puts over character numbers in a manner that should keep her working in the smaller big time houses. Her opening pop semi-comic gives her a chance for impersonations of the manner in which others would sing it. She follows this with a "love" number, giving an impression of a tough little east side flapper that will get to almost any of the pop house audiences. Three other numbers are included in her routine at present, all of the popular type, and she handles them all well.

It is a gingery style, however, that gets her over rather than the number themselves. *Fred.*

GERTIE SAUNDERS (1)

Songs
12 Mins.; One (Special)
State

Gertrude Saunders was the original female lead of "Shuffle Along," later succeeded by Florence Mills. More latterly, the colored "blues" songstress has appeared at the Lafayette (Harlem house catering to colored clientele) and at Reisenweber's (cabaret).

For vaudeville she has dressed herself and the act up with a striking gold costume, and a classy drop, respectively. A pianist and a lampstand are also included for the "class." The pianist is colored, although of very pale hue, Miss Saunders also making up quite creamy, the neighbors in the rear seats audibly wondering whether she is colored or not.

Miss Saunders has an individual style of putting over a "blues." It is not a coon shout but more of a soothing croon that really requires an intimate audience or a moderate sized theatre to be best appreciated. Her facial expressions and physical gyrations that assist in the delivery, however, do not miss. She opened with "Spanish Blues," going into "Ain't You Ashamed." "I'm Craving for That Kind of Love," her big song in "Shuffle Along," took her off nicely for a "Daddy" plaint, which is somewhat too insinuating in its meaning and delivery to make it safe for the family customers. At Reisenweber's it was k. o., but it's a far cry from a cabaret to a pop vaudeville theatre. The number was announced "how a colored gal would ask for love" or something like that.

Miss Saunders was No. 2 Monday night and got more than the average deuce spotter does, and in spots more than many another singing soloist has in the past. She has the distinction and novelty of being the only colored female single in present day vaudeville. *Abel.*

TED and BETTY HEALEY

Talking and Songs
18 Mins.; One
Shea's, Buffalo.

Buffalo, Aug. 30. Ted Healey was the black-faced comic with "Cuddle Up" last season. The girl looks like a newcomer—and a welcome one. Healey jumped the burlesque outfit early last spring and has been playing the large Middle Western picture houses during the summer. Caught here in June, he uncovered a snappy single, somewhat dubious in material, but, although uncertain of his destination, giving unmistakable signs of being on his way.

The present vehicle, billed as "Dr. Jekyll and Mrs. Hyde," is Healey's first excursion into big time. On the strength of his showing, it establishes him as having arrived. Spotted fourth on one of the strongest bills seen here in months, he proved himself a clever youngster with a fine sense of taste and discrimination in his material and one who, given a reasonable amount of seasoning, should more than hold up with the best of them.

The girl knows what to do with clothes and does it. She dresses the act down to the ground and makes a pretty foil for Healey's gently kidding style. In his routine he shows himself possessed of a nimble wit and carries himself with the confidence and poise of a veteran. His material is new and proved sure-fire. The act has two songs by Healey, done as an imitation of Cantor and Jolson—probably carried over from the black-face days. The impersonations look like a mistake. Healey has a style he should develop. His personality on its own will probably carry him farther than reliance on impersonations.

On his showing and reception here, Healey established himself as a juvenile. It is not too much to say that the act can easily hold its own on any bill. *Burton.*

ED HILL

Cartoonist
11 Mins.; One and Two
American Roof

Hill opens in "one," with patter about "Hattie's hats." A drop divides showing an easel with a girl's head sketched thereon. Hill changes the hats on the figure, also adding different furs and wraps, using two colored crayons.

His sketching is accompanied by a continuous line of chatter that is pertinent, but doesn't glean many laughs. The sketching is interesting and away from the beaten path. A Red Cross nurse finish was good for solid applause. Hill has assembled an interesting small time vehicle. They liked the turn at this house where he deuced it. *Con.*

SEASON'S FIRST UNIT SHOW STARTS ON THE SMALL TIME

"Manicure Shop" Showing This Week—Four Acts and 33-Minute Skit with No Chorus—10 People in Complete Show—Opens for Loew's

What is termed a "unit show" and designed for pop vaudeville houses did its break-in in the first half of this week at Loew's Palace (Browns-ville), Brooklyn, with Loew's Ave. B., New York, its goal for the week's finish.

It's a Lew Cantor combination, of four acts and nine people in all, with 10 people appearing in the included skit, called "The Manicure Shop," running 33 minutes and containing no chorus girls. The Cantor complete show is the first unit of the mass intended for production for the new season, many of which are now in rehearsal, some for big time, taking in Shubert vaudeville.

The four acts and the skit opened at the Palace at 8.40, the entire vaudeville show ending at 10.05, giving the combination performance one hour and 25 minutes.

Reports say this "unit" (which does not at all resemble the scheme of a vaudeville unit performance as generally understood) is an experiment, formed to play small time only. Of that there could be no mistake after witnessing it. Cantor is reported to have another and similar "unit show" for the Loew time itself, to start next week at the same houses. It is understood "The Manicure Shop" unit is intended for middle western vaudeville houses, but not booked by Loew's.

The small time expects to judge a unit show such as it will accept, by the expense (paying the producer a lump-sum for the entire performance) and also the running time will have to be figured, according to the policy of the pop house and the usual length allotted to the vaudeville portion.

The four acts comprising the entire performance are a two-man act opening, a two-girl act No. 2, a three-act (two women and a man) No. 3, and a mixed two-act closing with the skit gaining an additional player, who may be stage carpenter for a bit, making the company on at the finish 10 in all.

As a small time producer of girl tabs and production acts Cantor has operated east and west. Evidently he has preferred to remain in that division and has done so for several years without venturing away from it. His productions have never been distinctive even for the small time, but somehow they have steadily worked. Cantor has grown to be marked for making his small time act keep working. Through that he has been called a shrewd small time producer, and if the continuous working of his acts is a criterion he understands small time producing, if nothing else. The Loew Circuit is said to have selected Cantor as the trial producer for the unit small time combination vaudeville shows with the understanding if succeeding he would continue as the sole Loew unit maker.

"The Manicure Shop"
"The Manicure Shop" as put on by Lew Cantor is neither a revue, skit, girl act nor tab; it's a farce comedy with music, employing only principals, and always looking bare during its 33 minutes through the absence of chorus girls. The set is as the title states. To fill in the open spaces and make the act look alive the principals, when not engaged in songs or business, are seated at tables. This gives to the turn the semblance of an old-time small time girl act that had three principals and six chorists. However, the production end here. In clothes more than set, evidences some money spent. There are five women, well dressed, for the afterpiece, each with a change of gown.

The story of "The Manicure Shop" appears to have been taken for the purpose of the unit and had engaged the acts to fit the roles, instead of engaging the acts and making a story out of them. The consequence is the main portion of the "Shop" thing is a repetition of the acts' own work during the earlier vaudeville portion. When there is no dialog, situation, nor business, there is a

song or dance, singly or doubly, or with a trio, or the very things the acts had previously performed in their own specialties, although different songs. The dancing is immaterial, in the skit and in the acts.

A straight trick bicycle rider in the opening turn (Brossius and Brown) has a speaking character role in the farce, that of a tough boy. He starts and then forgets the character, losing the tough accent. His act-partner, the comedian of the turn, is also the comedian of the skit, never speaking, but becoming the come-on to buy an interest in the manicure shop. The comedy of the farce is hard-luck stories told the come-on by the women, he giving each a check for different amounts until the property man or carpenter, in the uniform of an asylum keeper, takes him away as an escaped lunatic.

Following this anti-climax the skit ends with a wedding number, and for the finale a radium effect is lightly tried for on the white gowns of the two brides and two bridesmaids.

There is nothing worth while in the farce and little more in the vaudeville other than the young woman of Walzer and Dyer, who, with her nutisms, falls and floundering about, besides some mugging, lends that low comedy to a situation that would not be a situation without it. If Miss Dyer can hold up this entire performance it would appear she is much too valuable to waste upon it. And if Miss Dyer (or Miss Walzer) can affect all audiences as she did the simple-minded one at the Palace, Brooklyn, Tuesday evening, then she can hold it up. The Palace bunch wanted their low comedy very low. They were ready to laugh at anything that could make them laugh, the lower and rougher the better.

It is hardly likely, however, that any small-time vaudeville audience accustomed to any kind of vaudeville, small or smaller, will accept this "Manicure Shop" as worth the 33 minutes it takes up. What it may think of the vaudeville is problematical. Two of the acts have something and the other two have nothing, with extremely slight variety among the quartet of turns.

The opening turn, in its trick rider and comedian, makes an acceptable number for the spot. The straight bicycle rider is good enough to stand out in the position, while the comedian (with an eccentric make-up suggesting a foreigner that he carries with him into the skit) ends laughs as he progresses through pantomime and dressing. This act has been playing about for some years.

Francis and Martelle are two girls, with the younger one only making an impression. They are under New Acts, as are the Sherlock Sisters and Clinton, a three-act of two women and a man, that went through their song-and-dance routine, winding it up with a special number. The Dyer and Walzer couple closed the vaudeville, the "nutty" young woman bringing the only reception when reappearing shortly afterward in the afterpiece. By herself this young woman seemed to tell everything she had in the first three minutes, but the house warmed to her continuously, especially after she changed a comedy costume to another that was semi-straight. They finished with a dance, and stopped the show.

An awkward incident was the same was employed by the three-act and the two-act following. Variety's New Acts records show that Walzer and Dyer were singing the "You're Wonderful" song two years ago. The number fitted the three-act for a laugh, but in a four-act bill that must have rehearsed for the skit it looked like stubbornness or indifference for both to use it.

Too much is not looked for in a small-time vaudeville program nowadays around New York. Too much in vaudeville is never given, where the dependence seems to be wholly placed in the picture, and too much from principals in a revue or skit or farce on the small-time cannot be expected from act-specialists, untrained for that work. That, however, is a matter between the bookers and producers. If the idea is to give a show the expectations can't counteract the intent salary.

If "The Manicure Shop" combination is a salable small-time unit show, there should be an army of productions along its line, for as at present composed it looks easy.

Since.

A benefit performance at the Hotel Trouville, Long Beach, Monday netted \$5,000 for the Long Beach Hospital.

PALACE

Business as usual here, though the show not quite up to the superlative Palace standard. This week's bill lacks "class," an element usually in the prescribed compound at this house. That is the fault of none of the acts, or all of them combined; they are not of that vaudeville persuasion, which of course doesn't at all mean that they are not good acts.

Mrs. Sidney Drew and Company would come as near qualifying for the silk-lined course as any shown, but her vehicle is scarcely polished enough. She does rather well with it, for a player who has had comparatively little stage speaking experience. But it is thin, and the predestination angle, dragged in with no foundation and no plausible alibi, is pitiful. The playlet has no ending and no beginning and very little in the middle. What interest it holds is in the personality (or rather the person) of Mrs. Drew. She is a dashing looking light comedy leading woman of the semi-drawing-room (and more than semi-drawing-room) type, with bobbed hair and a rather steezy, intelligent rendition of lines. Closing the first part, the act took a few giggles and one hearty laugh.

Van and Corbett, following another crashing hit for Lopez and his band, really took the honors of the performance. Van was never as funny in his long and almost historical career as he is in this run of cloying and sly patter. After 11 o'clock the audience was in solid and laughing roly'd, and the champ and the comic could have taken a few extra encores as late as it was.

Billy Sharp and Company, in the development of the cabaret revue act which has grown into a real vaudeville turn, stopped the show in the first division with applause that sounded almost suspicious, so sustained and clamorous was it. If it was plugging, it was legitimate, which is more likely, then Sharp rang the bell hard and re-ounding y on his initial Palace engagement. He has made some changes since this reviewer last caught the routine, the little blonde who sings "Daisy" being an important reinforcement. She has looks, a lovely ballad voice and a "manner." She should be programmed, and so should the dancing fiddler. The rest run for Sweeney, though the Palace crowd was courted throughout, and went wild over Sharp's hooping.

Miller and Mack binged it again, which is a clinch bet at the Palace, always. The reception they got was strong enough for many a two-act's getaway. Their work is swift and sure-fire, without an extra gesture or a lost word. And when they finish they are through, without shading down their good work through some tortuous epilogue, as some teams do just to show that they can "hold" an audience. A traffic policeman can hold a whole mob, too, but he gets \$100 a month. Bronson and Edwards, with the authorized use of the Collins and Hart makeup, mannerisms and material, started the show with a whizz. They lack just the last refinement of finesse that the old masters of satiric nonsense had, but they do amazingly well, and if they went abroad somewhere, somewhere Collins and Hart had never been, they would be an instantaneous sensation.

Oiga and Alan Parado went stroin in No. 2 spot on what seemed very little vaudeville. The girl has a high voice that also can hit low, but she hasn't much melody in any register, and was off the key several times on all of them. She bills herself as a miniature Galli-Curci—very miniature. The brother plays the grand, and programs himself as a protégé of Paderewski. He fingers well enough, but the "showmanship," with the deadly earnestness and the high-art ferocity and coming-out-of-a-trance at the finish of each number is appallous. The applause, however, was hefty.

Diamond and Brennan, on third, did the expected and got their stuff across easily. The closing song is well selected, and gives Miss Brennan a good chance to display her unusual voice to theatrical advantage. Following an apparently trained soprano, Miss Brennan, with an apparently home-made contralto, showed her up. Diamond's comedy went cleanly, as it always will to a fast getaway.

Lopez, who now has a squatter's lien on the opening intermission spot at the Palace, showed some novelties and again revealed himself a cunning, tasteful projector of ideas as well as a modest, lovable, effective leader and musician. The band did "Pinafore" with several trick touches, and "Sunny Day," done with a storm, rainbow and sunshine effect, went for a wow. The bit was so terrific the speech couldn't let him make a speech—they wanted a number. There have been few triumphs like that of Lopez, even here. Cedora, the darling little girl rider who spins around inside a golden globe, closed, coming on too late for a hundred per cent. hearing, but doing formidably with those who did stay. Late.

RIVERSIDE

Considerable switching in the Riverside bill Monday evening, with the program of little use as far as the running order was concerned. Both the first and second sections of the show underwent changes in the running order, with Irene Franklin, programmed for second after intermission, switched to opening that section. The first half had comedy acts in rapid-fire order, the second, third and fourth acts depending on comedians who in each instance came forth with musical instruments. Notwithstanding this, the comedy developed in good style as the show progressed.

Barbette, a female impersonator, on the wire and rings, started proceedings. With several daring stunts injected into a fast routine, he gave the show a good start, making way for Burns and Lynn, No. 2. These two boys were the first to introduce musical instruments, but merely carried them on. They gained momentum towards the finish while dancing. Some laughs were accorded them earlier.

Billy Arlington and Company gathered the first real comedy honors. Arlington, with his familiar tramp characterization, had little difficulty in spreading laughs throughout the running, with C. I. Taylor acting as a corking foil. The comedy musical work by this team, with Eleanor Arlington and Joseph Ward adding their bit vocally, gained genuine applause.

Jimmy Pinto and Jack Boyle, programmed to close the show, were moved down to follow Arlington. Pinto registered strong laughs from an orchestra seat with the cross-fire "wop" banjo playing comedian upon the stage. Boyle furnishes the necessary "class" as the straight man, with the third member equally diverting with the other two of program mention. The turn is largely built around the latter, who made things hum with his work upon the string instrument.

Margaret Severn, with Antonio and Pac Cassino and Ruben Beck with in a flash dancing act, closed the first half. Miss Severn is an exponent of the more artistic styles of dancing, and carries her work through in a finished manner. Her Benda mark dances are along novel lines. The Cassinos, fast-stepping Spanish dancers, gave the act speed. Beck with holds the reigns at the piano and delivers nicely with a novel specialty. Artistically the act took the honors of the early section.

Two short-reel pictures were screened during intermission, with Miss Franklin taking up the running immediately after. The comedienne offered seven numbers, with the audience displaying genuine appreciation of each. The strong comedy in the songs gained hearty laughs, the "I Was the Belle of the Beach," "Help! Help! Help!" and the final number being the leaders in this direction. Minus the support of Burton Green at the piano, Miss Franklin is ably assisted by Andy Byrne as a pit leader.

Lydel and Macey, assisted by Lida Leah, offered a different brand of comedy next to closing. Lida Leah has been brought forth earlier. The spot was extremely late for a talking act, with the two men making their material stand up. Lydel's dance finish topped off their work in good shape. The Breen Family, unprogrammed, supplied the nightcap. Lois Bennett, programmed for No. 3, did not appear.

STATE

Valentino solos in the lungstons all week, "Blood and Sand" and solely responsible for the S. R. O. draw Monday night. The lobby was decorated in Spanish lace, the foyer within the theatre was appropriately set with Spanish antique furniture, and the general effect was further lent atmosphere through the medium of a couple of male poseurs on the sidewalk dressed in Spanish garb.

The supporting six act bill was spotty and probably considered negligible and subsidiary to the feature. The Three Whirlwinds and the Gaudy Gauds (New Acts) occupied the ace and deuce positions in the order named. Miss Saunders is the colored single who is showing at the State on a novelty salary basis, a precedent for the small time. Her salary was to have been fixed after her Monday debut and gauged accordingly.

Weston and Eline No. 3 started slow in the crosswalk, due chiefly to the poor acoustics that didn't get the chatter past the mid-section, but closed effectively, though laboriously, to a farewell "wop" through the medium of Miss Eline's bokum and encore scene in the underworld cabaret.

Libby and Sparrow (New Acts) showed a new song and dance production that looks "in" for fast company. Permaine and Shelley were next to closing, getting the audience into good humor with the opening veritable bokum on the trapeze in "one." After that it continues its melodious course with the dual vocal and concertina work. They had to respond to an extra demand. Mile Du Barry and Co. (New Acts). The overture, excerpts from "Carmen," was the chaser and introductory to the feature. As a drawing card it has proved its worth by the four week's run on Broadway at the Italo and Rivoli, repeating

as strong at this house Monday, but obviously it is a star draw, not the story's. The finalization of the Ibanez novel is quite average which courts peril for the story's magnetic value if he is not better fitted with vehicles. Abel.

BROADWAY

About three-quarters full at the Broadway Monday with the weather ideal for indoor sports. On the night show Dixie Hamilton and Laura Bennett were out.

Allman and Howard copped the hit of the bill next to shut. Jack Allman has an ideal little partner in Jessie Howard, and should go far with his present turn, which is novel and funny. The burlesque is broad and catching. A low comedy scene in the middle of the act was a "wop" with this audience and can repeat anywhere. Miss Howard is a peach of a looker and an ideal opposite for Allman's comedy. The turn mopped.

Another favorite was "Veterans of Variety," one of the series of "vets" that are now playing around. These old time aggregations sure do appeal, and seemingly to all types. A survey of the Broadway audience didn't reveal a preponderance of old timers, yet the turn registered as strongly with these in as it would before an assemblage of their grandparents.

The other comedy entries were George Austin Moore, fourth, and Wayne, Marshall and Candy, third. The latter is an "audience" trio that has been playing around the three-a-day. The act seemed outclassed on this bill. The opening aims at novelty, but the day has passed when a vaudeville audience will fall for "arguments" in front of the curtain and gasp with astonishment when the "debaters" ascend the rostrum. There is no novelty to this type. The specialties of the trio would just about pass otherwise. It's very light entertainment.

Brown's Dogs opened neatly and surely. The dogs are of small breeds and find instant favor with the women through their cute routines. The trainer is a good showman and puts the animals through with speed and precision.

Cunningham and Bennett, second, got to them after a slow start. This pair have talent but will never get anywhere with the present routine, which lacks cohesion or punch, and consists of a series of double songs padded out with "crossfire." Cunningham is a song writer and a clever artist who can handle lines, but an author's service is needed unless they are satisfied with the three-a-day bills. Miss Bennett is a good looking blonde with ability. They closed strongly despite the material.

Moore did neatly with his Negro stories and songs. Moore's clean-cut appearance and excellent diction clinched it for him. He was spotted just right and ran up an impressive total of laughs with his stories. One or two sounded new.

Rose and Moon, as smooth a dancing combination as has been seen in seasons, closed the vaudeville portion. The act carries a pianist and the usual special drapes and cyclorama. The dancing consists of buck, eccentric, waltz clog and a novelty waltz double that is a classic. This pair can take a spot on any bill and score on sheer merit. They are both big league hoosers. Con.

23rd STREET

For a small show, the bill at the 23rd Street the first half had all the class of a big time program. The six acts were all class and the frame-up was vaudeville with lots of variety. In addition there was a good feature picture as well as the usual Pathe, news and "Topics of the Day." Joe Laurie was the headliner and the diminutive comedian next to closing was a cleanup for laughs from the beginning to the finish. His quiet manner of working and the bright stuff, a lot of the talk being a little different from last season, held the audience. The little girl with him as his sister, instead of the two elderly people formerly carried, fills the picture neatly. She is a winsome girlish miss and has personality which asserts itself, even though she hasn't a single line to say.

On just ahead was Lillian Norton (New Acts) with a snappy single that was a terrific applause hit. She is rather of the soubrette type with a fast manner, of putting over her numbers and appears to be a safe bet for any of the smaller big time houses with her present routine.

Another new act offering was the closing turn, "Katoushka" (New Acts), which evidently means a Russian village. Here is an act far better than closing and with the rearrangement of the present material and the development of the comedy it could be worked up into a vaudeville "Chauve-Souris." It is in that particular regard that its value lies.

Van Cello, the pedal juggler, opened with some corking risley work with the barrels. The woman in the act makes three changes during the offering, that being about all that she does do. However, with the general working out of the black and white scheme in stage decoration. (Continued on page 40)

REVIEWS OF RECORDING DISKS

(Variety department of critical reviews of the current phonograph records)

POPULAR

WITH HIS UMPAH UMPAH ON THE UMPAH ISLE—Collins and Harlan (Vocal).
HURRY ALONG LIZA WITH ME—Al Bernard and Ernest Hare (Vocal)—Edison No. 51021.

Collins and Harlan deliver the "Umpah" song in keeping with the rollicking air Harry Von Tilzer has invested in the lyric about Pat Malone and his trombone, who ruined the natives of the island with his fascinating "umpah umpah" even to the extent that after being there a week they called him the Shik. Interpolated among the three verses and choruses is some tromboning and vocal crossfire that make this one of the best "canned" vaudeville recordings reviewed in a long while. "Liza" (Al Bernard) is a colored boy's proposal ditty done by the composer and Ernest Hare, the former singing falsetto for the "wench" part in the double version idea. Bernard is one of the several disk makers who is getting his both ways, author's royalties in addition to the revenue for doing record work.

THE BUREAU—Russell Hunting (Monolog).

CASEY TAKING THE CENSUS—Same—Pathe No. 20786.

"The Bureau," an alleged humorous selection done by Russell Hunting, the original Michael Casey, is unfunny, containing many weak comedy points and few mirth provokers. The monologist's deep bass voice and clear enunciation are his sole assets here, and it is suggested he make full use of them by having somebody write his stuff for him—really funny lines.

The other side is a better laugh-getter. Casey is taking the census and holding a conversation with an imaginary vis-a-vis, piping falsetto for the female straight who feeds him for the laughs on the order of a vaudeville two-act. That side holds quite a few laughs.

SORTER MISS YOU—Henry Moeller (Vocal).

SMILIN' THROUGH—Same—Gennett No. 10062.

Two standard selections from the famous Witmark "Black and White" edition are mated on this Gennett disk. Henry Moeller's tenor being

further enhanced by a violin obligato and piano accompaniment deftly handled by Ruth Stickney and Thomas Grissle. Clay Smith's "Sorter Miss You," now several years since it was first issued, sounds as good as ever, and the Arthur Penn ballad, "Smilin' Through," has a wistfulness about it that becomes more marked with repetition.

THE COULIN—Gerald Griffin (Vocal).

THE RISING OF THE MOON—Same—Okeh No. 4635.

Gerald Griffin's forte has been Irish songs on the Okeh disks, for which he records exclusively, although one ventures he would be as effective with appropriate light ballads and standards. His ingratiating tenor could be employed effectively to build up a ballad following. The couplet in hand are both orthodox Irish songs, "At the Rising of the Moon" (Dermot MacMurrough) in the nature of a battle hymn, with the recurrent phrase, "Hurrah, my boys for freedom at the rising of the moon."

RED MOON WALTZ—Ernest L. Stevens Trio.

IF I HAD MY WAY, PRETTY BABY (Medley Fox Trot)—Same—Edison No. 51026.

For a three-piece combination (sax, banjo and piano), the Stevens Trio puts considerable "kick" into its stuff, even though John Sorin occasionally interpolates a Chinese block effect to add further novelty, as with the latter recording, "Red Moon" is a smooth waltz (Henri de Martini), decorously done with fitting quietude. Stevens' piano tickling stands out forte in the main, although the vibrating banjo figures prominently in a "rolling" twang-twang, the sax later chiming in for some wicked spilt reed stuff.

HYMN TO THE SUN (Fox Trot)—Casino Dance Orchestra.

SWANEE RIVER MOON (Waltz)—Same—Pathe No. 20803.

"Hymn to the Sun" is another fox trot adaptation of a Rimsky-Korsakov tune, the same composer whose "Song of India" was ragged for dance purposes. Onivas (otherwise D. Savino—last name reversed (Continued on page 37))

at the Booth; "Sally, Irene and Mary," a Shubert musical show, at the Casino, and "Wild Oats Lane," George Broadhurst's second production, which relights the Broadhurst. The Park, under the direction of the Minsky brothers, will also light up late next week, designed for a stock burlesque policy.

Better weather last week brought a recovery from the low takings of the previous hot weather and Saturday's rain filled many of Broadway's show shops. Ziegfeld's "Follies" drew the biggest week's business since opening, with more than \$37,000, while "Kiki" proved its leadership of the dramas by getting close to \$15,000, or virtual capacity.

Next week a number of attractions will wind up and take to the road. Among them are "Spice," at the Winter Garden; "The Goldfish," at the Shubert, and "The Dover Road," at the Bijou.

Row Over "Scandals" Buy

A group of the brokers who entered into an agreement with George White prior to the opening of "Scandals" at the Globe, whereby they were to take seats for 12 weeks with the stipulation that the box office price would be maintained at \$3.55, are in arms over the tilting of the scale to \$4.40, beginning next week. Despite the original agreement for the 12 weeks' buy was cut to eight weeks, the brokers maintain White failed to keep faith by raising the price.

The White show was the only one of those bowing in this week that extracted a buy from the brokers. The management of "The Gingham Girl" and the Carroll theatre tried for an eight-week buy, but had not connected Wednesday. There is a possibility another one of two attractions will be added to the list by next week.

A number of the week's openings were on sale in the cut rates with balcony seats offered for the opening nights of some. Of the season's new attractions there are already five on the cut rate list, three that came in this week—"The Gingham Girl," "The Torch Bearers" and "I Will if You Will."

The one added starter to the list of last week's buys by the advance price brokers was the Hopkins production, "The Old Soak," the agencies taking 260 a night for this attraction with a 25 per cent. return privilege. This brought the total list of buys to 11: "Daffy Dill" (Apollo), "Kiki" (Detamo), "Kempy" (Detamo), "Capt. Appleton" (Cort), "Scandals" (Globe), "Shore Leave" (Lyceum), "Music Box Revue" (Music Box), Ziegfeld "Follies" (Amsterdam), "The Old Soak" (Plymouth), "Partners Again" (Selwyn), "Spice" (Winter Garden).

The cut rate list with the week's additions reached a total of 12, topping the number of buys by one. The shows listed are: "The Dover Road" (Bijou), "I Will if You Will" (Comedy), "The Gingham Girl" (Carroll), "The Torch Bearers" (48th St.), "He Who Gets Slapped" (Garrick), "Fools Errand" (Elliott), "The Bat" (Morosco), "Manhattan" (Playhouse), "Able's Irish Rose" (Republic), "The Goldfish" (Shubert), "Sue, Dear" (Times Square), "Spice" (Winter Garden).

IN LONDON

(Continued from page 2)

the part of one of her dancing partners, Laurent Novikoff. The proceedings began with a religious service, after which champagne and cakes were served with further quiet ritual. Novikoff and his wife kissing each guest in turn. Pavlova then danced the first few steps on the new floor and wished everyone present good luck.

Robert Courtneidge's production of the new musical play "Gabrielle," one of the features promised for the present autumn season, has been postponed until spring, 1933.

Among the cast of Somerset Maugham's new play "East of Suez," which Basil Dean produces at His Majesty at the end of August, are Meggie Abanes, Ada King, Ursula Millard, Basil Rathbone, Malcolm Keen, Henry Kendall and Charles V. France.

Advertising in the sky is spreading. Started to boost a daily newspaper, it has spread to the theatre and all London is watching the announcement of "Listening In" at the Apollo as airmen write it in the sky. The production has suffered a postponement of two days.

Mrs. Leslie Faber was granted a divorce against her husband, Leslie Emerson Faber, July 29, on the grounds of desertion and misconduct. No defense. Leslie Faber is Sybil Thorndyke's leading man at the New. Plaintiff was Winifred Arthur Jones, daughter of Henry Arthur Jones, the playwright.

The Repertory Players begin their new season Sept. 10 with a new comedy. They will do three productions. At the moment they are anxious to obtain non-playing members and also to read new plays.

William J. Rea will have the leading part in the Anglo-Chinese play "Fan-Tan" in London, prior to a provincial tour, thereby reversing the general order.

Harris Deane is writing a new version of "Alice in Wonderland," which Nigel Playfair will produce at Christmas.

After an absence of two years, spent mostly in Berlin and Vienna, Arthur M. Fournier sailed for home on the "Mauretania" Aug. 6. While in New York he will negotiate the production of a newly written musical piece and will then probably return to London to arrange for the production here.

The entire company and production of the Hippodrome revue, "Round in 50," will be transferred to Olympia, Liverpool, for a six weeks Christmas season. Harry Weldon will replace George Robey as the principal comedian.

C. B. Cochran has had a good deal of unpleasantness with the members of his "Phi-Phi" company. First Evelyn Laye was jealous of the old Shakespearean actor Tripp Edgar, and wished to resign. On Cochran accepting her resignation, she reconsidered and is with the show. Then Alfred Lester saw himself being left by the vaudeville "star," Jay Laurier and also started in to make the producer's life hard. He offered to work for six weeks for nothing, so it is said by people on the inside, providing Laurier went out, but the management refused to accept the gift. Laurier remained in and made a very big hit on the revue's production at Portsmouth. Lester was "taken ill" and retired, Stanley Lupino taking over his part.

Marie Lohr will try out "The Return" at the Royal, Birmingham, prior to bringing it to the Queens. In the cast will be Marie Lohr, Lottie Venne, George Tully, Dion Boucicault, Alfred Bishop and Jack Hobbs.

Defection like fever may be infectious and we may soon see several theatres trying to woo fortune back by putting on big sensational pictures. This follows the announcement of Marcus Loew's season at the Palace which has been doing quite well since it ceased showing celluloid drama. The next house to go in for pictures is the Aldwych, where William Fox picture "Nero" will be screened from August 20, provided the Lord Chamberlain licenses the feature. Other theatres may follow but up to now no one has announced his intention or giving the Scala another chance.

Mrs. Patrick Campbell is evidently not going to introduce her new production "Voodoo" to Londoners

yet awhile. Next week she returns to outer London in Ibsen's "Hedda Gabler." Supporting her will be Frank Randall, William Armstrong and Barbara Gott.

An adaptation of the Baroness Orczy's novel "Leatherstocking" will be produced at Portsmouth, Sept. 25, and will afterwards be seen in the West End. An American actress, Louisa Fredericks, will be in the leading part. The play will be produced by Franklyn Dyal.

The Alhambra bill for the current week is stronger than usual. Sterling Saxophone Four, Nell Kenyon, Morris Harvey, a revue comedian; Chick Farn (late of Farr and Farnall); Tucker, singing violinist; Edna Maude; D'Arty and Partner, Italian knockabout comedians; Carl Formes, and Dancing Demons. As is the case at the other Stoll halls this week, the Legien tennis one-reel film is being extensively "starred."

Hill and O'Connell, formerly of Hill, Cherry and Hill, sail for home on the Carolina, Aug. 17. Their stay here has been a brief and unfortunate one. They played one week only and that at Sheffield, where their act failed to catch on.

Ralph Lohse and Nan Sterling are making a hit on the Moss time. Opening last week at the Empire, Swansea, they were moved after their first show from closing the bill to the "star" position. They are booked here, with one or two vacancies to allow of the big West End houses coming in, until February.

Dudley Hardy, Britain's most famous poster artist, died Aug. 17, aged 55. He was famous for his girls and did much to popularize the George Edwards productions at the Gaity and Daly's.

As well as a new Maeterlinck play which, as yet, untitled, Sir John Martin Harvey has a new English version of Hugo von Hofmannsthal's "Jedermann." This has been adapted for English production by Dr. Wheeler and the Hon. Sybil Amherst. The play is of a religious nature. He begins his autumn provincial tour Aug. 14 and will play his usual repertoire of tried successes.

The Baroness Orczy's new play deals with the Spanish Armada. It is intended for the West End after a provincial trial trip. The company includes Edward O'Neil, William Farren, Marjorie Day, and Louise Fredericks, an American player. It will be remembered that the authoress's last production, a melodrama of the Napoleonic period, was a dire frost when produced at the Aldwych last year.

After having been seen by over 700,000 in the course of its 12 months' run, the last weeks of "Sally" at the Winter Garden are announced.

"If Four Walls Told" finishes at the Savoy, Aug. 18, and will be followed by the American comedy-melodrama "Lawful Larceny." The arrangements for the American play are a record in haste—at any rate for London. The theatre was leased Aug. 9, and the printing dispatched from New York on the same day; Aug. 10 saw the scenery on its way, the company sailed Aug. 15 and should arrive in England Aug. 21. The production is fixed for Aug. 23. The original production of "If Four Walls Told" will go on a short suburban tour after it closes at the Savoy.

Although only put up for a short run, the success of "Jane Clegg" at the New has been so encouraging that Sybil Thorndyke will continue the run until October. Richardsons for Rattelle's "La Scandale," which succeeds it, have not commenced and the cast is not yet complete, but Leslie Faber will be the leading man.

Negotiations for the production of Peter Gauthorn's musical play, "The Land King," at either the Empire or the Queens having broken down, the producers are searching for another theatre. W. H. Berry will make his West End reappearance in this production.

St. John Irvine, the author of "Jane Clegg" and many other plays, has retired to Switzerland, there to write a new play for Davis Belasco.

Phyllis Neilson-Terry, who is at the moment theatreless, is said to be contemplating the production of

Arthur Richman's comedy, "The Awful Truth" in London.

"Zozo," at the Little, has caught on to the extent of that diminutive houses being unable to meet the demand for seats. The farce has therefore been transferred to the Strand, where it will have a better chance.

Godfrey Tearle is the latest candidate for actor-manager honors. Later in the autumn he will produce a play founded on Helen Mathers' novel, "Coming Thru the Rye." A theatre for the production has not yet been fixed, but it is more than likely to be the Adelphi, where he is at present playing in the melodrama "The Way of an Eagle."

Ernest C. Rolls's appeal against the sentence of three months' imprisonment as a "rogue and vagabond" was dismissed, but the Bench reduced the sentence to one of six weeks in the second division. The evidence on which he was convicted was that he was seen by three young women at a window of his flat in Maidla Vale dressed in a blue dressing gown and behaving improperly. Rolls is a brother of the Darewskis and the husband of Jenny Benson.

Before sailing for home Al Herman was offered 150 pounds for a week at the Rivoli, Whitechapel, by Walter Wanger. Herman's reply was that he would not stop over for all the money in England—and anything will ever persuade him to come back. Wanger continues to stir up things here in music hall circles with the offers he is making to acts to play his picture house in London and his other Cinema in Brighton. He says the English audiences are resenting the holding back of the big American pictures for a year or more before showing them here. He claims they are as well posted as the Americans on current releases through reading of them in the daily newspapers and magazines, and that his is only alternative to satisfy his patrons is to give them the best that vaudeville has to offer in lieu of the pictures so held back. This week Wanger is presenting one of Lew Herman's girl acts, for which he is paying 160 pounds.

Grossmith & Malone have decided to produce Somerset Maugham's Chinese play, "East of Suez," at His Majesty's Sept. 2.

Sir Alfred Butt and Edward Laurlard's production "The Smith Family" will open at the Hippodrome, Liverpool, Aug. 28, and in London at the Empire, Sept. 6. The principals are: Harry Tate, Robert Nainby, Billy Caryl (a comedian new to London but who, it is said by those who have watched his provincial work, will soon take a leading place in the West End), Charles Brooks, Basil Foster, Ella Retford, Connie Edliss, Mabel Green, Phyllis Bedells, Cora Griffin. The production will be staged by Gus Schlick. The book is by Clifford Grey, Stanley Logan, and Phillip Page, with music by Nat D. Ayer.

J. E. Vedrenne will produce "Secrets," by Rudolf Besier and May Edginton at the Comedy, Sept. 7. Fay Compton and Leon Quatmaine will play the leading parts.

"Quarantine" from the Comedy goes on tour, opening in the suburbs Sept. 4, with the original company including Edna Best.

The repertory idea is gathering ground. From Bath, where Lena Ashwell has been playing, comes the story of how the Repertory movement there was turned from failure to success. Bath, like Cheltenham, a home of aristocratic poverty, and its residents hated the usual run of touring actors, who tried out for highbrow plays and players. At last it got what it wanted, but having got it was quite satisfied to let it rest at that. Then Charles MacAvoy and others lashed Bath in the press and the crowd was shamed into coming up with their money. But even now there is trouble to get it to patronize any part of the house but the pit.

Alban Limpus has secured a new play by Edward Percy, the author of "If Four Walls Told." This he will produce in a few weeks' time. This play, which is as yet without a title, deals with London social life.

Herbert Jay will produce a new play by Roland Pertwee, "I Serve," in the province, Aug. 21. It may come to London later.

H. F. Maltby, whose "The Rotters" failed badly in both New York and Chicago, due, so he says, to bad production, has written a new comedy, "Mr. Budd of Kensington, S.E.," which Herbert Jay and Frank Curzon will produce at Brighton, Aug. 28. The company is headed by Tubby Edlin. If successful in the country it will be seen in the West End later in the autumn.

Harry Burns will present "Lawful Larceny" at the Savoy.

Maurice Mescoff will commence his season at the Apollo early next month with "The Torch," a drama by John Knittel. The play will be produced by Theodor Comisarjevski, late director of the Moscow Art Theatre.

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All matter in Correspondence refers to current week unless otherwise indicated.

CHICAGO

VARIETY'S OFFICE
State-Lake Theatre Bldg.
CHICAGO

The Palace inaugurated its new season with new prices, new management, new policy, everything new but its name. Its new prices are old prices, the same as during war times. The management is now under J. J. Nash. The policy is opening Sundays instead of Mondays.

As far as the vaudeville there wasn't much new. Mabel Ford showed a new act that gave the lovers of dance everything they wanted. Probably the worst hoakum act on the two-a-day and maybe the classiest act of the two-a-day were on this same bill. This combination consisted of John Steel in ballads in perfect John Steel style, and on the other end the Wilson Brothers. If this two-man act ever loses their memory they would be in a bad state. The act has not changed in ten years, from the gag line "you go out" to "the whistle." This is really a little broad statement and is not true in the full sense, as the brothers have changed their uniforms. Just what branch of the police department is not known, unless it is Maywood, where these boys originated and where one of them is said to be the entire police department of that suburb. Lots have been said of too much Hebrew being spoken on the stage. The same criticism should be told of this act. Too much German is being used, with too many of the audience on the other end, and

making it embarrassing for those who don't understand or those that still carry a grudge against the language.

The show proper opened with a very good novelty acrobatic contortion act, Luster Brothers, who made the most difficult tricks look easy. Frank Ward and his versatile fingers knocked them No. 2. Ward has worked up his offering until it has reached a place for any bill and any spot. It is a novelty and amusing. His talk is fresh, with a few laughs.

Mabel Ford, assisted by a band of five boys, Golden and West and the Doll Sisters, was the flash act of the bill. Miss Ford showed some new things in single dancing, some marvelous clothes and a beautiful set of scenery. She has put together a very pretentious act. Miss Ford shows an illuminous number that is reminiscent of the Music Box's pearl number. The act finished big. Zelaya has played almost consecutively the Majestic, State-Lake and now the Palace. Morton and Glass have "April," which fits them like a glove, and will live for many a date. The Wilson Brothers came on for theirs, but never seemed to be able to get started; in fact, they had to jump from one to the other so fast that they had to give the musical director the cues. The act slowed up the running and made the starting of Al K. Hall and Co. difficult. Hall now bills himself as

"That Musical Comedy Star," but it is only a matter of time when Hall will find a place in musical comedy. He has a funny sense of humor. Hall is using the burlesque bits of trying to date the fair sex up, but puts it over in a fast manner, even making the old-timers laugh. Walter Pearson, as his straight man, is near perfection in his line, and plus appearance and ability to talk, also sings. Carrie Cooper and Emma Adams acquitted themselves with credit, with Miss Adams doing an eccentric dance with Hall that brought her plenty of compliments.

Steel, with Jerry Jarnagin at the piano, is here for two weeks and should prove as popular as his two-week run proved just a short while back at the Majestic. Steel is liberal with his encores and has picked his numbers with care. Haveman's Animals closed the bill, with most every one waiting to see just what would happen.

Loop.

It's all the same at the State-Lake, whether it has opposition or not, it just does pack them. It is not what the bill is—it is the house. It is doubtful that the State-Lake patrons will desert this house for the Majestic, with its new policy.

Nothing startling as far as the bill is concerned, for as a matter of fact the fore-part is quite light, slow and draggy, and only when the headline act comes on—Bobby Folsom-Jack Denny and Band—is the audience aroused.

The Folsom turn is another of the jazz band offerings, and coming on the heels of a number of the best of this type finds itself in a most difficult position. The band is a good musical aggregation, with versatile musicians who show their ability in individual and collective playing. Miss Folsom, an exponent of the blues type of syncopated melody, does not measure up to them with her song interpolations, while Denny serves as leader of the band and does so in a somewhat awkward and amateurish style. His costume is somewhat eccentric, if not grotesque, as he makes himself more than conspicuous in white trousers and grey coat while leading the musicians. He is not the performer that costuming of this sort is becoming to and would look much better if adapting the same style of regalia as the other men in the act are wearing. Then again Denny is not the Denny that he was in a two-act that he appeared in some time ago. There he showed ability, while in this offering he seems to be retiring, satisfied to pound a bit at the keys and wield the baton. The routine used by the turn is appropriate, and the "Gallagher and Shean" bit done by two of the men on saxophones stopped the show cold, with the rest well received, but not sufficiently so for a headline.

Following and next to closing were Frank and Teddy Sabini, with another man in the act not programmed. The turn is a well chosen

one. The opening finds the woman, Teddy Sabini, endeavoring to sing a song out of key. From the orchestra pit are heard the voices of two men who interrupt and tell her there is something wrong with the "pip." Frank Sabini is clever and versatile and he could drop the excess baggage he is carrying.

Opening were the La Rays, a mixed couple with a fast routine of feats on the rings and trapeze. Following was "The Man Off the Ice Wagon," a singer of character songs, who did nicely. Third were Anna Butler and Hal Parker with their comedy talking skit. Miss Butler, a comedienne who knows the value of twists and turns, works nicely at the comedy receiving end. Her Jewish delineations and impersonation of Fanny Brice get over in remarkable fashion. Parker serves as a good straight, and between the two of them they serve up a most original offering that is bound to tie up any show.

Eddie Foyer followed the Butler-Parker duo with his stories and recitations and, as he usually does, found his audience in a most receptive mood to receive all he offered.

Closing the show was Dave Ferguson with his company of character impressionists, "The Rounder of Old Broadway." No matter how long this turn will be done, as long as it is presented by standard performers it will have its appeal to vaudeville audiences. Even though it had the difficult spot of closing the show the Ferguson turn managed to hold its audience in leash throughout.

The Rialto a while back started angling for feature names to stand off the oncoming competition by two other continuous vaudeville houses. It seemed according to this week's show that this policy was in force, with Elgar's Band and Ralph Whitehead featuring. No feature picture was employed for this bill, and five performances were given with acts doing four.

Elgar and His Band closed the show. Elgar played a long while at a dance hall and then had a stay at a cabaret. From the cabaret he was booked here, drawing a capacity house and a waiting line. There are

11 men in the band, with it being arranged for a syncopated strain. Elgar dressed in a white suit, with the members of the band wearing a green brass-buttoned uniform. He leads the orchestra in a trick fashion and handles the violin for a series of numbers. The routine of the band is strictly vaudeville, but carried throughout that swing to the music and arrangement which originally placed Elgar and his band in the limelight. The band handles semi-classical, popular and ragtime music with equal artistry. The outstanding impression Elgar leaves is a soothing, refined and catchy tune ringing in the eardrum. Elgar headlined in performance as well as on paper. All of his band are musicians.

Ralph Whitehead, sharing the honors, next to shut, by preceding the band. Whitehead came on in afternoon clothes, with a cutaway coat and high silk topper. His appearance was natty and classy. He is well liked around here, always bringing a freshness to the bill that is delicious. His routine has most of the old standby stories which he has been telling for the past few seasons and a song with which he opens. His chatter was heartily laughed at and his offering genuinely applauded. Billy Nolt and Co., of another man and woman, were on sixth with a sketch which had a twist of bootlegging. The plot is that of a father who has a catch in his will which specifies that his daughter must marry a doctor. She doesn't, with the husband impersonating a doctor, and over a glass of liquor confesses to the dad he is a bootlegger. The dad says he is tickled to death, because he wanted a doctor in the family in order to insure his liquor supply. It's funny,

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CHICAGO

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with the cast acting well enough to draw five curtains.

Del Bally and his dog Jap opened the show without wondering whether the audience was asleep or not. The dog, an old-timer, went through with his tricks as though they were new. Bally gets things alive with talk aimed at comedy results. The dog is a marvel beyond a doubt.

Howe and Faye, mind readers, mixed their routine up with burlesque mind reading and legit stuff. It was a novelty, with interest remaining throughout.

There was an absence of dragginess, which usually goes with this sort of offering. Stratford Comedy Four are one of the few school acts which has not outlived its usefulness. The act still registers with comedy whacks, songs and slapstick. Each of the quartet works, and works in a pleasant fashion. Mildred Manley, a diminutive personage, did her best by wearing short skirts and half stockings, but that was all. Whoever supplied Miss Manley with her routine slipped her a soft drink act that needs a kick to it. In her limited selection she performed best in the closing jazz number, which she did handle for a mild hit.

Miss Manley is a good looker, and could stand the advice of a modiste, material specialist and director, to bring out some of the talent she has hidden away.

Benny Harrison, who does not bill the woman who works with him, glided his way through his mail man act with effectiveness. Harrison does a Hebrew comic without becoming offensive, and so handles his character work as to arouse the strongest admiration. His makeup, talk and actions are funny; his singing and straight man work, when he changes to evening dress, neat and classical. Harrison has a bit of working through the audience delivering mail that might be uncomfortable in less capable hands. The woman who feeds him along is an artist, with a pleasant-sounding voice and fashion-plate appearance.

Faber and Bennett, with songs and talk, serve a lot of stage talk which is not too wise for the audience. These men handled their work for an effect of a few encores. Bassett and Bailey not seen at this show.

Harry Hirsch, treasurer of the Garrick, left for his vacation, which will last until the theatre opens up with Shubert vaudeville.

Basil B. Mallicoat, former assistant manager and treasurer at the Illinois, has given up his theatrical connections and embarked on a commercial career, selecting the gent's furnishing business. Mallicoat is associating himself in men's clothing business, with two others and operating under the firm name of Malley-Fisher and Goode.

The new opening dates inaugurated in Chicago by the Orpheum circuit starting with Sunday, brought conflicting results. The State-Lake switched to a Sunday opening and drew its usual capacity Sunday business. The Palace, the two-a-day house, suffered with the opening matinee not being as good as when the Palace opened on Mondays.

The new prices of admission, more than last season, brought the gross receipts up to its last year's figures.

The Orpheum circuit theatres in Milwaukee inaugurated a new policy starting Sunday. The Majestic, which formerly played two shows a day, is now running five shows, with each act doing four shows. At the Palace, which was a continuous grind, business with its new policy of two shows a day, and three on Saturday and Sunday brought bigger business than on previous days under the old method of running.

A new theatre ticket agency has been formed to start Sept. 1. Lee Nelson and "Colonel" MacGimp will do business under the name of the Mac Theatre Ticket Agency.

The Fabric Studios have extended their activities to New York, and appointed Sidney Smith in charge of their Eastern field. Smith was connected with the theatre department of the Famous Players, Lasky Company, at their New York plant. He came to Chicago to look over the home plant of the Fabric Studios and returns East next week.

Roy Sampson, general agent for Harvey's Minstrels, has returned from Montreal, where he made railroad arrangements for a six weeks' tour of that country. Colonel Frank P. Precott will be special agent of the show, and C. Jay Smith will be manager.

The last of the three Winger repertoire shows opens Aug. 31, at Antigo, Wis., when Frank Winger, oldest brother of the family, opens his company. John Wingers and Adolph Winger have already opened their agencies in Wisconsin. There is no confusion among theatre goers in "Winger" territory regarding these three shows, as all of these boys are well known. The three Wingers are brothers of Charles Winger.

With the opening of the new season Sept. 4, the Rialto will receive

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St. Louis, Mo.

the Marcus Loew road shows. The additional four acts for the local bill will be booked by Sidney Weissman, the Loew representative, and Jones, Linick & Schaefer man here.

McVicker's, when opening, will be under the guidance of John G. Burch and Chester Amberg. The Rialto is under the management of William Rosenblum and George Burdick, while George H. Moore will handle the affairs of the smaller chain of theatres, including the Star, Rose, Lyric, and Alcazar. Walter H. Moore, the son, will manage the Orpheum. This completes the Jones, Linick & Schaefer managerial arrangement for the season.

SAN FRANCISCO

VARIETY'S SAN FRANCISCO OFFICE

PANTAGES THEATRE BUILDING

Current Orpheum show felt below the standard of previous weeks, but entertained the Sunday night audience. Max Fisher's Orchestra, Florence Roberts and Co. and Haru Onuki divided the top billing. The Fisher aggregation playing a return engagement here within a few weeks offered a piffy arrangement

of selections in showy style. The orchestra gains considerable prestige on the strength of numerous hits composed by Earl Burnett, the pianist, and Max Fisher. In the closing position the musicians held the house intact with encores demanded.

Miss Roberts in a comedy sketch entitled "The True Story" did well. She was accorded a reception, her work in the dual role being liked. Frederick Vogelung with a natural Dutch dialect contributed some fine acting. Haru Onuki, displaying a fine personality and genuine voice, scored heavily. Her top notes proved effective.

Geo. Yoeman and Lizzie secured

good laughs with bright material credited to John P. Medbury. His "You come home drunk" gag was a howl. Johnnie Singer and Gilda scored soundly with dancing in the opening spot. Singer's Russian work secured as much applause as anything on the bill. Lew Backstader repeated well. Hurst and O'Donnell made things lively and kept the audience laughing next to closing. O'Donnell is a capable comedian but needs material. Hurst's ballad hit the mark with the boys stopping the show. Emma Carus held over.

The presence of Willard Mack in "Kick in" gave the Pantages bill

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MORT HARRIS, Mgr.
Pantages Thea. Bldg.
San Francisco, Calif.

FRANK WATERSON, Mgr.
Globe Theatre Bldg.
Philadelphia, Pa.

and business a big boost. Mack was heartily greeted, with the old act going over like new, holding the interest throughout the 35-minute period. The Jarvis Revue secured the biggest laughs of the show on the strength of the comedy of Joe Reeves and his talk with Jarvis, which proves an act in itself. Good singing is also present, the girls contributing their share effectively. Three Belmonts opened with neat hoop and diabolo juggling. The lighted spoons proved showy and secured returns. Caledonian Four in kilts offered single and quartette numbers with talk and familiar gags between the vocal work. They secured a hit.

Crane Sisters did very well (No.

2) with a neat song arrangement. The "Spider and Fly" number is cleverly handled. The smaller girl displays promise as a comedienne. The bill was reduced from the customary six acts to five due to the length of the feature picture, "The Rich Slave."

With Crane Wilbur and Susanne Caubet in "Right or Wrong" topping and a good supporting bill, the Golden Gate show held up to the usual average. The Wilbur vehicle was received with much enthusiasm, going over strongly. Flo Lewis, with Jesse Greer at the piano, with pretty drapes and costumes provided a good flash and secured one of the big hits. Miss

Lewis won favor with her drama travesty and Woman's Club impressions, with the audience number arousing enthusiasm. Jean Barrios's appearance in her flapper number aided in stopping the show.

Murray Kissen and Co. gave the bill the needed pep. The comedy went over to riotous returns, with the singing helping to land a hit. Jean Barrios won admiration for his beautiful gowns and had the audience guessing until he removed the wig. He registered strongly. Three Danolise Sisters closed the show with trapeze and acrobatic stunts and fared well. Bird Cabaret proved an enjoyable opener.

Nina Gardner of Brown, Gardner

and Trahan, arrived from Honolulu last week.

Bob Murphy on the Orpheum Circuit has had several offers from men here desiring to finance him in a beach resort deal. Murphy, it is said, is seriously considering it.

Paul L. Conlon, formerly with Frisco is now with Roscoe Ails.

James Pilling has been appointed manager of the Century, Oakland.

The Lamb Sisters have joined the Monte Carter show that opens in Salt Lake City next week.

Ruby Lang, in private life Mrs.

Diero, wife of the accordionist, has joined the company at the Century, Oakland.

Announcement was made last week that the Steindorff-Hartman comic opera company will close at the Auditorium, Oakland, Sept. 24, when W. A. Rusco will take over the house for road shows. What the plans of the opera company are have not been announced. The engagement has been successful after a weak start. There have been rumors of moving the troupe either to Pantages or the Century, Oakland, and the Casino, Frisco, has also been mentioned but in the formal announcement of Lou Jacobs, manager of the company, said that there was no house available in Oakland.

Coincident with the news that Jim Pilling is to take charge of the Century, Oakland, comes word from Herbert Harris that Jack Russell is to be maintained at the theatre. There always seems to be a fresh rumor that Russell is to be closed next week, but he continues to do a refreshing business.

Fred Ketch of the vaudeville team of Ketch and Wilma, was the victim of a railroad accident near Rye, 130 miles east of Seattle, earlier this month, when the Columbia Flyer of the Chicago, Milwaukee & St. Paul Railroad caught fire and two sleeping coaches burned. Ketch was in one of the burning coaches. As the train came to a stop windows of the car were kicked out and frantic passengers crawled or were dragged to safety through the jagged holes. Ketch, after rescuing his wife, by dragging her through one of the windows, suffered severe cuts, opening an artery and losing such a quantity of blood that he collapsed. He was taken to the Providence Hospital in Seattle for treatment. Ketch is now fully recovered, and after a rest in this city says he will be able to resume his tour next month.

Carter De Haven on the first lap of a countryside tour visited San Francisco last week and staged a luncheon in the St. Francis Hotel, to which he invited newspapermen and managers of several picture theatres, as well as some of the lights along film row. His wife, Flora Parker, is not accompanying him on the trip.

Christian Holtum, basso, staged a song recital in the Colonial Ballroom of the St. Francis Hotel last week in which he was assisted by Hother Wismer, violinist, and Elsie Cook Hughes, pianist. At \$1.50 top the recital attracted a large audience and Holtum plans to continue with others.

George Lipschultz has been appointed director of the orchestra of the new Loew's Warfield and opens this week. He is a violinist.

Bert Levey has taken over the Hippodrome, Spokane, and will make it a full week stand, playing five acts. It is also announced that the Bert Levey offices in Los Angeles will move next month into the Hill Street theatre building.

Persistent reports that Ducl de Kerekjarto, violinist, playing the Orpheum Circuit, is to marry Lillian May Kahn, a Los Angeles girl. She has been visiting in San Francisco with her mother.

Princess Wah-Letka at the Orpheum here was announced as appearing in second place in a recent report of the bill. It was an error due to telegraphic transmission. She appeared in fifth position during her first week and scored.

DENVER

The Orpheum is getting the crowds with Singer's Midgets.

The picture theatres had a good week. "The Town" has been a big draw for the Colorado (largest theatre in state), and Harold Lloyd in "Grandma's Boy" filled the Princess for the second week after having played that theatre and the Hialto for a previous week. The Rivoli (Fox) opened Sunday with a new picture policy.

The weather was warmer last week than at any time during the summer. Many of the theatres have felt the result in smaller crowds. The Denham (Wilkes Players) has had a fairly good week with a very good performance of "The Detour." Elitch Gardens did but fair with "Adam and Eva." It had played at the Denham during the winter and the return at the summer park was an experiment. While it did not draw as well as other things, it did very well when the weather and the opposition are considered. The Elitch company is giving a special matinee Friday at the Broadway for the Greenroom Club. O'Neill's "Diff'rent" and "Muted Strings," a new one-act play by Forrest Ruthertford, a Denver writer, will be on the bill.

The Empress (Pantages) had a good week with a bill of only fair merit.

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"Tom Smith, one of the most likeable comedians seen here in many a month."

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"Tom Smith is a standing invitation to squirrels. For unadulterated nuttishness his foolery goes easily into the lead."

SAN FRANCISCO "EXAMINER"

"Tom Smith walks away with the comedy honors of the bill. He has practically a whole new act from last week, and his burlesque mind-reading bit, following as it does Princess Wah-letka, is a sure laugh-getter."

SAN FRANCISCO "BULLETIN"

"Tom Smith is as polished as ever, even when he flutters coyly through the scenes of Gus Edwards' act."

Personal Direction, HARRY FITZGERALD

INDIANAPOLIS

By VOLNEY B. FOWLER

"Girls" was the attraction of the Stuart Walker Company at the Murat this week.

The Stuart Walker Company will close at Murat with double bill. The premiere of Walker's latest play, "Five Flights Up," comedy in three acts, and "The Gods of the Mountain" will be presented.

It was reported that Stuart Walker would take over the Keith house, in event the Keith interests got Loew's State. However, though nothing definite has been announced, it is believed that pictures will again be the policy of the Loew house. It will probably open about Sept. 15.

All other theatres will be open for fair week, starting Sept. 4.

George Jacobs, who has been conducting a musical art course in Terre Haute, Ind., has taken over the Grand opera house in that city. He has booked concerts and will play road shows.

Mique O'Brien, dramatic critic of the Terre Haute Tribune, spent the week end in Indianapolis, visiting with Kin Hubbard, Pop Jones and Jimmie Rohr, who recently put over a \$1,000,000 real estate deal for Consolidated Realty and Theatres. Mr. O'Brien says all of the movie houses

in Terre Haute kept open all summer and apparently made expenses, at least. Since the Hippodrome opened with vaudeville, capacity houses have been the rule, indicating theatregoers are hungry for real action. Mr. O'Brien says there are 16,000 coal miners in and around Terre Haute, and the city was just beginning to feel the effects of the strike when it was settled. The railroad situation is much more serious than the coal strike ever was in the coal mining section.

DETROIT

By JACOB SMITH

NEW DETROIT. — "Lightnin'" opened new season. Business big. Held for second week. Regrettable Detroit could not get original company with Frank Bacon.

GARRICK. — "Enter Madame." Last week of Bonstelle Players. Opens with Shubert attractions Labor Day. Bonstelle Players reopen early in October at Shubert-Michigan, to remain permanently.

MAJESTIC. — Woodward Players in "The Hottentot." House dark last week to give players vacation. New stars are Leona Powers and Forrest Orr, otherwise cast same as past season. House owned by Famous Players, leasing it to M. W. McGee on weekly rental of \$500 and split of profits over certain amount.

"The Spice of Life," the A. L.

Jones Shubert unit, opens season at Shubert-Detroit Sept. 3.

Orpheum's second week of stock will see "Which One Shall I Marry?" Depending on what C. H. Miles can do in the way of a leasing deal with Shuberts, September policy of this house is uncertain. Tom Ealand, whose summer lease expires Sept. 3, is trying to secure extension for at least four weeks.

GAYETY. — "Talk of the Town."

At the photoplays: "Nice People," second week; Madison; "Loves of Pharaoh," second week; Adams; "Masqueraders," Capitol; double bill at Broadway-Strand; "Fast Mail," Washington.

COLONIAL. — Dawson, Lanigan and Covert, the Philmers, Ross and Ross, Elsie Cliffe, feature.

The La Salle Gardens will play Keith vaudeville booked out of Chicago, changing twice weekly.

Columbia reopened Sunday after being closed for month; house renovated. Policy, vaudeville and pictures, continuous. Michael Schoenherr in charge.

SAN DIEGO, CAL.

B. ALLEN H. WRIGHT

The Strand Players closed last week in "Grumpy" and "Clarence." Road shows have resumed engagements at the Spreckels. "Be Careful, Dearly," this week (Aug. 28). This company, including Evan Burrows Fontaine, Billy Frawley and some 40 others, was booked to open the new Shubert, San Francisco, but delay in its completion and the railroad strike changed the plans. First booked for two nights only here, they will now appear for the full week.

With Ferdinand Munier directing, a group of former members of the Strand Players are winning favor at the Colonial, where they are giving 30-minute playlets between pictures. Charlotte Treadway is leading woman, and with her are Winnifred Greenwood and Charles Percley.

Pictures — Superba, "Hurricane's

Gal"; Rialto, "Once to Every Woman"; Broadway, "The Understudy"; Colonial, "Handle With Care"; Plaza, "Fascination"; Cabrillo, "If You Believe It, It's So"; Pickwick, "While Satan Sleeps."

BALTIMORE

By ROBERT F. SISK

CENTURY. — "The Loves of Pharaoh." Rivoli. — "Hurricane's Gal." NEW. — "The Worldly Madonna."

PARKWAY. — "The Dust Flower." MARYLAND. — Vaudeville. CARLIN'S ARENA. — Opera. GARDEN. — Pop vaudeville. HIPPODROME. — Pop vaudeville.

It was announced last week Ford's would open Sept. 18 with Ina Claire in "The Awful Truth," followed by Henry Miller and Ruth Chatterton in "La Tendrease."

The Auditorium opened Monday with Woods' "Lonely Wives."

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KANSAS CITY
By WILL R. HUGHES
EMPRESS—"The Sign on the Door," Drama Players Stock.
GAYETY—"Joys of Life," Sam Howe's Company.
ELECTRIC PARK—Mid-summer Follies.

ORPHEUM—Vaudeville.
MAINSTREET—Vaudeville.
PANTAGES—Vaudeville.
GLOBE—Vaudeville.
PHOTOPLAYS—"Her Gilded Cage," Newman; "The Young Diana," Liberty; "The Woman He Married," Royal; "The Kick Back," "Free Air," Pantages; "Tillie," Mainstreet; "Man to Man" (first half), "Pilgrims of the Night" (second half), Globe.

The Empress, with the Drama Players Stock in "Polly with a Past," was the first theatre to get open for the long 1922-23 run, opening Aug. 20. Although the opening day was the hottest of the summer to date, the house was filled with the regulars, who had become acquainted with many of the company during its run at the Grand last season. Business held up remarkably well during the week, in spite of the heat, which grew worse every day.

The Gayety and the Orpheum will try their luck against the weather commencing Aug. 27. Manager Lehman, of the Orpheum, announces that there will be no acts that have appeared at the Orpheum this season shown at the Mainstreet later in the year, as was the case last season. Both houses are using much

billboard space and each going after the business.

The Gayety, Columbia burlesque, will open resplendent in fresh paint and decorations. Manager Fred Waldman has been on the job all summer, and everything is in readiness for the opening.

The J. W. McCallum Construction Co., which has the contract for rebuilding the Century theatre, where the Shubert road attractions, will appear, announces that the steel for the interior of the building has been shipped and that work will be rushed night and day to get the house in shape for as early an opening as possible. It was the intention to open the theatre with "Abraham Lincoln," Oct. 22, but it is most likely the opening will not occur until some time in November. Manager Joseph B. Glick, representing the Shubert interests, advises that a strong line of attractions has been lined up for Kansas City and that the season promises to be the best for years.

David Harding of the Liberty, who was dangerously wounded by a robber at the theatre Aug. 2, is convalescing at St. Joseph's Hospital. Thursday the theatre orchestra visited the hospital and serenaded their manager.

Mildred Harris, formerly Mrs. Charles Chaplin, is the heavily featured headliner for the Orpheum's opening bill Aug. 27. The house has been very careful not to mention the name of Chaplin in the advertising, but the papers have played it up strong just the same. The

management announces that the bills this season will consist of eight acts and that a number of prominent "names" will be seen during the season.

L. Kramer, who has been handling the press stuff for Universal in this city, has resigned to go with Robertson-Cole. He has been succeeded by Howard E. Jameyson.

John Quinlan has arrived from Minneapolis and taken active management of the Mainstreet (Junior Orpheum), relieving Lawrence Lehman, managing director of the two Orpheum houses, who has been running the "baby" house during the summer.

Fred Speer, publicity agent for the Gayety, American burlesque circuit, for several years and who this summer has been putting "em over for Electric Park, will go to the Pantages at the conclusion of the park season.

Cyrus Jacobs, manager of the Globe, was slightly injured in an automobile collision Sunday.

One of the scenes in Caroline Abbott's film, "Order Number 11," will be shot in Liberty, a little town across the river from this city. Union and Confederate soldiers will ride through the streets as in Civil War days.

Emil Umann, assistant manager of the Garden, who has been spending the summer at the Loew's San Francisco house, has returned to Kansas City.

William J. Mack, director of the Drama Players Stock, held the same position for the Meta Miller Stock Company at the Auditorium theatre several years ago, and has many friends here, who welcomed him back. Mary Hill, the character woman of the Players, was also once an Auditorium stock actress, having served under O. D. Woodward in the "good old days" when the Woodward stock was one of the most prominent in the country.

The Drama Players Stock, which surprised all the "wise" ones by sticking at the Grand for 14 weeks, beginning just before Lent last season, opened its second Kansas City season Aug. 20. The company is appearing this year in the Empress instead of the house where they started last year. "Polly with a Past" was the opening bill, with Theodora Warfield as Polly. The Empress, which last season was given over by Bonifis & Gammon, the owners, to pop vaudeville and which it was announced was to be the first of a number two Pantages string, has been brightened up. M. H. Hudson, Jr., of the Kansas City Billposting Co., is president of the Drama Players, with J. L. Adams as manager and J. T. Keller house manager. William J. Mack, with Earl A. Jamison as assistant, is the dramatic director. The house staff consists of Robert Bayley, stage manager; Cora Miller, treasurer; D. Ambert Haley, musical director; G. F. Moody, scenic artist. The acting company is made up of the following: Theodora Warfield, Alice Mason, Helen Empton, Mary Hill, Martha Morton, Arthur Vinton, Arthur Kohl, Alvah D. Sims, Earl Jamison, Clarke B. Felgar, Joseph Stanhope and Robert Bayley. The company will give ten performances a week, starting each new bill Sunday night. Three matinees weekly.

Manager Adams announces a number of dramatic offerings to be given during the season, also several musical comedies, including "You're in Love," "Oh, Boy," and "Very Good, Eddie."

PITTSBURGH

By COLEMAN HARRISON

PICTURES—Grand and Liberty, "Masquerader"; Olympic, "Her Gilded Cage"; Regent, "If You Believe It, It's So"; Blackstone, "Fast Mail"; State, "A Fool There Was"; Cameraphone, "Real Adventure" and "When the Devil Drives" (split); Alhambra, "Dust Flower"; and "For the Defense" (split).

The Nixon and Alvin open Labor Day with the "O'Brien Girl" and

"Anna Christie," respectively. "Sue Dear" at Nixon next week.

Following another week of stock burlesque, the Academy will try a week of colored entertainers, "Follow Me" for Sept. 4.

The Olympic had one of its best weeks in three months with "Her Gilded Cage." Held over.

Harry Browarsky, of a family of local pioneer picture people is now the owner of the Rex in East Liberty and the Variety on the north side, both having been taken over by him suffering previous poor management, and converted into paying propositions.

The Academy, a picture house in Woods Run, was the scene of a near-panic last week, when a film in the operating booth ignited. No

damage was done beyond a few minor injuries.

The Paul brothers, long identified with the Davis, are back in the box office there this season.

The house staff picked by the Felt Brothers to operate the Aldine will be in charge of that house during the period of about ten weeks in which the Shuberts present their vaudeville there, until the Lyceum is ready for occupancy, when the Shedy vaudeville will play the Aldine.

The Duquesne will open Labor Day with pop vaudeville. That policy has never been attempted in that house, and may work out successfully, the main drawback with the Lyceum as run by Loew's, which is a few doors away, having been the great seating capacity of the latter.

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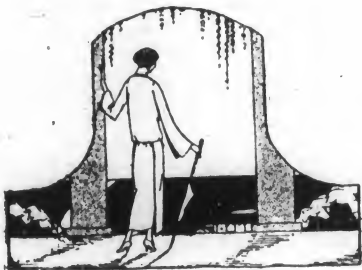
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"Broadway Brevities" 4 Olympic Cincinnati 11 Gayety Louisville.
"Broadway Flappers" 4 Gayety Kansas City 11 Gayety Omaha.
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"Greenwich Village Revue" 4 Hurlig & Seamon's New York 11 Casino Boston.
"Hello Good Times" 4 Imperial Chicago 11 Englewood Chicago.
Howe Sam 4 Gayety Omaha 11 Gayety Minneapolis.
"Keep Smiling" 4 Columbia New York 11 Casino Brooklyn.
"Knick Knacks" 4 Gayety Minneapolis 11 Gayety Milwaukee.
"Lets Go" 4 Empire Toledo 11 Lyric Dayton.
"Maidens of America" 4 Columbia Chicago 11 Imperial Chicago.

Marion Dave 4 Gayety Louisville 11 Gayety St. Louis.
"Mimic World" 4 Gayety Pittsburgh 11 Colonial Cleveland.
"Radio Girls" 4 Gayety Boston 11 Grand Worcester Mass.
Reeves Al 4 Majestic Jersey City 11 Hurlig & Seamon's New York.
Sidman Sam 4 Colonial Cleveland 11 Empire Toledo.
"Social Maids" 4-6 Colonial Utica 11 Gayety Montreal.
"Step on It" 4 Lyceum Scranton 11 Casino Philadelphia.
"Talk of Town" 4 Empire Toronto 11 Gayety Buffalo.
"Temptations" 4 Gayety Detroit 11 Empire Toronto.
"Town Scandals" 4 Gayety Montreal 11 Gayety Boston.
Watson Billy 4 Miner's Newark 11 Orpheum Paterson.
Watson Sliding Billy 4 Casino Boston 11 Columbia Newark.
Williams Mollie 4 Gayety Milwaukee 11 Englewood Chicago.
"Wine Woman and Song" 4 Grand Worcester Mass 11 Miner's Bronx New York.
"Youthful Follies" 4 Empire Providence 11 Empire Brooklyn.

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Sidney & Scott
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Milbank Harold
Montrose Belle
Morris Edna
Morton Miss D
Murphy & Nicholas
Mugay Laura

Allen Edna
Andras Josephine
Bell Florence
Bimbo Charles
Barlow Violet
Babb Bettie
Bonnat Renee
Bo Peep & Horner

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Mann Nat
Martin Bunney
Mets Olive
McDonnell Edward
McNally Ashten
Milbank Harold
Montrose Belle
Morris Edna
Morton Miss D
Murphy & Nicholas
Mugay Laura

Allen Edna
Andras Josephine
Bell Florence
Bimbo Charles
Barlow Violet
Babb Bettie
Bonnat Renee
Bo Peep & Horner

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BUFFALO

By SIDNEY BURTON

Dates and features of opening attractions at local theatres were the chief topic of conversation along the Rialto this week. The Gayety opening with "Chuckles of 1922" was set back from Monday to Thursday. The production will show here three days only. The Gayety will be under the management of Bob Simon again this season.

The Garden (Mutual) is set for Sept. 2 with Pat White and his "Irish Daisies." Whether or not the Garden can live down its recent troubled career remains to be seen.

The Majestic will offer Robert Housman's "Star Sapphire," beginning Labor Day. Martha Hedman and Claude King are featured.

"The Blushing Bride," originally booked for Labor Day at the Teck, is said to have been canceled here



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and sent into Chicago instead. So far, no successor has been mentioned, although it is probable that the house will reopen Monday with some other attraction.

The Criterion will show with Shubert vaudeville beginning Sept. 11. Sol Meyers will handle the house.

The New Strand at Niagara Falls opened Saturday with a special performance attended largely by picture and theatrical men from western New York. The house seats over 2,000, and for sheer beauty surpasses any theatre in this part of the state. In architecture it resembles the New York Rialto. A concert orchestra and organ furnish the musical program.

The action brought by Lodowick Jones last winter against the Academy in which Jones attempted to gain possession of the theatre and to have a receiver appointed for Amalgamated Burlesque, Inc., was dismissed in Federal Court this week when Jones filed notice that the interest on a mortgage under which he claimed title had been paid.

RAYMOND MATTHEWS

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DES MOINES

By DON CLARK

The Iowa State Fair, which opened last week Thursday and continues all this week, is getting the greatest attendance in its history. Leon A. Dashoff is conductor of the Des Moines theatre orchestra.

The Orpheum, in its new location, opened to excellent business. The new house, formerly Sherman, playing pop vaudeville, seats over 3,000.

"Civilian Clothes" in stock at Princess.

FILMS.—"Fools First." Strand; "While Satan Sleeps," De Moines; "Travelin' On," Palace; "They Like 'Em Rough," Garden.

SYRACUSE, N. Y.

By CHESTER B. BAHN

B. F. KEITH'S—Return to big time vaudeville. Eight acts. Excellent business Monday.

BASTABLE—All week, "Woman's Greatest Sin." New problem melodrama, with free love, spiritism and wronged womanhood as the essentials. Belongs to the same class as "The Unmarried Mother," etc. New show. Opened a week ago in Scranton. Presenting company good. Uses "matinee for women only" as box office card. "Two for one" plan also proved business getter Monday. Next week, "Under Hawaiian Skies." STRAND—First part, "The Bonded Woman." SAVOY—First part, "The Gray Dawn." EMPIRE—"Smudge," first part. ROBBINS-ECKEL—First part, "Wild Honey." WIETING—Dark until Sept. 11, when "The Passing Show" for three days, first half of New York State fair week. Shubert vaudeville opens last half with "Town Talk."

Samuel Rosenberg will preside over the Bastable's box office this

season, with Abraham Epstein as assistant.

"Go to Theatre" week will be staged here Sept. 4-9 by proclamation of Mayor John Walrath.

The week will open with a float parade, and movie stars will also be brought here for personal appearances. Selection of the week of Sept. 4, however, is giving George A. Chenet, manager of the Wieting, a laugh. The Wieting is the only first-class theatre in the city and it's dark that week.

Julius Fogelman, manager of the Colonial, Utica, during the regime of Wilmer & Vincent, has been recalled to the firm's New York office.

Viola Allen, 13 years old, whose sensational charges of repeated assaults by her uncle, Emmett Allen, was followed by the launching of a bitter legal battle by both of her estranged parents for her custody, will never go back to her mother, Mrs. Rose Allen, of this city, recently divorced by William Allen, stage mechanic, of New York. Supreme Court Justice Ernest I. Edgcomb, adjourning *habeas corpus* proceedings brought here by the child's father after the girl had pleaded her father's case, declared that, "Never for a minute would I consider allowing the mother to take the girl." Allen told the court that he desired to place the child in a New Jersey boarding school. Justice Edgcomb advised that he would require detailed information regarding the school and gave Allen one month to supply it. Until the case is finally decided, Viola's custody rests with the county authorities by Justice Edgcomb's order.

Mark C. Love of this city, basso, will sing English roles with the Chicago Opera.

Barney Lumberg will manage the Colonial, Utica, just taken over by Nate Robbins. Edward Coleman will be house treasurer and Harry Curtis stage manager. The Gayety, which also passed from Wilmer & Vincent

to Robbins, will have Slim Allen as manager. Howard Miller as treasurer, and Charles Thomas as stage manager.

James Papayanakos, former Watertown theatre owner and operator, who recently purchased the Gralyn at Gouverneur, is now negotiating for the Colligan at Carthage. The house is said to be held at \$30,000 by Edward Colligan.

A broken right collarbone and serious bruises received when she was caught under her blue ribbon jumper, when it failed to take a barrier, will confine Mrs. Irene Castle Treman to her Ithaca, N. Y., home for eight weeks, forcing the cancellation of professional engagements which called for her appearance on the ballroom floor as well as before the camera.

WASHINGTON, D. C.

By HARDIE MEAKIN

Second week of "The Exciters" (the Selwyns) at Delasco. Sunday night opening capacity house. Got good notices. Next week, "Why Men Leave Home," by Avery Hopwood.

National and Poll's not yet announced dates.

The Cosmos resumed vaudeville this week. The opening bill consists of "The Dress Rehearsal," the Haymakers, Spangler and Donohue, Vardon and Perry, Monroe and May, Alfred Farrell and Co. In pictures in rags. Betty Compson in "Always the Woman" is the feature film. Bruce Brylawski is again managing the house.

Gayety has "Mimic World." Harry Jarboe is continuing as manager, but the boys in the box office have been replaced by girls sent down from the main offices of the Columbia Wheel in New York.

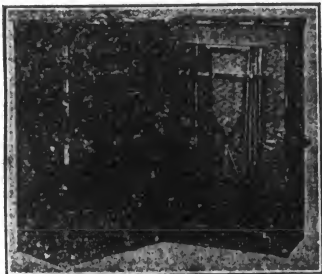
The Lyceum, which last season housed burlesque attractions (American Wheel) has announced it will open next week with entirely new policy. Vaudeville probably.

Palace, "The Hands of Nara"; Moore's Rialto, "The Married Flapper"; Columbia, "Her Glided Cage" (2d week); Crandall's Metropolitan, "One Clear Call."

Harry Crandall announces that the rebuilding on the old Knickerbocker site would continue and that no attention would be paid to the petition sent him by the injured and relatives of those killed in the collapse of the theatre roof last winter requesting that he discontinue the building of the new theatre.

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The Orpheum here is not going to call time or into a larger vaudeville house. Pantages will not sell at the Shuberts, nor will there be any new houses. Speculations during the summer as to what might happen have come to naught.

W. Vannah Taylor, local manager of the Orpheum, announced this week that the season will open Sept. 3. At the same time, Lloyd Dearth, local manager for Pantages, announced Pan vaudeville will be re-opened Sept. 3. It is claimed that Pantages' theatre here, during the last two years has been on the tail end of the circuit, and for this reason the best acts did not reach here. The entire circuit is being routed, it is said, in order to place Memphis properly. Acts will start in St. Louis, it is announced, and go to Memphis, and from here will work toward the Coast through the southwest, returning by a northern route.

The Lyceum, local tab house, will open Sept. 3, with Pete Pate and his company of "Syncopated Steppers." This company played a 25-week engagement here last winter.

The only changes in house management announced is at the Lyceum, where it is said Aaron Laskin of Beaumont, Tex., will succeed his brother-in-law, Raleigh Dent. Aaron Laskin and his brother, Gabe, are owners of the Lyceum. The former has just given up his lease on the Kyle, Beaumont.

As the approach of the new theatrical season nears, not a word has been heard from the Shelby County Grand Jury, having under consideration the cases against Lloyd Dearth, Pantages' manager, and C. A. McElvery, head of the Southern Enterprises, arrested three weeks ago on charges of operating

on Sundays. None of the other managers was arrested, and it is understood none will be apprehended, pending test cases against Dearth and McElvery.

The local theatrical trade was somewhat upset, following the arrests and the preceding agitation for enforcement of blue laws, because of difficulties entailed in signing their contracts with musicians, operators and stage hands for the coming season. It is understood contracts will be signed on the old basis, however, and the theatrical men will trust to justice in their fight in court.

Motion picture operators here will be successful in securing their advancement of \$5 on the week. Their contracts last year called for a scale of \$45. No changes were made in the wages of musicians or stage employees.

MONTREAL

By JOHN GARDINER

HIS MAJESTY'S—Premiere of "Hunky Dory." Next week, "Bird of Paradise."

PRINCESS—Vaudeville. ORPHEUM—Robins Players in "The Nightcap." Next week, "The Charm School."

GAYETY—"Sliding Billy" Watson, burlesque.

IMPERIAL—Crisp Sisters and Co., Rome and Gaut, Coffman and Carroll, Tom Martin and Co., Princess Winona, Zemater and Smith.

LOEW'S—Vaudeville. CAPITOL—Capitol Opera Co. Feature, "Fascination."

ALLEN—Allen Concert Co. Feature, "The Fatal Marriage." Picture houses: Regent, "The Woman He Married"; Belmont, "Pardon My French"; Papineau, "The Song of Life"; Plaza, "Chasing the Moon"; Crystal Palace, "The Beauty Shop"; New Grand, "The Delicious Little Devil"; Strand, "The Glory of Clementine."

The right of a creditor to realize on a second claim against a bankrupt who has made an assignment subsequent to having judgment against him was maintained by Justice Rinfret in the Superior Court. William Rochon was given judgment against La Compagnie Cinema Maisonneuve, a picture concern, in virtue of a mortgage he

held for \$4,989. Shortly after the company made a voluntary assignment. Most of the creditors granted the company an extension of time in which to pay its debts, but Rochon refused to accede to this and held out for immediate sale of the company's property, which had been seized to satisfy his claim. The present judgment is on a petition presented by the trustee of the company in bankruptcy, asking that a stay of execution be granted to prevent Rochon from selling the seized property by sheriff's sale. The court held that there was nothing to compel this, and allowed Rochon to proceed with the realization of his sale.

There is some talk here of putting burlesque stock in at the old Francais theatre, now controlled by Loew's and leased to a third party. B. M. Garfield, manager of the Gayety theatre and representative of the Columbia people here, stated that he knew nothing of the report.

Every indication is that the coming season of Comedie Francaise at the Nouveautes (formerly National Francaise) under the direction of Louis Bourdon will be a good one. Bourdon is bringing an entirely new company from Paris, and expects to have one of the best

companies. The outstanding artists engaged are Gaston Severin, Edy Debray, Marthe Fabry, Charles Hemery, Suzanne Berni and Ginette Darcourt.

Wednesday afternoon a reception was held on the stage of the Music Box for Ada Boshell in celebration of her 60th anniversary as an actress. Miss Boshell is 72 years of age. She is appearing in one of the "Music Box Revue" bits. The company presented her with a silver flower basket. Several addresses were made, Daniel Frohman and F. F. Mackay being among the invited guests.

Dor's Ethel Bachman and Donald Tiffany McAvoy wanted to wed last week near Syracuse but could not obtain a marriage license until Miss Bachman produced a birth cer-

tificate. She gave her age as 18 but later corrected it to 16. McAvoy said he was 21 and lived at the Y. M. C. A. in Bridgeport, Conn. When the girl's mother said she would produce a certificate for her daughter, the bridegroom-to-be asked for a postponement of the ceremony. Miss Bachman stated she was formerly in the "Greenwich Village Follies." McAvoy is a non-professional and son of a real estate operator in Bridgeport.

The Orpheum Circuit's Third-of-a-Century celebration is announced for the week commencing Oct. 22.

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—Westminster Gazette.

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—Daily Mail.

"The reception of the play was rapturous."
—Daily Herald.

"'The Broken Wing' is what we know as a 'rattling drama,' and it is played exceedingly well, judged not only by melodramatic standards but by any other standards by which acting can be judged."
—G. H. F., Daily Chronicle.

"The arrival of the aeroplane in the living room is a piece of stagecraft which makes the first act remarkable."
—The Times.

"The reception of the play at the hands of the audience was most remarkable."
—Daily News.

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NEWS OF THE DAILIES

A. H. Woods will present Henri Batallie's "L'Enfant Amour" in October under the title of "A Child of Love." Sidney Blackmer, Christine Norman and Fred Perry will have the leading roles.

The Gaiety will reopen Sept. 25 with John Galsworthy's "Loyalties," now in rehearsal.

"So This Is London," a comedy by Arthur Goodrich, produced by George M. Cohan, opens Aug. 30 at the Hudson.

The Keith office has announced the organization of the Keith College of Theatrical Music in the Regent theatre building, New York. S. W. Lawton is dean. Its object appears to be a post-graduate course in finer music for experienced theatrical musicians.

The legal battle for the possession of the two-year-old son of L. Lawrence Weber and Edith Hallor came up in the Supreme Court of New York County last week for hearing on a motion by the mother to recover her son from the father. Miss Hallor is now Mrs. John Dillon. Her husband is the picture director. Weber and Miss Hallor were divorced shortly after their marriage. The Weber-Hallor marriage followed the filing of a suit by Miss

Hallor against Weber for \$100,000 for breach of promise. Previously it was reported about that time Miss Hallor had visited the district attorney's office in New York. Weber unsuccessfully attempted then to secure evidence to offset Miss Hallor's statements. In his answer to the breach of promise suit Weber alleged he was not the father of the child. Later the marriage occurred, in 1919. Miss Hallor and her former husband were to have the child each six months yearly. Weber broke this agreement, the mother alleges, and she also replies to the father's petition for the child that as he disclaimed paternity when sued, she can not understand his persistency to retain his son at this time. The mother alleges the boy's father apartment is an unfit place for the child to remain, through its atmosphere created by many "parties" held there by Weber. After hearing testimony Monday Justice Burr ruled that the child remain in the custody of Justice Marcus of Buffalo, who is a guest at the Lawrence Weber home, until the final decision is reached. The case is to be continued Sept. 17.

Irene Castle sustained a fractured collarbone last week when thrown from a horse near her home in Ithaca. The horse, being trained for show purposes, stumbled and threw the dancer. Physicians announced Miss Castle would be unable to fulfill engagements for several weeks.

Ada Boshell, of the "Music Box Revue," New York, will celebrate her 76th birthday. The members of the company will celebrate with her. Miss Boshell was born in Liverpool, England, and came over here dur-

ing the Civil War. She will go on the road with the "Music Box" show.

The Riviera, at Broadway and 96th street, reopens with its former attraction policy Sept. 11.

"Lonely Wives" is to be kept on the road by A. H. Woods and will not open at the Eltinge as announced. "East of Suez," originally announced for the Times Square, will open at the Eltinge Sept. 11.

John Cort will produce "Dolly Jordan," by B. Iden Payne, at the 63d Street Music Hall Sept. 27. The cast includes Josephine Victor, Whitford Kane, Alphonse Ethier and Amelia Gardner.

The title of the new Robert Edison starring vehicle has been changed from "The Warning" to "The Last Warning." It is scheduled to open on Broadway in October.

"The Plot Thickens" has been selected as the title for the comedy to be produced at the Booth on Labor Day by Brock Pemberton. It is an adaptation from the Italian by Thomas Beer.

"Sweet Petunia," a comedy by Kilson Colclison, is announced for production by a new producing firm headed by the author. Clarke Silvernall and Enid-Markey will head the cast.

"Guess Who" has been selected as the title for the new Frederic Isham farce to be produced by A. G. Delameter.

William A. Brady has accepted for production a play dealing with boxing, entitled "Swiftly," for Hale Hamilton.

"The Blue Kitten," with Richard Carle, opened its road tour Monday in Asbury Park.

Martha Hedman in "The Star Sapphire" opens Labor Day at the Majestic, Buffalo.

Henry W. Savage returned from Europe Saturday on the France, bringing three new plays for production this season.

Richard Herndon is selecting a cast for "A Clean Town," by J. C. and Elliott Nugent.

Morris Gest has completed arrangements for the company from the Moscow Art theatre to play an eight weeks' engagement in New York, starting in January.

Florence Martin, a screen actress, was married to Hugh Bazet, Monday at Greenwich, Conn.

Enid Bennett returns to the speaking stage in "The Sporting Thing to Do" to be produced on the Coast by Oliver Morosco.

The Majestic, Brooklyn, N. Y., opens Monday with "Lawful Larceny."

"The Passing Show" opens at the Winter Garden week of Sept. 11.

"Vera," a Russian play, has been adapted for the American stage by Herman Bernstein.

Grace Weir, formerly Mrs. Arthur Hammerstein, was married Aug. 18, in Hartford, Conn., to Laurence Walsh, a representative of the New York Talking Machine Co. It is her third matrimonial venture, Hammerstein having been her second husband. She secured a divorce from him.

Jack Pickford and his bride Marilyn Miller returned to New York Monday from the coast where they spent their honeymoon. Miss Miller is to return to "Sally" which reopens in Boston, and Pickford is to start work on a picture in the east.

William Blythe was arrested and fined \$10 in West Hoboken, N. J., charged with disorderly conduct. The policeman arresting Blythe charged him with being intoxicated and wrestling with a trained bear, appearing at a vaudeville theatre, on the street.

Jealousy on the part of Alice Thornton, former sweetheart of Jack Bergen, film stunt man who was shot and killed at the home of George Cline, a location man for Fox Film Corporation, Friday night, Aug. 25, in Edgewater, N. J., is given as one of the reasons leading up to the shooting. The girl admits having informed Cline of misconduct between Mrs. Cline and Bergen. Cline invited Bergen to his home Friday night and upon his arrival there accused him of having an affair with Mrs. Cline. Bergen admitted it and was immediately challenged to a duel with pistols. The two men went upstairs and a scuffle ensued, according to witnesses, with one shot being fired. Bergen came down the stairs first and went out the front door, soon after dropping dead from a bullet wound. Cline came down shortly after uninjured. Bergen was well known among extra and stunt people in the picture business. A mate star is said to have had a particular interest in him at one time. He appeared in vaudeville at one time as a single under a different name. Cline has been with the Fox people for some time, having started originally as an assistant director, later being put on location work.

NEW ACTS

Hackett and Delmar, dance production, 10 people.

Howard Hickman, Jack Marvin, Josephine Randall and Edward Tallman will be in support of Bessie Barriscale when reopening in her vaudeville sketch, "Picking Peaches."

Jos. B. Mills (Mills and Smith) and C. Ray Duncan (Duncan and Lynn), two-act.

Toto will present an entirely new routine next season. One feature will be black art comedy which calls for a device upon which he is seeking a patent. Toto will be assisted by his brother.

Senorita Maria Mantero, Spanish royal court dancer, and her "Royal Court Dancer and Serenaders" in a singing and dancing act, produced by Anton Scibilia. The Royal entertainers are making their first American appearance and will open on the Keith Circuit next week.

Versatile Sextet (formerly in Besse Clayton act) in their own production.

Milton Aborn is readying three productions for vaudeville. The first will be a condensed version of "Listen Lester," which will open at Easton Sept. 18. "The Curio Shop" and "Spoofing," both musical playlets and written by George E. Stoddard and Fred C. Herendeen will follow.

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NEW YORK CITY

PITTSBURGH TIMES, AUG. 29:
Davis—Keith Vaudeville

Principal among the happenings to become real excited about was the initial appearance in Pittsburgh of Alma Neilson, who was assisted by D. B. Ely and Harry Howe in the snappiest of snappy dancing acts entitled "Bohemia." No ordinary hoofing was the kind presented by this trio and the audience recalled them again and again as they went through their varied group of lively and difficult steps. Miss Neilson is a toe dancer and contortionist of much beauty and grace and she made a decided impression. The boys gave her keen competition for applause honors. R. Paniague presided at the piano.

Moved From Third to Sixth on Bill
After Monday Matinee

ALMA NEILSON
AND COMPANY in
"BOHEMIA"

Next Week (Sept. 4), Keith's,
Columbus, Ohio.

Direction: LEW GOLDER

"blues," adding a catchy swing to the coon shout lyrics.
As in most all blues, the titles tell the song stories. The full title of the latter song is "I've Got What It Takes, but It Breaks My Heart to Give It Away," and is from the "Plantation Revue." Miss Hegamin's delivery does full justice to the lyrics.

ROSE OF BOMBAY (Fox Trot)—Rudy Wiedoff's Californians
SAY IT WHILE DANCING—Broadway Dance Orchestra—Edison No. 51020

Both faces of this disk are excellent for the purpose of "saying it while dancing." Wiedoff's Californians have made a weird, eerie arrangement of this Oriental melody fox-trot that bids fair to become one of the season's popular dance tunes. Where there is Wiedoff the sax features naturally.

"Say It While Dancing" (Davis-Silver) is distinguished by its snappy rhythm, despite the sustained notes, a vocal chorus interpolation literally "saying" it. A shrill chorus rendition, in which the "pig slide" whistle features, jazes it up in the body, the sailor's hornpipe being worked in the arrangement for good measure for the getaway.

KICKY-KOO (Fox Trot)—Bailey's Lucky 7
THOSE LONGING FOR YOU (Blues)—Same—Gennett No. 4887

A Hawaiian serenade and an African "blues" are coupled on this disk, Bailey's septet throwing a pretty "natural" when it comes to delivering the jazz. The "blues" by Frank Westphal, himself a dance orchestra leader in Chicago, is built splendidly for dance purposes. It has been proven time and again

that a musician who specializes in dance music somehow or other gets a "kick" into his stuff that makes it ideal for that one purpose at least.

I CERTAINLY MUST BE IN LOVE—Billy Murray (Vocal)
WHENEVER YOU'RE LONESOME—Aileen Stanley and Billy Murray—Victor No. 18909

"Certainly Must Be in Love" (Tracey-Dougherty), a popular Irish comedy waltz song, is equally interesting "canned." Billy Murray getting the spirit of it to a nicety.

On the reverse side Murray duets "Whenever You're Lonesome," the "telephone song" with Aileen Stanley a la double number. The effect is novel.

MY YIDDISHA MAMMY—Irving Kaufman (Vocal)
ROCK ME IN MY SWANEE CRADLE—Warren Mitchell—Pathe No. 20782

When Eddie Cantor and his "Make It Snappy" debuted at the Winter Garden with a flock of songs of variegated character the critics unanimously singled out "Yiddish Mamma" for favorable comment, even citing the clever lyric construction about the mammy whose "cabin door is in a Bronx tenement" and who "doesn't play a banjo or ukelele, but whose lullaby is 'Eli Eli,' yet it is surprising how "Lovable Eyes," "Hootch Rhythm," "I Love Her" and others have outdistanced this in popular favor. However, this mammy seems to be hitting her stride just now, particularly on the mechanicals. Irving Kaufman does it for Pathe, and does it well.

Warren Mitchell, on the reverse, boasts of the inevitable Dixie in a sincere tenor.

KICKY-KOO (Fox Trot)—Eddie Elkins' Orchestra
BAMBOO BAY—Same—Columbia No. 3631

There seems to be a decided tendency toward South Sea strains these days. These are but two of them. More are under way or "in the works." Possibly the barbaric appeal of the eerie tom-toms has something to do with it, for certainly these are nothing but primitive in their arrangements. Elkins is one of Columbia's prime dance orchestra bets. He delivers consistently, too.

In "Kicky-Koo" the saxes essay a Hawaiian guitar imitation that is a novelty. The inevitable "Aloha Oe" also figures.

As for "Bamboo Bay," it is also of a similar vein and barbarously jazzed appropriately.

MOON RIVER (Waltz)—Green Bros.' Marimba Orchestra
LOVE SENDS A LITTLE GIFT OF ROSES (Medley Waltz)—Hackel-Berge Orchestra—Victor No. 18907

It is surprising that Victor should have deferred the release of "Moon River" until August. It has been one of the most popular request waltzes for months. If anything, the edge has been taken off it by now through prior disk release by the other companies. However, the Green Brothers have made a delightful version of the waltz, in which showers of marimba effects contrast charmingly with the reeds and strings.

"Gift of Roses" (John Openshaw), first popularized in England, has finally caught on in this country. This, too, is a smooth, rhythmic composition, medleyed with Gus Edwards' "When Eyes Meet Eyes, When Lips Meet Lips" from "The French Doll." The Hackel-Berge orchestra does it more after the fashion of an old-time waltz, which is natural in a way, considering that it consists of a number of veteran musicians.

THE RADIO CODE (Parts 1 to 4)—Jack Binns—Okeh Nos. 4633 and 4634.

Jack Binns is radio editor of the New York "Tribune." On these two Okeh disks (four sides) he presents a new, simplified method of learning the radio (Morse) sending code quickly. Enunciating very clearly in the explanatory lecture, Part I is chiefly concerned with the distinction between the dots and dashes and the right way to send a dot and a dash. Mr. Binns buzzes his instrument to suit his explanation. In Part II he goes through the code from A to Z. Part III (of the second record) illustrates various

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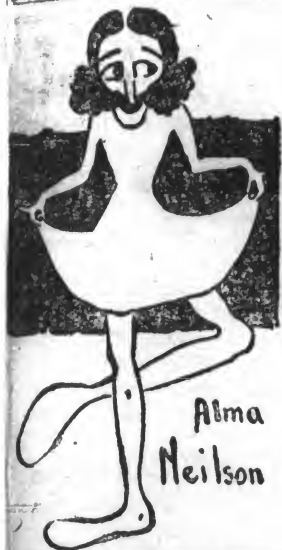
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Alma Neilson

DISK REVIEWS

(Continued from page 22)

In spelling—an arranger and composer) made the transposition from classic to jazz. It makes for a stately dance, having a weird motif which vamps off on the order of "Song of India."

The "Swanee" waltz is growing steadily as a popular three-quarters number, the forte plank-plank of the banjo contrasting strikingly to the sax melody in the arrangement.

CAN'T GET LOVIN' BLUES—Lucille Hegamin and Band.
TO GIVE IT AWAY—Same—Cameo No. 254.

Lucille Hegamin is the newest addition to the Cameo recording ranks doing "blues" on the order of Mamie Smith. The assisting Jazz outfit bears the sobriquet, "Her Bang-Up Six from Georgia." It's a good jazz aggregation for a popular priced disk, as is the soloist. Roy Turk and J. Russel Robinson supplied the songs on both sides of this release, both being melodious



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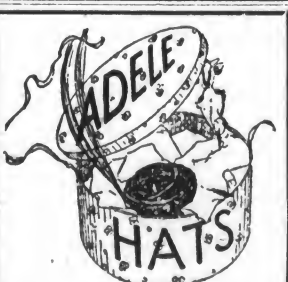
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signals, codes, punctuations, S O S distress signals, etc. The final chapter consists chiefly of an actual code message, leaving it to the student to interpret it. This is an intelligent educational record. Incidentally, it is the only known occasion when the disk makers admit they are benefiting from radio. Heretofore their common plaint has been that radio has made serious inroads on their business through the public giving up purchasing records and rolls in favor of the radio fad.

MY RAMBLER ROSE—William Rundle (Vocal)
WISH THERE WAS A WIRELESS TO HEAVEN—Frank Scotney—Pathe No. 20785

William Rundle, an unknown disc quantity up to now, tenors the "Hello" selection pleasingly, exacting complete credit from the lyric. The "wireless" song also brings to light a new disk baritone, Frank Scotney, who broadcasts the "baby" song theme, built around an up-to-the-minute idea. He does it with unusual fervor and feeling. Of course, it's the old "Hello, Central! Give Me Heaven" idea etherized with radio.

PARADE OF THE WOODEN SOLDIERS (Fox Trot)—Ray Miller and Orchestra.

TWAS IN THE MONTH OF MAY—Same—Columbia No. 3628.

Formerly Joseph W. Stern, and now Edward B. Marks (who took over the Stern business) make a specialty of exploiting continental and other foreign tunes in America in a royalty speculation. The procedure, with some Leipzig or Munich or Berlin publishing house, in acquiring a foreign tune is simple. You pay a small advance royalty and the rest is contingent on a percentage royalty. Accordingly in lean months, when some publishers were complaining, Stern (now Marks) always had either a "Glow Worm" or some other foreign standard still selling through the mail orders or dealers. Here are two other numbers that will probably continue their commercial value for years, although the "mechanical" break both these selections (from "Chauve-Souris") received surprises even the publisher. "Chauve-Souris," a Russian novelty vaudeville frame-up of specialists, with the grinning Ballet as master of ceremonies, certainly was not dependent on tunes to get over, yet the long stay of the troupe in New York (through two editions, at the 49th St. and Century) was bound to impress the melodies on its audience. Ray Miller, in his arrangements, has secured some ingenious effects, although the "parade" number has been released by others before him.

"Twins in May" (Kollo) is comparatively new on the disks though none the less fetching.

LONESOME MAMMA BLUES (Fox Trot)—Van Eps and Banta.
BUZZ MIRANDY (Fox Trot)—Wiedoff's Orchestra—Pathe No. 20779.

Van Eps and Banta, banjoist and pianist, have formed a novel recording dual combination that serves the purpose well enough for dance but really lacks a saxophone to make it perfect. Minus the sax there isn't much melody to the "blues." The concerted banjo picking and piano thumping, or the alternate solo runs employed for variation, becomes somewhat monotonous towards the end. It's a good try for something different, though. Heard in the same room where the talking machine is, a musical technician might rave over and admire each of the duo's technique, but heard at a little distance, from another room, for instance, it falls flat on the ear.

"Buzz Mirandy" (Franklin) from "Strut Miss Lizzie" (show) is obviously

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ously patterned after the "Strut Miss Lizzie" popular song, hinting strongly thereof in spots. It's a wicked blues in which a piping clarinet runs wild for some novel effects.

HAUNTING BLUES (Fox Trot)—Synco Jazz Band.
IT'S UP TO YOU (Fox Trot)—Piedmont Dance Orchestra—Pathe No. 20778.

"Hot Lips" Henry Busse had a hand in composing "Haunting Blues," which may account for the latitude the cornet is given in the arrangement. Busse is Paul Whiteman's cornetist and purposely may have had his favorite instrument in view in the arrangement. It lends itself admirably for that purpose. "It's Up to You" (Maurice Yvain), the French song hit, "J'En Ai Marre!" has a rollicking swing for dance purposes and should prove even more popular lyrically. Buddy DeSylva has written a sort of "April Showers" lyric to the tripping tune that is a gem. As a dance, it's a pip!

IN AND OUT

Marino and Martin left the Orpheum, Brooklyn, N. Y., after the matinee Monday, due to Marino losing his voice. Dixie Four substituted at the night show, with Davis and Darnell going in Tuesday.

BILLS NEXT WEEK

(Continued from page 23)

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Charles Keating
Alexander Pattu
Herbert Brooks
Novelty Clintons
B. C. Hillman
Chandon Trio

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State
O DeCoveney Co
Fredericks Co
G S Rogers
G S Rogers
St. Clair Twins Co
(Two to fill)
2d half
Monte & Lyons
Caplan's Close-Ups
Harry Rose
Cameo Rev
(Three to fill)
Americana
Loretta
Harry Newley Co
Race & Edge
Molera Rev
Farrell & Hatch
G & E Parks
Weston & Elms
Adroit Bros
2d half
Howard & Nichols
Mammy
Gordon Grille & O
Klass & Brilliant
Thomas & Fred Sia
Armstrong & Tyson
Billy Saxton Co
American Comedy 4
Van & Emerson
Victoria
Frear Haggott & F
Dodd & Nelson
Connors & Boyne
Klass & Brilliant
Kola Jackson Co
2d half
Collins & Dunbar
4 Higgle Girls
Eckert & McDonald
Adroit Bros
(One to fill)
Lincoln Sq.
Kalfis & Stanley
Norton & Wilson
Chas Mack Co

WINNIPEG
Orpheum
Hector & Pals
Vincent O'Donnell
Harry Watson
Weaver & Weaver
Dabcock & Dolly
Mme Herman

VANCOUVER, B.C.
Orpheum
Senator Ford
Jessie Reed
Leon Co
Beth Berri Co
Ames & Winthrop
Tracey & McBridge
J & J Gibson
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NEW YORK CITY
Lester & Moore
"B'way Snapshots"
2d half
J & E Burke
N & G Verga
Jeff Healy Co
Dunham & Williams
Syncoated 7
Greeley Sq.
Howard & Nichols
Cronin & Hart
Monte & Lyons
"Caplan's Closeups"
Hart Wagner & E
Gordon Grille & G
2d half
Kafka & Stanley
Dodd & Nelson
Connors & Boyne
Chas Mack Co
Green & Burnett
Kola Jackson Co
Delaney St.
Miller Kint & K
Mason & Bailey
Billy Saxton Co
De Lea & Orma
"Stepping Around"
2d half
Kramer & Patters'n
Langlan & Haney
"Songs & Scenes"
Low Hawkins
Mykoff & Vanity
National
Harvard Bruce & W
Loney Nace
Jeff Healy Co
Dunham & Williams
Thomas & F. Sia
2d half
Turner Bros
De Lea & Orma
Moore & Elliott
Mason & Bailey
"Stepping Around"
Orpheum
Turner Bros
Langlan & Haney

BROOKLYN
Metropolitan
Van & Emerson
Peggy Brooks
Four Higgle Girls
Green & Burnett
Dance Cycle
2d half
Fulton & Mack
Olive Bayes
G S Fredericks Co
Race & Edge
"B'way Snapshots"
Fulton
John & Ella Burke
"Mammy"

ATLANTA, GA.
Grand
Leonard & Wright

BIRMINGHAM
Bijou
La Petite Jennie Co
Benson & Kelly
H & A McDonald
Goforth & McIntyre
Girard & Peres
2d half
Leonard & Wright
Burnham Co
Kennedy Co
Bailey & Lerner
(One to fill)
2d half
Blum Bros
Jean Perry
Mysterious Will
Spencer Sia & W
(One to fill)
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Dance Cycle
Boulevard
Noel Lester Co
Collins & Dunbar
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Eckert & McDonald
Syncoated Seven
2d half
Harvard Bruce & W
Mack & Reading
Lester Bernard Co
Hart Wagner & E
Elita Garcia Co
Avenue B
"You'd Be Spr'd"
2d half
Palermo's Canines
Davis & Belmont
Taylor Macy & H
"Jazz Jubilee"
2d half
Mykoff & Vanity
Olive Bayes
John Jess Co
Jans & Whallen
C Wes Johnson Co
2d half
Loney Nace
Marston & Manley
Permaine & Shelly
St. Clair-Twins Co
(One to fill)
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Maurice & Girle
Louis London
Murray Leslie Co
Grazer & Dunce
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Cronin & Hart
"At the Party"
Howard & Lewis
Wonder Seal
(One to fill)

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Rudinoff
Downing & B B
"Dancing Shoes"

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Orpheum
Franchini Bros
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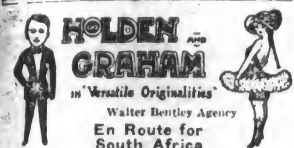
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LOS ANGELES

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Next Week (Sept. 4)
ORPHEUM THEATRE
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Frank Cornell Co
Chas. Edwards
Miss DuBarry Co

BUFFALO
State
Williams & Daly
Eddie Clark
Wilson & Kelly
Gerber Revue

DAYTON
Dayton
The Rackets
Reeder & Armist
Broken Mirror
Thylou & Rogers
"Yachting"

HOBOKEN, N. J.
Loew
"Manicure Shop"
2d half
Wheeler & Potter
Murray Leslie Co
Fraser & Bunce
(Two to fill)

LONDON, CAN.
Loew
K & A Sauls
Craig & Holtsworth
Roberts & Boyne
2d half

Will & Blundy
C & M Huber
Browning & Davis
LOS ANGELES

State
Roma Duo
Mack & Dean
Quinn & Caverly
Page & Gray
Rogansy Troupe

LG BEACH, CAL.
State
Theodore Trio
Fletcher & Esquale
Lillian Steele Co
Barton & Sparling
Mabel Blondell Rev

MEMPHIS
Loew
Wally & Wally
Emily Clark
The Siegfrieds
Warden & Mack
Dancing DuBrowns
2d half

TORONTO
Loew
Benson & Reilly
H & A McDonald
Geforth & McIntyre
Girard & Peres

MONTREAL
Loew
Bender & Herr
Brown & Elaine
Marie Russell Co
"Telephone Tangle"
L Wolfe Gilbert Co

NEWARK, N. J.
Loew
Little Pippifax Co
Weber Beck & F
Bomer Lind Co
Weber & Elliott
Tollman Revue

OSWALD



John Keefe

With FRANK CRAVEN'S New Play:
"SPITE CORNER"
Management JOHN GOLDEN

2d half
K & A Sauls
Craig & Holtsworth
Roberts & Boyne

WESTERN VAUDEVILLE
Mumford & Stanley
Swift & Kelly
(Three to fill)

CHICAGO
American
Walformer Trio
Maher & Eldridge
"Cotton Pickers"
Leo Haney
"Rainbow End"
(One to fill)

OTTAWA, CAN.
State
Shadowettes
Arnold & Grazer
"Poster Girl"
Demarest & Williams
Clay Crouch Co
PALMADARES, N. J.

PROVIDENCE
Emery
Margot & Francois
Rainbow & Moh'w'k
La Costa & Bonawe
Haig & La Vere
Wyatt's Lads & L
(One to fill)

SAN JOSE, CAL.
Hippodrome
1st half
Chiff Bailey Duo
Mardo & Home
Armstrong & G S
Roeder & Gold
"Bliss of Hiss"

SPRINGFIELD, MASS.
Broadway
Xio Duo
Rogers & Donnelly
Gerald Griffin Co
Allyson Carbone Co
Stanley Hughes Co
(One to fill)

BLMINGTON, ILL.
Majestic
Corradini's Animals
"Four of Us"
Hamlin & Mack
2d half
Chadwick & Taylor
Shireen
Bob Hall

CHAMPAIGN, ILL.
Orpheum
G & M Le Fevre
Swor Bros
Carl Rosini Co
(Three to fill)

CRKSTON, MINN.
Grand
Florence May
Kraemer & Johnson
Beaggy & Clause
2d half
Jahn & Agnew
South's Harmony 4
(Two to fill)

DAVENPORT, IA.
Columbia
2d half
Nelson's Patience

LINCOLN, NEB.
Liberty
Vanity Fair
Jack Lipton
Jas Kennedy Co
Harvey Haney & G
Willie Bros
2d half
Lockhart & Clair
Knight & June
Herbert Denton Co
Kalaullah's Co

MADISON, WIS.
Orpheum
Royal Sidneys
Larry Comer
Sherman Van & H
Angell & Fuller
Four Nightingals
(One to fill)

ST. JOE, MO.
Electric
Malloy Bros
Sullivan & Myers
Morgan & Ray
Degans & Clifton
2d half
Francis & Scott
Jas K McCurdy Co
Joe & Elaine Farrell
Willie Bros

ST. LOUIS
Grand
Sankary & Sylvers
Haverly & Mack
Nancy Boyer Co
Mabel Harper Co
Roberts & Clark
Jack Lipton
accompanying Girls
(Two to fill)

MILWAUKEE, WIS.
Majestic
Sawyer & Eddy
Jason & Harrison
Hugh Johnson
Hynes & Evans
Barber & Jackson
Doree's Celebrities
Hert Howard
Galletti's Monks

MINNEAPOLIS
Seventh Street
Kennedy & Nelson
Frank Brown
Hays & Lloyd
L & M Hart
Fred Lewis
"Pilotage"
Maxfield & Goldson
Baber's Duo

NORFOLK, NEB.
New Grand
Leon & Dufresne
Harvey Haney & G
Willie Bros
2d half
McQuay & H'zelt'n
Gabby Bros

OMAHA, NEB.
Empress
Herbert Denton Co
Knight & June
Kalaullah's Co
2d half
Mally Bros
Jas Kennedy Co
Nicolas & Pauli

PEORIA, ILL.
Orpheum
Unusual Duo
H & A Seymore
Henry Santry Co
Santry & Seymore
Love & Seymour
(One to fill)

QUINCY, ILL.
Orpheum
Duvall & Symonds
Bernville Bros Co
(Three to fill)

REDFIELD, S. D.
Lyric
McQuay & Hazelton
Knight & Sawtelle
Gabby Bros
2d half

ROCKFORD, ILL.
Palace
Cross & Santora

PANTAGES CIRCUIT
MINNEAPOLIS
Pantages
(Saturday opening)
Selma Brants
Brie & King
Clifford Wayne Co
Kajjama
Stein & Smith
Kluting's Animals

WINNIPEG
Pantages
Bert Shepherd
Fargo & Richards
Billy Kelly
Anderson Sisters
Vokes & Don
The Lamys

G. FALLS, MONT.
Pantages
(5-6)
(Same bill plays
Helena 7)
Klamura Japs
Parcho & Archer
Abbott & White
Mabel Phillips
Golden Bird
Earl Fuller Band

BUTTE, MONT.
Pantages
(2-5)
(Same bill plays
Anacosta 6,
Missoula 7)
J & V Jean
Rose & Edwards
Burratt Clayton Co
Rivers & Arnold
(One to fill)

SPOKANE
Pantages
Carson & Kane
Robinson & Pierce
Page Mack & M
Gretz & Duffy
H. Swede Hall Co
(One to fill)

SEATTLE
Pantages
Juggling Nelsons
Fein & Tennyson
Tyler & Crollus
Ross Wye Co
"Stepping Stone"

VANCOUVER, B.C.
Pantages
Four Rocks
Hudson & Jones
Valentine Vox
Brower Trio
Robyn Adair Co

NEW YORK THEATRES

SAM H. HARRIS Attractions
West 48th St. Eves. 8:15.
Mats. Wed. & Sat. at 8:15.
Extra Matinee: Monday (Labor Day)

CORT WALLACE
EDDINGER and MARY NASH
in "CAPTAIN APPLEJACK"

MUSIC BOX West 45th Street.
Tel.: Bryant 1470.
Eves. 8:15. Mats. Wed. and Sat. at 9:15.
Extra Matinee: Monday (Labor Day)

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MUSIC BOX REVUE
— With a Cast of Metropolitan Favorites —

MARK
"A National Institution"—B'way at 47 St.
Direction.....Joseph Plunkett

HAROLD LLOYD
In His Latest, Greatest and Longest Production
"GRANDMA'S BOY"
STRAND SYMPHONY ORCHESTRA
CARL EDUARD, Conductor

REPUBLIC 42d St. W. of B'way.
EVENINGS at 8:30.
Mats. Wednesday and Saturday, 2:30
EXTRA MATINEE MONDAY (LABOR DAY)
ANNE NICHOLS' New Comedy
"ABIE'S IRISH ROSE"
— With an All-Star Cast —

44th ST. THEA. 44th St. W. of B'way.
Twice Daily, 2:30-8:30.
WILLIAM FOX Presents
THE SENSATIONAL TRIUMPH
"MONTE CRISTO"
"The World Is Mine"
Staged by EMMETT J. FLYNN

LITTLE W. 4th St. Eves. 8:30.
Eve. 8:30. Mats. Wed. & Sat. 2:30.
JOHN GOLDEN Presents
Marie Tempest
in "The Serpent's Tooth"
with W. GRAHAM BROWNE

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"BLOSSOM TIME"
—GREATEST MUSICAL HIT OF AGES—
Second Triumphant Year
AMBASSADOR [ORIGINAL] [CANT]
Thea. 49th St. nr. B'way.
Eve. 8:30. Mats. Wed. & Sat.
★HOLIDAY MATINEE LABOR DAY★

49th St. Thea. W. of B'way. Eves. 8:30.
Eve. 8:30. Mats. Wed. & 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
★HOLIDAY MATINEE LABOR DAY★

SHUBERT THEATRE 44th St.
West of Broadway
MATINEES WEDNESDAY AND SATURDAY
— LAST TWO WEEKS —
MARJORIE RAMBEAU
In the Comedy Classic
THE GOLDFISH
★HOLIDAY MATINEE LABOR DAY★

NATIONAL Thea. 41st St. W. of B'way.
PHONE BRYANT 1664.

CAT AND THE CANARY
— Matinees Wednesday and Saturday —
★HOLIDAY MATINEE LABOR DAY★

COMEDY Theatre, 41st St. East of
Broadway. Bryant 5194.
Eve. 8:30. Mats. Thur. Sat.
GEORGE BROOKHURST Presents
A PERFECTLY INNOCENT COMEDY
I WILL IF YOU WILL
By Crane Wilbur. Staged by Mrs. Tremble Bradley.
★HOLIDAY MATINEE LABOR DAY★

SALT LAKE CITY
Pantages
Judson Cole
Mile Rhea Co
Britt Wood
"Love Nest"
Schickels M'etren

OGDEN, UTAH
Pantages
(7-9)
McLellan & Carson
Lockett & Landie
Bryant & Haig
Carl McCullough
B. Housner's Circus
Marion Gibney

DENVER
Pantages
Lipinski's Dogs
Jones & Crumley

BELASCO

West 44th St. Eves. 8:30.
Mats. Thurs. & Sat. 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"

MOROSCO WEST 45th STREET
EVE. 8:30. MATS. WED. & SAT. 2:30.
LAST WEEK!

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.
EXTRA MATINEE MONDAY (LABOR DAY)

New Amsterdam Theatre—W. 42d Street
Eves. 8:15. POPULAR MATINEE
WEDNESDAY. Reg. Matinee SAT.
A National Institution

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TIMES SQ. THEATRE Nightly At 8:30
Matinees Thursday and Saturday, 2:30.
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BIDE DUDLEY Presents
"SUE DEAR"
New York's Latest, Cleanest and Most
Fascinating MUSICAL PLAY
— ITZA HIT —

Winter Garden B'way, 50th St. Eves. 8:20.
Mats. Tues. Thurs. Sat.
LAST TWO WEEKS
ARMAN KALLIS Presents
THE MONSTER
By CRANE WILBUR
With a Cast of Distinguished Players
Including
WILTON LACKAYE MEAY MORRIS
FRANK MCCORMACK MARGUERITE RISSER
WALTER JAMES CHARLES W. WALLACE
★HOLIDAY MATINEE LABOR DAY★

39th St. Theatre, nr. B'way Eves. 8:30.
Mats. Wed. and Sat. at 2:30.
JOS. M. GAITES Presents
THE MONSTER

10 MONTH—BIJOU West of B'way.
45th STREET.
Eves. 8:30. Mats. Wed. & Sat. 2:30.
Season's Smartest Comedy
THE DOVER ROAD
By A. A. MILNE With CHAS. CHERRY
★HOLIDAY MATINEE LABOR DAY★

F. RAY COMSTOCK and MORRIS GERT Present
Balieff's
Chauve Souris
BAT THEATRE From MOSCOW—Direct From
LONDON-PARIS. NEW PROGRAM
CENTURY ROOF THEA. 62d
Eves. 8:30. Mats. Tues. and Sat. 2:30.
★HOLIDAY MATINEE LABOR DAY★

MAXINE ELLIOTT'S THEATRE 39th
EVER 8:30. MATS. Wednesday and Saturday.
"FOOL'S ERRAND"
By LOUIS EVAN SHIPMAN
Special Cast Includes:
CYRIL KEIGHTLEY ALEXANDER CARLISLE
LUCILE WATSON VINCENT BERNARD
FRITZ WILLIAMS ROBERT CUMMINGS
★HOLIDAY MATINEE LABOR DAY★

LYRIC West 43d St. Twice Daily.
Two-Thirty & Eight-Thirty.
WILLIAM FOX Presents
"A LITTLE CHILD SHALL
LEAD THEM"
A VIVID AND DRAMATIC TREATMENT
OF A THEME NEAR AND DEAR

KANSAS CITY
Pantages
"Time"
Edwin & De Lure
Brown & Early
Novelle Bros
Pickford
Rowman Bros
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MEMPHIS
Pantages
Edwin & De Lure
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MISS BILLY SHAW

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EIGHT BEAUTIFUL MODELS
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AL HERMAN
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ARTHUR KLEIN, General Manager

233 West 45th Street, NEW YORK CITY

SHOW REVIEWS

(Continued from page 21)

tion the act has class enough for any big time bill.

Bruch and Thurston (New Acts) scored solidly in the second position, offering a combination musical and dance offering. "The Letter Writer," a comedy sketch with three people, was also very well liked.

Katherine MacDonald in the feature picture, "Heroes and Husbands," finished the bill.

In place of the usual opening overture a song plugger appeared and put over two numbers for his house, one a comedy song and the other a ballad with the usual slides. For the 23rd Street crowd this was a sure fire bit. It gave the show the appearance of having seven acts instead of the regulation six.

Fred.

AMERICAN ROOF

A singing and dancing show on the American Roof the first half, with the dancing running throughout the show brightening the general ensemble. No hand balancers or comedy sketch the first half. That's almost a record itself for the Roof, which has probably played more equitable teams than any house in America. Fair business.

C. Wesley Johnson's Jazz Quintet, a colored singing and musical organization, headlined. The five compose a fair jazz band, with a splendid rag pianist, a couple of saxophonists and drummer. The harmonized stuff is well handled, and there are several singles that stand out. The turn averages as a good feature act for the neighborhood houses. It put values into the American show, closing the first half.

Nat Burns, with a dancing turn, supplemented by patter, made the regulars sit up, opening after intermission. Burns does pretty nearly every known style of dancing, and all cleverly. The talk is unreeled in a pleasant off-hand way, but should be amplified and fattened up with more comedy quips. The opening song is very crudely put together. An author could do Burns a world of good. But his dancing will send him through anywhere.

Vaudeville producers looking for talent in the raw would do well to give Peggy Brooks the double O. Miss Brooks has a contralto voice that carries real music, excellent enunciation and presence. What she needs presently is costuming, direction and material—something away from the published songs now used. She clicked merrily fourth.

Henry Frey and Dorothy Rogers, second after intermission, gave the second half a heavy comedy poke with crossfire and gagging that landed every inch of the way. Mr. Frey is doing that lyrical classic called "I Ate the Boloney," done in burlesque considerably a few years ago, but sounding new through non-repetition recently. It's a wonder for laughs, that little bit of doggerel limerick. The Frey and Rogers turn has been framed for the pop houses—and it never misses.

Mykoff and Vanity closed with dancing—classical stuff, lifts, pirouettes and adagio posturing that was picturesque and gracefully executed. Preceding, and next to closing, Hart, Wawner and Ellis goaled the customers with singing, comedy and dancing. A prohibition bit, contained in a pop song at the finish, and a bit of harmonica playing and dancing, sent the team across for a wow. They know who they like on the Roof. Gard and Durham opened with a horizontal bar turn that held some excellent acrobatics and started the show off right. Stevens and Laurel and Molino and Wallace (new acts).

Bill.

HOUSES OPENING

The Republic, Brooklyn, N. Y., resumes vaudeville Sept. 4. A six-act split-week policy will be followed. The house has returned to the Fally Markus office for bookings.

The Strand, a new 1,700-seat house, built and to be operated by C. M. McCloskey in Uniontown, Pa., is to open about Oct. 1, with pop vaudeville. Billy Delaney of the Keith office will book five acts on a split week basis.

Orpheum, Kingston, N. Y., this week.

SUN CIRCUIT BOOKS 41 NEW HOUSES!

PROOF POSITIVE OF THE GROWING POPULARITY OF THE SUN CIRCUIT IS THIS ANNOUNCEMENT OF FORTY-ONE HOUSES WHO HAVE SIGNED UNDER THE SUN BANNER DURING THE PAST MONTH. FROM TEN TO FORTY WEEKS' SOLID TIME IS NOW OFFERED TO HIGH-CLASS ACTS. FIVE MORE FULL WEEKS WILL BE OFFERED IN THE COURSE OF A FEW DAYS. THE NEW HOUSES SIGNED THIS MONTH ARE:—

IOWA Des Moines, Keokuk, Fort Madison, Ottumwa, Sioux City, Boone, Cedar Rapids	INDIANA La Porte, Gary, Indianapolis, Fort Wayne, Logansport, Evansville	NORTH CAROLINA Kinston, Goldsboro, Raleigh, Charlotte, Queensboro, Asheville, Durham, Wilmington, Winston-Salem
MISSOURI Hannibal, Joplin, Kansas City	MICHIGAN Bay City, Ypsilanti, Jackson, Monroe	VIRGINIA Newport News, Danville, Lynchburg, Williamsburg, Norfolk, Charleston
OHIO Dayton, Canton, Canal Dover, New Philadelphia, Ironton	ILLINOIS Belleville	

HIGH-CLASS ACTS WANTING TEN TO FORTY WEEKS' SOLID TIME
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WATCH FOR FURTHER ANNOUNCEMENTS OF OTHER NEW HOUSES ADDED TO THE SUN CIRCUIT

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1499-BROADWAY, PUTNAM BUILDING NEW YORK CITY

Madison, Oneida, N. Y., Labor Day.	Fally Markus, Cosmos, Washington, D. C., booked through the Amalgamated, opened Monday with full vaudeville.
Empire, Rahway, N. J., Sept. 4;	McKinley Square, New York,
Cohen's, Newburgh, Sept. 4; Myrtle, Brooklyn, Sept. 2; booked by	

Marcus Loew's BOOKING AGENCY

General Executive Offices

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New York

J. H. LUBIN

General Manager

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Masonic Temple Building

J. C. MATTHEWS in Charge

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BUFFALO Regent Theatre Bldg. R. S. MOSIER, Rep. PITTSBURGH 108 Sayre Bldg.
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Paul Goudron, Rep., 803 Delaware Bldg., Chicago.
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BEN and FULLER AUSTRALIAN
JOHN FULLER CIRCUIT
VAUDEVILLE, MELODRAMA AND PANTOMIME
ADDRESS ALL COMMUNICATIONS
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SYDNEY, AUSTRALIA

Thursday (Aug. 31), booked through the Sheedy office.
The Cross Keys, Broadway and Allegheny, Philadelphia; Towel, Camden, and Hippodrome, Pottsville, Pa., open Labor Day with vaudeville, booked by Harry Padden of the Amalgamated.

THE YOUNG DIANA

A Cosmopolitan production starring Marlon Davies, directed by Albert Capellani and Robert Vignola, with settings by Joseph Urban. Released by Famous Players-Lasky at the Rivoli, New York, Aug. 27.

Marlon Davies.....Marlon Davies
James F. May.....Maclyn Arbuckle
Diana F. Cleveland.....Porrett Stanley
Richard Anne.....Gypsy O'Brien
Dr. Dimitrius.....Pedro De Cordoba

The vogue of Marlon Davies in screenland's realm will be augmented materially in the picturization of Marie Corelli's "The Young Diana," for which Luther Reed provided the scenario. The occult and metaphysical dealings of the novelist lend themselves admirably to film presentation and elaboration. In the thesis advanced in "The Young Diana" there occurs a vast fund for exploitation, advantageous employment.

The story background runs to the conventional. James May is an English social climber. His position is to be advanced by the marriage of his daughter, Diana, to Lord Cleve. The night before the wedding a scientist, Dr. Dimitrius, enamored of Diana, overhears a conversation of Lord Cleve and Lady Anne, who is a guest. Lady Anne is preparing through the good offices of Lord Cleve to pay a visit to the captain of his ship, whom she married the week previous. Dimitrius, to further his own suit, advises Diana of her lover's departure under cover. She is shocked and faints as her lover departs with Lady Anne. During the fainting spell she has a weird dream. The dream takes up and makes for the greater part of the picture.

The Corelli reasonings are beautifully amplified through the artistic settings of Urban, odd and bizarre, as usual, especially in the dream portion. Diana dreams that her lover has deserted her. Her affections are crushed, utterly. There is a transition in which she has aged, her father has tired of her and is about to cast her out. She reads of the desires of scientist Dimitrius to secure the services of a mature woman to lend herself to an experiment requiring the utmost courage. Through the scientific employment of light Dimitrius is convinced an elixir of youth can be achieved. Failure of the experiment means death, but its successful consummation will result in the attainment of youth in perpetuity.

Diana is unafraid. The experiment is successful, Diana regains her youth, but her heart is old, and it is weary. Even when she is the all-important cynosure during the magnificent ice carnival at Moscow, and is ultimately crowned queen, there is only the enshrining cloak of unhappiness.

Later, in Paris, as the outstanding figure at the opera, feted and courted, there is within only the heaven of discontent. And, as she meets her old lover, it is piteous to note the old fires cannot be rekindled.

The reigning thought of Corelli always is that Love is Life, its warp and woof, its beginning and end, the real reason for being; all else is material, fleeting, the spiritual contrast used tending to implant the contention.

Miss Davies in "The Young Diana" plays with poise, surety and splendid artistry. In the transition from Youth to Age she surpasses the finer moments of Mary Pickford in "Stella Maris." Diana is her best role unequivocally.

Her support is excellent, the varied characterizations having been allotted to competent artists. With its superb photography, sumptuous settings and regal costuming "The Young Diana" shines forth one of the real regular releases of the year. Samuel.

KINDRED OF THE DUST

An R. A. Walsh production, released by First National. Story by Peter B. Kyne, scenario by J. T. Donohue, directed by R. A. Walsh. Shown at Strand, New York, week Aug. 27.

Nan of the Sawdust Pile.....Miriam Cooper
The Laird of Tyee.....Lionel Belmore
Donald, his son.....Ralph Graves
Mrs. McKaye.....Eugenie Besser
Elizabeth McKaye.....Elizabeth Waters
Jane McKaye.....Maryland Morne
Mr. Dancy.....W. J. Ferguson
Mrs. Dancy.....Carolyn Rankin
"Dirty" Dan O'Leary.....Pat Rooney
Little Donald.....Bruce Guerin

Although the original Kyne story has been changed somewhat for the screen, the feature picture made by R. A. Walsh looks like it is going to be one of the consistent box office attractions of the year. The fact that the story when it appeared in "Cosmopolitan" and later in novel form was widely read has developed a certain clientele for the picture, and these with the regular film fans should make it a winner for the exhibitors.

The production is the second of the independents made by R. A. Walsh and is being released through First National. The sales appeal to the public will have to be made on the strength of the story, because there is no extraordinary name value in the cast, which nevertheless is a good one from a playing standpoint, with Miriam Cooper at its head.

The North Pacific lumber country is the scene of the story, with some very lumbering shots, but the scenic value is at all times held down to a minimum with the story in the foreground.

Miss Cooper is the little girl of Sawdust Pile, who with her grandfather, an old sailor, squats there, falls in love with the son of the

lumber king and marries him after all sorts of tribulation and complications. Miss Cooper gave a corking performance. Ralph Graves played opposite and also scored, with the character role of the production going to Lionel Belmore as the Laird of Tyee. W. J. Ferguson played the confidential man to the Laird, and as the script held it down to just a minor role did very well with it. It was a far more important character in the story. The others were all the story characters to the type and gave adequate interpretations of the roles.

In handling the direction Mr. Walsh saw to it that the story went forward at all times. There were chances for spectacular stuff, but the direction held them only to flashes. The comedy spots fell just at the right minute to counteract the extreme tension of the heart interest.

There are a couple of corking fights in the story, one real rough and tumble affair coming about half way in the story, but the sensational punch in the story is a bit of underwater stuff that comes shortly before the finish. The bit comes after the Laird, who has taken a launch up the river by himself, gets caught in a log chute, his boat being sunk by one of the giant trees that came down the chute, and he has gone to the bottom of the river jammed in the cabin. His son, from whom he has been estranged, dives and brings him up, the picture showing the underwater stuff. This was a real novelty presented in the manner that it was presented.

"Kindred of the Dust" is just another proof that a good story makes a good picture when it is in capable hands in the making. Fred.

THREE MUST-GET-THERES

A Max Linder burlesque of "The Three Musketeers," marketed through the Allied Producers and Distributors Corporation, the subsidiary of United Artists. Length about 4 reels, shown at the Strand, New York, Aug. 27.

Duke of Rich-Lieu.....Bull Montana
King Louis XIII.....Frank Cooke
The Queen.....Catherine Rankin
Annie.....Jobyna Raiston
Valorus.....Jack Richardson
Octopus.....Charles Metcett
Corporal.....Clarence Wertz
Bemaloux.....Fred Cavens
Bunkumlin.....Harry Mann
Dart-in-again.....Max Linder

Max Linder completed this burlesque of "The Three Musketeers" some little time ago, but the release was delayed until this time until it was placed with a distributing corporation. The picture was secured several weeks ago by the Allied Producers and Distributors Corporation, and this week it was presented at the Strand more or less in the light of a half of a double bill program, sharing the billing with the First National feature "Kindred of the Dust." The picture will be a riot to those who saw the Douglas Fairbanks' production of "The Three Musketeers." Several bits are sure fire for laughs. However, the titles are relied on as much as the action for the comedy. In classification the picture is just a comedy, not strong enough to be featured alone but great for double bills.

It is broad burlesque of the original with Linder starting to play Dart-in-again slightly lavender at first but breaking away from this after the first few scenes. After that he played the role broadly with a true burlesque sense. In his support he had Bull Montana and "The Three Musketeers" were members of the Metcett troupe of acrobats which helped tremendously in one or two scenes. They should have been given greater opportunity to display their acrobatics and the chances are would have helped some in laugh action.

Jobyna Raiston is the one beauty touch, playing the maid in waiting to the queen and scoring as an actress. She looks like a find.

In sets the picture are a flash and the dueling stuff that Linder indulges in gets a laugh every few minutes. Fred.

VALLEY OF SILENT MEN

Cosmopolitan feature (Paramount) starring Alma Rubens. Picture adapted from story by James Oliver Curwood and directed by Frank Borzage. Scenario by John Lynch. At the Hialeah week Aug. 28 during which Lew Cody, head of the supporting company, made personal appearances nightly.

Marette Radison, Canadian girl.....Alma Rubens
Corporal James Kent, of the Royal Northwest Mounted.....Lew Cody
"Buck" O'Connor.....Joseph King
Pierre Radison, the father.....Matlo Majeroni
Inspector Keelby, of the Mounted.....George Nash
Jacques Radison, brother.....J. W. Johnston

The familiar romance of the Canadian wilds with usual romantic trimmings of Mounted Police—the stock melodramatic materials without special distinction as to story elements, but a picture elevated to real eminence by stunning mountain scenery and by the trickily handled episodes of daring mountain climbing by Alma Rubens and Lew Cody.

Without the authenticity of backgrounds the melodrama would be stagey, but impressive vistas of awesome mountain peaks in series upon series give a commanding atmosphere that overshadows the drama and compels a sense of reality. It is a curious case of mere settings creating a real illusion for a set of theatrical situations. The romance is in the environment rather than in the occurrences or

the characters who never let you forget that it is all a story.

Even Mr. Cody, most artificial of screen heroes, takes on some of the glamor of the inspiring surroundings. And you can almost forgive Miss Rubens her Westchester-Biltmore get up, miraculously produced out of a dress suit case after she has come through the Arctic wastes in a dog sled. No more could the tailor-made story fit itself together as neatly as author Curwood manipulated his incidents, but you can pardon the picture anything for those splendid views of the Canadian Rockies. There is a thrill in vast stretches of snow fields and yawning ice fissures that transcend fiction. Anything could happen in such surroundings. That's where the picture gets its kick—and it has a punch of the punchiest.

The scenic reel begins when Corporal Jim and the mysterious Marette start their flight from the Northwest Mounted Post where the third of a series of strange murders has just taken place and in which they are unjustly accused as accomplices. They take a flatboat down the river and almost into raging rapids where they abandon their craft to the terrific torrent and swim ashore. The pursuing constables believe they have met their death in the rapids, but the fugitives push on, with the aid of Indians, to take the trail over the high glacier.

Here is where the scenic carnival takes hold. Mr. Cody does a remarkable series of startling falls down precipitous snowslides and they have even caught an actual avalanche of snow at fairly close range. In the same passage Miss Rubens appears to climb down dizzy heights along an absolutely straight

precipice. It makes one giddy, even on the screen. This passage alone ought to insure the picture. It is a real triumph of dramatic effect. How they manipulated the camera is a mystery. Certainly the effect is as though the cameraman was suspended in mid-air over thousand-foot plunges. If they used a double for the feminine star, the substitution was thoroughly concealed. It's a good guess that the star did the stunts herself.

The mystery is fairly well sustained. Two men have been murdered by being strangled with a strand of a woman's hair. A trapper is suspected and held in the police post. Corporal Jim believes himself to be dying from a rifle wound near the heart, and takes the guilt on his own shoulders to save the trapper whom he believes to be innocent and who had once saved his (Jim's) life. Instead Jim recovers. At the same time a mysterious woman appears at the post and makes it known that she is there to prevent the murder of the commanding officer. Of course Jim is held for the murder he has confessed under the shadow of death. And of course he and the girl fall in love.

Then the commanding officer is really murdered and Jim and the girl have to flee. In the middle of their hazardous flight they meet up with a dying man in a lonely cabin high in the hills. The Northwest mounted come up just in time to hear his confession. The three murdered men years and years before had killed the stranger's wife (why it not disclosed) and he has pursued them with vengeance ever since. It goes without saying that the mystery girl is the stranger's

daughter, but the confession frees her and Jim, too, from suspicion and they allow them to go forward to "The Valley of Silent Men," pictured as a peaceful haven up under the Arctic circle.

Why Jim wasn't arrested for desertion doesn't appear, but the scenery was wonderful. Rush.

A BILL OF DIVORCEMENT

London, Aug. 20.

The Ideal Company's screen adaptation of Clemence Dane's poignant play marks a big advance in British production. Denison Clift can be sincerely congratulated on his work. The staging is perfect and the attention paid to the most minute detail beyond all praise. The story of the play is faithfully adhered to with the important inclusion that the marriage which ends so tragically is shown in its first happiness. Fay Compton's performance as Mrs. Fairfield marks her, and she is very ably supported by Constance Binney as the daughter. The latter performance is full of charm and light and shade, the American actress rising to great heights when tragedy comes into her life. The rest of the cast is brilliant.

This is undoubtedly one of the finest pictures ever made in this country. Gore.

June Keith has again volunteered to appear at the Police Field Days, Sept. 9 and 16. Miss Keith will allow herself to be grabbed from the back of a runaway horse by a mounted cop. There will be rehearsals of the stunt, the same trick Miss Keith participated in last year at the police games.

Cecil B. DeMille's

PRODUCTION

"Manslaughter"

WITH

Thomas Meighan
Leatrice Joy, Lois Wilson

PRESENTED BY JESSE L. LASKY



A
Paramount
Picture

WE were right about "Blood and Sand." It has proven even greater than we predicted it would be.

"Manslaughter" will be at least as big. This is another prophecy. Watch it!

It is Cecil B. DeMille's greatest production, the masterpiece of the world's master producer.

This is the three-column press ad. Mats and electros at exchanges

From the novel by Alice Duer Miller. Scenario by Jeanie Macpherson



HER STORY

Second National production. Featuring Madge Titherage. The story by Dion Titherage. Direction by Allyn B. Carrick.

"Her Story" has been produced for low rental purposes. In that class it stands up nicely. The story is consistent, worked out in good style by a small cast and includes sufficient genuine interest to hold attention.

Madge Titherage as the leading member of the cast ranges in her work from an ingenu to a society matron. In the early scenes she acceptably handles the role of a young girl and later equally effectively that of a matured woman. She is the central figure at all times. The two male roles of importance are played by C. M. Hall and Campbell Gullan, both furnishing satisfactory support.

The theme of "Her Story" is developed as a story being told by the wife of a millionaire in whose room an escaped convict is captured. She is involved in the matter and tells her husband the circumstances, which bring forth the disclosure she had at one time thought herself the wife of the escaped man. It was her belief she had legally married him in Russia. Later, after he had deserted her and she discovers he is a thief, the marriage is found to be a fake. She secures a position as governess in the rich man's home. He later marries her. While she is attending a masquerade ball at a friend's home in Ossining a prisoner escapes from Sing Sing and gains admittance to the house. He is taken for one of the guests in costume in his prison garb. It proves to be the man she believes herself married to previously. He had discovered her earlier in the day when an inspection of the prison was being made. Making his way to her room he forces her to conceal him. The police discover him there. The story as told brings forgiveness from the husband.

The prison department store and newspaper plant scenes are well laid out. The production end has been well looked after for a moderate priced feature. The story takes care of itself, with the picture one to give satisfaction in the smaller houses with low admission scales.

Hart.

THROUGH THE STORM

A Horace G. Plimpton Production, with Richard Stockton and Louis Kimball featured. Distributed by Associated Exhibitors through Pathe.

Helen Stone.....Edith Stockton
Lillian Allen.....Mary Worth
Jeremiah Blackstone.....Leonard Maude
Sally.....Gladys Stockton
Reneau Drake.....James Coley
Jack Henderson.....Regan Stewart.

Any one seeing this picture is fairly certain at the beginning as to just what the story is and how it is going to end. At that it is a fair program picture, but that is about all. With the market, as far as the daily change of program house is concerned, short on material it will get by one single feature days at a pinch, but certain to hold up on the double feature days. On its title alone it may attract some business through the similarity to that of "The Storm."

The tale opens with a girl orphan sent out in the world to make her living. She is unsuccessful and meets another orphan on her way to make her home with a wealthy aunt whom she has never seen. The two are caught in an electrical storm, and the latter girl is killed by a flash of lightning, and the heroine decides to impersonate her. Later she is discovered, but by that time the wealthy spinster aunt of the dead girl has adopted her and is in love with her, so all ends well. Even the young doctor who is wooing her won't turn her down because of the deception she practiced.

There are several good storm effects and the settings are quite elaborate at times, but the action in the main is slow and draggy and rather old fashioned as to the manner of handling the story.

In the cast there are no outstanding figures, although both the featured players manage to handle themselves creditably.

Fred.

LIGHT IN THE DARK

"The Light in the Dark," starring Hope Hampton, with E. K. Lincoln, Lon Chaney, Theresa Maxwell Conover and Dore Davidson. Scenario by William D. Pelley. Directed by Clarence Brown.

Buffalo, Aug. 28.

This Hope Hampton special was pre-released at the opening of the new Strand, Niagara Falls. Between the festive atmosphere of the occasion and the glamour of the star's personal appearance, it is difficult to gain an altogether fair and impartial estimate of the picture or to accurately gauge its box office value. The film is something in the nature of an experiment, inasmuch as it is in natural colors. In this respect, it possesses passages of real and rare beauty. If its story possessed half the merit of its technical equipment, it might have proved a world-beater. It doesn't, so it isn't.

A large and receptive first-night audience gave the feature respectful attention. The story is slow getting under way. It lacked coherence and direction and plainly bewildered the spectators.

Starting with the time-worn Cinderella motif, it turns abruptly into

crook stuff and then suddenly launches into the highly spiritual depiction of the story of the Holy Grail. This is done through the theft by Chaney of a silver cup supposed to be the Grail itself, found by the hero (E. K. Lincoln) while hunting in an English forest. The cut-back showing the story of the Grail is done in beautiful old style coloring which brought acclamations. It is quite the best thing of the picture.

The return to the modern crook stuff is jarring and detracts immeasurably from the effectiveness of the story.

On the technical side, the feature leaves little to be desired. The art direction is superb, the interiors particularly showing originality, fine taste and discrimination. The coloring follows two general schemes. Most of the picture is done in flat blues, browns and greys which are highly effective and restful to the eye. The remaining passages in natural colors are gorgeously executed. The colorings are of a brilliancy and vividness which are superb. Unfortunately, by their very beauty, they stand out in violent relief from the rest of the picture and serve to detract attention from the general scheme. In this respect, the picture's main strength turns the spotlight on its own weaknesses.

Miss Hampton does her usual effective work in a role which varies from modern shop-girl to mediaeval lady of high rank. The story gives her a dozen or more negligees. There is more bedroom stuff in the film than in half a dozen Broadway farces. Lon Chaney is a somewhat more kindly crook than is his wont, and Mr. Lincoln straggles along in the fat but unconvincing role.

As a novelty, the feature has unquestionable box office value for the exhibitor in the better class of houses by reason of the unusual color work, combined with the high artistic standard of the entire production. Outside of this, and judged solely on the story, the film is merely another in the long line of "just program" features.

Burton.

DESTINY'S ISLE

A W. P. S. Earle production. In six reels, from the story by Margery Land May, directed by the producer. Distributed by American Releasing.

Lon Chaney.....Virginia Lee
Tom Proctor.....Ward Crane
Florence Martin.....Florence Billings
John McCall.....Arthur Houseman
Judge Richard Proctor.....George Fawcett
Lexus.....Wm. Davidson

A rather fair tropical picture, combining society and desert island stuff, with some rather good aerial plane and little stunt stuff, a speed boat and a couple of fights thrown in for good measure. Not a grade A picture, but a very fair production that will get by in the smaller daily change of program houses.

The story is one somewhat along the usual lines followed in tales of this type with a rather poor continuity. This at times rather slows the action. The director has used the natural beauties of Miami, Fla., where the picture was shot, to great advantage.

The southern winter resort is the scene of the opening of the story, with Judge Proctor (George Fawcett) trying to bring about an engagement between his nephew (Ward Crane) and his protegee (Florence Billings). At the point where the boy enters the garden to propose to the girl he sees her in the arms of another, and in his disappointment dashes to his speed boat and starts out to sea, running into a storm. He is knocked unconscious and finally saved from the boat a day or so later by the girl, who is living with her dad on one of the little islands off Florida.

After her father leaves the two in charge of a colored servant while he goes to a neighboring island to attend a cousin of sickness, the uncle and the girl arrive on the scene, and to protect the miss who saved him the nephew states that he has married her. On their return to Miami the supposed wife realizes that it is best for the happiness of the boy that she leave him, which she does, and returns to the island home. He follows and a reconciliation takes place.

Virginia Lee, who plays the lead, was undoubtedly selected because she was a good swimmer and diver. There seems to have been no other reason. Ward Crane made a very acceptable male lead and a couple of heavy roles were well enacted by William Davidson and Arthur Houseman. George Fawcett gave the corking performance that is usual with him and scored heavily.

Fred.

HEROES AND HUSBANDS

B. P. Schulberg production, with Katherine MacDonald starred. Written by Charles Whiting and directed by the writer. Length about 7 reels. Release through First National.

William Davidson.....Katherine MacDonald
Walt Gaylord.....Nigel Barrie
Hugh Boniss.....Charles Cary
Martin Tanager.....Charles Gerrard
Archie Hennis.....Mona Kingsley
Annette.....Ethel Gray

This is really a good picture, better than some in which this star has appeared in on Broadway, although this production was not given a pre-release showing in any of the Broadway houses. It is a feature that has a story with a real twist bound to get to any picture house audience. The company is a corking one, with several screen names

of value in support of the star, which, coupled with good direction and photography, places the picture in the class of being unusual.

An authoress (Katherine MacDonald) is in love with the illustrator of her stories. He is being vamped by the wife of the publisher. At a Long Island house party the writer arranged a play which is an exact duplication of the real life action, which finally results in the shooting of the publisher. When the facts are disclosed everyone who has been working at cross purposes realizes the error and the usual happy ending.

It isn't so much the story as the trick manner in which it is handled. Chet Withey did the direction most capably and got some real suspense at times.

Supporting Miss MacDonald, Nigel Barrie seemed a convincing lover who was ready to be vamped by almost anyone. It was Mona Kingsley as the wife of the publisher that landed most heavily. She is good to look at on the screen and can act. She did two or three very natural little things in the role that took whole scenes away from the star.

Even without a Broadway run "Heroes and Husbands" is a good enough feature picture for any house anywhere.

Fred.

THE UNCONQUERED WOMAN

A Lee-Bradford production released in the state right market with Rulye de Remer starred. Shown at Loew's New York as part of double bill Aug. 29.

Rulye de Remer is the only name that one could gather from viewing this picture. The other principals were given the shortest possible name flashes or not named at all. The story is just fair as a matter of a certain type. With a real continuity writer, a title and editor on the job it might have been whipped into such shape to make it fairly worth while for the cheap daily change of program theatres. That is about the class of the production. Miss de Remer cannot be expected to draw without a story behind her and a cast that registers. In this picture she has neither.

The story is a combination of Alaskan and New York scenes, full of highly improbable and impossible situations which should have been either glossed over by the editor or eliminated entirely.

In a mining camp the father of the story is in partnership in a general store. His son steals from the firm's funds to gamble. On the night that it has been discovered that he is a thief the girl goes to the gambling room and offers herself as a stake in a game of draw. There are four rough necks there at the time, one of them a half breed who proves to be the wacky man, but at the point where he wins in steps the hero and offers to double the stakes, cut the high card for the roll and girl. Naturally he wins and the pair are married, or rather a ceremony is performed over them by a man they believe to be a parson. Later the wife discovers that he is an impostor, and at that time her husband has been off in the snows for months searching for the girl's missing brother. She believes that he has deserted her and comes to New York.

Here she meets a former music instructor, who proposes, and she marries him. Five years elapse and she is shown with a young son and a husband who is a dandy boy with the ladies. At one of his studio musicales her former husband walks in on the scene and gives her a satisfactory explanation of what really happened in the northwest, and as he has her brother to prove it she is convinced that he knew naught of the fact that the parson was phony. Then begins a struggle to release herself from the man to whom she is married. There is a child, of which the first man is really the father, and seemingly her marriage was really to provide the offspring with a name that she married. Finally the husband conveniently commits suicide and the pair are left for the happy ending.

The picture is fairly well handled as far as direction goes, but the titling is trite and really hinders the story. With re-editing this picture should be advanced at least 100 per cent. in value.

Fred.

SISTER TO ASSIST 'ER

London, Aug. 17.
Made by the Baron Film Co., a hitherto unknown concern, this screen version of John Le Breton's sketch so long played in English vaudeville by the late Fred Emney is a delightful comedy. There were doubts as to whether the sketch would answer as a film, so much in it relied upon the great comedian's voice and the look, but George Dewhurst, the producer, has overcome every difficulty and given his public really first-class entertainment.

The story is very slight, but it never flags throughout the five reels. Mrs. May is a char-woman with an aversion to paying her rent and a great love for gin. She is also of a boastful disposition, and has invented a rich relative. Mrs. Le Browning. With this story and another about supposed savings she captures the heart of Mr. Harris, the fish hawk. They become engaged. She persuades her long-suffering landlady that pigs would be a good thing to keep in the back

yard. The result is trouble with the neighbors and the authorities, for "the pigs smells all day and makes a noise all night."

Her wedding day approaches and she is discovered trying to sneak out with her luggage, one very battered basket. She is locked out and in her dilemma decides to impersonate her rich sister. She does this with the aid of a gown and outfit a friend "borrowed from her mistress when she left her last situation." In this guise she carouses with the landlady, and is not only successful in getting all debt remitted, but also gets a wedding present for herself. There are many really good incidents arising from the main story, and the subtleties would make the fortune of even a poor picture.

Mary Brough gives a brilliant performance as Mrs. May, as does Polly Emery in minor degree as the landlady. The production work is excellent.

Gore.

WAS SHE GUILTY

London, Aug. 16.
This Hollandia Film (Granger), written by Maurice H. Binger, the chief of the Hollandia directorate and produced by George A. Beranger, is probably the worst and most trashy drama made for many a long year. It never would have been made if Maurice Binger had not been the author. The story is sensational rubbish from the first reel to the last, and its unreal piled-up sensationalism of the penny novelette order defeats any chance the feature has of gripping the attention and winning success. It is practically indescribable in its crudity of continuity and production. Emotion and fear are portrayed by rushing about. All the female characters rush about when trouble overshadows them.

From a scenic point of view the feature is quite good. The exteriors are well done, whether studio or

natural, and the interiors are often very beautiful as long as they deal with the wealthy, but the producer shows a very elementary knowledge of East End London, for public houses as he portrays them would never be licensed. In depicting poverty his brain never gets beyond public houses and Chinese dens. The latter are farcical.

Ruth Herwood adopts the girl child of a ruffianly cobbler and sends him to Australia after he has tried to burgle her house. Little Mary has a child sweetheart, Bobbie, and he, broken-hearted, sets out to face the world. Years pass. Mary grows to womanhood and thinks she is the Herwoods' daughter, her supposed father being apparently a third officer or something of a tramp steamer, although his home is a beautiful mansion. Then her real father returns home, accompanied by a woman, Palmira, who 'knows where he got his money.' They take a low tavern in Limehouse and associate with a "lecherous, treacherous" Chinaman who runs an opium joint with a pantomime trap-door entrance. Palmira finds out about Mary, and insists that Gometti, her real father, blackmail Mrs. Herwood, and makes the girl return to help in the bar, and so on. The players include Gertrude McCoy, Zoe Palmer, Lewis Willoughby, Paul de Groot, Kitty Kluppel, W. A. Freshman and Pierre Balleud. They do their best.

Gore.

Billy West is organizing a company for the production of a series of comedies that are to have the brand name of "The Sammy Series." He is going to endeavor to have Montague Glass write a series of stories of the younger type of Jewish business man somewhat along the Potash and Perlmutter lines.

Makes New Record!

D. J. Shepherd, Managing Director of the Branford Theatre, Newark, N. J., says:

"Occasionally, and only occasionally, a truly great photoplay is made; in the making of a real screen masterpiece everything—story, acting, direction and photography—must be just right. 'The Masquerader' is just such a masterpiece. In my opinion, it is the most momentous that has been my pleasure to exhibit."

RICHARD WALTON TULLY

Presents

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

FAITHFUL HEART

London, Aug. 6.
G. B. Samuelson was one of the men who in his youth made a fortune as a film producer. He took the first English film company to California, and coming back, announced he was going to produce there as well as in London. As far as London knows California is as yet free from the Samuelson Film Co. Later he became the pioneer of motor passenger traffic and, presumably having done well at that, returned to films with the declared intention of showing British producers how to do it.

Of his recent films "The Game of Life," reputed to have taken two years to make, is guaranteed to bore any audience off about half-way through its 10,000 feet, while "Brown Sugar" was good.

His latest film, an adaptation of the Royalty and Queens theatres success "The Faithful Heart," proves that having done all he has done he has not yet learned to cast a film or to turn a deaf ear to the cry of the "star" whose appeal is purely theatrical. He has gone all out on Owen Nares in this picture and the result would be ludicrous if it were not so sad.

Nares is essentially a good looking "matinee idol" but has not the slightest idea of this part. In the opening scenes his version of the rough, happy-go-lucky sailor who wins the love of a girl only to leave her, is an insult to sailor-men the world over and in the latter part when after many years he returns as the honored soldier to meet his own child, the result of the almost forgotten love affair, and to abandon his career for her sake, the pathos was ruined by his extraordinary make-up.

Apart from it "star" the Samuelson version of "The Faithful Heart" is remarkably well produced. Nares, on whom the film undoubtedly depend to get the feature over, might be a good Romeo. The Creator never intended him to play men of sterner stuff at least not for some years.

TIT FOR TAT

London, Aug. 21.
This, the last picture made by the pioneer Hepworth company, which has since suspended operations, is quite up to the high standard set by the producers. It is an excellent comedy of a high order, and the story is exceptionally well told. The whole production marks a great forward step in British comedy film producing, which up to now, with very few exceptions, has been remarkable for its crudity.

A young bachelor inherits an annuity of £1,000 a year and a house in Epsombury. Under the conditions of the will he is compelled to live in the house. His troubles soon start. He finds his housekeepers a terrible source of trouble. The first has a decided penchant for strong liquors and sees things. The next treats him to constant sentimental vocalism, and with the next he promptly falls in love. He also begins to see things. He indulges in dreams. As a knight in armor, mounted on a donkey which has to be urged forward with the aid of a bunch of carrots dangling from his spear point, he rides to the rescue of his lady love. Finally his exciting adventures are brought to an end by his crashing out of bed to the floor.

Henry Edwards is at his best as the bachelor, and he is ably abetted by Chrissie White. The rest of the company is up to the Hepworth standard. "Tit for Tat" is a big argument that Cecil M. Hepworth and his associates should remain in the business.

A SOUL'S AWAKENING

London, Aug. 8.
This last shown Gaumont "Westminster" film breaks new ground for the producers. Whereas, previously the big majority of home-made Gaumont features have been set in high social circles and amid beautiful settings and surroundings, this one shows the sordid side of low life and the gradual conversion of a brutal nature into something human. It is somewhat in the line of a "sob stuff" feature and sentimentality is written all over it. It also has the advantage of possessing a good deal of comedy.

Rackstraw, a brutal dog thief, lives mostly on the meagre earnings of his little daughter Maggie, a

maker of artificial flowers and Jim, a newsboy. He brutally illtreats the girl. A neighbor, Sal, sticks up for the child.

One day a rich girl, Cynthia Dare, brings Jim home after he has been hurt. She offers to pay Rackstraw £2 a week as long as he is kind to Maggie. The plan works. Then Rackstraw buys Maggie a dog which is stolen by one of his old cronies. Maggie sees a dog which she thinks is her lost pet and brings it home with the result that her father is arrested for stealing it. Prison life completes the reformation and when he gets out he persuades the kindly Sal to become his wife.

The story is not up to the usual Gaumont standard and the fact that first money and then "time" led to Rackstraw's changed character is not a very good guarantee of his continued reformation. But it is the type of story that thousands of people swallow whole in this country and in others.

The production work is excellent. Flora le Breton gives a really good performance as Maggie, and David Hawthorne is responsible for a powerful and well studied show as her brutal father. The photography is very good.

HEARTS DIVIDED

London, Aug. 7.
This is a Continental film of dubious origin, dubious morality. We are told it is French and it must go at that. The story is a tangle of marital and other infidelity; some of the women go "the whole hog," others are prepared to and even offer themselves to their lovers, and it is only the five-reel length that apparently prevents the wholesale consummation of desire. The "vamp" is the word in courtiers and also in undress—a solidly built person who spends her mornings in her scented swimming bath, but has the decency to pull her bathing dress over her shoulders when her maid brings in her letters.

"Lola, the Heartless," was ruined and deserted by the Comte D'Amury when a child; she therefore became a vamp and heartless, to say nothing of the rage of Paris. In the middle of her fame the Comte returned and joined up again, she accepting him for the sake of revenge.

In the country the Comtesse is loved by her husband's friend, a Marquis, but their love is platonic. A tour brings Lola near the D'Amury's chateau, and her meeting with Hubert, her lover's son, gives her another idea. She plays father against son. Hubert has a fiancée who is being chased about by his young friend.

The whole affair causes the Comtesse's ideas of morality to go wrong and she begs the Marquis to take her away. He refuses at first despite her passionate wooing. Hubert discovers the affair between Lola and his father and tries to shoot himself. He recovers, however, but his action brings everybody back to normal.

The production is about 200 per cent. better than the story or the acting. Many of the scenes are very beautiful, and the stage management and attention to minute detail is exceptional. The cabaret scenes, vulgar and sordid, are probably the most true to life ever made, there is no painting a "fast life" with gilt in these scenes of license and crude debauchery.

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COAST FILM NEWS

Los Angeles, Aug. 30.

Penrhyn Stanlaws has added Capt. Richard Blaydon to his cast now producing "The Pink Gods." Blaydon is a former musical comedy favorite of London.

Adam Hull Shirk, west coast publicist for Famous Players, is a magician of parts. He also is president of the Los Angeles Magicians' Club, which was founded by the late Harry Kellar. Shirk demonstrates his magic frequently at dinners given by the Wampas. To date none of the p. a.'s have reported any serious losses, however.

Eddie Hefferman and Hal Tigh, Universal actors, were quite seriously hurt when their autos collided in a scene which was staged as a part of "Mind Over Motor," featuring the vaudeville star Trixie Friganza.

Helen Chadwick has been loaned by Goldwyn to Ray and Kenneth Hawks, who are now producing on their own.

Walter Morosco, son of Oliver Morosco, the legit producer, is now a film magnate. It is understood that young Morosco's mother is financing him.

Edward Montagne, scenarist for Selznick, is the busy playwright. Not only has he found time to write several scripts for Selznick but in the past two months he has conceived a new play, which will be produced shortly in New York. It is for the legit stage.

Harry Girard, vaudevillian and of late in pictures, finds himself in pretty much the same predicament that Nellie Revell has been in for some time. Some time ago Girard slipped and injured his hip. Several weeks in the Glendale hospital failed to put him back in the running and now his physicians say he will have to lay in a cast for several months. Harry wants his friends to communicate with him.

Arthur Hoyt has been engaged for Marshall Neilan's new photodrama.

Katherine MacDonald will have in her support in "The Lonely Road" Eugenie Besserer.

Things are not humming so loud on the Sennett "lot." Production has ceased for a few weeks to permit the cutting and editing forces to catch up with the finished negatives. The lull won't be for long. Sennett's manager, Johnnie Waldron, announces.

Andree Tourneur is playing opposite Roy Stewart, whose newest production is in the making at "U."

Los Angeles territory is said to lead all other districts in the selling of Goldwyn films.

The Valentinos, it is reported, will be wed a second time in Paris.

Dick Ferris, who dabbles slightly in pictures, but is best known for his "harem," was assisted by prominent film people in the staging of "Candidates' Ball" here last week.

Dick Barry, the writer, is now at his Monrovia home. Dick comes home every three or four years and mingles with the oldtimers.

Mr. and Mrs. Harry Beaumont—he's the film director—are being congratulated on the arrival of twins.

Walter Hiers is to wed Adah McWilliams, a Syracuse girl.

Bull Montana has sufficiently recovered from his trip abroad to resume his camera duties. He started this week.

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MICHIGAN FILM REVIEW

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LONDON FILM NEWS

London, Aug. 13.

Edward Jose has joined the staff of International Artists in a directorial capacity. The firm's other permanent director is Donald Crisp, who is just completing the remaking of "Lark's Gate" for the company.

The Kinema Club is making a brave fight for existence, but is sorely handicapped by the general depression and the fact that a large number of its members are out of work.

Max Linder, the French comedian, voices what might be almost called the permanent Entente Cordiale grouch against America. He announces the existence of a boycott against French films. Every British producer on returning from America indulges in the same tirade. America, like England, cares little about the nationality of a feature providing it is the goods. Any country with common sense will boycott a certain class of picture which relies upon dirt mingled with cheap sentimentality for its appeal. Such pictures as "The Love Slave," shown recently in New York and in London some months ago, and the photographic orgy with a courtesan known as Lola the Heartless as its main character, shown here the other day, can scarcely succeed anywhere. They are made and shown with the sole idea of appealing to a certain class of the public in exactly the same way as a certain class of book is published and exhibited in so-called "medical" shops in the dubious quarters of every big city.

Linder, however, goes one further than the usual grouser. Speaking of his "Seven Years Bad Luck," he affirms that when the film was shown in American cinemas it was purposely mutilated in order to discredit him in the eyes of the public. His whole story is in reality a round-about way of declaring that the sympathies of America are pro-German.

J. Stuart Blackton has abandoned his original title for the filmization of John Overton's novel, "My Lady April," in which Georges Carpentier will appear. The feature will now be titled "A Gipsy Cavalier."

Martin Sabine, general manager of the International Artists Film Corporation here, says that although the company's start had been a bad one reconstruction had taken place with every sign of success. Keeping up to the "brand" title the new directorate, which has Allan S. Butler, a well-known city financier as governing director, had gone out to get men of reputation. They have associated with J. Stuart Blackton, whose engagement of Georges Carpentier was a valuable asset. Donald Crisp will remain with them, Sabine said. The company is contemplating a film version of a powerful story by a famous author in which Crisp will have an opportunity as well as producing. Edward Jose had also "joined up" and would commence work on the filmization of A. E. Benson's novel, "The Luck of the Valies." A releasing contract had been made with the Gaumont Company and International Artist productions would be released under the aegis of the British National Film League. Mr. Sabine, known in American show circles, having spent 12 years in their midst sails for New York in September.

Tom Terriss has joined the staff of the Ideal Film Company. His first production will be the screen adaptation of "Harbor Lights," one of his late father's most famous dramas. William Terriss was murdered something like a quarter of an hour after he had been shot, full of joy, in seeing a fortune in the junctioning William Fox should he attempt a version of "Ivanhoe," said actor having once written a play on the subject. "Ivanhoe" has already been filmed here under the direction of Herbert Brenon.

Harold Shaw is about to make a film production which is tentatively entitled "The Bogus Princess" in New York. The company should have sailed on the Berengaria Aug. 13, but owing to that vessel being docked for repairs will have to wait a few days. The company is headed by Bert Barrie and Evelyn Brent. Barrie is the camera man. The organization responsible for the making of this picture is headed by George Leyton, for many years a "star" in first class vaudeville.

Apparently we are not to have the Fox film, "Nero," at the Aldwych

after all. The Lord Chamberlain's license presented a difficulty, but it was thought at one time that the objections of St. James' Palace would be overcome. Evidently that is not the case, as the theatre reopens with a new comedy, "Double or Quits," after it has been tried out at Golders Green Hippodrome.

The Stoll Suzanne Lenglen picture will probably be of great interest to tennis enthusiasts, but it will scarcely make a universal appeal. Done by the ultra-rapid camera, it shows the champion making her famous strokes, and incidentally proves once and for all how she does manage to keep her stockings up during the strenuous moment of her play.

George Ridgwell, who produced "A Gamble in Lives" for the British and Colonial Co. before joining the Stoll concern, is again to make pictures for "B. & C." He will continue the Historical Series which the firm is making for Renters, Ltd., beginning with the seventh picture of the series. This is "The Flight of the King," an episode in the life of Charles II. After the Royal army had been defeated at the battle of Worcester, Dennis Neilson-Terry plays the luckless King, and the supporting cast includes Gordon Hopkirk and Kate Gurney. The next subject will have Nell Gwynn as its central figure.

The general depression has even affected the imaginations of some of our so-called producers. Many were worthy disciples of Ananias in the old days, and they vied with one another in the stories of the capital behind them. It was already waiting in the bank for just another signature or the trifling adjustment of a contract clause. They were supreme optimists, but all that is dead now. They don't speak about the money they have waiting, but only wonder bitterly how such and such a man, "who can't produce," has got it to carry on with. The whole trade is becoming more truthful, as instance the meeting of two men in Wardour street. Said one to the other: "Well, how's business, you b-y liar?"

Maurice Elvey, one of the best known of British producers and who has been long associated with the Stoll Film Co., will sever his connections in December and work on his own under the title of Maurice Elvey says the British average in consist of four big historical films, century so outside the stage door of the Adelphi by an actor called Prince, who was afterward declared a criminal lunatic.

The cast of the new International Artists picture, "Tell Your Children," which has been produced by Donald Crisp, is a fine one. It includes: Margaret Hailston, Gertrude McCoy, Doris Eaton (late of the Zeigfeld Follies), Mary Roke, Robert English, Cecil Morton-York, Warwick Ward, and Mrs. Hayden Coffin. This is the first of a series of pictures promised by International Artists during the forthcoming season.

Gaumont is about to start on a picturization of a once popular touring melodrama, "The Rogues of the Turf." The piece is the work of "Max Goldberg," a non-de-plume which hides the identity of the one-time prosperous touring manager, John F. Preston. Rumor has it there may be some hitch at the eleventh hour, as a certain lady declares she has the rights and a well-known firm of printers make the same statement.

There is no copyright in historical fact or character. Many people are under the impression that because at one time or another they wrote a play around, say, "Henry the Eighth," no one else can do so. This Elvey says the British average in quality is higher than that in any other country. That is why Americans want Britain's best. That's why they offer big salaries to British producers to go over and make films or send their own producers here. "They like our stories," continues Elvey, "our atmosphere, our culture, and they must get it somehow." That is as it may be, but up to now we have not heard of any British producer being offered a big salary to produce in America unless he happens to have been American trained. Elvey says he has finished with small pictures and is out to make big ones. This will comfort the Stoll Co., who have long considered themselves the makers of British "supers."

Bert Haldane has completed a new six-reel drama, "Gypsy Blood," with a company including Cecil Maclachlan, A. C. Agnew, Donatus, Daisy Agnew and Norah Emerald. Haldane is now in Manchester discussing a scheme which will probably lead to the opening up of Cottonopolis as a producing centre.

TWO PICTURE NOVELTIES IN BROADWAY HOUSES

But One New Picture Last Week—Two Hearst Features Showing This Week—Gross for "Blood and Sand" \$112,000

Broadway had a novelty last week in the fact that there was but one new feature picture production presented in any of the four big houses on the street. That was "Rich Men's Wives" which came into the Capitol and did \$32,000 on the week, with "Blood and Sand" at the Rialto and Rivoli, and "The Masquerader" held over at the Strand for its second week.

This week there is another novelty, two Hearst productions on the programs in the pre-release houses at the same time, "The Young Diana" is at the Rivoli and "The Valley of Silent Men" at the Rialto.

At those two houses last week "Blood and Sand" did \$48,000, the Rialto pulling \$25,000 for the first week of the picture there, while the Rivoli got \$23,000 for its third week with the attraction. The gross business that the picture did in the four weeks that it played the pre-release houses was approximately \$112,000, a record for business in these houses for an extended run.

At the Strand "The Masquerader" fell off, the gross going about \$2,500 under the previous week.

At the other picture houses along the street business lifted a little over that of the previous week because of the change in the weather. At the Central "Human Hearts" picked up, the current week being the last the U. holds the house under lease. This is likewise true at the Criterion where the Metro held a lease from Famous. Its last production there is "Forget Me Not," which closes with William Randolph Hearst taking over the house from Famous Players under lease. The interior of the house is to be redecorated.

At the Cameo "Sherlock Holmes" is still running with the house taking the first \$2,200 which covers the out, so the picture is practically getting nothing as a rental during the past few weeks, the business having hardly gone over that figure after the first flush weeks of the run.

"The Prisoner of Zenda" is holding its own at the Astor, where it did a little over \$10,000 last week. The booking of "Blood and Sand" at Loew's State for a full week beginning Monday proved a wise move with the house getting a line all afternoon for the first three days. Estimate for last week, Astor—"Prisoner of Zenda" (Metro Special). (Seats 1,131; scale, \$1.65.) (4th week.) Picture holding own and doing fair business, getting around \$10,000 last week with 14 performances.

Cameo—"Sherlock Holmes" (Goldwyn). Seats 550; scale, 55-75. (11th week.) John Barrymore. Business here struck level somewhere between \$2,000 and \$2,500 with house taking first \$2,200. Arrangement means those pushing picture are getting great break, as they are establishing Broadway run for film without great cost.

Capitol—"Rich Men's Wives" (Al. Lichtman Corp.). (Seats 5,300; scale, mats, 30-50-\$1.10; evs.; 55-85-\$1.10.) Picture initial release made by new Lichtman Corp. and came on Broadway in week when all other houses were playing hold-over attractions, thus getting better of break. Weather conditions also helped and the house rolled up a gross of \$32,000 on the week.

Central—"Human Hearts" (Universal Special). (Seats 960; scale, 55-75.) (4th week.) Business went up next to final week, getting about \$400 better second week of run. Universal's lease on house ends this week.

Criterion—"Forget Me Not" (Metro). (Seats 886; scale, 55-99.) (6th week.) Final week here for picture, Metro's lease expiring. House being taken by Hearst for a year; will open with "When Knighthood Was in Flower" for run. Little over \$3,000 last week.

44th Street—"Monte Cristo" (Fox Special). (Seats 1,323; scale, mats, \$1 top; evs., \$1.65.) (3d week.) Did \$12,800 last week, second on Broadway. With only two per-

formances a day, business remarkably good.

Lyric—"Nero" (Fox Special). (Seats 1,400; scale, mats, \$1 top; evs., \$1.65.) (15th week.) Picture closed Wednesday night with "A Little Child Shall Lead Them" opening tonight. Around \$3,000.

Rialto and Rivoli—"Blood and Sand" (Paramount). (Combined seating capacity both houses, 4,160; scale, 50-85-99.) Rodolph Valentino. These two houses are grouped this week, as both played same attractions. Feature opened at Rivoli four weeks ago. Opening week drew over \$37,000; week before last, its second, did \$26,000, and last week, third, \$23,000. House seats 2,200; Rialto against it, 1,960 seats, yet last week with same picture gross there went to \$25,000, making a total for four weeks of picture on Broadway, \$112,000. Difference in figures for last week's business at the two houses shows conclusively Rialto must be playing to regular clientele that will not go to other house if they know picture playing there is going to come down the street later.

Strand—"The Masquerader" (First National). (Seats 2,900; scale, 30-50-85.) (2d week.) Guy Bates Post star. With feature held over for second week house drew just over \$14,000, about \$3,500 below business for first week. House showed profit at this because film rental was out because of holding over of the picture.

FILM RIGHTS ACTIVE

(Continued from page 1) with the release of several pictures that have been stage successes has seemingly directed all attention at present toward the screening of stage plays, and the brokers are hard put to dig up material at this time.

William A. Brady, queried by a broker, placed a price of \$200,000 on the screen rights for his play, "The Man From Home," but the market has not as yet reached the stage where that caliber prices are being paid.

As is usual in the pictures when there is any success on the screen, there is a concerted action on the part of producers to obtain the same kind of material. Thus with the strong opening of "Blood and Sand" everyone is scrambling for stage successes. In reality the greater part of the success of "Blood and Sand" is due to the vogue which Rodolph Valentino has developed into. His previous release, "The Sheik," from present indications is going to be the picture of the year, with the possibility that that production will turn in an aggregate gross that will top even "The Birth of a Nation" and "The Miracle Man" figures. Reports on the business that the picture is doing around the country show that it is playing more return dates than any other production Famous has ever released. Originally the price of the rights to screen the novel was purchased for \$25,000, at a time when the market was at its ebb.

It is a question of the popularity of Valentino, who at present is sweeping the country from coast to coast, even though the home office of Famous Players was very much in doubt as to the manner in which the recent trial on a bigamy charge would affect the drawing power of the star.

On the coast things are still rather slow, with production at a point about 40 per cent. of normal, with players, directors and stars pretty much flocking to the East. However, with a revival of interest in the buying market, it is quite possible that production will shortly take on a renewed lease of life.

In addition to the offer made to William A. Brady for "The Man Who Came Back" was the sale of "The Hero" to Preferred Pictures. While this piece was not one of the outstanding hits of the last theatrical season, it was one of the plays that caused tremendous discussion. Sam H. Harris, who disposed of the screen rights, also

ROOSEVELT'S TURNAWAY AIDED BIGGER HOUSES

"Blood and Sand," Doing \$25,000, Breaks Record—Remaining Four Weeks

Chicago, Aug. 30. Anticipation ran high with announcement Balaban & Katz' Roosevelt would show the much heralded "Blood and Sand" with Valentino. The house seats but 1,275 at a top of 60 cents. At the most it was figured the film could strike \$20,000, based upon the showing made by "Orphans of the Storm," the top gross maker for this house.

When "Blood and Sand" ended its first day (Monday) the most elastic surmise was outdone, with that day closing to \$3,500, the biggest single day the Roosevelt has experienced since opening. Wednesday was an ideal day for every house and by the middle of the week on a three-day run, "Blood and Sand" has scored higher than its predecessors by doing \$12,000. The week with Sunday and Saturday getting a play which could have filled to capacity three theatres of the Roosevelt size had the picture been playing day and dates, finished to \$25,000. The weather was playing pretty much towards the film's favor, with just one day being out of gear. The picture will stay at the Roosevelt for four weeks, and likely will be followed in by "Manslaughter."

The other loop houses had to content themselves with either admiring or envying the break the Roosevelt was getting. The turnaway at the Roosevelt was beneficial to the Chicago and Randolph, with an additional surplus getting an outlet through the State-Lake, a vaudeville house in close proximity to all three of the loop movie houses. The regular patronage and the turnaway were not sufficient though to develop excitement. Wednesday night was the top-notch for all houses. Every house had a line of standees, with the Roosevelt fronting them up eight abreast, and the length of the block, both north and south.

In the running it was not so nice for "Nice People" at the Chicago. This Paramount release did better than the film playing here the week before by \$2,000, but not up to the standard pace this house has set for itself. Balaban & Katz were playing their stupendous seating capacity of the Chicago against their Roosevelt which housed a stupendous drawing card. The Randolph held over its U. production of "Don't Shoot" and craped along at last week's pace, which allowed it to finish with about the same gross.

Estimates for last week: "Blood and Sand" (Paramount). First week; Roosevelt; seats 1275; mats, 39; nights, 50; holidays, 60. Valentino given splash of publicity week before picture opened, though stopping off in Chicago. Expected film will outgross Griffith feature "Orphans of the Storm." Two-hour show; got \$25,000.

"Don't Shoot" (Universal). Second week; Randolph; seats 686; mats, 35; nights, 50. Just about touch previous week's figure of \$5,200. Drop-in house and benefits mostly through turnaways, except when there is big special like "The Storm" playing.

"Nice People" (Paramount). Chicago; seats 4200; mornings, 39; mats, 55; nights, 65. Had to content itself with gross of \$28,000, a little better than week before but not up to average. Film got good notices.

sold his rights a few weeks ago to "Six Cylinder Love" and also "Captain Applejack," the latter for \$50,000. A recent film rights sale for Comstock & Gest's "Adam and Eva" brought \$20,000.

Another organization made an offer for a number of plays of the Belasco library, but without success, that organization refusing to release any of its material at this time.

An unusual offer of the week was for the screen rights to "The Monster" (39th St.) for immediate film production. The piece is but three weeks old.

WEEKLY WEAK FILMS AND HEAT HIT PHILLY

Last Week's Set-Back for Picture Houses—Waiting for Next Week

Philadelphia, Aug. 30. A rather weak collection of pictures together with the return of the hot wave late in the week gave film business a setback. It looked as if the Stanley company was marking time for the big blow-off which comes this week.

That blow-off really comes Saturday when "Monte Cristo" begins an indefinite run at the Stanton (which opens for the season after being closed since early June) and "Blood and Sand" starts two weeks at the Stanley. These two features will easily lead the field next week and it looks as if the Stanley desires to give the two films all the breaks possible, especially in view of the Stanton's poor business last year. A private showing of "Monte Cristo" will be given Friday night for which elaborate invitations on golden paper in golden envelopes were sent to the press and others. Among other features of the rather extensive exploitation was the gift of handsomely bound volumes of the book to the critics.

It is figured that the opening of both features Saturday is to catch word-of-mouth advertising over the week-end and thus land big houses on Labor Day. One of the Stanley company's houses—Regent—has had the Saturday opening for several months.

Last week's list of features was headed by "The Gilded Cage" at the Stanley, and over this Gloria Swanson film most of the dailies waxed sarcastic. This star gets her biggest draw here now from curiosity seekers, as there has been a big argument over her ability in the movie column of one of the papers. Her popularity has waned during the past six months, and "The Gilded Cage" was hardly the kind of a picture to bring back her clientele. The belief that the picture was a bit daring resulted in good houses the first couple of days, but business dropped (helped by heat) and the gross was less than \$25,000.

The Aldine's feature was even more of a program affair, but the house began to feel the effects of the Stanley company's advertising and publicity since they took it over. There is some doubt now as to whether "The Prisoner of Zenda" will come in here. This feature was all set for Sept. 11, and was figured to put this totalling house on its feet, but that date is off now, and Stanley officials say there is some doubt of it being housed in the Aldine at all. Advertisements down at the Jersey shore speak of it being booked into the Forrest (legit house) here following run down there, but that is doubtful, as "Spice" is now definitely arranged for the Forrest Sept. 11, with "The Music Box Revue" to follow. Neither is there any other legit house available at present, and if it is held off (because of success in New York) for such a run, it will have to be late in the winter or even next spring. Meantime, "A Tailor Made Man" (this week), "Valley of Silent Men" and "The Three Must-Get-Theres" are the Aldine's bookings.

The Kariton, which limped noticeably last week with Katherine MacDonald in "The Beautiful Liar," follows that with "Evidence" (this week) and "The Bonded Woman" next week, but bigger things are looked for with "The Storm" Sept. 11. This house ought to pick up a good bit when the Chestnut street shopping crowd gets back from all-summer vacations.

The Palace had "One Clear Call" last week, but it did not do so well as most second runs from the Stanley theatre. The Victoria, on the other hand, built up a fine business by word-of-mouth report and its second week was nearly as good as its first.

Other bookings this week are "Nice People" (five days only because of the "Blood and Sand" opening) at the Stanley, "If You Believe It, It's So" at the Palace, "I Am the Law" at the Victoria and "The Ragged Heiress" at the Arcadia.

Estimates for last week: Stanley—"The Gilded Cage" (Paramount). Started like house afire, due largely to curiosity and impression of risqué nature of picture, but fell toward end of week and gross was only about \$24,500. No other part of bill featured, fact noticeable at all houses here of late. "Nice People" in for five days.

LOEW'S WARFIELD HAS STRAIGHT FILM POLICY

Opened Sunday to Record Business—Valentino Fails to Prove Draw Looked For

San Francisco, Aug. 30. Interest centered this week on the debut of Loew's Warfield with a straight picture policy, Sunday. The house held "The Prisoner of Zenda" and its initial picture attraction, playing to 9,000 admissions on the day, which exceeded by about 500 the number who attended the opening of the theatre last May.

All the downtown picture houses had good business last week because of the nature of the attractions, which were above the average. The Tivoli took the lead with Guy Bates Post in "The Masquerader." The star made personal appearances which added to the draw. "The Masquerader" was given excellent notices by the press.

At the Granada "Nice People," featuring Wallace Reid and Bebe Daniels, served to pile up a satisfactory box office score. This house with the California and the Imperial are now being featured jointly in ads and billing matter as offering "Herbert L. Rothschild Entertainment." The trio are controlled by one company of which Rothschild is the president. Recently an advertising campaign was launched in which the "Herbert Rothschild Entertainment" policy was outlined.

At the California Thomas Meighan in "If You Believe It, It's So," the business was better than the average. Meighan is well liked by California patrons.

The Strand for the first time offered a big double bill, giving equal space to "The Man from Hell's River" and Pola Negri in "Intrigue." Neither of the films was anything to rave over. Quantity did not atone for lack of quality. Business only fair.

At the Frolie things were about normal, with Herbert Rawlinson in "Don't Shoot."

Estimates for last week: California—"If You Believe It, It's So" (Paramount). (Seats 2,780; scale, 50-75-90.) Thomas Meighan, Theodore Roberts starred.

Granada—"Nice People" (Paramount). (Seats 3,100; scale, 50-75-90.) Wallace Reid, Bebe Daniels, Conrad Nagel. Special attraction. Record business of town with \$22,000.

Imperial—"Blood and Sand" (Paramount). (Seats 1,425; scale, 35-50-75.) Rodolph Valentino; \$16,000. For some reason this picture did not create flurry here it did in East, although chances are that in one of the bigger houses it would have gone ahead of receipts here.

Strand—"The Man From Hell's River" (All Star). (Seats 1,700; scale, 40-55.) Also Pola Negri in "Intrigue." Double bill. About \$7,000.

Tivoli—"The Masquerader" (First National). (Seats 1,800; scale, 25-40.) Guy Bates Post. Up with leaders with star personally appearing. On \$11,500.

Frolie—"Don't Shoot" (Universal). (Seats 1,000; scale, 10-30.) Herbert Rawlinson; \$3,500.

\$7,000 FOR VALENTINO

(Continued from page 1) After the release of the production and his subsequent leap into popularity, he signed with Famous Players for three productions at \$1,500 weekly. The first, "The Sheik," won him a place in screen popularity second to no single star. His latest production, "Blood and Sand," which is said to have cost \$370,000 to produce, repeated, and passed the records which "The Sheik" established. At present it is computed by experts in the sales end of pictures "Blood and Sand" will gross at least \$2,500,000. No little credit goes, however, to Fred Niblo, who directed it.

(Capacity 4,000; scale, 35c. and 50c. matinees, 50c. and 75c. evening.)

Aldine—"Top of New York" (Paramount). Panned by dailies and made no impression. Business has improved since Stanley company took house over, but still way below normal. About \$4,000. (Capacity 1,500; scale 50c. straight.)

Kariton—"The Beautiful Liar" (First National). Also got knocks from critics, and business remained in slump from which it has risen but once since early summer. \$4,500. (Capacity 1,100; scale 50c. straight.)

BOSTON'S MAYOR AND THEATRE AGREE ON "DAMAGED GOODS"

One Week Only Allowed Picture to Avoid Censoring
Agitation Before Election—Business' High Jumps
Last Week in Beantown

Boston, Aug. 30.

Better pictures and names are beginning to enliven business along Celluloid Alley. Takings during the past two weeks have been steadily climbing, due mainly to break in the weather, which has nearly cleaned out the beaches through rain and cool weather.

Tremont Temple crashed the season open Monday with an exploitation premiere presentation of Fox's "A Little Child Shall Lead Them," with some splash advertising that broke up the apathy that has deadened the local film business since June. Monday night drew a surprisingly strong house, being a direct response to Sunday copy. Plans for the Temple, which is of the auditorium type and the largest first release picture house in the downtown district, call for an intensive picture exploitation season, with open time for each attraction.

The pop houses have joined in the trend toward stronger pictures, and next week brings "Blood and Sand" into Loew's Orpheum (pop) as well as into his new State. Bookings at the pop houses this week demonstrate the prices being paid for pictures that will pull. The Orpheum is using "The Valley of the Silent Men," "Moonshine Valley" is at the Boston, "Sonny" is at the Bowdoin, "The Crossroads of New York" at Gordon's Olympia, "The Dictator" at the Scollay Olympia, and "The Bonded Woman" at the Cambridge Central Square.

Suburban houses on third runs are making the real clean-up, however, based on low operation costs, and will probably continue to show strength until the termination of daylight saving and lawn-mowing. Estimates for last week:

Loew's State (25-50c; capacity 4,000)—"Viola Dana in 'The \$5 Baby,'" over \$8,500 last week, satisfactory figure. Gloria Swanson in "Her Gilded Cage" and Frank Mayo in "Caught Bluffing" this week to corking opening. "Blood and Sand" with Rodolph Valentino underlined for next week, with an expected gross of around \$15,000, based on the combination of joint exploitation with the Orpheum (Loew) and the normal Labor Day increase in gross.

Park (28-40c; capacity 2,400).—"Damaged Goods" last week jumped business unexpectedly, gross hitting nearly \$10,000 and showing sweet net profit, as the release was not at a fabulous figure. "Damaged Goods" was frowned out of the city quietly, however, by a tacit agreement between Mayor Curley and the theatre. City Censor Casey was away. Mayor Curley has always opposed "Damaged Goods." He barred it as a play when mayor previously. His successor let it play, and Curley on re-election determined it would not.

A compromise of one week for the film was reached, and for that week it played without cuts and with considerable sensational advertising. The real low-down on the theatre giving up second week came through desire of all local managers to avoid censorship issue on the eve of the State election, which carries censorship commission referendum on ballot. This week Doris May in "Up and at 'Em" and "The Fighting Guide," with probable gross around \$6,000.

Modern (28-40c; capacity 800).—Around \$4,500 last week with "The New Teacher" and "The Crusader." This week's twin bill is "The Fast Mail" and Charles Ray in "The Deuce of Spades," with much heavier advertising budget and every prospect of excellent week.

Beacon (attraction, scale and seating capacity identical with Modern and always showing a twin bill).—Gross last week slightly under Modern.

When Jean Havez left for a trip to Europe, Tim Whalen was given the engagement as "zag" man for the Harold Lloyd comedies, at the Hal E. Roach studios on the coast. Mr. Whalen, of Whalen and King, in vaudeville, is assisting Sam Taylor on a Lloyd scenario at present. Priscilla King is also with the Lloyd company.

BUFFALO BETTER

Marked Improvement at Picture Theatres

Buffalo, Aug. 30.

Business at all local picture houses last week showed marked improvement over past fortnight's average. Drop in temperature which prevailed all week helped materially. All houses now rounding into home stretch with full preparations on for the fall battle.

Last week's estimates:

Hippodrome—"If You Believe It's So," first half; "One Clear Call," second half. (Capacity, 2,400. Scale, Mats., 15-25; nights, 25-30.) Both pictures last week came in for excellent play. Bill considered one of best this summer. Business held up. Over \$7,500.

Loew's State—"Man Unconquerable" and vaudeville. (Capacity, 2,400. Scale, Mats., 20; nights, 30-40.) Neither picture nor vaudeville anything like standard for house. Fact that business showed rise due to local feature, "Who's Who in Buffalo," in conjunction with guessing contest, which drew wide attention. Feature got little play with no response from feminine contingent. Entire show lacked class. Another "sea" picture this week following last week's same type feature. House will need better break in the booking if it is to hold its place among leaders. \$8,500.

Lafayette Square—"Under Oath" and other vaudeville. (Capacity, 3,400. Scale, 20-25; nights, 30-50.) Business ran along as usual with good gross. Draw showing weakness in matinee trade. Balcony business off nights. Feature calculated to appeal to the women. Vaudeville did nicely, despite absence of any names on bill. Around \$10,000.

VATICAN VIEWS IN SIX PARTS OFFERED HERE

Sold for America for \$27,000
—Shows Notable Church Events

An Italian named G. Puccini, an exhibitor from the southwest, is in New York seeking an outlet via non-theatrical channels for a 6,000-foot film record of the notable ceremonies at the Vatican in Rome attending the Eucharistic Congress last year of Catholic prelates from all over the world. Private showings of the film, which cost \$27,000 for the American rights, have been given to the trade, but no arrangements have been made for exhibition.

It is said the material includes some fine close-range views of Pope Pius XI during an address to the congress and during a big review of Italian Boy Scouts in the Vatican grounds. Other high points of the film are views of a high mass celebrated in the Coliseum in Rome and the huge procession of visiting prelates, said to be the greatest gathering of ecclesiastical notables ever held. The Eucharistic Congress is one of the three chief church gatherings held once a century, the two others being the Polyglot and St. Giorgio Congresses.

The views were taken under the auspices of a syndicate of Italian churchmen organized for the purpose with the approval of the Vatican, and have never been shown in this country.

Jack Pickford is to make two pictures in the East. He returned to New York on Monday with his wife, Marilyn Miller, who immediately reported for rehearsals in "Sally" under the Ziegfeld management. She will be with the show when it opens in Boston. Jack Pickford stated that arrangements had been made whereby he would make at least two pictures in New York and the likelihood was that the Talmadge studios on East 48th street would be utilized for the producing.

"A MARRIED FLAPPER" PLENTY OF PUBLICITY

Breaks In on "Flapper" Parades in Parks—Theatre's
Extended Bill Hits Heat

Kansas City, Aug. 30.

With the press departments of two parks, the biggest string of picture houses in the West, and a leading film distributing company all working to the same end, it's no wonder that "A Married Flapper," playing Newman's Royal here last week, received more publicity than any picture ever shown in the city. The two parks were boosting their "Flapper" parades and revues and the others were pulling for the showing of the picture. As it worked out, all of this stuff helped the picture. Taking advantage of the park's advertising, the Universal publicity representative ran letters over the signature of Marie Prevost, star in "The Married Flapper," advising the girls to go and see her in the picture, get pointers and then enter the contest. As an inducement she offered a trip to Universal City and a tryout for pictures to the winner. It worked and the Royal was filled with flappers and aspiring film stars.

On top of the publicity the management of the Globe, playing vaudeville and pictures, made arrangements to use the picture this week, following the Royal showing. Then the fireworks started. The Newman interests claimed that some one had "spilled the beans," as they had a 30-day protection clause, which prohibited Universal from allowing the picture to be shown in Greater Kansas City within that time. They made their claims stick for the sign was changed and the paper covered with that of "Man to Man," which will be used instead.

For their "Dominant Theatre," the Newman, the management had arranged what they claimed was the most ambitious bill ever offered, consisting of eight features headed by the film "While Satan Sleeps." Every effort had been made for a record week, but the weather man stepped in and sent the hottest he had given Kansas City this year, the mercury reaching 103, official, during the week. In spite of this handicap the management claims the week was the best since June.

The Hardings, with the Liberty, the only one of their downtown houses open, were not so fortunate in their selection. "The Dust Flower" was the feature, but for some reason had not been as extensively advertised as usual and failed to get the business expected. The big houses in the residential district continue to offer big pictures closely following the downtown runs, and with their "family" prices are getting the breaks, as many will get to their neighborhood theatre when they would not dress to make a trip downtown.

The popular priced vaudeville houses offered the following films in opposition—"Under Oath," Mainstreet; "What No Man Knows," Pantages; "Trimmed," Globe. The Pantages heavily featured its picture, coupling it in the billing with the headline act.

Estimates for last week:
Newman—"While Satan Sleeps" (Paramount) (seats 1,980. Scale, Mats., 35; nights, 50-75. Children, 15-25). In addition to feature program included Aaron Children, juvenile entertainers; Marie Olivetti and Arthur Burckley, visualized dramatic reading of Kipling's "Ballad of Fisher's Boarding House," Mermaid comedy, "Dancer," local news events and Mayer Travels. As an entertainment it certainly lived up to the management's claim of the most ambitious ever offered there. Picture well liked and fans not slow to notice one particular outstanding thing in the story—absence of the old worked to death triangle love affair. Management is able to estimate loss of business heat caused, but announced week best since June. Gross around \$16,500.

Liberty—"The Dust Flower" (Goldwyn) (seats 1,000. Scale, 35-50). Helene Chadwick with James Fennell and Claude Gillingwater equally featured in publicity, what little was used. Looked as though Hardings muffed this one by not spreading on it. Picture entertaining. Other numbers on the bill were comedy and news reel. About \$4,500.

Royal—"The Married Flapper" (Universal) (seats 900. Scale, 35-

DETROIT THEATRES' POLICIES LAID OUT FOR NEW SEASON

Kunsky's Adams with Biggest Features for Runs at
60c Top—Last Week's Business Proved Picture Theory—The Draw Is in Good Films

EVEN AT CAPITOL

Film Houses Vied With Each Other Last Week

Washington, Aug. 30.

Two attractions vied with each other for the business last week. Both got what could be termed excellent business, due in no small way to the cool weather.

Houdini at Moore's Rialto, making personal appearance in conjunction with his film he produced as well as starred, received no end of publicity, the dailies running special stories on his beliefs as to spiritualism.

Gloria Swanson in "Her Gilded Cage," although not a particularly strong picture, was excellently put on and, as was to be expected, was held over for a second week.

Estimates for last week:
Loew's Columbia—(Capacity 1,200; scale 35c. mats., 35c-50c. nights). Gloria Swanson in "Her Gilded Cage." The picture increased gross of the previous week to at least \$9,000.

Moore's Rialto—(Capacity 1,900; scale 30c. mornings, 40c. afternoons, 50c. nights). Houdini in "The Man from Beyond." Personal appearance of star. The business done may not have quite reached expectations, but week proved profitable one, getting possible \$8,000.

Loew's Palace—(Capacity 2,500; scale 20c-35c. mats., 35-50c. nights). Thomas Meighan in "If You Believe It, It's So." Star popular here and, although picture stated not to have measured up to the usual standard amusement values, held up, although the gross may be slipped back to \$9,000.

Crandall's Metropolitan—(Capacity 1,700; scale 20c-35c. mats., 35c-50c. nights). "Rose o' the Sea." Did about usual for this house. About \$6,000.

The Lyceum, last season presenting American wheel burlesque, may enter the town's picture competition, as they have announced the opening of the theatre the first week in September, with no details as to the policy of the house forthcoming.

COLOR FILM MERGER?

Eastman and Schenck Interests Reported Weighing Pool

A report was in circulation this week that Eastman interests, which own a new natural color process just coming into use, and the improved "Wiflat" process, which has lately come into control of Joseph Schenck and others, may be combined.

The Eastman process was used for the first time this week in a new First National production, "Light in the Dark," in which Jules Bruletour is said to be interested financially.

PLASTERING LIEN FOR EXTRAS

Cincinnati, Aug. 30.
A lien has been placed on the Shubert and Cox theatres by the Stern Plastering Co. of Chicago, which alleges over \$40,000 due it for repairs to the houses, above the estimate of \$63,500 for the work, and on which they were paid \$63,676.

The extras were ordered, says the firm. Plastering of outside panels added \$4,000 more to the bill. Edward Margolies, the Shubert contractor, is made a co-defendant. The suit is filed under the mechanics' lien.

50; children, 10). Marie Prevost. Boosted to limit. Picture proved one of best draws house has had this summer, considering heat.

Added Sherlock Holmes picture and Turley comedy. Close to \$7,000.
Twelfth Street—"The Infidel" (seats 1,100. Scale, 25; children, 10). Katherine MacDonald. Also Keaton comedy "The Boat." Added feature reel showing local regiment in camp. Business held up as well as expected, about \$2,000.

Detroit, Aug. 30.

More and more it is being proven that if you give the public what it wants in the way of entertainment you need not worry about there being dull days at the box office. All summer business with the first-run houses has been going along at a fair pace, considering the shortage of good pictures, yet last week when some of the new pictures were shown, business took a tremendous jump. All of the first-run theatres are back to normal with their number of employes, orchestras, etc., and all have decided on their policy for the coming season.

Adams—This John H. Lasky theatre will play all of the biggest pictures for indefinite runs, and the scale of admission will not be over 60 cents for first floor seats at night. Any picture going in here that gets a certain quota by Wednesday will remain for another week. Mr. Kunsky is willing to keep any big special in as long as it does required business. Some of the pictures already booked on this basis are "The Storm," "Blood and Sand," "Manslaughter" and "The Eternal Flame."

Madison—This house will keep its admission price where it is now—50 cents, including war tax. It will play mostly Paramount pictures for one week, the exceptional picture being held over for second week.

Capitol—Will retain its present scale of 60 cents, and will continue with large orchestra and special added attractions in the way of headlines. Will house most of the First National attractions.

Washington—Will adopt a scale of 50 cents for all pictures, which includes the Fox specials. Last year the price was 75 cents for the Fox specials and other big attractions. Independent pictures will also be booked, Manager Shafer already securing "Grandma's Boy" for a run, starting October.

Broadway-Strand—Manager Phil Gleichenman will book the house strictly open pending a settlement of his suit with Famous Players, which cannot come up for some time yet. Scale will be 50 cents for first floor seats, evenings. He is out to compete with the Kunsky houses on all the big specials.

Last week the three Kunsky theatres—Capitol, Madison and Adams—had a big increase in business. The Capitol had "Hurricane's Gal," a full-of-action picture released through First National, that was well liked. Receipts jumped at least several thousand dollars over the previous week.

The Madison had whopper business with "Nice People," a Paramount picture. It drew the flapper trade and built up the matinee to the point where business on the week was around \$14,000.

The Adams had "Loves of Pharaoh" with Doraldina as an added attraction. It is a question which proved the drawing card—the picture or Doraldina. The picture is a marvel from a direction standpoint although it lacks that appeal the average picture patron looks for. Heavily advertised, business was very good and the picture being held, with Doraldina, for a second week.

The Broadway-Strand had just fair business with "Whispering Devils," an independent production, released in this territory almost two years ago. Conway Tearle and Rosemary Theby are the stars and it was on the strength of this that Mr. Gleichenman booked the picture. Incidentally he got it at a very low price, so that with only fair business he stood to make some money on the week. With the feature he had a first-class Bull Montana comedy in three reels and his new orchestra of ten men, inaugurating the fall season.

"Wild Oats" finished its engagement at the Shubert-Detroit Saturday, having stayed nine consecutive weeks at 50 cents. During that period the gross receipts were around \$60,000. Having played it on a percentage basis with the house, Samuel Cummings, who owns the picture, cleared about \$25,000 for himself.

F-P READY TO WASH UP ON GERMAN CONNECTIONS

No More Productions in Germany, Reported—Schauer, Back, and Al Kaufman, Due in December—Blumenthal to Accompany Negri

Famous Players, according to rumor, is about ready to wash up all connections in Germany, tending toward further production in that country. The return of Emil Schauer this week and the report that Al Kaufman is coming back in December to remain on this side would point rather conclusively that Famous is deserting Germany as a center of production.

The trip Schauer made abroad was to conclude a contract whereby the Famous would be rid of the Hamilton Theatre (Ben Blumenthal) Association.

Frank Meyers, one of the vice-presidents of the organization, is going abroad within the next fortnight and is to remain in Germany with Kaufman until the latter returns to this country. The two, it is understood, are to clean up the detail of transferring the activities of German production contracts to this country. Pola Negri's advent here within the next fortnight to begin work on a production is supposed, a forerunner of the new scheme of things.

It was reported by cable to Variety this week Blumenthal will accompany Negri on her trip to this side early this month.

DOUG FIGHTS RE-ISSUES

Says Revival of Old Majestic Pictures Injure His Prestige

Douglas Fairbanks on Wednesday, through O'Brien, Malevinsky & Driscoll, started an injunction suit against Hyman Wink, Leader Film Corporation, Majestic Picture Corporation and the Triangle Film Corporation, to restrain them from re-issuing, re-editing, or re-titling any of the old Fairbanks subjects. In 1915 Fairbanks started on a contract with the Majestic, under D. W. Griffith's direction, and Fairbanks is proceeding on the theory his contract now, as then, was dependent on Griffith's alliance with the Majestic.

When Griffith left the Majestic in 1917, Fairbanks did likewise, and the company sought an injunction, but the late Justice Hotchkiss held for the actor.

Fairbanks says the re-issues would damage his prestige, being inferior to his current output, and wants their release restrained.

TIN CANS FOR ADMISSION

Oklahoma City, Aug. 30. Old tin cans were legal tender at the Liberty, Electra, Texas, last week. They came at a rate that was surprising.

It was a part of the plan of Manager H. D. Morgan of the Liberty to aid Mayor William Calvert. A receptacle was made of 12-inch boards about 10 feet long and placed in front of the curb at the Liberty. A big placard read: "Boys, bring 20 cans and get a free ticket to 'Molly O'."

It seemed surprising so many old cans could be found in one community.

BARTHELMESS' EXPECTATIONS

The Richard Barthelmess' are expected to entertain a new motion picture or stage star in their home sometime in February.

Mrs. Barthelmess (Mary Hay), who returned to New York from Chicago last week, where she was with her mother, joined her husband here.

ONE OPEN NIGHT IN NEWPORT

Newport, R. I., Aug. 30. The Colonial and Bijou closed Saturday, leaving only one house, Strand, open.

The Bijou, Colonial and Opera House will remain closed until the Massachusetts court consummates the sale of these houses.

Michigan State Convention

Detroit, Aug. 30. Oct. 10-11, at Flint, Mich., are the definite dates decided upon for the coming annual convention of the Michigan Motion Picture Theatre Owners' Association.

STOLEN FILMS FOUND

Thieves Sentenced for Petty Larceny

Kansas City, Aug. 30.

What is claimed to be the Kansas City end of an international plot to steal picture films and sell them in countries not covered by copyright laws was discovered this week by Henry Graham, resident manager for Pathe, and city detectives. Over a year ago the Pathe Film Exchange contracted a Harold Lloyd picture for a small Missouri showing.

When the time for shipment came the reels could not be located and an investigation showed that a number of other films were missing. An investigation was started, but despite the watchfulness of the officials other pictures disappeared. This week Graham was informed that an independent broker in the residential district was leasing films which answered the description of the missing ones.

To a city detective the broker turned over 21 reels which the Pathe officers identified as part of those stolen. The broker claimed he had purchased them from Roy Ballenger, a picture operator in Independence, Missouri, a suburb of this city. Ballenger, in turn, admitted selling the films, but said he bought them from Luther Lawton, a negro janitor employed by Pathe.

The detectives say the negro confessed to the thefts and said he took the pictures, one or two at a time, for over a year, selling them for small sums.

According to the Pathe people, the thefts have amounted to thousands of dollars and they also announced that the value of the recovered ones was somewhere about \$3,500. In spite of the value of the pictures, as placed by the owners, the two men were allowed to plead guilty to a charge of the theft of a single film valued at \$25, petty larceny, and were sentenced to imprisonment for six months in the county jail.

FAMOUS' BIG LOAN

Deal Reported for \$3,000,000 to Swing New England Circuit

Famous Players is said to have successfully negotiated a bank loan for \$3,000,000 to be used in financing the acquisition of the Alfred Black and Gray chain of theatres in New England.

It is understood in the trade that the company takes title to the theatres in the two strings by making payment to the interests previously in control out of the borrowed capital.

WAGE AVERAGE \$24.77

Albany, N. Y., Aug. 30.

Henry D. Sayer, New York State Industrial Commissioner, reported today continuation of the stability in average wages for New York over July. The rate for the month was \$24.77, practically unchanged from June, in spite of reductions from summer vacations, the railroad shopmen's strike and other labor disturbances.

The clothing industry showed the largest increase. There was some slackening in shirt factories upstate and labor troubles in certain allied lines in New York City.

The producing combination of Edward McManus and Charles Logue, which completed one production in Puerto Rico, is about to start on his second picture. The initial feature entitled "The Woman Who Fooled Herself" has May Allison and Robert Ellis feature and will be released through the Associated Exhibitors. The second feature will have Monte Blue, Mary Alden, Macey Harlan, Frank Currier and Sally Crute in the cast. The company left New York last Saturday. Charles Logue is writing and directing.

FILM OF "MONSTER" MAY PRECEDE PLAY

Gaites Ready to Sell Screen Rights to Mystery Play—Has Bids

Joseph M. Gaites has received several offers for the screen rights to his mystery thriller, "The Monster," current at the 29th Street, New York, among them one from Arthur Kane, and declares himself ready to close a deal immediately he receives his price.

The play is advertised as selling 10 weeks in advance. When it was pointed out that the screen version could easily get into circulation and be shown out of town before the stage version reached the road, Gaites said he was willing to have the film precede the play, in the belief that the silent version would increase the prestige of the spoken drama and benefit it by advertising.

The experiment has never been tried, although A. H. Woods once considered the project of filming a stage play with the original cast during its metropolitan engagement.

WINIK KIDS ENGLISH BOOSTING THE WOMEN

Says They Are Beautiful; Loves English Films—Editorial About Him

London, Aug. 22.

Hyman Wink, who has just arrived here, will be the most popular figure in British filmdom, at any rate with the ladies. He has also achieved the honor of being the subject of a leader (editorial) in a big London daily paper. Wink has declared that our film actresses are the goods and that the heroine of a film recently shown in New York can "knock beauty spots out of Mary Pickford and the rest of the American actresses."

This has created a flutter in Wardour street and the many unemployed actresses crowding round the agents and producers are holding their heads high. At last they've got what they knew they deserved, even if it wasn't worth.

One of the troubles about British pictures is that if an actress is beautiful her knowledge of histrionic art is elementary or almost non-existent. There are a very few exceptions, but when it occurs the "British" actress generally turns out to be American or American-trained.

In their desire to obtain beauty our native producers have resorted to the regular stage and the results have been generally disastrous. However good, or beautiful, they have been on the regular stage, they completely fail to hit it on the screen, and mere notoriety has lost its punch.

Hyman Wink is in England and is in love with British films. This is sound diplomacy, although Wardour street will probably see through it and continue to import American "stars." British production is improving, but it will not reach its ambitions until producers create great film actresses and realize the art of the theatre and the studio are two totally different things.

Harding's Shooter Sentenced.

Kansas City, Aug. 30.

James F. Williams, who has admitted that he was the one who fired the shot that wounded David Harding, manager of the Liberty Theatre, during an attempted robbery of the theatre, has been sentenced to 20 years in the Missouri penitentiary. The sentence was given on a plea of holding up the manager of a drug store several days prior to the shooting. In addition to his confession of attempting to rob the Liberty Theatre Williams stated he was an escaped convict from Texas, where he was serving a sentence for highway robbery. He was positively identified as one of the bandits who attempted to rob the Pantages and the Main Street theatres, just prior to the attempt on the Liberty. All were unsuccessful.

Mae Murray and her director-husband, Robert Z. Leonard, are to leave for the coast next Wednesday. The next picture with her as the star is to be made there.

HOLLAND-AMERICAN PICTURES AT LOWER PRODUCTION COST

Second by Producers Co. to Follow First—Principal Players from America—Minor Characters and Extras from Natives

2ND OHIO "BLUER"

Smallest City in State Follows Piqua's Example

Simultaneously with the news that "blue" Sundays have been abolished at Piqua, O., comes the announcement that Wilmington, O., passed a "black and blue" Sabbath yesterday. Cincinnati newspapers were unable to get stories out of Wilmington Sunday night because telegraphing or telephoning news was considered "labor."

As in the case of the two "blue" Sundays at Piqua, Wilmington citizens went to nearby towns for amusement and necessities Sunday.

Mayor Greene, like Mayor De Weese of Piqua, is not a "bluer," but he is trying to "rub it in" on those who would close the movies and let other forms of business run. The Wilmington Ministerial Association as a body has taken no action.

Mayor Greene's proclamation followed the arrest of Frank Murphy, manager of the Murphy theatre, on a charge of violating the Sunday closing law. Murphy declared he would see that the rest of the city had to close, too. The Murphy theatre was built by his brother, Charles W. Murphy, former owner of the Cubs ball team. Wilmington is the smallest city in Ohio.

Following the acquittal of Frank Kress, president of the Piqua Amusement Co., on similar charges, Mayor De Weese ordered the "lid" removed and went away on his vacation. Piqua, "white" once again, had a good time Sunday.

Kress has brought suit for \$5,500 damages against Luther Patterson, a farmer, who as representative of the church people caused his arrest.

COUNSEL FOR GEO. CLINE

The Association of Assistant Picture Directors Wednesday retained Frederick E. Goldsmith as associate counsel for George Cline, now in the county jail at Hackensack, N. J., charged with having killed John Bergen, an extra in pictures, who confessed in the Cline home a friendship with Cline's wife.

Cline had been an assistant director before appointed location manager in the Fox plant. Bergen had been in vaudeville at one time, but none of the Times square agents could recall him. A young woman involved in the case and who stated she had been Bergen's sweetheart before discovering his relations with Mrs. Cline, said he had been doing a single act on the small time.

Around Times square it was said that Bergen, a manly young fellow who did hazardous stunts in doubling for picture players, had been an associate for a couple of male film stars, supposed to have accounted for Bergen drifting into pictures. It developed after he was murdered, that Bergen had had a wife and child for several years, but did not live with them.

1ST NAT'L'S CHICAGO MEETING

Chicago, Aug. 30.

A meeting of the midwestern district salesmen and branch managers of the Associated First National Pictures, Inc., was held at the Congress Hotel under the direction of Roy C. Seery, district manager. The objective of the meeting was to arouse enthusiasm and towards this goal Sam Katz, of Babylon & Katz, made an address. In the course of the talk by Mr. Katz, he referred to the bookings for the Chicago, a B. & K. house, including 13 First National pictures out of the next 21 weeks' bookings.

Plans were formulated as to the releasing schedule from this section of the country, and the meeting ended with a banquet at the Marl-gold Gardens.

Sam Horton will manage the reopened Rialto at Wilson, Okla.

The first American picture to be made in Holland has been completed and several of the principals have returned to this side. Carlyle Blackwell is starred in the production and he is still in Haarlem. The picture was done under a new arrangement sponsored by Producers' Finance Corp. of New York.

It is proposed to make a series of these productions, and the preliminaries are already under way for the second. Wyndham Standing is about to sail for Holland and will be star of the next.

It is declared the scheme of sending principal players from America, together with director and cameraman, and filling out the minor characters and the "extras" with Dutch actors, the cost of the production can be cut down materially. The principal economy is in the salaries of secondary actors, but labor costs in all departments from building studio sets to laboratory payroll play an important part in the saving.

The shaving of expense does not end with the completion of the picture, according to the sponsors of the plan. The American company is hooked up with a Dutch producer and all foreign rights are disposed of by the native concern. Two negatives are made at the same time. One is retained in Holland and all foreign territories sold are supplied from the Dutch negative. It is said many of the European countries have in force high tariffs discriminating against American film products, but these rates do not apply to material exported from other European countries. For this reason prints from the Holland negative may be exported into many countries at advantageous rates as compared to American exports. It is also desirable to have the foreign version of a story cut, edited and titled abroad, and this is more easily accomplished in the foreign studios, particularly the Holland plants, the Dutch being a world trading people with close commercial connections with other foreign markets.

Several Dutch producers have tried this market since the end of the war, but with indifferent success. Elsie Cohen brought over half a dozen productions from the Hollandia Film Co., but they did not secure wide circulation.

SHOW EASTMAN COLOR

"Light in the Dark," First National, Has 1,000 Feet of Process

Clarence D. Brown's new feature for First National release under the title, "The Light in the Dark," which was given a pre-release showing in Buffalo this week to test out the exploitation scheme.

The film has 1,000 feet of the new Eastman color process, its first use in a commercial release. Hope Hampton is starred. One passage in the story has Lon Chaney making an escape by a leap from a motor car. The stunt was performed by Chaney himself at Columbus avenue and Seventy-second street, New York, where "Plunderer" Stevenson was killed recently while performing the same leap to the "L" structure as a double for Pearl White in a Pathe serial. "Light in the Dark" is scheduled for the Strand, New York, week of Sept. 29.

RECEIVER APPOINTED

Manny M. Friend was appointed referee in John W. Noble's suit against the Maritime Motion Pictures of Canada, Ltd., to take charge of the proceeds of some pictures Noble directed for Maritime. The director claims a partnership agreement and asked for an accounting of the profits. Supreme Court Justice Finch held that it was a joint venture and appointed the receiver.

"BIG 4" SALES CHIEF

Charles Hines has retired from the post of general sales manager of United Artists, being succeeded by Paul Lazarus, formerly assistant sales manager and until lately exploitation chief for Allied Artists.

PICTURES

Friday, September 1, 1922

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CENSORSHIP CERTAIN IN MASS. THROUGH LUKEWARM FIGHT

Leaders Opposed to Hays Say They Do Not Have to Fight as "He Is Licking Himself"—Question Comes Up at November Elections by Referendum Vote—"Not a Voter in a Thousand Knows It Is Coming on the Ballot"

Boston, Aug. 30. The movie censorship bill is regarded as certain of passing by referendum vote at the State election Nov. 7, according to lobby gossip at the state house. Senators Henry Cabot Lodge and David I. Walsh are both reported as being non-active in the matter and credited with having stated that "Will Hays won't have to be licked because he is licking himself by inactivity."

Congressman Joseph Walsh, the third Massachusetts leader in Washington credited with a keen desire to see the movie censorship go through in the Bay State as a slap at Hays, is also non-active because of his recent appointment as a judge of the superior courts in Massachusetts.

The movie censorship bill here is being watched keenly because of the national influence it will have, as it is the first censorship bill to come before the voters of any state by referendum. Its history in brief to date comprises its passage by the Massachusetts Legislature after a close fight. It was stayed from becoming a law, however, by 15,000 signatures secured by the theatrical managers' associations through the sagacious leadership of Judge Brackett. These signatures blocked the censorship from going into effect until it had been placed on the ballot at the coming state election and accepted by the voters of the state by a majority vote.

The inside story of the original passage of the censorship commission bill is interesting. Lobby gossip is that the theatrical managers and organized labor reached through the stage hands had the bill all scheduled for defeat by the State Senate on a good fellowship basis handled by Judge Brackett. Then, according to the story, a slush fund was shipped in from New York, apparently from the film people, to be used to clinch the killing of the bill. The money was given to two "in bad" lobby leaders with the result that a number of votes that would have gone on record against censorship immediately flipped in favor of censorship because the Senators in question wanted to prove conclusively that they had not been "reached."

Brackett then had to start work all over again through the referendum, and now that there is still a chance of killing the bill through its impending appearance on the ballot at the State election, the battle is again going floozy. A half-hearted campaign is being waged from the Copley-Plaza Hotel headquarters of the theatre interests, but it seems to be aimless and spiritless. Massachusetts has always voted in favor of censorship of all kinds and unless organized labor is worked up and "muzzled" stage, pulpit and press" propaganda is started on a definite campaign basis, the adoption by Massachusetts of a commission form of censorship, requiring an advance showing of all pictures and spoken plays, will go into effect early in November.

Can't Stop Pictures Now
At present no picture or play can be stopped from an initial presentation in Boston. On complaint, a commission consisting of the mayor, the police commissioner and the chief justice of the municipal courts can review the next performance and then close the show or order cuts. "Damaged Goods" started a flurry in Boston last week when Mayor Curley swung the axe on the film, Mayor Quinn of Cambridge following suit this week at Gordon's Central Square Olympia requesting its cancellation. The legitimate managers seem to be more apprehensive than the movie house managers over the impending passage of the censorship, giving their reason as the difficulty of having a dramatic production "passed" as

compared with the relatively simple problem of having an exhibition room projection of contemplated films.

One lobbyist, who had prepared himself to step into the fight for Senators Lodge and Walsh on the basis that these and other political powers at Washington were out to make a monkey out of Hays on his first big-time legislative fight for the film industry, in discussing the outlook at the State House today, said, "How can anybody fight when there's no fight? Every organization you can find, such as the Drama League, the Ministers' League, the Twentieth Century Club, is openly out for censorship. Nobody is against it and there is not one voter in a thousand in Massachusetts who even knows it is coming on the ballot. When they see it on the ballot, they'll vote for it blind, just the way Massachusetts has voted for everything that sounded 'pure' for the last hundred years."

"The only hope is organized labor and organized labor can only be swung by labor leaders. The labor leaders are not interested in censorship and are not keen to take up a losing fight with so little material to work on."

CHAPLIN AND JOYCE

Coast Rumors Connecting Well Known Names

Los Angeles, Aug. 30. The names of Charlie Chaplin and Peggy Joyce are being coupled by rumors out here. The couple cavorted together at Catalina Islands for several days and have been much in each other's company, which started the reports.

CUT SCALES IN PROVIDENCE

Providence, R. I., Aug. 30. Picture and vaudeville houses here are shading prices. Fay's, playing six acts of vaudeville and pictures, is advertising 1,000 seats matinees at 10 cents. "Monte Cristo" is coming to the Rialto at 50 cents top. The Capitol opens Labor Day with pictures, all seats 15 cents, including war tax, with no raise Saturdays or holidays. This house was formerly the Mayflower.

COAL FROM ENGLAND?

In an effort to keep their theatres running this winter the Theatre Owners' Chamber of Commerce is endeavoring to make a contract with the Cunard Line to supply fuel from England. William Brandt, who is chairman of the Coal Committee of the T. O. C. C., stated this week that they were negotiating for the bringing of 50,000 tons of coal to this country to continue operating during winter. The figures presented to the organization showed that it would cost the individual member about \$13 a ton delivered at his theatre. At present the Cunard line is reported as storing a lot of coal in this country as a protection for the line, and of this supply the T. O. C. C. hopes to get sufficient to keep the houses of their members in operation. The coal will be British Admiralty coal and the handling after it is brought to this country will be in the hands of that organization.

A general fund to meet the emergency is to be started within a week with the members subscribing to the extent of the number of tons of coal that they will need to operate. The money will have to be paid over in England before the shipments are made.

NEW SCALE AND POLICY IN FOX'S RIVOLI, DENVER

Three Changes Weekly—Double Features Three Middle Days—Scale 15-25

Denver, Aug. 30. The Rivoli, formerly Fox's principal house here, that exhibited expensive film productions, reopened Sunday under a new policy for pictures and with a lowered scale, to 15-25.

The Rivoli will change its bills three times weekly and use a double-feature program the middle three days of the week.

The more expensive pictures will hereafter be at the Isis, also a Fox house.

ATTACHE ACTOR

Diplomatic Peruvian Prefers Film Career

Washington, D. C., Aug. 30. George A. Pezet, until recently civil attaché of the Peru Embassy and a relative of the ambassador, has given up his diplomatic career for one in pictures.

Mr. Pezet is tall, dark and could be termed handsome and from the photographs appearing in the local dailies he should make a good camera subject. He made no definite announcement as to where he hoped to make connections, stating in a vague way that it was his plan to study the picture field and then return to his native country and attempt the establishment of a film producing organization there.

Recently he acted as secretary to the Peruvian delegation to the Tacna-Arica conference.

It's surmised Pezet was inspired by Valentino's film success.

STARRING NITA NALDI

Nita Naldi is to come East to support Alice Brady in "Anna Ascends." Her success in the production of "Blood and Sand" has caused the Famous Players to place her under contract for five years, and following the Brady production she will be in line to be starred by the organization.

COAL SHORTAGE DRIVES PICTURE PRODUCERS TO PACIFIC COAST

Eastern Plants Have Scarcely Enough Fuel to Supply Laboratory Needs—Prospect Is for General Shutdown of Studios by November

A general shutdown of eastern picture studios was predicted this week before November. All the establishments near New York were reported in such short supply of fuel that there was scarcely enough in sight to fill the needs of the laboratories.

Owners of studio properties in Fort Lee admitted that they were up against it for autumn and winter heating fuel, but believed that by the middle of September at the latest the strike would be settled and they would be able to get coal, although they expected to pay anywhere up to \$18 a ton for it.

The thing that is worrying them is that producers are unwilling to rent eastern studios now for fall use in face of the coal uncertainty and are turning their attention to the coast, where there is no necessity for heating studios and where plentiful oil supply can be used for power.

None of the independent studios around New York are rented into the late autumn. A few of them are in use, but the schedule generally will be cleared up by the time snow flies. These leases were made in June.

The winter supply of a fair-sized plant is from 500 to 800 tons of coal and the big Famous Players' plant in Long Island city is estimated as requiring 1,500 tons. One studio man said he had a left-over lot of last winter's fuel amounting to 50 tons and this would be used to keep the mechanical plant going as long as possible. After that he did not know what would happen.

Coal dealers to whom the trade appealed said they expected the strike would be ended within a week or ten days, but even then it would be impossible to fuel studio plants by October. The New York authorities have announced the intention of putting coal on the war-time rationing basis with a list of priorities. The film industry is not in the preferential list, which provides priorities for home and apartments, office buildings, public utilities and then preferential industries such as food and clothing plants. Even with the production of coal resumed, it is possible that picture plants would not be supplied until well into the cold weather.

The subject is speculative at best and the producers are playing it safe by arranging for west coast facilities.

The serious aspect regarding the coal supply for Greater New York was discussed at City Hall Monday morning at a special meeting called by Murray Hulbert, president of

the Board of Aldermen and acting mayor in the absence of John F. Hyland.

A committee was formed at the meeting with two representatives from the theatrical field, Ralph W. Long, general manager of the Shubert, and Sydney S. Cohen of the Motion Picture Theatre Owners of America, as members. Grover Whalen, commissioner of plants and structures, was named as chairman of the committee, which met again in his office Tuesday afternoon and held a third meeting with the acting mayor present at 11 a. m. Wednesday.

Those on the committee which the acting mayor formed are Edward P. Doyle, real estate operator; Simon Rothschild, head of the Retail Dry Goods Men's association; A. F. Schwarzer, contractor; Preston P. Lynn, manager of Wanamaker's; Ralph W. Long, general manager of the Shuberts, and Sydney S. Cohen, president of the M. P. T. O. A.

One of the unusual phases of the Monday meeting was the appointment of Sydney S. Cohen. Cohen's organization does not represent the majority of theatre owners in New York city or state, the state organization having withdrawn from the national body after the recent Washington convention. Senator Walker was not in the city hall at the time of the meeting, but arrived after it was over, and was closed for half an hour with the acting mayor. Whether he was there to enlighten the mayor on the situation or to obtain information regarding the situation for use in Albany could not be ascertained.

The acting mayor stated that he had appointed Cohen to the committee at the suggestion of Commissioner Whalen, the chairman.

Albany, Aug. 30.

Sweeping powers, conferred by the New York State Legislature in extraordinary session in Albany Monday and Tuesday on a State Fuel Administrator to be named by Gov. Nathan L. Miller for the period of the coal crisis, are intended to include the right of closing of any theatre throughout the State and the distribution of any and all coal owned by the theatre to private homes without fuel.

The bill, passed by the Legislature virtually without change as it came from the Administration, is regarded as one of the most drastic pieces of legislation in the history of the State, and conferring on the Fuel Administrator many more far-reaching powers than were permitted of

GRIFFITH'S NEW FILM IS MYSTERY STORY

Finishing Picture Without Advance Information—"Orphans" Taught Lesson

D. W. Griffith has about completed another picture. This news drifted to Broadway this week and was a surprise. Few were aware he had been working on a production.

The reason for the mystery which surrounded the picture in advance lies in the fact that the director had a more or less unfortunate experience in regard to "Orphans of the Storm," his last production to be released.

At that time Griffith stated that he would not permit any advance information to leak regarding any of his productions until they were ready to be released. Despite this, however, it was not believed a director of such outstanding prominence would be able to get away with a production and have it practically completed before there was a break in the news regarding it.

The picture reported finishing within the next two weeks is a mystery story of a comedy nature, somewhat along the lines of either "The Bat" or "The Cat and the Canary." That is as much as may be learned regarding it at this time, except there has been unusual night shooting on the production.

ELAINE HAMMERSTEIN HURT

Los Angeles, Aug. 30. Elaine Hammerstein is at home under the care of her physicians, suffering from lacerations while doing a Selznick picture scene in the mountains.

the Federal Fuel Administrator in war days.

The Fuel Administrator "may control or compel the allotment, appointment and rationing of fuel to localities and consumers" according to the bill.

Another provision, which will be much more felt by the theatres of the State will be the provision of the law which gives the Fuel Administrator the power to "limit or regulate the production, distribution and use of light, heat and power however generated." This will mean that the administrator could at any time prevent light to theatres whether for movies or the stage, as well as heat and power. This is irrespective of whether the light and heat are furnished by electricity or gas.

The Fuel Administrator is given power at all time to enter any theatre and inspect coal supplies. If they are too great, in his opinion, or even if they are needed, he may order the theatre to give up its supply either wholly or in part and send it to the neighboring homes. The provision as to the restriction of light of course would mean the absolute power of closing the theatres if the administrator thought necessary.

Any theatre which violates a rule or order of the Fuel Administrator will be subject to a fine or "not less than \$100 nor more than \$1,000" or by imprisonment for one year or both.

Another provision of the law which directly affects theatres, and Broadway in particular, is the specific provision in the law which will give to the Fuel Administrator the right to "suspend the operation of electric signs or electric advertising displays, or reduce street lighting." This may be in effect for any period of time believed necessary by the administrator and all that will be necessary is his written order to make the rule effective.

Boston, Aug. 30.

Although New England is hit more keenly than any other corner of the country in the matter of coal shortage, there is little probability that the situation will reach the "non-essential fuel ban" stage to the extent that it will force the closing of theatres. Apart from an enforced closing for conservation reasons, the larger houses are all well prepared, some of them even having stored cord wood in addition to full coal bunkers, on the theory that if coal is barred, wood may be exempted.

The houses, even the smaller movie theatres, have their coal well into January and there is no indication from the fuel commission that they will be refused the right to burn it.

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[ARTIST COPY]

Yankee Doodle Blues

Words by
IRVING CAESAR
and
B.G. DE SYLVA

Music by
GEORGE GERSHWIN

In March time (not too fast)

Bass gya lower, Say, here's a word I want to say Say have you ev-er been a-way

Have you ev-er missed the good old U. S. A. When you get that itch-ing in your shoes

Go to an-y oth-er land you choose See how quick you get those Yan-kee doo-dle blues you're sing-ing,

CHORUS

There's no land so grand as my land From Cal-i-for-nia To Man-hat-tan Isle North and South my sun-ny sky land

love ev-ry mile When I hear Yan-kee Doo-dle That mel-o-dy keeps on ring-ing in my ear Yan-kee Doo-dle That mel-o-dy makes me stand right up and

cheer I'm com-ing U. S. A. I'll say I love you Make me lose those Yan-kee Doo-dle Blues.

PATTER

They say that Eu-rope's won-der-ful with all its an-cient junk It's not as good as Ko-ko-mo And Ko-ko-mo's the bunk could-n't see old Lon-don it was cov-ered by a fog

had to move from Par-is 'cause I could-n't eat a frog I went from there to old Col-ogne and start-ed on the rounds But old Col-ogne don't smell as sweet and pret-ty as it sounds A

Rus-sian Bol-she-vik-i tried to get my scalp And then I wore my wel-come out By slid-ing down an Alp Hey there Miss Liber-ty (I'll say you're a bear And when that

cus-tom of-fi-cer says to me "What do you de-clare" I'll de-clare that"

Yankee Doodle Blues - 2 D.S. al Fine

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At finish of patter go back to (§) in chorus.

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VARIETY

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MUSHY AND MUSICAL PLAYS

COLUMBIA'S WHEEL SHOWS HAVE 20% INCREASE OVER LAST SEASON

Disadvantage in Earlier Opening This Year Didn't Figure—Average General Throughout Columbia Amusement Co.'s Circuit—Three Taken Off

The average weekly gross receipts for Columbia wheel burlesque shows since they opened Aug. 14 up to last Saturday, averaged 20 per cent. above the average gross of the same circuit for the first three weeks of last season.

It augurs well, burlesque men, believe for the coming season. They profess to believe the merit of the Columbia attractions did not enter into the takings, for the reason the season has been too young for the public to discriminate. Burlesque showmen also point to the fact that whereas all Columbia attractions opened last year on Labor Day, the three weeks of this season compared to the first three weeks of last season, have been laid against September's grosses whereas this year's totals were all August grosses.

The official opening date of the Columbia wheel this year was Aug. 23, but several of the Columbia Amusement Co.'s attractions had pre-weeks, with the Columbia, New York, taking its start Aug. 13. Other wheel shows also started Aug. 14, with nearly all in swing for the pre-week of Aug. 21.

It is thought by the burlesque people the warnings given the wheel producers to have their attractions up to the standard when opening may have contributed in a way, since the shows have been well reported from along the line of the Columbia's houses, although there have been exceptions. The striking exceptions were immediately ordered off the wheel, two shows for repair and one show finally. That was an extraordinary proceeding for the Columbia. In previous seasons it had been the custom for the Colum-

(Continued on page 3)

GO-TO-THEATRE WEEK; TWO THEATRES DARK

Mayor's Proclamation in Syracuse Passed Up—Picture Houses Not Interested

Syracuse, N. Y., Sept. 6. This is "Go-to-the-Theatre-Week," officially proclaimed by the Mayor, but passed up by the theatres, with two houses dark, leaving the week an entire theatrical fizzle.

The papers gave some co-operation through co-ads in the Saturday and Sunday editions. With the opening of this week the picture houses gave it no publicity in their newspaper spaces.

The Welting, a Shubert legit house, is dark, also the Bastable, that plays any kind of an attraction. The Temple, formerly vaudeville, did not open as usual this week. It is reported that house is dicker with burlesque that played at the Bastable last season.

SHOW AGAINST PROHIBITION

Sunday evening, Oct. 1, the Apollo, New York, will hold a benefit performance for the Association Against the Prohibition Amendment. The theatre has been donated by the Selwyns with the performance to be composed of volunteer artists. Tickets are topped at \$10.

REVIEWS OF SHUBERT UNITS

Reviews of the Shubert vaudeville unit shows opening this week, the first attractions of Shubert vaudeville appearing for the season, will be found on pages 4 and 5 of this issue.

The unit shows and points of opening are:

Weber and Fields (Hartford) "Troubles of 1922" (Stamford)
"Stepping Around" (Toronto) "Echoes of Broadway" (Bridgeport)
"Stolen Sweets" (St. Paul) "Laughs and Ladies" (Indianapolis)

THE NEW SEASON BRINGS NEW SCALE

Labor Day Gives Broadway Fine Send-Off—\$2.50 Top for Musicals Sending Them Over—About Same Proportion of Shows as in August—Not Enough New Good Ones to Fill Houses

NO RED BLOODED PLAYS

Labor Day (Monday) was a windfall for Broadway. Heavy rainfall killed off the out-of-door resorts in total and all matinees profited. A number of attractions grossed from \$3,500 to over \$4,000 on the day, and one musical show ("Scandals") pulled in nearly \$7,000. The matinees beat the night takings in a number of cases. Tuesday evening found a complete slump and

(Continued on page 3)

MISS HOPPER 62; GOING INTO PICTURES

"Who's Who" Gives Edna's Age as 48—She's 56—6-Reel Comedy

Los Angeles, Sept. 6. Edna Wallace Hopper, who has been on the coast for about a year, is to go into pictures in about six weeks. She is to play the lead in a six-reel feature comedy drama, to be produced by the Lesser-Rosenberg interests. Miss Hopper says that she is 62 years of age, while "Who's Who" states that she is 48. In reality her age is about 56. When first arriving here Miss Hopper made a visit to Universal City looking like a chicken and interviewed Irving Thalberg, general manager for Carl Lemmonie. After he had chatted with her for about 15 minutes and ascertained her ambitions as to the screen, he casually asked her if she had ever been on the stage.

BELASCO'S FOREIGN QUEST FOR WARFIELD'S "SHYLOCK"

Two Emissaries Abroad for Selected Materials—"Merchant of Venice" Opening in November—Climax of Warfield's Career

CRITICS TOO CAUSTIC, FILM PEOPLE SAY

Fox Withholds Advertising from "Hammering" Papers—\$100 Daily for 'Estate'

Following the opening of "A Little Child Shall Lead Them," at the Lyric, Sept. 1, the William Fox office ordered extra advertising withheld from several of the dailies which carried reviews not favorable to the film. The Fox people claim some of the film critics have become unnecessarily caustic in their review comment and that they have gone out of their way to "hammer" special picture productions of late. The country estate shots for the latest Fox special were taken at the Berolzheimer mansion and grounds near Tarrytown, N. Y. The company used the estate four or five days, for which a charge of \$100 daily was made. The money, however, was turned over to charity. Huntington, L. I., also supplied some of the estate home scenes.

TRUNKS HELD

Ruth Budd Pays Theatre for Canceled Engagement

Ruth Budd failed to open Thursday of last week at the Astoria, Astoria, L. I., claiming unsatisfactory billing.

With the refusal, her trunks were held by Mike Glynn, manager of the house, the act having been booked under a pify or pay contract through the Fally Markus office.

Miss Budd reimbursed the theatre for the amount her contract called for, at which time her trunks were released.

David Warfield will be in Wilmington, Del., early in November, as Shylock in "The Merchant of Venice" under David Belasco's personal direction and management. Mary Servoss, the auburn-haired girl who first came into prominence in "Upstairs and Down," will play Portia.

Belasco is working night and day on the details. His studio is devoted now entirely to the perfection of the wardrobe, settings and properties. Two emissaries have just returned from abroad where they bought up not only the selected materials of the greatest "Merchant of Venice" productions, including some effects from the classic Irving-Terry storerooms, but also some of the actual antiques of Shylock's time and locale in the museums and curio shops of Italy.

Shylock has been the ambition of Warfield's professional lifetime. It will be the climax of his career and, most likely, his final role, as he will scarcely create another after it. After the trial performances and a brief tour of some six weeks, in all, Warfield will be seen in his New York premiere following Frances Starr at the Lyceum, or, if she justifies a longer run there, succeeding "Kiki" at the Belasco. Several foreign players are being imported for the supporting roles, and Walter Percival has been engaged.

7,500 IN BANKERS' PARTY

The Bankers' Association is to hold its convention in New York commencing Oct. 2 for the week. There will be 7,500 strangers in the city, all theatregoers.

So far reservations for that week have been made for "Chauve Souris," "Follies" and "Kiki," with other attractions to be decided upon.

Seven thousand five hundred seats nightly should about take up all of the orchestra space of the Broadway houses.

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ENGLISH ACTORS' ASSOCIATION FORESEES MANAGERIAL CONFLICT

Strike Talked of—Questionnaires Sent Out—A. A. Without Full Playing Membership—Expects Equity's Support

London, Sept. 6. The Actors' Association is arming itself for the threatened war with the managers and doubtless expect a great deal of support from the Equity organization in America.

So far no steps have been taken to bring about a settlement of the dispute with the Touring Managers Association, composed of all the leading touring managers and such of the West End ones with touring interests.

The dispute is over suggested revision of the standard touring contract. The revision of certain clauses was suggested about two months ago by the T. M. A. and rejected by the council of the A. A., which, however, agreed to send the matter to ballot. Against some of the amendments there was a heavy adverse return and the T. M. A. then gave the association three months in which to terminate the contract, at the end of which time the new contract with the T. M. A. revisions will come into force.

Neither side will yield. It is evident, unless further negotiations take place, that the already overburdened profession is on the verge of a bitter war against the employer.

The council of the A. A., in preparing its battle campaign, is sending out a question as to the means to be taken to all present and past members. This document, which really consists of a series of questions, states that "The managers have so far refused further negotiations and arbitration but the council is making every effort in the hope that they will reconsider their decision. Everything possible will be done to bring about an amicable decision."

It goes on to say: "When the contract was originally settled it was understood that the agreement was the beginning of better conditions for provincial actors and actresses and was accepted by members on that understanding. Now the managers have amended the contract, the acceptance of which amendments has been refused by our members in the recent ballot. We have now to determine what steps are to be taken to deal with the situation."

Some of the questions are as follows, referring to the acceptance of the T. M. A. proposals if the managers consent to the following A. A. conditions: Engagement of none but members of the A. A. (i.e. closed shop), the formation in conjunction with the A. A. of an employment bureau giving work to none but A. A. members, and the raising of the minimum salary to £3-10-0. Members are also asked if they are in favor of federation with the Vaudeville Artists Federation, the Musicians Union, and the National Association of Theatrical Employees.

The answers to the questions were expected to start coming in last week. The association's great enemy is unemployment and that only a percentage of players are members.

In the event of a strike the managers would have little difficulty in recruiting their companies from non-members and it is doubtful whether the "stars" would make sacrifices, other than verbal, to help their smaller and unknown brethren who will be the sufferers if war is declared.

JOHN QUINN HELD BY POLICE

Paris, Sept. 6. The Paris police are holding Lou Quinn, an American dancer, pending an investigation into a complaint by a hotelkeeper, who alleged Quinn assaulted a chambermaid in a row over an unpaid bill. Quinn until recently was dancing in the Montmartre cabarets.

Picture Stars in Paris

Paris, Sept. 6. Marie Doro and the Talmadge sisters arrived here this week. Joe Schenck with his wife, Norma Talmadge, may go to Russia to study picture possibilities in that country, it is said.

WITHERS' SCREAM

"Pity's Sake" Does It; Ethel Levy's Enthusiastically Received

London, Sept. 6. A new version of "For Pity's Sake," by Tom Barry, and played by Charles Withers at the Victoria Palace, got screams for its comedy. Mr. Withers created the original role of the cpry house manager in the American vaudeville production of the same name. Later he played the original skit over here with tremendous success which is destined to follow the new playlet.

At the Alhambra Ethel Levey was enthusiastically received Monday, while on the same day at the Finsbury, Marlow and Thurston went over to a real hit, taking numerous curtains.

BRILLIANT COMEDY

Marie Lohr's Successful "The Return" Opens in London

London, Sept. 6. At the Globe last night Marie Lohr appeared in a brilliant comedy, "The Return."

There isn't much doubt but that it is going to be very successful at the West End house, but does seem too high brow for provincial consumption.

TOM McNAUGHTON'S RELAPSE

London, Sept. 6. Tom McNaughton suffered a relapse last week from his physical ailment. His wife, Alice Lloyd, called in their physician who ordered him under observation.

As McNaughton will be observed for some time, Miss Lloyd has decided not to return to America until her husband is finally passed upon by the doctors. Meanwhile she will appear over here.

Tom McNaughton was stricken over here two years ago while with his wife and family on Long Island. At the time it was believed Mr. McNaughton, a constant devotee of golf, had been affected by the sun's rays, in which he played the game daily.

RELINQUISHES OPTION

London, Sept. 6. The option held by David Belasco for the American rights to "The Man in Dress Clothes" has been relinquished by him. The play is now at the Garrick.

Seymour Hicks is reported after the American rights, said to be acting for Wallace Eddinger. The latter wants to use the piece following his run in "Captain Applejack" now playing in New York.

George Middleton is at present adapting a French piece for Balasco.

ANN PENNINGTON-DILLINGHAM

London, Sept. 6. The Charles Dillingham office cabled for Jerome Kern to return to New York immediately to finish the melodies for "Bunch and Judy," that must be rushed in through Dillingham's production of "Tons of Money," the English success, having flopped in America.

Ann Pennington is reported engaged by Dillingham for the "Bunch and Judy" show.

COBURN LIKES "OLD BILL"

London, Sept. 6. Charles Coburn reached here to find that Lewis & Gordon of New York through Al Lewis, then on this side, had secured the American rights to "Old Bill."

After seeing the current piece Coburn was anxious to play the title role. He wanted to sail with Lewis Sept. 2, on the "Aquifania" but could not secure space.

Fannie Brice Loses Bracelet

Paris, Sept. 6. While visiting the Montmartre cafes Fannie Brice, over here for a visit, lost a diamond bracelet. She is going to Biarritz.



E. F. Albee Theatre, Providence, next week (Sept. 11); doing nicely. FRANK VAN HOVEN

UNIVERSAL'S FILMS IN LONDON THEATRE

American Concern Has Oxford—"The Storm" First, "Foolish Wives" Second

London, Sept. 6.

The Universal will show its "The Storm" at the Oxford here commencing Sept. 11, for two weeks, to be immediately followed by the other U's special film, "Foolish Wives." The latter goes in for an indefinite run.

Walter Wanger will provide the presentation. Universal is the American picture distributor.

"HELEN'S RETURN" RISQUE

Greek Musical Comedy Produced in Paris

Paris, Sept. 6.

A risque Greek (characters) musical comedy is "Helen's Return," by Noziere, and music by Ferdinand Raphael. It opened Aug. 30 at the Edouard VII.

The music is fair, the production poor, but the piece is nicely played with Abel Tarride Darthez and La Grenee, also Madeline Carlier among the principals.

The story is of Helen's abduction and later return to her husband. but meantime, having amorous adventures with her lover disguised as a shepherd. When a revengeful soldier upbraids Helen and threatens to kill her, she captivates him, but finally concludes she prefers her husband despite temptations, with the husband having remained faithful.

AMERICANS IN EUROPE

Paris, Aug. 25.

At Salzburg (Austria); Artur Bodansky, musical director of the Metropolitan Opera; Loomis Taylor, former stage manager of Chicago Opera; Jules Dalber, concert impresario; Germaine Schlitzer (Mrs. Leo Berger, of New York); Sam Franko, musician; Fannie Bloomfield, pianist (Mrs. Siegfried Zeisler, of Chicago); Mable Garrison (Mrs. George Slemmon), Miss Rosamond Young, opera singer, of Boston; Prof. Martin Smith; Joseph Urban, scenic designer. Cecil Fanning, baritone, is resting at Geneva, Switzerland.

In Paris last week: Mae Marsh and husband, Louis Lee Arms; J. Gordon Edwards and family; Denison Clift (from London); George Middleton, James A. O'Gorman, Ire Bennett, editor of Washington "Post."

DEATHS ABROAD

Paris, Aug. 25.

Ernest Lavisse, French historical writer, died Aug. 18, aged 80. The deceased was preceptor of the Prince Imperial during the last years of the French prince's life.

William Salabert, retired music publisher, died at Nanterre near Paris, Aug. 16.

Jean Fraticelli, producer, former stage manager of Theatre des Champs Elysees, Paris, founder of a theatrical society Irreverent, died at Gassin, South of France, Aug. 23, aged 34.

LONDON'S AUTUMN SEASON STARTING OFF ON THE RUN

Majority of Plays So Far Scoring with Weather Favorable—"East of Suez" Looks Enormous Success—"Double or Quit" Fast Farce of Doubtful Value

ARTIST HELD UP

Tyler Brooke Detained at Liverpool—Had No Labor Permit

London, Sept. 6. No labor permit was provided Tyler Brooke, arriving on the "Celtic" Sunday at Liverpool, owing to the neglect of the "Angel Face" management.

The authorities courteously allowed Brooke to land, but he was detained in Liverpool until Monday when the matter was straightened out.

Brooke came over under a special engagement to take his original role in "Angel Face" that will be English produced by Norman J. Norman, opening at the Strand, London, early next month.

American players coming over here under contract should be assured before sailing the foreign management contracting them has attended to the important matter of the labor permit.

BENTHAM WITH SCRIPT

London, Sept. 6.

Taking the script of "From A to Z" along, M. S. Bentham sails today on the "Majestic" for New York.

While here he booked Pauline Duval, a Parisian soubrette, for the "Greenwich Village Follies," according to report.

London, Sept. 6.

The autumn season in the local legitimate is starting on the run. Weather is favorable. The majority of the West End plays are scoring, on the stage and at the box office. Managers say the theatrical business generally is satisfactory.

At his Majesty's Saturday the Somerset Maugham play, "East of Suez," was presented and immediately took on all the indications of an enormous success. It is a striking Eastern spectacle with a strong melodramatic story, having atmosphere aided by Chinese suppers. The story is of a half-caste girl with a white husband.

"Double or Quit," opening Monday at the Aldwych, doesn't look good enough for a permanent hit. It is a conventional but furious farce, well played and well received on its premiere.

HARRIS TAKES "SECRETS"

London, Sept. 6.

The American rights to "Secrets" are said to have been taken by Sam H. Harris. "Secrets" opens tomorrow night at the Comedy here.

SAILINGS

Sept. 13 (from London) Mr. and Mrs. Julian Wylie (Olympic).

Sept. 6 (from London), M. S. Bentham (Majestic).

IN LONDON

London, Aug. 26. James W. Tate, the late husband of Clarice Mayne, who died Feb. 5, left a will dated March 18, 1912, the validity of which will be tested in the Probate Court in the case of Meaker vs. Tate. June 26 the President of the Probate Court ordered that letters of administration pending the result of the action should issue to Edgar Meaker. The property has been valued at \$8,802 pounds.

Things are not happy at the Lyceum. "Old Bill M.P." is being run by The Old Bill Syndicate, the principal shareholder of which is a government official, Captain Kelly.

Business was very bad in Birmingham and Seymour Hicks made haste to unload his shares at par on Kelly. Business was good at Manchester and Hicks maneuvered to get them back, being successful. At the Lyceum things are extremely uncomfortable. Ernest Pierce, the original stage manager, who actually produced the piece, production being different from "bullying," walked out just prior to the production and was only found after an exhaustive search by Bruce Bairnsfather and his wife, who eventually persuaded him to return. Despite alleged big business, expenses are being cut down even to the extent of disposing of five supers, several members of the original company getting their notices or giving them, and cheaper people are coming in.

The production now is not a patch on the original provincial show. Seymour Hicks has brought in a man of his own who in his turn is bringing in his friends. Bairnsfather is said to be thoroughly fed up with the whole affair and the whole atmosphere at the theatre is one of uncertainty. No one knows what is going to happen next.

After a short provincial run Percy Hutchinson will produce the new R. C. Carlton play, "The Incurable," in London.

Andrew Emm, in other words, Andrew Melville, the youngest of the Melville brothers, will produce a new Mexican play "The Mystery Man," at the Grand, Brighton, Aug. 28. The production will be of a spectacular nature and in nine scenes. Philip Yale Drew ("Young Buffalo") will be the "star."

"Hawleys of the High Street" will be produced in the suburbs Sept. 11. After a fortnight at the Brixton it will be transferred to the West End.

Grossmith & Malone will produce "The Cat and the Canary" in the provinces during October. Later it will come to the West End probably to the Shaftesbury.

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PROHIBITION "GAGS" CAUSE KEITH ACT CANCELLATION

Innis Bros. Closed at Franklin, New York—Didn't Obey Manager's Instructions—Act Explains to Audience

The first cancellation by the Keith office of an act that refused to abide by E. F. Albee's recent edict banning prohibition jokes occurred at the Franklin, New York, Thursday of last week, when the Innis Bros. were cancelled following a warning by the manager.

The act is a two-man talking team. One of the original Innis Bros. was killed recently in St. Louis, following a brawl with a taxi driver. The surviving brother reconstructed the turn with a new partner. They have been playing the Keith houses.

The turn opened at the Franklin Thursday. After the matinee the manager requested that they "cut out" several prohibition gags, which they promised to do. At the second show the objectionable material had not been deleted and the manager informed them that they would be cancelled after the night show, if not taking it out.

At the last show the artists are reported as having related the controversy to the audience, remarking during the course of the act that they were glad the audience liked them but that they wouldn't be there tomorrow, as they had been cancelled.

If the order is elsewhere interpreted literally it would mean the revision of any number of standard acts now playing the Keith houses.

MUSHY PLAYS

(Continued from page 1)

hot weather descending made Wednesday even worse.

The setting back of several premieres to the week of Sept. 18 leaves but three openings for next week, a period originally-carded to debut nine new ones. The openings are "Dreams for Sale" at the Playhouse, "Why Men Leave Home" at the Morosco, and "Greenwich Village Follies" at the Shuberts.

The trend of the new season seems to be toward musical and "mushy" plays. The red-blooded dramas of the past are not present in the current times.

Another attraction appears to be the \$2.50 scale of nearly all of the new musical shows, excepting "Scandals." The scale is accounted for in the quick "getting over" of the musical shows so far appearing.

The withdrawing attractions are "The Goldfish" from the latter house, "Spice of 1922" at the Winter Garden, "I Will If You Will" from the Comedy (third quick flop; stayed two weeks) and "The Dover Road" from Bijou. The latter house will be dark a week, then receives "Sue Dear" which will move over from the Times Square, "East of Suez" for the Elling, "It's a Boy" for the Sam Harris and "Passing Show of 1922" for the Winter Garden all listed for next week, have been postponed until Sept. 18 and at that time "The Lady in Ermine" (first called "Lady of the Rose," an English music show) will bow into Jolson's.

The week of Sept. 25 already holds five premieres, "The Exciters" due at the Times Square, being shifted to that date, which calls for "Orange Blossoms" at the Fulton, "Loyalties" at the Gaiety, "La Tendresse" at the Empire and "Rose Bernd" at the Lonacre.

The new dramas this week did not impress. "The Endless Chain" at the Cohan is in doubt; "It's a Boy" got a fair break at the Klaw; "The Plot Thickens" did not excite first nighters at the Booth; "Wild Oats Lane" was a Wednesday premiere at the Broadhurst.

The new season's indication is under-production for Broadway and for the road. A count-up late in July found approximately 36 attractions in the first premiere group, with about half as many following.

A score of the fresh offerings have already arrived, but the Broadway list is 25 per cent. shy of the number brought in by the same date in the past several seasons. Four withdrawals are marked for Saturday and only three premieres carded for next week, with the total then 32, or one less than this week. That takes the new season into mid-September without changing the situation.

Signs of play shortage are noted in the shifting of current attractions from one house to another. Three switches have already been made, with the influx hardly a month old. Two of the changes would ordinarily have been closings. Failure to secure new productions provided no other alternative for the houses concerned.

It is patent that the field of producers has been shaken out in the last year and that the regular offices are taking plenty of time in trotting forth their wares. Some managers are dodging the early September period, figuring high temperatures are the worst gamble of show business. The myriad failures of last season explains the limited list of high-class attractions available for road booking.

There is a mixture of pessimism and promise for the new season. Managers sifting in the key position to know the volume of box office trade view the outlook in a "show me" attitude, while ticket agencies report brisk buying for the favored attractions.

With fewer attractions in than usual, better business should attain. That is the theory of reducing the number of houses and attractions out of town by the booking combination. Five of the earliest Broadway entrants are doing very good business, though no outstanding hit has yet been chalked up. None of the dramatic entrants has threatened the supremacy of "Kiki," and the best of the non-musicals to date is "The Old Soak," parked at the Plymouth, and "Shore Leave" at the Lyceum. "Whispering Wires" at the 49th Street, one of the earliest dramas in, is getting strong support.

Two of last week's new plays will bear watching. George M. Cohan's "So, This Is London" won mixed reviews, but is pulling promising business at the Hudson, and for the two performances Monday (Labor day) grossed \$3,500. "The Torch Bearers" delighted the critics at the 48th Street. Its business did not leap to big proportions, but it is a play that figures to build when the weather settles. The 48th Street was rented. Confidence in the attraction was displayed by the Vanderbilt, which will receive "The Torch Bearers" next week on regular sharing terms.

"Scandals," the George White show at the Globe took rating next to the "Follies" for its first week's business which handily beat \$31,500. "Daffy-Dill" at the Apollo is standing up strongly, it getting nearly \$18,500 which is smart trade at \$3 top. "The Gingham Girl" leads the other new musical attractions. Its first week at the Earl Carroll brought a gross of about \$13,500 which at \$2.50 top shows considerable strength in this house. The agencies accepted a buy starting this week and there was an active call for it, with indications that it is in for a run. "Molly Darling," opened last Friday at the Liberty, drew very favorable mention but no call had developed early this week. "Sally, Irene and Mary," which started at the Casino Monday night showed signs of activity in the agencies.

Heat Brings "A Slough"

In the event that you do not know what a "slough" is the definition is found in the dump of tickets from the advance price agencies into the cut rates on the nights that they cannot dispose of the seats that they hold outright. This Tuesday and Wednesday night of this week saw a terrific "slough" and the cut rates handled all of the hits of the street over the counter around 8 o'clock. The two shows that were dumped heaviest by the agencies were "Ziegfeld Follies" and the "George White



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Scandals," between 50 and 60 seats for each attraction being on sale at reduced prices. The other shows that were dumped were "Kempy," "The Endless Chain," "So This Is London," "Molly Darling," "Shore Leave," "Fool's Errand," and "Spice of 1922."

Even in face of the sloughing the list of buys took a considerable advance this week with 15 of the "current shows holding outright buys with the agencies, and in addition to this was a special arrangement which the producers of "The Gingham Girl" entered into with the agencies to boost their attraction. While the management is claiming this as a buy that will get them approximately \$4,600 a week the agencies state that it is not a buy and there has been no guarantee on their part, except that they stated that they would help out to whatever extent they could in pushing the seats for that attraction.

Of the new shows in that received buys are "Sally, Irene and Mary," for which the agencies are taking about 300 a night with a return of 25 per cent, which is the prevailing rate for all the Shubert houses; "The Endless Chain" at the Cohan about 200 a night with 25 per cent return; "So This Is London," 150 seats with 20 per cent return, and "Molly Darling," 250 seats with the same return.

The total list is: "Daffy Dill" (Apollo); "Kiki" (Belasco); "Kempy" (Belmont); "Sally, Irene and Mary" (Casino); "The Endless Chain" (Cohan); "Capt. Applejack" (Cort); "Whispering Wires" (49th Street); "Scandals" (Globe); "So This Is London" (Hudson); "Molly Darling" (Liberty); "Shore Leave" (Lyceum); "Music Box Revue" (Music Box); "Ziegfeld Follies" (Amsterdam); "The Old Soak" (Plymouth), and "Partners Again" (Selwyn).

The cut rate list likewise contained 15 attractions as regulars outside of the extras that came through the sloughing process. The regulars are: "The Dover Road" (Bijou); "Wild Oats Lane" (Broadhurst); "Sally, Irene and Mary" (Casino), second balcony seats only; "I Will If You Will" (Comedy); "The Endless Chain" (Cohan); "The Gingham Girl" (Carroll); "The Torch Bearers" (48th Street); "Her Temporary Husband" (Frazee); "He Who Gets Slapped" (Garlick); "Fools Errand" (Elliot); "East Side-West Side" (Bayes); "Able's Irish Rose" (Republic); "The Goldfish" (Shubert); "Sue, Dear" (Times Sq.); and "Spice of 1922" (Winter Garden).

COLUMBIA'S RECEIPTS

(Continued from page 1)

bia censors to warn weak shows, giving them three weeks while travelling in which to recognize.

This season Sam Scribner, the Columbia's general manager, immediately ordered off shows reported below par. The show thrown off the wheel was Joe Maxwell's production, playing the Columbia circuit for the first time. The other two shows ordered off for repairs were the Sam Sidman's and Al Reeves' shows. At the same time a new production was placed in rehearsal by order of the Columbia executives, to act as an emergency show during the season, taking in any vacancy on the wheel or open time caused by censoring orders.

STOCKS JUMPING UP WITH F. P. LEADING

**Famous Well Over Par—
Loew's Holding Above 20—
Orpheum Around 22**

Even with Variety's regular ticker watcher turning golf hound for a week, the stock market remained open. It seemed rather busy up to Wednesday sending along Famous Players, which touched over 106 up to then. Stock fans say that it is not a too high price for an eight per cent. stock, with other eight per-centers running in the list between 115 and 120. At the same time it is not far distant from Famous' highest, 112 or thereabouts, the quotation given it when first listed on the Exchange.

The insiders seem to believe that this will be Famous' best year for profit. Claims are made that the indications all point to it. These indications are taken from the early showings that included a couple of box office winning films, besides the universal interest, expressed in "Paramount Week." Still an inside pool seems to be suspected in Famous' rise.

Almost as much interest has been evident in Loew's going to above 20. This occurred while Marcus Loew was absent in Europe. The lifting Loew's quotations may have been a reflection of the increased business over the Loew circuit of past weeks. It is oddly coincident, but the exact replica of the current condition occurred previously, when Marcus Loew left New York for a lengthy trip. Mr. Loew, however, does not advance himself as his circuit's index for business.

The weather break has been the Loew's business vane. No better guide to that could have been seen than Labor day, when the Loew circuit must have done \$65,000 more gross on that day than anticipated. Weather differs Loew's business something like this, as estimated for Labor day: Loew's State, New York, ordinary on the warm holiday could not have done over \$3,500; it did \$6,000. The New York (Loew's) combined theatre (roof and downstairs) would have gotten \$1,800; it did \$4,000. Loew's American (upstairs and down) might have done \$2,500; it did \$5,000.

The Loew's annual statement for the fiscal year, recently ending for it, will shortly be given out. It is said that report will read according to the understanding of the reader. It will show the amount of the investment by Loew's in Loew's Western, since dropped off the main chain, and this is reported to have been a very large amount. In return for it Loew's has the Warfield, San Francisco, and State, Los Angeles, both wholly held by Loew's, since Ackerman & Harris upon accepting the return of the other Loew's western houses (some of which were A. & H.'s before merging) relinquished their 25 per cent. interest in each of the two Loew coast houses as their share of the separation deal.

While the drop of the western Loew connection was a gain for Loew's, as a deficiency preventer, Loew's stock failed to show any appreciable strength through it when the dissolution happened. It is asserted, however, that few laymen are Loew stockholders and that if the Loew statement does announce an unexpected western investment, the theatrical holders will not be affected by it.

While many profess to believe that Loew's will continue to climb on the market, the ascribed reason for its present price is that the insiders had to send the price up to bring the stock out so they could buy it. Holders of Loew's seem mostly in the class that purchased at 20 or over, as far up as 36. Remaining holders of those buys held on rather than sell at the lows of past months, with others who had pledged the stock wiped out long ago. As no inside pool is rumored in the present Loew movement, the assumption the insiders now want to buy and forcing are forcing up the price to secure the stock seems general.

Loew's is reported to have a larger cash reserve at present than at any time since the company reorganized. This is mainly through having passed dividends without further building operations to be financed. That is said to have been the original intention of Loew's when passing its first dividend, to protect itself with a heavy cash surplus, without having financial worries nearly to appease dividend

SAYS CHAS. K. HARRIS DIDN'T WRITE SCENARIO

**Adeline Leitz Starts Acts for
Accounting of Price Paid for
"Slim Shoulders" Story**

Papers were drawn Wednesday by James A. Timony, as attorney for Adeline Leitz, in an action Miss Leitz authorized her counsel to commence, to secure an accounting from Charles K. Harris of the amount he received for the scenario to "Slim Shoulders," the feature film at the Capitol, New York, this week, starring Irene Castle.

The legal papers will also include an application for an injunction against the further showing of the feature unless the name of Miss Leitz is placed in the billing and advertising matter. The picture is released through the Hodgkinson distributing organization, but was not made by it, and the complaint will not charge that either the producer or distributor of the feature was directly concerned in the omission.

Miss Leitz alleges she has supplied the scenarios for all moving pictures that have borne Harris' name. Harris is the music publisher, mostly known to Broadway fame of some years as the publisher of "After the Ball."

The action for an accounting is based upon the amount Harris is said to have informed Miss Leitz he received for the scenario of "Slim Shoulders," \$1,500, of which he gave the scenario writer \$500, saying that was her 50 per cent. (as per arrangement through Harris suggesting the title) and that the remaining \$500 over the \$1,000 dividend was necessary for purposes explained to Miss Leitz and which were satisfactory to her. These reasons were explained, says Miss Leitz, after Harris had first informed her he was to receive \$1,000 in all, but she expressed a doubt upon hearing the amount and the name of the purchaser, when the \$1,500 was admitted.

Later, Miss Leitz states, she became possessed of information which has led to her suit for an accounting of the full amount received by Harris, which she alleges Harris received some weeks before making a settlement with her.

When receiving the \$500 from the music publisher, Miss Leitz says, she was asked to give a bill of sale in return, instead of a receipt, and agreed. Upon the picture being shown at the Capitol, Miss Leitz discovered the understanding that her name was to appear had been violated, when she consulted Mr. Timony.

SOUNDS LIKE "JOHN STUFF"

Los Angeles, Sept. 6.

Thomas Kimball Fitch, son of a Pittsburgh millionaire, has started suit here to compel Betty Ormand, a former well known actress, to return a number of gifts of jewelry and other expensive trifles to him.

grabbing stockholders.

The surmise also is that Loew's may declare a February dividend of the usual \$2 quarterly on common, with some apparently having sufficient faith to offer one to two (not two to one) that Loew's will resume dividends in November.

Orpheum has made little move within the week. The situation there appears to be a waiting one to obtain a line on how the present complicated playing politics in the several Orpheum's strings and houses will work out.

Goldwyn held at around 6 1/2, with no sales noted, leaving the stock motionless.



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VAUDEVILLE UNIT SHOWS

ECHOES OF B'WAY

Robert vaudeville unit show, produced by Butler Estate of St. Louis. Book by George Goddard, assisted by Eddie Nelson. Music by Fred Herendeen. Staged by Jack Mason. Principals of revue: Eddie Nelson, Capt. Irving O'Hay, Ethel Davis, Murray Slaters, Nip and Fletcher, Virginia Anno, Henry Stremel, Dorothy Davis. Eight scenes.

utes of cossire anent "union rules" leading up to a "vampire" bit with Miss Davis. The talk got little Miss Davis as the vamp made the women gasp in a white pan velvet creation that was a wow. The bit consists of the old burlesque stand-by, "powdering the drunks." Nelson copped the jewels, but is sur-

(Continued on page 5)

STOLEN SWEETS

St. Paul, Sept. 6. I. H. Herk's Shubert unit, "Stolen Sweets," opened at the remodeled Palace Sunday afternoon, or, to be more exact, most of it did. At 6.20 the stage manager announced that, because of the lateness of the hour and the length of time required for playing the next set, the closing scene would not be presented. But the audience had received its money's worth and went away satisfied.

"Stolen Sweets" is produced on an exceedingly large scale. It is as impressive as a Winter Garden show on tour. Headed by the Watson Sisters—the merry clown, Fanny, and Kitty, who sings a ballad as no one else can—it has some first-rate principals. And the chorus is made up of some 17 pretty girls, happily ranging in weight, one estimates, from 100 to 120 pounds.

"Stolen Sweets" seems written around the Watson Sisters, and with good reason. When the show is in running order—and it should be before the week is over—the talented sisters may be counted on to stop the show regularly. Herman Timberg, the author, has given Fanny many bright lines, the sort of comedy she excels in.

The show opens quite novelly, with Harry O'Neal as the manager, making his appearance from the front of the house in search of players. He engages the chorus, and, after a quarrel with one of them, decides that he will be an actor himself.

Then the vaudeville begins, with a posing act by John Conroy, billed as the world's greatest life saver, and his sister, Lillian Conroy. It is a good opening act.

Then Johnny Berkes and Walter Brazil, two nifty steppers who have a manner quite all their own. They are genuine comedians as well as excellent eccentric dancers.

Harry Steppe and Harry O'Neal come on, also in "one," with comedy dialog that is effective, more because it is capably handled than because it is bright.

The Watsons appear then (and in almost every other scene that follows). They are easily the hit of the show.

The De Koch trio follows with tumbling and hand-balancing stunts that go very well. Fanny Watson, certainly a hard-working girl, volunteered to do a strong-man stunt, and it was great stuff. First, for comedy, she let the little fellow drop, and then actually held him in the air.

It was in the revue that most of the mixups occurred. Timberg and the players had been rehearsing it all night (until 7 Sunday morning), but still it was not quite in shape. The Watsons, Harry Steppe, Harry O'Neal, Johnny Berkes and later Timberg himself ad libbed to kill time for the scene shifting.

The revue is not a coherent story, but instead is made up of seven musical revue bits. First there is an incident in front of the stage door. This is followed by Fanny Watson's amusing prolog, "A Family Table," where Kitty entertains a duke, only to find that Fanny had eaten all the food in the house; Brazil and Berkes dance in a beach skit in which the beautiful Miss Conroy appears, and next is a burlesque on "Chauve-Souris." This did not go very well, but when polished may be side-splitting stuff. After two Romeo and Juliet scenes, both well produced and charmingly done, the show closed.

"Stolen Sweets" is going to be a first-rate show. *Sheek.*

ECHOES

(Continued from page 4)

prised by her lover and forced to return them in addition to his own black roll. The Murray Sisters in red dress creations sang and danced gracefully.

"Echo Seven" was opened by Miss Anno singing "Arab Man." A stunning oriental costume accompanied the song. The girl was visibly nervous, which affected her voice, but she got it over acceptably. Nip and Fletcher and Nelson followed with a classical dance travesty that suited.

The high light from a production standpoint followed in "The Jewel Girl" for a costume parade of the girls that will compare favorably with any of the \$3 musical comedy fashion parades. A beautiful full stage set of an oriental garden was the background for the girls, each one making an individual entrance over a prop bridge. The show girls, seven in number, were dressed to represent different jewels. The costumes received individual acclaim.

The producer has spared nothing and has gone the limit in dressing and scenery in this unit. The cast is adequate, and with intelligent pruning and work the comedy end of the show will adjust itself. When it is hitting on all six it will be a good evening's entertainment for the most exacting theatrical epicure. At one dollar top it's a real bargain in show goods. *Com.*

FROM STAMFORD TO OMAHA

When the George Jessel Shubert vaudeville unit show finishes the first half Tuesday and Wednesday of this week at Stamford, Conn., it jumps to Omaha, for the regular opening of the Shubert circuit on Thursday (Sept. 7.)

ATLANTIC CITY POOLED; NO ORCH. AT APOLLO

Globe and Woods' Without Legit—Local Musical Union's Demands Rejected

Atlantic City, Sept. 6.

Atlantic City theatres will work on a new and harmonious winter schedule by which expenditures will be pooled and the chances of at least one theatre working on a profitable basis be assured, according to a statement given personally to Variety's representative in Atlantic City by G. Fred Nixon-Nirdlinger.

The Globe Theatre will be closed during the winter months as well as Woods', which is to play pictures beginning next week. This will leave the Apollo the only legitimate house prepared to care for openings in the resort for a matter of months, possibly until late next spring.

Previous to this summer the Globe and Apollo have held rivalry under the old booking arrangements, with the Globe holding the Shubert bookings and the Apollo the Erlanger schedules. The joint bookings make the reduction of stage and house forces possible, but will eliminate also the opportunities of premiere performances getting Atlantic City bookings during the late fall and winter for which, in a good producing season, there is a large demand. That last year fell greatly below normal in this respect and caused week after week of house expense without bookings, contributed to the present decision.

Mr. Nirdlinger made the announcement the Apollo will sever connection with the musical union and play all attractions without an orchestra. The demands of the local union have been a subject for debate for over a year and are considered to have now reached a climax and decision. When asked what effect this would have on musical shows booked in the Apollo, Nirdlinger said any that did not carry a full orchestral complement with the company need not play the house.

Atlantic City theatres have been run by two organizations. The Stanley Company of America which has control and interest in several film houses on the Walk and Avenue, holds the lease on the Globe, the largest legitimate house with over 1,000 seats on the main floor. They held a lease on the Garden Pier until this season, subletting to Keith bookings and shared with A. H. Woods on Woods' last season. Fred Nirdlinger controls the Apollo. By new arrangements the Stanley-Nirdlinger interests are combined here, as in Philadelphia. Arrangements on the Garden Theatre not being satisfactory this summer, the Keith people took over the Globe, and to relieve the situation for dramatic bookings, a nine weeks' tenancy of the Woods was taken. Keith closes Sunday. The date at which the orchestra departs from the Apollo is not announced.

According to Mr. Nirdlinger it is expected Keith's will again occupy the Globe next summer, that location having been particularly successful and, being almost directly in front of the Garden Pier, has diverted audiences from the Garden theatre, formerly played by Keith for about 10 years and this season booked with independent Shubert acts by a corporation controlled by William Richardson of the Washington baseball league.

LEADER FOR 25 YEARS

Mike Lenge's Service at Orpheum, Kansas City

Kansas City, Sept. 6. When the Orpheum (big-time vaudeville) reopened its season, Mike Lenge started on the twenty-fifth year of his service with the theatre as orchestra leader.

Mr. Lenge commenced with the Orpheum three months after the late Martin Lehman opened it. He is believed to be the oldest director in point of service on the circuit.

Ethelyn Clark and Jos. Howard were the respective winners of the Evening World contest for queen

and king of the Mardi Gras to start at Coney Island next Monday night, and runs throughout the ensuing week. The vaudeville team were booked at Henderson's for the full week during the Mardi Gras, following the announcement they had won the Evening World's popularity contest.

DANCED FOR KING

Piatov and Natalie Hailed in Copenhagen—Cut Short Engagement.

Sasha Piatov and Lois Natalie returned to New York Tuesday, direct from Copenhagen in a voyage of 11 days. The night of Sept. 23, the day before they sailed, the couple danced before the King of Denmark at the Tivoli, where the couple were the feature of the summer revue, likened to "The Follies" over here as it is an annual Tivoli production.

The dancers had an extended contract for the revue but were obliged to request cancellation when Miss Natalie received a cable her father in Buffalo was fast falling. Their departure from the Copenhagen theatre was made a gala event, attracting the notice of the monarch who had his secretary phone to ask whether it was press stuff or on the level, though he said that in effect in Danish. Sasha, who is a world's traveller, understands and speaks Danish. With the King seated in front of him in a special space provided at the Tivoli, Sasha made a farewell speech in the native tongue of the country, giving the King a boost, and the King answered him in English, later going to Sasha's dressing room to explain he would have been at the theatre more often if he had known what he was missing. That's what Sasha says.

Sasha also says that he played the Tivoli for 250 kroners (about 25 cents) a night guaranteed with 10 per cent of the gross in addition, giving the team a net salary of about \$1,200 weekly. Upon arriving in New York Sasha had one 20-kroner roulette marker as the remains of his salary wreck, and he gave that marker to a fellow who thought he could cash it at a money exchange office.

Piatov and Natalie have been away for over a year, playing all over Great Britain and the Continent. They are to return to Copenhagen next summer for the new Tivoli's annual revue and they are rooting that the King will hang onto his job until then.

UNIT SHARING TERMS FOR PRODUCERS UP

Five Houses Grant Increase in Percentages—About \$4,000 for Season for Show

The playing terms for the Shubert units were increased 5 per cent this week in favor of the producers at the Central, New York; Harlem opera house, New York; Crescent, Brooklyn; Shubert-Masonic, Cincinnati, and Majestic, Boston.

This means a difference of about \$4,000 a season to the affiliated producers, most of whom will be operating with an overhead of not less than \$5,000 weekly.

It raises the average of the circuit, computed last week at 63-37. The Central terms are now 55-45 to \$5,000 and 60-40 above. The Harlem opera house and Crescent, Brooklyn, will share 55-45 to \$5,000, 60-40 to \$8,000, etc. The other houses were raised proportionately.

ALBEE SAYS NO

Not Going Into Legitimate Field—Busy Enough

The Keith's interests have no intention of taking to the legitimate field, so stated by E. F. Albee in a denial sent out by him of the report Keith's might take to the legit, behind the dissatisfied independent producers of that branch.

"I have trouble enough looking after my own part of the profession—vaudeville," said the Albee statement. "My entire time and that of the organization that I represent is occupied in doing the same thing."

Variety published the story last week with the New York dailies rewriting and reprinting it.

FRIEND AND DOWNING APART

In an announcement sent out by Al Friend it is stated that the vaudeville team of Friend and Downing has dissolved partnership, with Friend stating he is opening this week with a new partner. Nothing was mentioned of Mr. Downing's plans.

Friend and Downing have been a vaudeville team for 16 years, playing intermittently during that period on both sides of the ocean.

FROM THEATRE TO JAIL, CHAS. E. MACK'S FATE

Taken in Syracuse on Alimony Claim of \$1,480—Mounted Up at \$20 Weekly

Syracuse, N. Y., Sept. 6.

Charles E. Selders, otherwise Charles E. Mack, of Moran and Mack, at Keith's this week, minus both his blackface make-up and his broad grin, was not in the most pleasant frame of mind when he ate dinner last night in a cell in the courthouse jail, because he could not raise \$1,500 bail on short notice to meet demands of his former wife for \$1,480 to settle a bill for the support of their little daughter.

Mrs. Grace E. Holliner, of Brooklyn, is Selders' former wife. Granted a divorce two years ago, and receiving an allowance of \$20 a week for Mary Jane Selders, aged 7, she obtained a civil order of arrest from Justice Frank S. Gannon, Jr., in New York City a week ago. It was so timed the comedian could be taken either during his Syracuse or Buffalo engagements, both bringing him within the jurisdiction of the state courts.

The \$20 payments had mounted to \$1,480. As the hour when Selders had to be in the dressing room to put on his blackface make-up rapidly approached with no sign of a rescuing bondsman, rather than have the comedian disappoint an audience, Sheriff Davis issued orders allowing Selders to go to the theatre in custody of Deputy Sheriff Thomas Burns.

Selders removed his make-up after the show, joined his guard and returned to the courthouse jail to spend the night. He will be bailed out today.

Selders claimed in a letter written to Tobias A. Keppler, counsel for his former wife, that he had given up the idea of playing in New York State and paying alimony. The reason given in the letter was that he has been refused the right to see the little girl. A Miss Ellsworth, the letter said, has taught little Mary Jane to believe Selders would kidnap her if an opportunity presented itself.

Mrs. Holliner said in her affidavit she believes her former husband had no intention of meeting the bill and claimed she is not in a position to support the child. Selders was represented as earning a salary in vaudeville enabling him to pay \$20 a week for the care of little Mary Jane.

DANCED IN THE ALLEY FOR EX-PRES. WILSON

Extra Performance of Russian Dancers in Washington—Danced by Request

Washington, Sept. 6.

Ex-President Wilson while attending Keith's Saturday night at the conclusion of the Russian dancing act "Yarmack," or "At the Carnival," expressed his regret that he couldn't see more of the dancing. Manager Roland S. Robbins gathered the act together and with the ex-President and Mrs. Wilson seated in their automobile in the stage entrance of the theatre a number of additional dances were executed in the alleyway.

Mr. Wilson was both before and since his illness an ardent vaudeville admirer, attending weekly. This "Alley Performance," it was stated, afforded him unusual enjoyment.

Malcom Eagle Married

Chicago, Sept. 6.

It was a happy moment for Malcom Eagle last Friday. He is better known as the other half of the booking agency of Eagle & Goldsmith, and he has assumed the nickname of "Buzz." Which all has to do with his standing in the Edgewater Beach Hotel in full dress, and accepting the marriage vow. Close to his side stood Grace Bradner, of Davis and Bradner, who accepted the new laundry mark of Mrs. Malcom "Buzz" Eagle, and the rest of the ties which go with the ceremony, including the felicitations of her friends grouped about the newlyweds.

Cloonan & Ryan's Log Cabin (airborne), Jersey City, closes Saturday.

SPANISH FAD

Dance Craze Through Valentino's Popularity

The Cansinos are to be seen in a new act which will be constructed for the two-a-day, but which may wind up in a Broadway house. Claude Bostock, the producer of the turn, is considering securing a Times Square theatre and putting in an all Spanish entertainment during the present "craze," which is attributed to the popularity of Rodolph Valentino, the picture actor.

Anton Scibilia has imported Senorita Maria Manters, Spain's Royal Court dancer and the Royal Court Serenaders. The Spaniards are to open at a Keith house next week, making their first American tour.

Several other dancing acts with Spanish dancers featured are reported as being readied by vaudeville producers who believe the Spanish dancing fad is here to stay.

MAE WEST, AUTHOR, LOSES HER PIANIST

Richman Going with Nora Bayes' Show—Miss West in Farce Comedy

With four weeks laid out for her act over the Keith time, starting last week at the Davis, Pittsburgh, Mae West was unable to start the engagement through Harry Richman, her pianist, suddenly accepting an engagement with Nora Bayes for Miss Bayes' new show.

Since Richman left her, Miss West has been looking for another ivory player and will take to the vaudeville route when securing one. Meanwhile the comedienne, in collaboration, is writing a farce comedy she intends shall star herself, but be produced by managerial forces.

BUCKNER STANDING TRIAL

In the Tombs awaiting trial on charges preferred against him through his connection with the A. P. Buckner Co., Inc., which is alleged to have received \$100,000 from investors, Arthur Buckner has sent out an announcement, possible only to Variety, giving some details concerning his troubles.

Last week Buckner says he pleaded guilty to the charges, against him, but withdrew his plea upon the suggestion of a presiding justice to whom he wrote letters explaining his version of the Buckner investment matter. Buckner says the justice advised him to stand trial.

Buckner claims he can account for all moneys received by his company, which produced revues for cabarets. Buckner did produce several revues during the period his company was in existence. He also claims his last investment was \$1,000 with Jack Goldberg, the former vaudeville booker who now has a cabaret in the colored belt uptown. The money given Goldberg, says Buckner, was to start "Oh Joy," the all-colored show that opened under the Goldberg direction, but later came into New York at "Bamboo Isle," the open lot on 8th avenue, under the management of Lou Rogers.

Buckner was out on bail for some time after his arrest last October. His attorney is Randolph Newman.

Buckner's present trouble is one of many similar escapades that involved him with the criminal law, he having previously served two sentences for selling more "quarters" and "eights" of his producing businesses than could be found by the purchasers.

MACK-DEAGON ACT

Wilbur Mack and Gracie Deagon will shortly appear together in a new vaudeville skit. Miss Deagon was of Dickinson and Deagon. They were divorced about a year ago, but remarried. Separation proceedings since have been started by Miss Deagon.

Dickinson is now with Florenz Tempest. Mack featured his own act over the Orpheum Circuit last season and also appeared in pictures on the coast. He was formerly of Mack and Walker (Nella), reported rejoining some time ago.

James T. Brooker is manager of the Lyceum, Canton, Ohio, playing pop vaudeville. He succeeded Fred R. Witter.

FOX AND PANTAGES BOOKINGS REPORTED IN NEGOTIATIONS

**Both Circuits Agreeable—Fox Has Four Weeks—
Pantages Wants More Eastern Time, Due to
Edict**

With the arrival in New York last week of Charles Hodgkins, Pantages' Chicago representative, negotiations were started for the adding of the local William Fox vaudeville houses to the Pantages books. The first meeting of the executives of the two offices occurred last Friday with both parties reported favoring the deal.

The announcement last week the Keith and Orpheum offices considered Pantages' opposition due to the latter's acquisition of houses in Toledo and Indianapolis, prompted Pantages to endeavor to add new houses in the East.

Pantages is reported as not desiring to buy theatres, but place them under a booking agreement, which is said to be the proposition suggested for the addition of the Fox houses.

Fox of late has been playing a number of repeat acts due to the scarcity of material offered in that office, which has been limited in its bookings to four weeks.

MAJESTIC'S START

Chicago Big-Timer, Now Pop, Runs Ahead

Chicago, Sept. 6. The Majestic, which dropped out of the ranks of big time here to be the home of "five a day on the Association group of houses Aug. 31, more than came up to expectations on its first three days of business.

From the start Thursday until Saturday night the house played to practical capacity at all performances, with the result that the returns were 25 per cent. in excess of those expected by the owners of the house.

This week business held up in fine style with the house turning them away Sunday and Labor Day.

Fred Willard, formerly of the State, Middletown, N. Y., has taken over the management of the State, Beacon, N. Y.



TILLIS and LARUE

Dancers Classique, Featured with "The Cameo Revue"
NOW PLAYING (Sept. 7-10) LOEW'S STATE, NEW YORK
Just returned from a tour of the Loew Circuit
Next Week (Sept. 11), Loew's State, Newark, N. J.

JUMPS WITHOUT DELAY

W. Dayton Wegfarth issued instructions to all Keith agents this week to the effect that each representative must instruct his acts not to lose any time in making a jump hereafter, but to leave for the succeeding stand immediately following the last show in the city where the act may be playing.

The situation created by the rail strike with consequent delay of train service is mentioned as the reason for the order.

MRS. COUTHOU LIAVING VAUDEVILLE ALL ALONE

**Dissatisfied with Brokerage
Ticket Arrangement with
Palace, Chicago**

Chicago, Sept. 6.

Mrs. Florence Couthou, "Queen of the Scalpers," is abandoning the sale of tickets for the Palace theatre, the Orpheum's local vaudeville house. She made a deal with the management to handle a certain number of tickets for each performance, non-returnable, and the charge to be 50 cents over the box office price.

After a week's experience, Mrs. Couthou decided the terms were not to her liking and also, as tickets were being provided outside brokers on the same terms, she preferred to cling to her field of musical and legitimate. The latter pay her a commission, while on the vaudeville proposition she paid box office prices.

BRILL BUYING OUT KEENEY?

Sol Brill is in negotiation to take over the two Frank Keene theatres in Brooklyn. The houses are Keene's on Livingston street, in the lower part of Brooklyn, which plays pop vaudeville, and the Bay Ridge house, which has a stock policy at present. This week it was reported the deal would be closed almost any day.

James Thome, who has been acting as general manager of the Keene interests, is no longer with the organization.

He has been appointed manager of the new Meyer and Schneider Commodore theatre, Williamsburg (Brooklyn), a 1,600-seat house, which is to be opened with straight pictures.

UNIT NOTES

Chas. Lynch, formerly of the New York "Journal," will go out in advance of Barney Gerard's Jimmy Hussey's "Funmakers," and Wm. McDonald will travel ahead of Gerard's other Shubert unit, "Town Talk."

Several dates have been arranged in advance of the official opening of the Finklestein & Rubin Shubert unit under the control of O'Neil and Morganstern. The unit will play Clinton, Ia., Sept. 3, Berchell, Des Moines, Sept. 7-8-9, and then Minneapolis, week of Sept. 10, and St. Paul, week of Sept. 17. Norman Friedenwald will be the advance agent for this unit.

The unit shows playing Bridgeport, Waterbury and Stamford, Conn., this week reported charging \$2.50 top, which the theatres requested, though not wanting to play musical attraction at a lower scale. None of the houses is on the regular Shubert vaudeville circuit.

Horace Mortimer, who was assisting Ben H. Atwell in the publicity department of Shubert vaudeville last season, has been engaged to handle the regular publicity for the four Shubert units which the Shuberts directly control. It is possible that the Arthur Klein unit may also be added to the department. Mortimer opened offices in the Century theatre this week to handle the shows from there.

Keene's vaudeville in Newark ended Sunday. The house will reopen Sept. 18 under the direction of Frank L. Smith, who managed the Rialto, Newark, for the Shuberts. The house will be called the Shubert. The first attraction will be Field's "Ritz Girls."

Bozo Archer is out of "Troubles of 1922," the Davidow and LeMaire unit vaudeville show which had its premiere at Waterbury, Conn., Monday. Flo and Ollie Walters were added to the show Monday night at Stamford. Bozo's retirement was amicable, he asking for a release because of little opportunity for him.

The title of the Gertrude Hoffman unit will be "Hello Everybody." The piece has been staged by Dave Bennett and opens next Monday. Max Hoffman will be the musical director. It's an Arthur Klein unit show with Miss Hoffman reported playing on a percentage arrangement.

J. D. Ascoug will be manager of the Shubert, Cincinnati, unit shows, opening Sept. 17.

Flo and Ollie Walters stepped out of "Town Talk," one of Barney Gerard's Shubert units, last week at rehearsal, following a disagreement with Gerard over the parts assigned the team in the revue section of the show. They were spotted No. 2 in the vaudeville section of the unit, but it is claimed by the Gerard office the spot occasioned no dispute, the sole trouble being over the parts in the revue.

Archer and Belford are out of the Davidow & LeMaire Shubert vaudeville unit, "Troubles of 1922," replaced by Flo and Ollie Walters. The Walters joined the show at Stamford Monday and went into the cast that night. Archer and Belford requested a "release" from Davidow & LeMaire, objecting to the parts assigned them in the unit, according to the management.

Harry Rose, the "nut" comedian, is to be added to the Ed Butler Shubert unit, "Echoes of Broadway," with Eddie Nelson. "Echoes" opened at Bridgeport, Conn., Labor Day, playing a preliminary date.

HOUSE OPENINGS

The Alhambra, Torrington, Conn., opened Thursday, resuming a split week vaudeville and feature policy. The Capitol, Ansonia, Conn., will resume with split week vaudeville Sept. 11.

Miles, Scranton, Labor Day. Palace, Netcong, N. J., management G. W. Griffen, vaudeville Thursday, Friday and Saturday, different show each day, commencing this week, booked by Harry Lorraine of the Folly Markus office.

The Whitney, Brooklyn, reopened Sept. 1 with a six-act split week vaudeville policy booked by Jack Linder.

E. C. Bostick has succeeded Nat Help as manager of the State, Los Angeles.

A. & H.'S 30C. TOP

**Coast Circuit Adopts Uniform
Scale—Vaudeville at Casino**

San Francisco, Sept. 6.

The State, Oakland, and the State, Long Beach, both Ackerman & Harris houses, are playing split weeks.

All of the Ackerman & Harris vaudeville houses have adopted a 30c top scale of prices.

The firm's State, Sacramento; Hippodrome, Fresno, and State, Salt Lake City, opened last week. The Salt Lake house has the Mante Carter Musical Comedy Company in stock.

Vaudeville now playing at Ackerman & Harris' Hippodrome here will be transferred to the Casino, which will adopt a vaudeville policy. The Hippodrome is scheduled to become a musical comedy house. One of the first attractions probably will be the Will King Company.

There was a report around that Ferris Hartman, in association with Paul Steindorff, would go into the Casino presenting revivals of his old-time successes, but the deal fell through, and it is not thought there is any likelihood of its being consummated.

TRAVESTING "BILL SIKES"

The Broadway, New York, will inaugurate a new custom for that house next week, when a burlesque of the Owen McGivney act "Bill Sikes" will be participated in by the remaining members of the bill which includes Bert and Betty Wheeler and Al Herman.

The idea was tried out at another Keith house and was well reported. Dan Simmons, booker of the Broadway, secured the consent of the artists concerned to do the stunt at the Broadway on the last night performance for the entire week.

This follows the "amateur minstrels," opportunity week and various other business-getting devices which have been tried recently in the neighborhood houses, but unlike them is not being advertised at the Broadway. If the idea is successful there the houses playing this type of performance may splash heavily on the advertising end.

KEITH MANAGERS SWITCHED

A switch of Keith house managers will send Joseph Mead, from the Prospect to the Greenpoint, Brooklyn, next Monday, with Leon Kelmer, manager of the Greenpoint, taking over the management of the Prospect.

Mead has been acting manager of the Prospect for the last two weeks, since Harry Crull left to become manager of Keith's Providence. Previous to that Mead had been Crull's assistant at the Prospect.

Crull is relieving Chas. Lovenberg as house manager for Providence, Lovenberg having to retire temporarily because of illness.

PANTAGES CLAIMS LOSS

Victoria, B. C., Sept. 6.

Through a move here to increase the amusement tax from 10¢ to 20 per cent., the statement was made by letter from Manager Jameson of the local Pantages that that house showed a net loss of \$75,000 up to its closing in June, 1921.

Mr. Jameson said he was trying to persuade Alexander Pantages to permit vaudeville to reopen the house for three days weekly, but if the increased tax was laid on, his efforts would be futile. The manager offered to show the theatre's books to the Common Council.

SALLY FIELDS MARRIED

An announcement sent out by the Park music hall said Sally Fields was married Tuesday to Donald Lloyd, a downtown New York broker.

Miss Fields was previously married to Charles Conway, at one time of Darrell and Conway. Fields and Conway were in vaudeville for a while as a team until Miss Fields divorced him.

Miss Fields is in the cast of the new burlesque production at the Park, opening tonight (Friday) and put on by the Minsky Brothers.

LILLIAN GAY SUICIDE

Lillian Gay, soubrette in Minsky's National Winter Garden stock burlesque organization, died Friday night, Sept. 1, from the effects of potassium cyanide, taken by her in her dressing room.

Miss Gay was 22 years old and a resident of Newark, N. J. She had recently been promoted from the chorus to the post of second soubrette with the Winter Garden Co.

YEARS' OLD CONTRACT HELD AGAINST ARTIST

**Blutch Cooper Demands Harry
Coleman's Services—Latter,
Is with Shubert Unit**

A three-cornered legal battle loomed up this week with the services of Harry Coleman as the issue, and the Shuberts, James E. (Blutch) Cooper, and Coleman as the interested parties.

Coleman, who has been rehearsing with the Shuberts' own vaudeville unit, "The Rose Girl," and who is under contract with the Shuberts, was called upon Sunday by Cooper to join the Irons & Clamage Columbia show, "Temptations of 1922," playing in the West, Sunday afternoon. Cooper informing him he (Cooper) had placed him (Coleman) with Irons and Clamage.

Asked now come by Coleman, Cooper replied he had a contract with Coleman, which Coleman signed five years ago, and it still had a year to run. Coleman admitted the contract but called Cooper's attention to a verbal agreement which Coleman claims Cooper and he made, and which called the contract off three years ago.

Cooper in turn informed Coleman he knew of no such agreement and he (Cooper) intended to hold Coleman to his contract. According to Coleman there was a witness to the alleged verbal agreement with Cooper, in which the Coleman contract was called off.

Informing William Klein, the Shubert attorney, of the order by Cooper to join the Irons & Clamage show Coleman was told to continue rehearsing with the Shubert unit. Cooper, it is believed, will take the issue to the courts, with the Shuberts agreeable to fight Coleman's end of it legally.

Another legal fight is expected over the services of Bernard Gorcey, now with "Able's Irish Rose." Cooper also claims a contract with Gorcey, the latter having been listed as a principal for this season for J. Herbert Mack's "Maids of America" show which Cooper produced.

BUZZELL BALKED

**Withdrew Notice After Turning It
In to "Gingham Girl"**

Wednesday Eddie Buzzell, the principal comedian of "The Gingham Girl," and Laurence Schwab and Dan Kusell, managers of the show, agreed upon an understanding that included a run-of-the-play contract Buzzell signed, besides the withdrawal of the two weeks' notice he handed the management Saturday last.

The point involved was whether Buzzell's name was to go in the lights and on the paper as the star of the piece at the Carroll. Buzzell had said his arrangement with the managers was to that effect in case they billed themselves as presenting the show. When the management used its name Buzzell said he asked that his should go up. Not seeing it in the lights he turned in the notice.

The matter of the dispute or the contract must have gone before Equity, as all the parties Wednesday declined to mention the conditions of the adjustment, with one suggesting that "Trimble of the Equity be seen about the contract."

Asked whether Buzzell's name would be in the lights, the answer was "watch and see." Mr. Buzzell made no statement.

The managers had made the claim that Buzzell had no agreement with them to star him and that he had accepted extra salary for the first three months of the possible run in lieu of featuring.

KLEIN BROS. IN UNIT

The Klein Bros. are to head the Shubert vaudeville unit, "Oh, What a Girl!" Frank Fay was originally reported as the featured comedian with the unit, which will be one of the three to be produced by Lee and J. J. Shubert personally.

"Oh, What a Girl!" will open at Philadelphia Sept. 17. Others in the cast are Hermone Jose, Marie Stoddard, Moran and Wiser and Buddy Doyle.

Murray Harris and Winfield R. Bonyng (both attorneys, formerly associated with the O'Brien, Malevinsky & Driscoll law offices) are starting for themselves in the Times Square district.

"GIRL SHOWS", CARNIVALS' RUINATION; NOT SO MANY NOW BUT ALL MUST GO

Chicago's World's Fair Started Them in 1893—From Legitimate Oriental Displays, Have Come Filthy "Cooch" Dance Exhibitions, Carrying Prostitutes—Good Women of Carnival Field Will Not Travel With Show Permitting Vice—Complete Extermination of Unclean Carnivals Necessary

With the World's Fair at Chicago in 1893 came the "Midway Plaisance." With the midway—since so much abused—came "The Streets of Cairo" and its Oriental cafes; theatres and its "La Danse du Ventre," better and more vulgarly known as the "Hoochie Cooch." American imitations of the dark-eyed "La Belle Tenora" and "Fatima" of all shades and types sprang from everywhere. No cheap program was complete without its cooch dancer.

The year following the Chicago Fair saw the late Frank W. Gaskill, Frank C. Bostock, Col. Francis Ferasi and other carnival pioneers engaged in the organization of the travelling midway and the promotion of big street fairs and "Elks' Carnivals" which spread like forest fires across the country.

The midway had arrived; the midway was the thing. With it came a demand for suitable side shows and attractions. The Oriental shows on the big midway at Chicago had proven a sensation. There was a strong demand for similar attractions wherever there was a midway.

The perennial freak of nature and living curiosity, always a leader, held its own, but the desire was for something new and different. It resulted in the introduction of the Oriental magician, the Arabian gun spinner, the Hindu yogi and the whirling dervish. The old and reliable snake charmer retired to make room for the snake eater, and weird creatures appeared in dens filled with small reptiles, outside of which huge banners proclaimed the fact that "Bosco" or "Esau" "eats 'em alive."

The big craze though was the Oriental show. It was the real money getter; the suggestive and wiggly physical evolutions called "Classical Dances of the Orient" or "Terpsichorean Revels of the Royal Harem."

Far East in Fashion

The Far East came into fashion. No midway was perfect without its riding camels and Egyptian donkeys, with their swarthy complexioned, white clad and beturbaned drivers. Native Turks, Egyptians, Syrians and Armenians flocked to this new Mecca—the fez became the indicator of the midway. Armenian rugs and tapestries, Turkish candles, Nargieh's and novelties, Syrian hand made laces and attractive Arabian pottery were on sale at booths, long since been replaced by "roll downs," "corn games," "swinging balls" and "spot the spots."

The blue of the Oriental bag pipe could be heard above the din of the merry-go-round organ and the melody of Signor Olivetti's Royal Italian band was drowned by the dull thud of the Algerian tom-tom; the Soudanese drum and the giant Turkish cymbal.

The midway was a new found idea in American outdoor amusements. It caught on. The shows were sponsored by reliable and legitimate auspices. Big crowds were the rule. War worries were yet unborn. People spent their money with liberal abandon. Everyone had heard of the World's Fair and the "Hoochie Cooch."

The local preachers had advertised it by denouncing it and everybody was anxious to see it. It was a novelty. Any old kind of a show where a girl would put up some kind of a wiggle meant a packed tent. Shows were not organized as they now are. The carnival pro-

moter had to take whatever was available. The dancing girl show was the craze. It was not unusual to see from three to 10 dancing girls, or "hoochie cooch," shows on one midway at the same time. This frenzied rush for new found fields brought men of all types into the business. With the presentable ones came some sorry looking outfits; cheap and rickety paraphernalia; slovenly and unkempt "spielers" and troupes.

There were shows and shows but the best were owned by genuine Orientals—some who had come to America for the World's Fair and men familiar with all of the details of this new end of the show business.

These men—there were only a few—invested real money in the undertaking, presenting shows in multi-colored tents, with elaborate wagon fronts or facades, built after the real style of the Orient, with mosques, minarets and towers, actual Turkish musicians and performers, and genuine native dancers, direct from Cairo, Alexandria or Port Said. They gave a brief performance of native magic, gun spinning or telepathy, closing with a series of muscle and abdominal dances, some graceful and artistic, but none modest nor desirable.

Indecency Came Later.

These shows were then offered as legitimate entertainment. There were no "after shows" nor "blow offs," no indecent exposure of limb, the dancers all being fully dressed and no word or act—other than in the dance—that could offend. They survived and there are at least two still in existence that made their start in the early '90's. Some of the owners are still in the game, some still managing their own individual shows, but most either owners or general managers of big and standard attractions. All of them are showmen and all handled a questionable type of entertainment with dignity and decorum, presenting it with tact and modesty.

From those shows has evolved that nauseating and loathsome "pot pourri" of reeking garbage, which, masquerading under the name of "show," is now endangering the very existence of the carnival and threatening its extermination for all time.

The girl show manager wasn't long getting wise. "Cooch dancers" were broken in and, with an Oriental monicker tacked on to their harem pants, these beauties from the Far East of New York, Philadelphia and Chicago, were soon wiggling and shimmying as gaily and as sensuously as their dusky sisters from the Mediterranean. The girl show, as long as the "cooch" continued to attract, was the big money getter. A cheap tent, a few second-hand chorus dresses, a painted banner and a broken down piano were about all the equipment required. Soon came a motley gang of "shoe-string" managers, who, with more nerve than reason, proceeded to kill the game by their unscrupulous methods.

Travelling Dens of Vice.

The girl show of the cheap type consisted of a half dozen painted dolls, a snut singing comedian and a repertoire of songs and dialog that needed a strong disinfectant. With the legitimate Oriental show a strong opposition, the girl showman began to learn the tricks that

have been his undoing. The "cooch" was made stronger and stronger. Woman walked out on the performance and the shows were soon branded as "Gents Only Shows." These operated as they do today on a percentage basis, usually 50-50, excepting where the showman furnished his own tent and equipment, when 60-40 was the usual figure with the long end for the carnival manager.

The "blow-off" was the next addition. Here someone went the limit. All sorts of disgusting stunts were pulled. Where "fixing" was possible, the girls went through all sorts of suggestive, immoral and licentious motions, displaying their half-naked forms in every conceivable attitude of lascivious abandon.

Those were in the early days when the girl show manager was a mere beginner. At present he is educated and on to all of the tricks and evil schemes to add to his store of dirty dollars.

A few of the better carnivals refuse to carry girl shows of any type. Others restrict this sort of show to a censorship which conforms with their own particular ideas of cleanliness and morality, while others throw the lid off and let her rip.

It is only fair to say that the low down girl show with its prostitutes and their male attaches of no better standing, is disappearing from the outdoor field, but they are not all extinct. Until they have been eliminated entirely the word carnival will always carry with it an obnoxious flavor.

A newspaper man visited 20 carnivals this season. He found but five so-called girl shows really fit for presentation to the public. The managers of the indecent girl show are usually illiterate and degenerate, devoid of self-respect, honor or morals, and the members of their companies usually pattern their behavior after that of the boss. The discipline is invariably lax. The girls employed can easily be imagined by the class of work they are engaged in. These girls are recruited from here, there and everywhere. Most are as much at home in the underworld of Chicago or Kansas City's tenderloin as they are on the carnival lot. Among them may be found some poor benighted girl of respectable family who has drifted into carnival life through sheer love of travel and adventure, while often one may run into a girl who has been lured to her fate by the oily tongue of some "roughneck" or concession agent. She left her home on the false promises of a heartless and unprincipled scoundrel who deserted her as soon as he tired, slipping away, in the night to join some other show where there was an old flame awaiting his return.

Hang Out at Girl Show.

The loosely managed girl show is always the hang-out for all of the "chasers" on the lot; the concession agents and "lucky boys" having the most "dough" are generally the most successful with the ladies. When a new "Jane" joins the show there is some competition, especially if the girl is a good-looking, in which case the chap with the noisiest check suit or the smoothest talker generally walks away the victor.

Some of the girls are plain gold diggers and with the show for that purpose. They have ample opportunity to make deals with the boys or men of the town and these opportunities are not overlooked. Where the lid is off these ladies work the hotels standing in with the bell hops, who arrange the connections for a trivial "war tax." Most of these "bustlers" have a man with the show and who is regularly employed in some department, for a blind. He draws his share of the girl's nightly receipts just as they do in any such quarter of a big city.

In justice to the carnival managers it should be said much of this is done without their knowledge

and is beyond their control, but there are those who know but who care not, and who are even base enough to share in the ill gotten money of the careless women. A man who will share in the receipts through a naked "cooch" dance on his own midway and under his very eyes will tolerate anything.

That immorality commercialized has been practiced for money inside of a tent on a carnival lot, has been charged. But it is a rare occurrence and, as a fact, in the past few years, almost unknown. It has happened though, and in the early carnival days was not altogether uncommon. It has happened recently, but it is known that the show manager was neither cognizant nor responsible.

Girls a Nuisance

To the manager who seeks any measure of decorum on his show lot or train, the woman usually found with the "girl show" is a nuisance. On the lot she disorganizes system with her continual flirtations with town boys or concession men, while in town she often gets into trouble with her midnight parties at the hotel. On the show train she has a habit of getting into the wrong state room or runs foul of something to drink that disagrees with her, either starting her on a fighting rampage and transforming her into a veritable wild cat, or she indulges in a fit of hysteria that keeps the whole train awake from start to destination. When winter comes, she either stays where the show closes or makes her way back to the house of one of the several "madames" with whom she always is in friendly communication. Others who may have had real

theatrical experience try to land in some kind of a musical show until the bluebirds return in the spring.

Fine Women in Carnivals

Among the women of the carnival world are many of fine character and womanly modesty but they are not where the "cooch show" and "49 camp" are to be found. With the legitimate girl shows of the musical comedy variety there are many respectable professional women, but they are not the class who would travel with a show where filth and immorality are tolerated. Good women will not willingly remain with a show where vice is flaunted under their very eyes.

It is well that the low down "cooch show" is vanishing. Carnival managers have done a lot of talking. What is needed now is action. Concerted action that will mean the complete extermination of all and every carnival show that is not suitable entertainment for clean minded men, women and children.

MERCHANTS OBJECT

Don't Want More Than One Carnival at Massillon in Season

Massillon, O., Sept. 6.

Local merchants objected to a third carnival coming in here this summer. They say one is plenty.

Carnivals take money away from the town, according to the merchants, and give little in return.

The merchants thought up several reasons to espouse their objections.

B.B. IN FRISCO

Played to Around 50,000 People in Three Days

San Francisco, Sept. 6.

During the three days ending last Sunday the Ringling Brothers-Barnum-Bailey circus played here, it is estimated 50,000 people saw the performance. That was not complete capacity.

ADDITIONAL OUTDOOR NEWS ON PAGE 10



**HARRY WEBER Presents
HARRY KAHNE**

THE MAN THE MAGAZINES ARE ALL TALKING ABOUT
"HISTORY'S GREATEST MENTALIST"—The Press.
Again at B. F. KEITH'S PALACE, NEW YORK, THIS WEEK (SEPT. 4)

CIRCUS ROUTES

Ringling Bros.-B. D.

Sept. 8, Visalia, Cal.; 9, Bakersfield; 11-14, Los Angeles; 15 San Diego; 16, Santa Ana; 18, Phoenix; 19, Tucson; 20, Douglas (mat only); 21 El Paso, Texas; 22, Las Cruces, New Mex. (mat. only); 23, Albuquerque.

Sells-Floto

Sept. 4-9, Los Angeles; 10, San Pedro; 11, San Diego; 12, Anaheim; 13, Long Beach; 14, Pasadena; 15, San Bernardino; 16, El Centro.

Hagenback-Wallace

Sept. 8, Birmingham, Ala.; 9, Aniston; 11, Atlanta, Ga.; 12, Rome; 13, Chattanooga, Tenn.; 14, Knoxville; 15, Johnson City; 16, Bristol, Va.

Walter L. Main

Sept. 8, Hartford, Conn.; 9, Holyoke, Mass.; 11, Troy, N. Y.; 12, Kingston; 13, Schenectady; 14, Amsterdam; 15, Herkimer; 16, Seneca Falls.

CHICAGO CONCESSION AND CATERING COMPANY

JAMES McGRATH, President

8 South Dearborn Street

Phone Randolph 1537

CHICAGO

The "Big Fun Show" as it stands has hoke without howls, laugh without screams, speed without novelty. Watson is in the same boat with a number of others along the wheel, in that he is trying to carry too much comedy single-handed, something that will soon exhaust the resources of a comedian of sup-

(Continued on page 26)

MAIDS OF AMERICA

(COLUMBIA BURLESQUE)

Hugo Home.....Jack Shutta
Oscar Raster.....Fred Reebe
Bugs Bottle.....George Leon
Eddie Kilt.....Don Trent
Harry Yupp.....Sidney J. Page
Arthur Momenor.....Gus Legart
Anna Belle.....Alfaretta Symonds
Fleurette Finand.....Florence Devere
Ella Vescant.....Mildred Franklin
Charleters.....Blanche Burnette, Dot Rawson, Bobbie Gordy, Louise Murray, Clara Moore, Dale Hoffman, Babe Griffin, Catherine Bealy, Grace Kenny, Dorothy Fay, May Degnon, May Der, Alice Leon, June Taylor, Agnes Daly, Marie Kelly, Marie Holden and May Marsh.

Chicago, Sept. 6. J. Herbert Mack rounded out a bit of burlesque entertainment in "Maids of America" that smacks of presenting what burlesque audiences pay to see. The show came into the local Columbia after a week in Milwaukee, and is in quite tip-top shape.

What Mack did was to whip into shape three comedians and place at their head Jack Shutta, three women principals each knowing her business and working zippily, a handsome juvenile in the person of Sidney J. Page, who sings, dances and plays instruments, and Don Trent, whom Page works opposite to, besides Gus Legart, who does a little of everything. This portion of the show set, Mack engaged William K. Wells to stage and write the show, and Ray B. Perez to add a dash of dancing wherever it was possible in the running. That completed, Mack took the lid off and this is what came out.

Jack Shutta, in tramp make-up, was featured in the billing. Shutta actually sparkles with tricks and fancies which he employs to dispose of his top-notch ability as a rare comic, not too imposing, not too pronounced and not too light-toned. There is just a happy medium in his work, that mixes well with the funny side of the audience and the result is altogether most satisfactory. Shutta does not lift his work above the burlesque standards. He makes no attempt to serve his hoaky, hoarse-voiced bits on a silver platter, nor does he attempt to lower the quality of his part of the book with unsavory actions and modulations of the voice.

Fred Reebe and George Leon work together so much and make up so much alike that they seem to be twins. Both appreciate the take some place to Shutta, and do so with as much vigor and pep in working as though they were the features, and at that they may be some day. Neither is stogy or coarse, but glides about in their assignments without any blaring of horns. They work also in eccentric make-up.

Don Trent is more of a sprinkling of a legit straight man than of any other type. Trent is here and there in the show, standing up with an excellent piece of acting in the cabaret scene, the third in the first act, by doing an old man who is a moth, and then does a bit of dancing.

Sidney J. Page, the juvenile in every scene, was all over the first portion of the show and got a good slice of working out in the second act. Page carries an air of importance about his style of characterizing that is not unpleasant, yet could be toned down a trifle. His work was tip top in each of his bits, and he showed his versatility when he played a uke, saxophone, sang and danced, all in one specialty. Gus Legart completed the listing of the show and took little part in the show. There wasn't much seen of him.

Alfaretta Symonds is a blonde, classy appearing prima donna who wears gowns tastefully and sings melodiously. Miss Symonds used her voice often and polished her acting and singing with poise, showmanship and a sweet personality.

Florence Devere danced the bigger portion of her appearance, but also came through with a heavy talking part, a little singing, which was secondary, and some high kicking and rousing of jazz dancing which brought her back a couple of times for the audience's appreciation. Miss Devere is tall and slender with coal black hair and a pretty face.

Mildred Franklin, with her blonde curls flying every way, pranced about like a three-year-old. Miss Franklin bubbles with animation and radiates her active personality.

In the third scene of the first act two chorus girls were given chances to show their makings. The scene takes place in a cabaret, with the first chorus girl, a blond, flopping all over the stage with her number, and her finish might have been much more severe had not Shutta, Reebe and Leon clowning about to distract attention. In this scene also Louis Murray, who is billed for a specialty, fared much better. The trio of clowns raise so much of a racket in this scene that the producer could not then down a bit.

The book has a full full of old stuff and a lot of new stuff. The best of which was the sidekick bit, the second scene in the second act. The music wasn't any too delicious; in fact, at the Sunday matinee the orchestra was very choppy. The scenery and costuming were tasteful and artistic, looking spick and span. The girls of the chorus were about a fifty-fifty split between new and old stuff, with some very good looking. The show ran two and a

CHICAGO FIRM LOSES TWO COLUMBIA SHOWS

Franchises Taken Away from Irons & Clamage—Continue Under New Management

Acting on orders of the Columbia Amusement Co., Irons and Clamage turned back two of their three shows this week. The two shows they lose are "Temptations of 1922" and "Talk of the Town." The firm retains its third show, "Town Scandals."

"Temptations of 1922" and "Talk of the Town" were operated by Irons & Clamage on leased franchises. In past seasons Hurlig & Seamon produced shows on the two franchises in question, but prior to the beginning of the season of 1931 the Columbia adopted a ruling to the effect that no producer could produce over four Columbia wheel shows. Hurlig & Seamon at the time had six shows. The two extra shows, one of which was the Martell estate franchise and the other the Harry Bryant franchise, were leased by the Columbia people to Irons and Clamage.

The order to the latter, through which the Columbia took back the two shows, followed an inspection of the firm's three shows in the west last week by Tom Henry and Jess Burns. The two Columbia censors ordered drastic changes in two and important, but less drastic, changes in "Town Scandals." As a result Warren B. Irons was summoned to Columbia headquarters in New York Tuesday, the Irons & Clamage home office being in Chicago.

Mr. Irons was informed of the situation and reports from the Columbia censors regarding his shows, with a discussion of the situation, leaving Irons & Clamage with one show to fix up instead of three.

One of the Irons & Clamage shows will be turned over to Jack Strouse, former American wheel producer, and operating a franchise on the Mutual wheel this season. The other will be assigned to another producer. Both will be continued on the Columbia wheel under the new managements.

The changes ordered in the "Town Scandals" will be made this week. The other two shows will keep on playing, the changes being made by degrees as they go along.

IMPERIAL OUT

Bad Business at Added Burlesque House in Chicago

Chicago, Sept. 6. The Imperial drops out as a Columbia wheel stand tomorrow (Saturday) night, Sept. 10, after four weeks. The Imperial went into the Columbia wheel as a new house this season. Before that it had a varying policy, with stock burlesque as the most recent one.

Bad business was the cause of dropping the Imperial, one show grossing as low as \$1,700 on the week since it started with the Columbia attractions this season.

The Star and Garter replaces the Imperial, Sunday, Sept. 11. The Star and Garter played the Columbia shows for a number of years, dropping out at the beginning of the current season. The Star and Garter played vaudeville, most recently, but the policy did not pay. The Star and Garter is owned by the Hyde and Behman interests, and leased by the Columbia Amusement Co.

half hours, and a lively tempo was kept up.

The prize bit of staging was in the opening scene of the first act, where Miss Symonds does a song of China which really is production-like. The scene opens with a bit of comedy chatter, and an auctioning off of women for the harem of the Sultan. Miss Symonds as the Chinese girl tells her story in song, which is specially staged, where some others of the cast enact the plot of the song in pantomime. A prolog opening of the show is just an opener, with the rest of the book being bits and pieces. The second scene of the first act, where a stage door Johnny is interrupted in reading a letter, could stand more substantial comedy. The closing scene of the show is of a hotel lobby. It seems as though most shows on the show have a hotel lobby and cabaret scene. The hotel lobby scene tapers down in interest.

There is plenty of comedy throughout the show and enough song and chorus to be a fast moving show. "Maids of America" is a slice of enticing burlesque entertainment.

Loop.

JOYS OF LIFE

COLUMBIA BURLESQUE

Icky Unsky.....Sam Howe
Magnifico.....Eddie Dale
Dick Swift.....Chick Hunter
Romeo Spagnetti.....Harry Ward
Baron Blottel.....Mabel Lee
Lord Lawtensia.....A. Martini
Alie, Boulevard.....Helen Tarr
Georgia Carmen.....Nona Morcia
Patty Gerlich.....Mabel Lee

Sam Howe, he or the blonde curls whiskers, baggy trousers and funny walk, has surrounded himself with a snappy, fast working, good singing bunch to celebrate his personal appearance at the Gayety this week after an absence of three years. While not a wonderful burlesque show by any means, it is far above the class of some seen here last season and pleases those who pay for their entertainment, which is about all that could be asked.

Mr. Howe does not attempt to "hog" the show, in fact he does not appear until the second half. In the first part he leaves the comedy to Eddie Dale and Andy Martini (a newcomer to the Columbia fans but an old favorite on the American circuit).

Helen Tarr, statuesque and blonde, a prima donna who can sing, leads the female contingent and incidentally displays most of the costume creations, and she knows how to wear them. Vera Desmond is a good looking ingenue and leads several of the numbers in a capable manner. The "pep," what little there is of it, is furnished by Mabel Lee, who is very much in evidence, but with apparently little to do outside the numbers.

The first part is strictly a bit and number affair, a little weak in spots and lacking comedy. The three scenes are called "A Day at Miami," "Wall and Broad Streets, N. Y.," and "Plantation in Dixie," although there was no reason for jumping the location so much. For the New York street scene a hand painted silk drape was used. That may be the way the Main stem looks now.

The opening disclosed the 18 girls, looking pretty good in one piece bathing suits, which was too good an excuse for bare legs, the first seen in this house for a couple of years, and the girls forgot to put on any tight stockings during the remainder of the show. The opening brought on Tarr, Desmond and Lee, in quick succession using numbers. Eddie Dale's first song got the first laughs. He puts his stuff over for many a real laugh, but got near the danger point once or twice, for which there was no excuse. "The Ghost of a Shimmy," led by Mabel Lee, offered the first real opportunity the girls had had for some shivering, well, it was not it, not because they couldn't but because they were reserving it for their exclusive number, the "Snake Dance." In this they wore the regulation green and yellow striped tights so often affected by contortionists, and they cut loose. Oh, boy, how those girls could wiggle. It was a well worked up novelty and served to introduce Martini's contortion specialty, new to the patrons of the Gayety, and well received.

Another novelty, well liked, was Helen Tarr's "Come in My Dream Boat." For this she wore light purple knickers, and the girls were in boat racing trunks. Seated in one row at the curtain line, and using regulation oars over the footlights, the illusion was clever and pleasing. The opening of the third scene again gave the three principal women a chance to all get in the picture. Miss Lee used "Georgia," Miss Desmond "Morning Glory Vine," and Miss Tarr "Love Land in Loveland." A comedy moving picture bit followed, long but well presented and full of action.

Miss Tarr gave the women a chance to gasp over her costumes, one a golden jeweled affair, and the other of silver. The finale was given by the entire bunch, with showering serpentine paper covering all. Hunter, Ward and Hunter worked as an olio feature and took several encores, the only ones given during the show.

The second act told the story of a rich Jew (Howe), who had been married for two weeks to a wife (Miss Tarr) who would not let him kiss her. She had several lovers of different nationalities with whom she was not so particular. A flag waving stunt by the second comic to show who was kissing the wife got many a laugh, as did Howe's entrance into the lee house, when the flags waved. She eloped to Egypt with a picture director, which gave Howe the reason for following and getting the company to the land of dancing girls and pyramids. The outfit takes possession of the Khedive's Palace and the fun starts.

The staging and costuming of this act were gorgeous, and may be the reason Howe had to come back to save the salary of a principal comedian. Everything is in gold and silver, beads and jewels, and will make many a jaded burlesque fan sit up and take notice. The show draws a little at the start through lack of comedy, and is shy of dancing, but the voices of the principals make up for that, the closing of the first act being more that of a real opera company than a burlesque show.

The show is clean both in action and words and with the addition of a little more stuff that will get some real laughs will hold up with the

Hughes.

YOUTHFUL FOLLIES

COLUMBIA BURLESQUE

Book by James Madison. Lyrics and music by Joe Marks. Numbers staged by Will H. Smith. Musical director, Adolph Silberman.

Book by James Madison. Lyrics and music by Joe Marks. Numbers staged by Will H. Smith. Musical director, Adolph Silberman. Hazel Alger Sallie Sparks.....Mae Leonard Polly Prim.....Pep Bedford Miss Construct.....Kitty Garner George Vines.....Tom Phillips Willie Summerfield.....Larry Clark Freight Car Freddie.....William Smith Otto Breimeier.....Eddie Cole Isadore Morvich.....Joe Marks

William S. Campbell's "Youthful Follies" is a good laughing show in spots. Joe Marks, the principal comedian, is a Hebrew comic who could do big things, but is hampered at times by old bits and scenes. Although well done, they are far past their usefulness as laughing novelties.

James Madison wrote the book and has evolved a couple of new bits, also utilized several of ancient vintage, unless they have been interpolated since the show opened. According to the program, several scenes are out. One labeled "Fun in a Cafeteria" was missing, supplanted by "The Diamond Mine."

The substitution opened the second half. It is a full stage set, showing the interior of a mine. The choristers, 24 in number, are on in knickerbockers with lamps in their hats and carrying picks. Tom Phillips, the straight, is cued by Hazel Alger into telling the gang how his hair turned gray over night. A long dramatic recitation explains it. This landed at the uptown house, but slowed up the show considerably. A duet followed, "Good-bye Miner Lad," in which Miss Alger's raucous tones failed to blend.

The males are far and away above the women in ability. Marks gets laughs consistently with his delivery and knockabout falls, assisted by Eddie Cole, who does "Dutch" and makes it stand up. Phillips' straight is satisfactory. From all angles, Larry Clark, who landed at a dancing team, registered but mildly in several minor roles, but landed with his specialty. William Smith handled a coon-shouting specialty in "one" with a kind applause number in which he impersonates Theodore Roosevelt as the high light. It is an obsolete touch, but passed with the other ancient material. Another gray beard was a "restaurant bit" with Marks, Cole and Mae Leonard, the ingenue, one of the stars of the women principals. The bit is old, but pulled howls as handed. Marks' "drunk" and falls were funny.

A "radio" concert also got a full measure of laughs. Here Marks and Cole purchase a radio outfit from Phillips and proceed to give a concert. The machine is a phoney. Cole hides under the table to impersonate the instrument and is heavily belabored by Marks every time he misses his cue. He is finally haled forth with his head full of bumps.

"Fun in a Street Car" carries a trolley interior set. Marks and Cole as conductor and motorman get laughs with ancient gags and bits that include about everything ever attempted in this line. Bob Dailey's old act has been heavily drawn to pad out.

"The Sheik," another full stage comedy scene with Marks as a "dame" is a hold-over from one of the last season's shows. Marks is particularly funny here as an awkward imitator. He and Cole stop the act with an acrobatic waltz.

A novelty first act finish was "The Merry Go Round." A special prop merry-go-round with choristers seated, pushed around treadmill fashion by other girls, was a touch of novelty.

The sets and drops are new, most looking touched up to fit the occasion. One cyclorama in particular didn't harmonize with the comedy scene, the latter calling for a special set for "atmosphere." The drop backing was incongruous.

Of the women, Miss Leonard, the ingenue, and Kitty Garner, the prima donna, alone stood out. Miss Garner has the voice of the production and handled a specialty nicely. Her imitations of "The Creole Fashion Plate" and Fannie Brice singing "My Man" registered, due to her voice, not her mimicry. Marks and Cole have a "Gallagher and Shean" song in "one," in which they parody the names for their own and sing several topical verses, using the idea throughout, even to Shuman's old fee.

Another comedy scene that will develop was built around Phillips as a bootlegging cop. Cole and Marks as chauffeurs are impressed into service by a camera man and director who is casting a "hold-up." They are paid \$50 for the bit. A moment later a real stick-up man appears and slugs them for the \$50. The punch is the copper refusing to believe the real hold-up isn't a repetition of the "picture" he has just witnessed being taken.

Summing up, "Youthful Follies" must be credited with pulling laughs throughout the evening at Mine's, Bronx, where it is showing this week. If it can repeat around the Columbia circuit houses, the order of the Columbia people to jack up the producers and inject novelties and new bits into the shows is apple sauce, for this is the type of show the Columbia audiences want. Plenty of hoke and low comedy, with the "production" a second consideration.

Con.

HOUSE MGRS.' STAND

ON SHARING TERMS

Add Difficulty of Hurlig & Seamon in Enforcing Instructions

A disagreement between the management of Hurlig & Seamon's Empire, Toledo, and Barney Gerard's Columbia wheel show "Follies of the Day," over the sharing terms of the "Follies" was to play the Empire on, almost terminated in Gerard pulling out his show for the final two days of the engagement there last week.

The recently arrived at sharing terms of the Columbia Amusement Co. were the original cause of the row between the Empire and Gerard show. In past seasons the terms for the Empire, Toledo, have been 55 per cent of the gross to the show and 45 per cent to the house. The new sliding scale terms agreed upon for all of the Columbia and Columbia-booked houses for this season, have the following arrangements for the Empire, Toledo: the show to receive 55 per cent of the gross up to \$4,000, 60 per cent from \$4,000 to \$5,000, and 65 per cent of the gross from \$5,000 to \$6,000. If the house grosses over \$6,000 the show is to receive 65 per cent from the first dollar.

Thursday when it looked as if the Gerard show was going to exceed the \$6,000 limit, Charles Foreman, the "Follies" traveling manager, was informed by Harry Winter, the Empire house manager, that he (Winter) knew of no arrangement whereby the "Follies" or any other Columbia show was to receive 65 per cent of the gross, no matter what the house grossed. This was in answer to Foreman informing Winter of the sliding scale arrangement.

Foreman got in touch with the Gerard New York office. Gerard instructed him not to play Friday afternoon unless Winter agreed to abide by the new Columbia terms in accordance with the sliding scale. Gerard at the same time informed the Columbia Amusement Co. of the disagreement between the house manager of the Empire and the company manager.

The Columbia informed Hurlig & Seamon. According to reports, the Hurlig & Seamon people agreed the "Follies" was to receive the 65 per cent called for by the sharing terms, if the show exceeded \$6,000.

Gerard upon being informed of this wired to Foreman to so inform the manager of the Empire. Foreman on receipt of Gerard's message, told Winter but the latter reiterated his stand and informed Foreman the Empire was paying the "Follies" on the old 55-45 terms, as he understood it.

Another wire back to New York from Foreman to Gerard with the information Winter would not grant the sliding scale sharing terms, was followed by Gerard informing the Hurlig & Seamon office of the refusal of their Toledo manager to follow instructions as to the sharing terms. Hurlig & Seamon in turn informed Gerard they had instructed Winter to pay the "Follies" on the sliding scale terms and if the show topped the \$6,000 limit, it was to receive the 65 per cent split.

Believing the matter settled Gerard again wired to Foreman around noon Friday and was astonished to receive back word that Winter claimed he had received no instructions from Hurlig & Seamon and he (Winter) still maintained the stand the show must play 55-45.

One more wire by Gerard—that winter must agree to play the show on the sliding scale terms or Foreman was not to permit the "Follies" to play—and a final wire from Foreman to Gerard that the matter was settled and the house management had agreed to the sliding scale arrangement, meantime having received word from Hurlig & Seamon to grant the sliding scale terms.

The "Follies" broke all house records for at least two years at the Empire, Toledo, last week, playing to over \$7,000.

JAFFE'S HOTEL NOT CLOSED

Pittsburgh, Sept. 6. The Hotel George here is not closed and never has been, states George Jaffe, its proprietor.

Mr. Jaffe says a report spread that the Hotel George had closed, whereas it is doing business as usual.

ADDITIONAL
BURLESQUE NEWS
PAGES 10 AND 26

CARNIVAL FOR FIRST TIME AT SOUTHWEST MISSOURI FAIR

After 21 Years, Woman Secretary Relents—"There Are Good Carnivals," She Says—Children Go Wild Over Them—Refused 15 Applications

In last week's issue of "The Country Gentleman" appeared an article by A. B. Macdonald on the Southwest Missouri Fair, and its secretary, Emma Knell.

It mentioned that for 21 years the fair had been without a midway, girl show, gambling or fakes on the grounds. The fair's big day last year had 20,000 people present. The article carries a statement by Miss Knell, which reads, in part, as follows:—

The fair will have this year, for the first time in its 21 years of existence, a carnival company as an attraction. Miss Knell said of that: "Many carnivals are bad. In the last 10 years many have tried to get into this fair, but we wouldn't let them in. There were always too many objectionable features, too many women exhibiting themselves in repulsive poses and dances, too many skin games. I have seen them—poor, pitiful, broken girls and women, with a hopeless look beneath the paint on their faces. My heart goes out to them in pity. I shall never be responsible for permitting a carnival manager to exhibit such women in this fair, and I shall never permit some roving crook to set up a game to rob my friends of 20 years."

Only Clean Shows Allowed

"But there are good carnivals as well as bad, and we must not condemn them all because some are bad. The carnival we are letting in is a good clean one. We refused the applications of 15 carnival companies this year before we accepted this one. It has no girl shows or gambling. It has a motordome, a big merry-go-round, a Ferris wheel, the whip and other rides, 15 clean shows. A fair must have those rides—the children go wild over them—and we decided that if a clean carnival company would bring them all to us at once it was better than engaging them separately, as we have been doing in past years. The carnival will bring us in about \$5,000."

"Maybe you don't know that since 'The Country Gentleman' began its campaign for clean fairs the decent carnival companies are trying to get Thomas R. Marshall, former Vice-President, to act as director and supreme judge in the operation of the many carnival companies. He would assume the same position in the carnival business that Judge Landis and Will Hays hold in relation to baseball and the moving picture industry. The carnival men have millions invested and they realize that the whole business must be cleaned up or go to the wall."

FAIR SECRETARIES INVITED

Chicago, Sept. 6. Every fair secretary in the vicinity of Wichita, Kan., has received an invitation from Horace Ensign, manager of the International Wheat Show and Farm Products Exposition, which is being held Sept. 25-Oct. 7, at that city.

The purpose of broadcasting of invitations is to enlighten fair secretaries as to what can be accomplished in a short space of a few months' preparation.

The Exposition is changing its free acts for the second week of the show, but is retaining Art Adair, producing clown, for the full engagement.

\$2,300 LABOR DAY, COLUMBIA

The Jacobs & Jernon show "Bon Ton Girls" did \$6,800 at the Columbia, New York, last week. This was a drop of a couple of hundred under the Billy Watson ("Beef Trust") show the previous week, which got over \$7,000.

The Columbia started off this week with two capacity houses Labor Day, grossing \$2,300, with James E. Cooper's "Keep Smiling." The rain helped the matinee Monday. The night business at the Columbia last week was good, but the matinees were bad through unfavorable weather conditions.

MISSOURI FAIR LOSES MONEY BY STRIKE

Special Trains Taken Off—Thousands Afraid to Venture Trip

Kansas City, Sept. 6.

The striking railroad crafts caused thousands of dollars loss to the Missouri State Fair, which has just closed at Sedalia. A number of special trains arranged for were annulled. Thousands of people in all parts of the state were afraid to take chances on making the trip.

The motor races were called off on account of some of the racing cars failing to make connections.

In spite of the loss mentioned, the officers report the attendance satisfactory.

Kansas City, Sept. 6.

The John Robinson Circus is after some of the wheat money in Kansas. It made its first stand of the season in the Sunflower State at Fort Scott Saturday, coming from Sedalia, Mo. That the railroad strike and other unsettled conditions have the management guessing is shown by the fact the first car did not reach Fort Scott until Aug. 24, only nine days ahead. It was due Aug. 15. When it failed to show during the week, the local people interested gave it up, figuring the show could not make the date. The show was at Springfield, Mo., for Labor Day.

OUT DOOR ITEMS

The police confiscated all of the merchandise wheels and arrested the operators and their assistants at the fair at Butler, Pa., last week. The Pennsylvania State police have been unusually active at the fairs this year.

John T. Wortham added a Traverses Seaplane to his rides at Enid, Okla., last week.

The Con T. Kennedy Shows had a big week at the Missouri State Fair at Sedalia, Mo., last week in spite of the fact that the attendance at the fair was far below that of previous years.

Bessie Meir, high diver with the J. F. Murphy Shows, is indisposed and may have to take a much needed rest.

Jules Larvett, a New York carnival promoter, is handling an independent carnival at Peekskill, N. Y., for the week of Sept. 11. The show will be under the auspices of the Maccabees.

It is nearly 1,300 miles from Yarkton, Sask., Can., to Vancouver, B. C. The Snapp Bros. Shows made this movement recently. It is one of the biggest single jumps ever made by a carnival train.

Clarence A. Wortham surpassed all of his previous efforts at the Toronto Exposition. Carnival men, who saw the midway, pronounced it the cleanest and most attractive array of shows ever seen on a fair ground anywhere.

L. C. Mellow, former editor of "The Opera House Reporter," published at Centerville, Ia., and once well known as an agent of outdoor and theatrical attractions, is now at Fresno, Cal., where he is convalescing from a recent illness.

Bill Barie, formerly an agent with C. A. Wortham and other carnival shows, has recently purchased a moving picture theatre in outskirts of Los Angeles. The investment is said to be proving a profitable one.

Frank B. Hublin disposed of his theatre at May's Landing, N. J., with the intention of giving all of his attention to building up Pleasantville, N. J., in which he is largely interested. Mr. Hublin is a veteran circusman.

ANY 'HENRY FORD DAY' FLOPS WITHOUT HENRY

Propaganda with Ford Owners as Audience—Trying It On Country Fairs

Chicago, Sept. 6.

Carnivals, State fairs and special exposition throughout the country are being approached by propagandists from the Henry Ford presidential headquarters to set aside a certain day as "Henry Ford" day, with the assurance that Ford himself will be on hand and that all of the Ford owners in the vicinity of the show will turn out en masse.

Several have listened to the proposition. The Chicago Pageant of Progress set aside a day for Henry Ford. When the day arrived Henry did not appear and only a handful of his automobiles users.

Shortly afterward a similar day was tried in Milwaukee with the same result. The announcement came from the management of the Milwaukee exposition. It was the most dismal and dreary day of the affair. At several of the county fairs hereabouts where Ford's emissaries have worked most industriously, it is said, "Ford owners were ashamed to put their contraptions on parade."

POLICE AT CARNIVAL

Concessions Closed at Elks' Circus, Akron, O.

Akron, O., Sept. 6.

The Akron vice squad last week raided the Elks' circus ground acting under instructions of City Manager Homer Campbell, and closed every concession where alleged gambling devices were being used.

Members of the Elks Lodge say other fraternal orders have staged carnivals here this summer and were not molested.

The circus was made up largely of carnival features, and many flat joints were said to be in operation. The circus continued until the closing day, Sept. 4.

PARK'S STOCK

Minskys to Open House Tonight (Friday)

The cast for the stock burlesque organization which the Minskys will install at the Park, with opening set for tonight (Sept. 8), includes Tom Howard, principal comedian and producer; Sallie Fields, Ray Hughes, Pam Lawrence, Hamtree Harrington, Joseph Lyons, William Wainwright, Creighton Sisters, Jessie Reed, Flo Ring, Jean Leonard, Mavon and Ladd.

Mike Joyce will be house manager. He was at the Star, Brooklyn, for a number of years in the same capacity. Kenneth Keith will be stage manager. John Wenger designed the scenery.

The name of the Park is to be changed to the Park music hall. Tom Howard was producer at Kahn's Union square, as well as principal comic for a couple of seasons. Last season he was with Harry Hastings' Columbia wheel show.

"STEP LIVELY GIRLS" AGAIN

Sam Sidman, who left the Sam Sidman show last week in Pittsburgh, with George Murphy replacing him in the show, will stage the stock shows and act as principal comedian in them, when George Jaffe installs that policy at the Academy, Pittsburgh, in a week or so.

The Sam Sidman show has gone back to its last season's title, "Step Lively Girls," and the revamped version reopened at the Music hall, Akron, for two days last Friday and Saturday. The Music hall is a Mutual wheel stand.

It resumed its regular Columbia bookings Sunday at the Empire, Toledo.

The new people in the Sidman show include besides George P. Murphy, George Douglas, Harry Hills, George St. Clair, Laura Houston. Those leaving were Yvonne Frank, Janet Kayton, Pinard and Hall and Allen Walker.

Proctor's, Portchester, N. Y., recently acquired by Ungerfeld & Straus, has been renamed the Rialto. Harvey Straus, formerly in Stamford, Conn., has been appointed house manager.

BED-SIDE CHATS

BY NELLIE REVELL

Coney Island was not alone in its celebrations. I, too, have been doing some celebrating. When the news that I can sit up reached my friends, they hurried to congratulate me, either by wire, letter or in person, and there was no mistaking their sincerity. Many who have not been here before came and explained that after knowing me for years in perfect health, they simply could not bear to see me helpless, and I believe them.

And I know that there are ever so many other good old pals who think of me, speak of me, and pray for me, and plan to come to see me, but procrastinate until their courage fails them. Many tell me that because of their having delayed so long in coming that when they realized how long I have been here they dread more than ever to come, partly because they were ashamed. Some of my intimate friends say they knew they deserved a scolding and thought I might reproach them.

There is not a man, woman or child in the whole world that I have either the right or the inclination to scold. Who am I that I should arraign any one for not visiting me? I am very grateful for the unexpected callers. True, there are some I wish would come because I would enjoy seeing them; yet I would not have anyone visit me just as a duty, or to pacify me, if it is going to make them unhappy. So much has been done to make me happy that I want everyone else to be happy.

I don't blame folks for not wanting to come to hospitals. I would not be here myself if I had not been carried here. But there is nothing about a visit to me that would depress the most sensitive or sympathetically inclined. I am in a private room, large and airy. It doesn't look one bit like the hospital room you picture in your mind, nor am I the emaciated patient you may think I am. I look fine. My spirits are most always above par.

And while my recovery is only penciled in so far my agent is still working on it and it looks like the slip will soon go in and contracts issued for a long route on the health and happiness circuit. Goodness knows I've stood for enough cuts, openings, closings and tryouts and changes in cast, and I don't mind telling I will welcome the event. I have seen everything on this ceiling. It has lost its novelty. It is surprising the lessons one can learn from a gray old ceiling if they lie motionless and have nothing else to study.

I spent two very pleasant evenings through the courtesy of Mr. Winnie Sheehan, who sent the Fox super-films, "Nero" and "Monte Cristo," to the hospital for my entertainment. For me to write anything about the merits of the pictures would be like painting the lily, but "Nero" is to my way of thinking the best picture I ever saw. Will Page, busy man as he is, took the time to personally convey the films when they were brought down. Ernest Ball, George McFarlane, Mr. Gallagher, Mr. Sheehan, accompanied by Mrs. Gallagher, Mrs. Sheehan, and two other ladies whose names I did not quite catch, provided a never-to-be-forgotten treat. I was trundled in my little sedan (as I call my wheel chair) in to the parlor, where a baby grand was found. These artists have played to larger audiences than they did last Thursday afternoon, but I am positive that no more appreciative or grateful audience ever listened to "Mother Macree," or Mr. Gallagher and Mr. Sheehan. To one who has been raised within sound of a band or orchestra to be deprived of them is a hardship. And, as happy as I am to see and hear my old favorites, when I hear songs I used to love by singers I still love, I find it impossible to control my emotions, incited by fond recollections of previous occasions in which we all participated. After all, "Memory is the only paradise we cannot be driven out of"; and, incidentally, it is the only hell from which there is no escape.

Last Monday, Labor Day, was the first holiday since my furlough from business that my callers did not include some of the theatrical profession. While I had several callers, it so happened that on Labor Day they all were of the book or newspaper world. Among them were a novelist, magazine editor, newspaper feature writer and the wife of a literary man. I guess he is literary; he is a very successful bookmaker. However, the Sunday before Labor Day 10 of our craft called.

It was interesting to learn from Ernest Ball, the composer of "Mother Macree," that he has never been in Ireland, and that the air which has become almost the national anthem of Erin, was inspired in a boarding house in New York. The words were written by Rida Johnson Young and handed to Mr. Ball to set to music. It was sung by Chauncey Olcott in his play, "Barry of Ballymore," and has long been included in John McCormack's repertoire.

Those who like to think all theatrical people have horns might know the following quotations from scripture were compiled by an actor, Harold Seton, last with Leo Ditrichstein. He also has been engaged in writing verse and prose for leading publications, and has letters of commendation on his literary work from Professor Brander Mathews of Columbia University, Professor George Baker of Harvard University, and other notables. Mr. Seton honors me by suggesting these as applicable to my case:

"A certain damsel possessed with a spirit."—Acts, 16:16.
"And had suffered many things of many physicians, and had spent all that she had, and was nothing bettered."—Mark, 5:26.
"A great fight of affliction."—Hebrews, 10:32.
"Fear came upon me, and trembling, which made all of my bones to shake."—Job, 4:14.
"I was sick, and ye visited me."—Matthew, 25:36.
"Sore sickness, and of long continuance."—Deuteronomy, 28:59.
"Whom the Lord loveth He chasteneth."—Hebrews, 12:6.
"Commune with your heart upon your bed, and be still!"—Psalms, 4:4.
"Have mercy upon me, O Lord, for I am weak; O Lord, heal me, for my bones are vexed!"—Psalms, 6:12.
"The prayer of faith shall save the sick!"—James, 5:15.
"And she felt in her body that she was healed."—Mark, 6:29.
"And all the people rejoiced."—II. Chronicles, 24:10.
"Well done, thou good and faithful servant!"—Matthew, 25:21.
"And this is the victory that overcometh the world, even our faith!"—I. John, 5:4.
"Let not your heart be troubled!"—John, 14:1.
"Weeping may endure for a night, but joy cometh in the morning!"—Psalms, 30:5.
"I have fought a good fight, I have kept the faith!"—II. Timothy, 4:7.

Mary had a little wine—
She got it from a stranger;
The watchful doctors still decline,
To say she's out of danger.

One of the hottest days we have had this season I received nine "Wish you were here" postal cards showing views of the ocean dotted with people in bathing and occasionally the folks who were in Saratoga trying to separate the fast ones from the slow ones sent a few tips. I would not know a racehorse from a billygoat any more, and would not bet \$2 I am alive. But I surely do appreciate the fine spirit that prompts my friends to remember me when they are away enjoying themselves.

Wanted to Exchange—A commutation ticket to Long Beach for one good, old-fashioned shampoo. F. O. B.

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Music publishers are beginning to pay considerable attention to the mail order business in an effort to counteract any inroads by radio, disks, etc. Particularly publishers with old-time hit catalogs are looking more into the matter of circularizing announcements and bulletins containing titles and short chorus excerpts of old-time hits, which they advertise to sell seven for a dollar. Richmond-Robbins, Inc., with its old Howley-Haviland-Dresser catalog, besides reselling some of its songs like "Banks of the Wabash" as picture numbers in conjunction with the screen release of the theme, are going after the mail order angle extensively. Sam Fox of Cleveland is also doing a good business that way. Similarly, Sherman, Clay & Co. in San Francisco, Carlie Jacobs-Bond, Theodore Presser, E. T. Paul and Oliver Ditson.

The Amalgamated Agency in New York will add three houses to its books for the season, taking in the Liberty, Cumberland, Md.; Washburn, Chester, Pa., and the Maryland, Hagerstown, Md. The Liberty opened Monday with split week vaudeville. The other two houses are scheduled to start Sept. 18. Harry Padden will supply the bills. The houses were formerly independently booked out of Philadelphia.

Louise Arnot, an old time actress who, in her 40 years of stage work, was best known for her character creations, left a net estate of \$3,100 when, at the age of 76, she died Aug. 14, 1919, it was disclosed in the Kings County Surrogate's Court last week through an application asking that the property be exempted from inheritance taxation. The application was denied by Surrogate Wingate there, who directed that the entire property be placed in the hands of one of the transfer tax State appraisers attached to the Brooklyn office of the State Tax Commission for a reappraisal, when the exemption request can be resubmitted to the court.

The Colonial, New York, will re-open Sept. 18 with its Keith's big time vaudeville, booked by I. R. Samuels. Keith's, Syracuse, big time, after Sept. 25 will be booked by Arthur Blondell in the Keith office.

"Big Val" (Val and Gamble) is again appearing in vaudeville after a layoff of about two years. He and "Fat" Thompson paired around so long together they were known as the two guardsmen of Longacre square. Thompson is still guarding the spot, though not exactly alone.

Neyssa McMein, magazine cover artist, who is scheduled for an early appearance in vaudeville (Rose & Curtis representing), has secured considerable publicity in the dailies through naming what she considered the 12 most beautiful women and 10 handsomest men in America.

Pantages, Memphis, closed Aug. 31. It was to have closed Saturday, but the unions notified the management unless the new scale submitted was signed, the men would not work the final two days of the week. The old agreement expired Aug. 31. The picture operators wanted \$5 more weekly. The house had first played vaudeville, changing over to pictures during the summer. No reopening date has been announced for any policy.

The "Yawmark" (Russian) act at the Palace, New York, this week, has been doing an automobile ballyhoo around the streets during the week, with its people seated in the cars in their native (stage) costumes. One of the dancers in the turn met with a slight accident Monday night and was out of the act for a couple of days.

The Strand, Portchester, N. Y., started split week vaudeville this week, booked by John Robbins. The house is opposing Proctor's, playing a similar policy booked by Fatty Markus.

INSIDE STUFF

ON LEGIT

At the Tuesday meeting of the Producing Managers' Association a discussion arose as to how Variety secured the inside news of that association. As a preliminary and immediate precaution, the secretaries were requested to leave the room, with the possible object being that if what is here printed in Variety should be printed, then it would have to be a matter of the managers only as the source of Variety's information. Managers are only human like other people, so they waste a lot of time talking. "News" may come from anywhere. Even the most guarded secret could be told a friend, who would tell a friend, and so on. For the information of the P. M. A., its secretaries, whoever they may be, have never been asked and never have told any news as far as we know. The chances are that none would know news if he lived with it and the bigger chance is that they never think of anything that happens in the P. M. A. office after leaving it.

A report reached New York via Chicago that there is a vaudeville circuit for sale. A competing circuit is said to have been offered any part or all of the houses operated by its opposition. No consideration was given to the proposal. The circuit reported on the market has had a buoyant career, going along with the building craze which is said to have jammed it up. Competition of late has also given it many a hard rap. The greatest contributor to the present condition is said to have been the narrow gauge policy of the operator, who wanted to run it all himself and did so. The circuit is reported as having recently borrowed \$500,000 at heavy interest rates besides a bonus, to have a cash reserve for this season.

Louis Mann will soon open in "Dollar Daddy," a comedy that was produced in Vienna in 1917. It will probably go into the Punch and Judy, presented by Harry Cahane, a former picture man, who broke into legit as one of the owners of "The Rubicon." Charlton Andrews has adapted the piece. In Mann's support will be Leonard Doyle, Betsy Ross Clark, William Clarke, Lucia Moore and Myrtle Miller. It will be a "mixed" cast, as Cahane claims to have joined the P. M. A.

The Producing Managers' Association is furnishing a notification service to all members with the idea of reducing opposed premieres on Broadway. The system is a variation of the booking combination plan to eliminate opposed attractions on tour. All producers are asked to notify the P. M. A. the date of the opening booked and all members are sent cards with these data, as confidential information. Where there is a question of priority the date of filing with the association acts as a record. Several dates have been shifted since the system was started several weeks ago, but the influx of attractions in the last two weeks has not held down double or even triple openings. There were eight attractions brought in last week. On the first two nights there were two premieres each, but the other four opened unopposed. This week with five new starters, Monday night found three bowing in together. It being Labor Day, a chance at holiday money may be the explanation. Some producers, however, prefer opposed premieres, counting on spitting up the critics and taking a chance of dodging some of the "hard boiled" among the reviewers.

"Able's Irish Rose" at the Republic is the only non-musical attraction on Broadway charging \$3.30 top. The downward revision of box office scales which marked last season established the dramatic scale at \$2.50 (\$2.75 with tax) all along the line, and this season not one non-musical has deviated from that price. Few managers know that "Able" lofted its admission, and those who did were surprised that an attraction minus a star would take the chance. The Republic management figured it differently and claims curiosity has been aroused among patrons who have bought to find out what it is all about. Actually the scale was boosted at the start of the merchandise exposition at Grand Central Palace last month, with visitors counted on not to object to the price. Since then the scale has been continued. The house in addition to box office activity is getting a better break with the cut rates, which have handled "Able" liberally all summer. The show when presented on the coast was \$1 top.

Subscriptions for the Metropolitan opera season can rarely be picked up by an outsider unless at a lousy premium. Season tickets for the dress circle and balcony are in even greater demand than on the orchestra floor. It is the upper sections of the house that hold the real dyed-in-the-wool opera "bugs." All desirable locations in those sections are subscribed for year after year, with the box office having only what is left over or what may be turned in to sell. There are agencies that specialize on the resale of subscriptions, but comparatively few of the upper floor season tickets are resold. The box holders and orchestra floor subscribers are allotted the same tickets each season because the Met has agreed to favor those who supported opera when it was a weakling here. Subscriptions for boxes are known to have brought as high as \$1,000 premium. The Met permits such turnovers, but the tickets and boxes always remain in the name of the original subscribers. Only when a subscriber relinquishes the preference of taking a season's tickets is the name changed.

Harry B. Smith is using a non-de-plume in his playwrighting. The author's object is to fool the critics and his theory of using a fresh name is that he might get a better break with them. Smith is adapting "Springtime of Youth," a Viennese musical play which the Shuberts are producing, under the name of Frank Dalton. The piece was first known as "Youth." The first time Smith used a new name was in the writing of "The Girl in the Spotlight," the program giving libretto credit to one "Bruce."

William A. Brady has placed Helen Gehagen under a three years' exclusive contract with a two years' additional option. The producer considers her a potential Ethel Barrymore on the strength of her showing in "Manhattan," her initial stage appearance. Mr. Brady has a starring career in view for her, dependent on her forthcoming "Dreams For Sale" showing, due September 13 at the Playhouse.

A producing manager evolved what he considered a smart scheme to beat the scenic artists during the last few weeks, but he was caught with the goods, with the result that, although he has a show scheduled to open within a few weeks, he hasn't been able to start work on the building of his production. The scheme was a simple one. He gave one of the leading designers of stage sets a copy of his script and asked for designs for the settings. These were furnished him at his office with an estimate of the cost. He asked the designs be left until the next day and then he would give his decision. What he really did was to have the designs photographed before returning the originals. With the pictures he had other scenic designers in and asked them to figure on duplicating the sets designed by the top notcher. Now matters are at a standstill with not a single builder or scene painting shop willing to take the contract of building and painting for the production unless the manager pays in advance for the entire job. The originator of the designs says he is going to wait and see what happens and, in the event that the work is done elsewhere from his designs, he is going to obtain an injunction to prevent the use of his ideas until the manager either settles with him or pays him a royalty.

Louis Bernstein, music publisher and reality operator extraordinaire, got the biggest bang during the opening performance Saturday night at the Hippodrome of "Better Times." In fact, Mr. Bernstein got two laughs, each a howl. It was during the act of the Three Bobs with their

(Continued on page 15)

INSIDE STUFF

ON PICTURES

The attempt to quicken and end a performance at Loew's State, New York, Wednesday night last week through deleting two reels of "Blood and Sand" was frustrated by an angry audience, which detected the maneuver. It was the final show and a big crowd in. The jump in the picture was resented by the house. It started with a murmur and reached nearly a howl, when the eliminated reels were reintroduced. If a similar occurrence has arisen around the Broadway picture houses, it was not reported.

Curious was the recent dismissal without explanation of an employee in a New York picture organization, on the same day he received a pat on the back and \$10 increase in salary.

Talk of resuming negotiations for the Goldwyn-First National merger is in the air. After three months' dickering this summer the deal fell through.

A member of the Friars who went to Germany several months ago under contract for moving picture work is expected back soon. He appeared in vaudeville here and also directed and acted in pictures. The German offer was regarded as an excellent opportunity, and he sailed from New York in high hopes. On arrival, however, he was quickly disillusioned. The first week's salary was paid, but thereafter the company which placed him under contract laid down and he was stranded. On appeal to friends here a fund of over \$300 was raised in the club to defray his expenses back.

There is an investigation going on on the inside of one of the biggest exchanges in New York with a view on the part of the home office of the organization to ascertain whether or not it has been fleeced out of something in the neighborhood of \$100,000 by the sales staff. The investigation has been in progress for several weeks. The various reports are in effect that a district manager was working with one of the officials higher up and between the two a plan was evolved of putting through contracts with exhibitors at a rate below what the exhibitor should have paid and then the exhibitor was to have slipped the contracting agent for the favor.

The chances are that in the event that this was the procedure the sales heads in the home organization must have been lax or not fully aware of conditions in various parts of the country. The home office officials have the final acceptance or rejection of contracts in their hands, and even though the recommendation of the local exchange man may have some weight, still the home office executive should know whether or not that recommendation is on the level.

Because Nathan Burkan would not bring suit on behalf of the American Society of Composers, Authors and Publishers against two of his clients, Leon Laski was called in to act for the plaintiff. Burkan, the regular retained counsel of the A. S. C. A. P. in this particular case, will either be called on by Lee Ochs and B. K. Blumberg to fight their case against the organization he represents or most likely not act for either party. The society is suing Ochs and Blumberg for copyright infringement, one of the former's and four of the latter's theatres being alleged to have performed copyrighted music controlled by the plaintiff without license.

The United Artists is letting it be known that the initial Charles Chaplin that is to be released through that organization will be in readiness shortly after the first of the year. The U. A. has been in existence practically two years and although the comedian has been a party to the Big Four within the ranks since the inception of the organization he has not released a single picture through it due to the fact that he was under contract to First National. Chaplin's final production for First National is completed and it is understood to be about 4,300 feet in length, but the First National executives are keeping the title of the picture under cover.

INSIDE STUFF

ON VAUDEVILLE

The shifting of bookings for the Sunday vaudeville at the Columbia (burlesque), New York, is simply a local matter, but there may be some data concerning the uniqueness of the Columbia's "Sundays" not wholly known to the show people. Commencing next Sunday (Sept. 10) the Keith office will book the vaudeville bill of nine acts into that house for Sundays only, after Feiber & Shea have attended to the booking for 10 years, with the exception of two seasons. During the exceptions a couple of independent agencies were tried, but after each trial the bookings reverted to Feiber & Shea.

Keith's is booking the Sunday vaudeville on the same terms as the two-firm, an equal split of the day's gross, with the Columbia management providing the theatre, crew and attaches, while Keith's pays for the bill it places there. The Columbia at the present scale, \$1.25 top, can do \$1,600 gross on a Sunday, at the utmost. Last season when Feiber & Shea booked the house, also with nine acts, it netted on the entire season not over \$5,000. Feiber & Shea had the advantage of drawing from their six-day Jersey vaudeville houses, that leaving them about three turns to fill in to complete the bill of nine. Dick Kearney of the F. & S. office, who booked the Columbia show, did so with great care, and so thoroughly the Columbia's Sundays, unbilled and not advertised, seldom played to under capacity at night with a matinee (at a lower scale) that would run from \$150 to \$600. (These figures were not given to Variety, having been known for a long time.)

The Columbia's Sunday clientele is perhaps the most peculiar in the city. It has had to be held by the sheer merit of the show. And it acquired its own clientele, proven so when other houses along Broadway had a Sunday night turnaway, the crowd would go to the Columbia to find all seats sold.

About two years ago the Columbia had a \$2 top for Sunday night and at that time played to a gross of \$2,200. Previously the lower scale had also prevailed. In the earlier days when Feiber & Shea first booked the Columbia's Sundays, the firm made much more money, for then the added acts needed were secured at a low price for the day. With the advancing prices and competition, the cost of the bill increased so rapidly it is doubtful if the firm at present regrets losing the Columbia Sunday bookings for the amount of profit in it, as the care exercised and attention given to that single bill were sufficient to book three or four houses for a full week.

Karyl Norman came across his "Nobody Lied" song hit by accident last winter. It is the work of Hyatt Berry, a student of the Ohio State University at Columbus, who wrote the college play, which the "Creole Fashion Plate" assisted in coaching and staging. "Nobody Lied" was part of the show when presented at the local Elks Club. Norman later used it in vaudeville and got it published. As a result, the song has had its biggest returns in that district. Similarly, native pride is surprising Margaret Young and the Brunswick company on the amount of Young record sales in Detroit, the songstress' home town. The natives haven't forgotten their own daughter and come through to a man periodically. It is well known nothing can par a Margaret Young record in Detroit because of this native pride.

OBERAMMERGAU PASSION PLAY

Record Number of Performances Given This Year—Changes in Cast Because of War Losses—Price Advances from 10 to 100 Marks, Including Meals and Lodging—Unusual Number of Americans Witness Spectacle

By EDWARD G. KENDREW

(Mr. Kendrew is the Paris Correspondent of Variety. He visited Oberammergau and witnessed one of the late August performances of "The Passion Play.")

Paris, Aug. 25.

It was only last October the organizers finally decided to present the passion play at Oberammergau which, according to tradition was due in 1920. The story of the Passion of Jesus Christ should be given every ten years in compliance with a vow of the inhabitants of this little Bavarian village, taken in 1634, to return thanks to the Almighty for the ceasing of the plague which broke out during the Thirty Years war.

The original text is lost and the exact character of the early presentation is not known. But from chronicles now on file it is shown the performances in 1750 and 1760 were based on words written in dramatic form by a monk named Rosner. Later another monk, Magnus Knipfelberger, modified the text, and changes were made each decade until the local priest Joseph Alois Dalsenberger, for the performance in 1850, established the play in its present form, and which has since been closely adhered to by the local organizers. They will tolerate no divergence, they only consented to the erection of a permanent theatre to shelter the show some years ago. This structure is in the form of a huge modern barn, with a capacity of nearly 5,000, one end being open to the weather, where the stage is situated. This stage is only partly covered, the canopy of Heaven being the shelter of the greater portion. In the centre is a smaller structure with a roof and curtains, it being in this part of the stage that the tableaux vivants are prepared and exhibited, in addition to various acts requiring special sets

such as the crucifixion of Christ. Thus the first ten rows of the orchestra stalls in the immense building constitute the cheaper seats, being exposed to the sun or rain (just like the actors).

Until 1830 this play depicting the last seven days of the life of Jesus the Nazarene had always been given in the church yard, the village priest holding the functions of stage manager. It was then shifted to its present site on the edge of the village, but without a covering for the audience. In those days only one performance was given every ten years. Now there is a series, from June to September. This year twelve shows a month were advertised but the success is so great that a couple of extra performances are given each week, with over 5,000 spell-bound people present on every occasion. In 1850 the Passion play was given 14 times, when many European crowned heads attended. In 1922 it has been particularly noteworthy for the great number of American visitors.

Many Changes in Cast

Many changes have been made in the cast this year, due to losses in the war, although the ancient custom of a family supplying a person for the same role from generation to generation has been adhered to as far as possible. No special make-up or wigs are permitted, the villagers growing their hair and beards suitable for their intended parts months before the rehearsals commence. In 1888 attempts were made by professionals of Munich to modernize the performances of 1890, but the Oberammergau people pro-

(Continued on page 23)

DISABLED WAR VETS FORGET-ME-NOT DAY

The following letter was sent out from the national headquarters of the Disabled American Veterans of the World War, at Cincinnati: Editor Variety:

We are duly appreciative of the splendid co-operation and assistance given the disabled and wounded American veterans of the World War, by the members of the theatrical and motion picture profession; and in sending you the accompanying news article for publication in Variety, are hopeful of receiving your generous support in the matter of publicity for our coming "Forget-Me-Not Day."

The many thousands of wounded and disabled veterans throughout the nation are to be benefited by the sale of "forget-me-nots" in every city and town in the United States on Saturday, Nov. 4; and we are confident that our good friends of the theatrical profession will again co-operate with our members and their disabled "buddies" in the approaching event.

C. HAMILTON COOK,
National Commander.

The enclosed announcement in full is as follows:

Active participation by stars of the stage and screen in the National "Forget-Me-Not Day" of the Disabled American Veterans of the World War, on Saturday, Nov. 4, has been pledged in numerous telegraphic messages and letters already received here (Cincinnati) at the national headquarters of the big organization with 100,000 of America's wounded and disabled heroes of the great war within its ranks.

The vigorous efforts of those of the theatrical profession in the war-time campaigns, and post-war activities, are to be renewed with all the energy and interest that prevailed four and five years ago, according to C. Hamilton Cook, national commander of the Disabled American Veterans of the World War, who is directing the preliminary work of the "Forget-Me-Not Day" movement which is to take place in every city and town in the United States on Nov. 4, when all America will buy little "forget-me-nots." Establishment of clubrooms, creation of summer camps, relief of the wounded and disabled veterans, assistance for the unemployed, and numerous other projects are to be benefited by the coming "National Forget-Me-Not Day," and the work of mercy and helpfulness will not be confined to the organized disabled veterans, but to all Americans who were wounded or disabled in action during the great war.

An instance of the spirit of co-operation given America's disabled veterans took place last May, when Rodolph Valentino, the film star, was rushed from "location" near Los Angeles, to San Francisco, to take part in a benefit entertainment for the Disabled Vets' national convention fund, the convalescent check being augmented close to \$10,000 by the personal appearance of the screen idol. Taking Valentino from his film activities necessitated a three-days' delay in holding up work on a most pretentious production at a loss of several thousand dollars to the producers.

Other incidents of the loyalty and willingness to do "their bit" have been shown on numerous occasions by the people of the theatrical and film industries, who have never failed to take an active part in a deserving or patriotic cause.

SLEPT IN LOBBY

Grand Opera People Arrive Late In Toronto

Toronto, Sept. 6.

Most of the 120 members of the Decca Grand Opera Company arriving here after midnight, Sunday, had to sleep on hotel lobby chairs for the remainder of the night.

The rush of visitors for the Exposition used up all available human parking space.

Though the troupe is at the Coliseum at the Exposition, the fair directors made no provision to take care of them upon arrival.

This is bonanza week for the hotels and even regular weekly guests must stand the gyp, but for this week only.

STENOGRAPHER AND MEMORY PIRATE'S STOCK IN TRADE

\$5 and \$10 Each for Stealing Copyrighted Plays—Norman V. Gray Arrested—Held for Grand Jury, in \$1,000 Bail

O. F. HODGE'S MARRIAGE COMPLICATES ESTATE

Late Manager Married After Making Will — About \$15,000 Involved

The first steps—under section 35 of the Decedent's Estate Law—to set aside the provisions of the will left by Oscar F. Hodge, part owner of the Neil O'Brien Minstrels, executed long before his marriage, was made in the Surrogate's Court, New York, last week when, upon a petition filed by the decedent's widow, Samuel Berenbaum, of Chicago, by Surrogate Foley, was appointed Commissioner and directed to take the testimony of Daniel Shea, of the "Buildup Drummond" at Powers Theatre there, who is one of the subscribing witnesses to the document.

Less than a year ago Mr. Hodge married Nellie Edwards, residing now at 570 West 172d street, the Bronx. His will, offered for probate and disposing of an estate of about \$12,000 in realty and about \$3,000 in personality, was executed June 27, 1919. In addition to his widow, Mr. Hodge is survived by a sister and a brother, Hazel Hodge Gallagher, of 1604 East 3d street, Long Beach, Cal., and Mortimer E. Hodge, of Stephenville, Tex.

In his will, invalid as a matter of law because of his subsequent marriage, and bearing the name of Henry Pennypacker as the other subscribing witness, Mr. Hodge directed—

"SCANDAL'S" EFFECT

"Mystic Hussars" in Injunction Action

Lucinda M. Bacon, through H. S. Hechheimer, has served papers in an injunction suit on George White, arising over the "Mystic Hussars" effect in White's "Scandals" at the Globe, New York. Miss Bacon claims she bought the rights to this effect from Harry Reichenbach, who acquired it in Paris, where it was produced at, and copyrighted by, the Folies Bergere.

Sam H. Harris was negotiating for it for the new Music Box Revue. Hassard Short, who is staging it, has been compelled to change his plans.

E. Ray Goetz is understood to have introduced the effect into "Scandals," whereby the chorus girls are made to appear leaving the ground suddenly, really elevated by fine wires.

Nathan Burkan, acting for White, put in a notice of appearance.

NEW YIDDISH HOUSE

Standard Opens at Toronto—Seats 2,000 Permanent Stock

Toronto, Sept. 6.

The new Standard theatre, seating 2,000, opened last Wednesday with a permanent Yiddish stock of 15 members. Seven performances weekly will be given, with probably a Sunday night performance weekly at the Majestic, Buffalo.

The Standard is the largest and most modern house dedicated to this policy outside of New York City.

Its premiere was significant for an all-Yiddish event, with the mayor and Parliamentary members attending.

JOHN GOLDEN'S NEXT TWO

John Golden's next two productions of the season will be "The Spite Corner" and "Seventh Heaven." Both were tried out in the spring.

Madge Kennedy in "Spite Corner," by Frank Craven, goes into rehearsal in two weeks. Craven appeared opposite the star in the try-out but will continue with "The First Year."

Helen Menken will be featured in Austin Strong's "Seventh Heaven."

The net is gradually closing on the stenographic bureau in the mid-West, known to be supplying the pirating traveling companies with pirated versions of legit successes. One man has been receiving \$5 and \$10 a script supplying the outlaw companies with lifted scripts of past and current hits. His mailing address is a town outside of Chicago, and his modus operandi is to take a stenographer to the Windy City or Kansas City, or Cleveland, or any mid-West neighboring metropolis and have her take down the dialog, he memorizing the business. Between the two a fairly good working version of the play results, according to one of the pirates, who has turned informant, to a representative of the Piracy Committee, of the Producing Managers' Association. The informant says that while one would not believe, at first thought, it would pay this man to go to the trouble he does for a five and ten dollar fee, it adds up surprisingly with the large number of careless traveling companies throughout the West and South-west.

Late last week Norman V. Gray, of the Darr-Gray Stock Co., was arrested and brought to Peoria, Ill., on a warrant on the alleged charge of presenting unauthorized versions of "The Bat" under the title of "The Night Hawk," in Abingdon, Ill.

"Call the Doctor," in Monroe City, Mo., under no title, and "The Fortune Hunter," under the title, "Champagne and Buttermilk," in which the drug store was changed to a grocery store are also reported to have been infringed upon. The method employed in the Belasco infringement of "Call the Doctor" was announcing the piece as a newly completed play, and offering a \$5 prize for the best title. All this occurred under a tent. Hearing on the matter before the U. S. Commission in Peoria on Labor Day resulted in Gray being held for the Grand Jury in \$1,000 bail.

In the course of the investigations in that vicinity by Edward C. Rattery (of O'Brien, Malevinsky & Driscoll), representing the P. M. A., and Frank Fitzsimmons, of Dunn & Corboy, Chicago attorneys, they ran across the Callaghan Stock Co., in Chillicothe, Ill., presenting "The Bat," or "The Great Roberts Mystery," but it was merely a cheap melior.

"The Bat" infringement, it developed, was a condensed version of the play which Gray is alleged to have written following a review of the original in Chicago. While the dialog was written from memory and differing, more or less, from the original, the situations tallied with those of "The Bat."

The Century Play Co., which leases many past Broadway successes to legitimate stock companies, is also allied in this war against the outlaw traveling companies.

CANTOR'S FUTURE

Competition Reported Developing for Comedian's Future Services

The contract binding Eddie Cantor to the Shuberts has eight months more to run. Competition has developed, according to report among producers, for Cantor's future services. One of his offers is said to have come from A. L. Erlanger. The same report has no Cantor so far has signed with no one.

The Cantor show, "Make It Snappy," opens Sept. 18 in Brooklyn and will then travel west.

DIVORCES EDGAR DUDLEY

Edgar Dudley and Eleanor Griffith are now divorced. Action was instituted by Miss Griffith in Washington, which is her home, and the decree was handed down last month.

The couple were married about a year and a half. Miss Griffith appeared in "The Last Waltz" last season, before which she was in the "Midnight Frolic."

\$1,195 NIGHT'S GROSS IN COAL DISTRICT

"Cat and Canary" Opens at Wilkes-Barre Following Coal Strike Settlement

Wilkes-Barre, Pa., Sept. 6.

After five months of idleness and depression in this section, due to the coal strike, the Grand opened Labor Day, immediately following the settlement of the strike, and did \$1,195 Monday night with "The Cat and Canary" (road show). It was almost capacity at the scale.

The gross is looked upon as remarkable in view of the conditions the coal country has been under. Local showmen say it spells money for the good attractions this season and is other wise an extremely healthy indication of the road.

Comment was also made the company playing "The Cat and Canary." Five curtain calls were given at the end of the performance, an unusual demonstration here.

Ed. Rosenbaum, Jr., manager of the Grand, as he watched the company acknowledge the applause after the performance was over, said: "If all producers would cast their road shows with the same skill with which this company has been selected, one night stand and road house managers would have no cause to complain about business."

ANOTHER MYSTERY PLAY

And yet another mystery play is to be launched, "The Last Warning," by Thos. F. Fallon. Its producers will be Mike Goldreyer, in association.

Among the cast are Robert Edeson, Ann Mason and Marion Lord. The piece is due to open out of town next week.

FRIARS AND ELKS PLAN BIG SHOW IN WINTER

Two Organizations Will Give Combined Performance on Sunday

It has been about decided the Friars and Elks (New York Lodge, No. 1) will give a combined big show some Sunday evening in mid-winter, with the Hippodrome the likely place.

The proceeds will be equally divided between special funds of the respective social societies.

William Collier, Dean of the Friars, will act as its chairman, with Frederick E. Goldsmith chairman of the Elks' committee for the affair.

Some months ago the Friars furnished a Sunday evening entertainment in the clubhouse of the Elks on West 43d street, as a complimentary conveyance of good feeling. The Elks-Friar Show on that occasion was most successful. The Elks reciprocated at the auction sale of boxes for the Friars Frolic at the Manhattan Opera House, when No. 1 bid and paid \$500 for a box, later returning it to the Friars for sale.

These indications of a mutual good feeling between the clubs, each having many inter-members, suggested to Mr. Goldsmith (one of the Elks-Friars) the combined benefit, and Mr. Goldsmith's suggestion has been adopted by the Friars, as well as approved by the Elks.

ST. CHARLES, N. O., PICTURES

New Orleans, Sept. 6.

The Shubert-St. Charles has been taken over by the Saenger Co. and will probably play a picture policy. Its lease has nine years to run. The house held legit shows last season.

CHICAGO POOL COMPLETE; TWINS AND STUDEBAKER IN

Twelve Loop Theatres on Mutuality Basis—Terms Alike for All—Chicago's Pool Scheme Extends To Other Cities

With the signing of Sam Harris and the Selwyns the organization for the pooling of receipts of the legitimate theatres in the major stands outside of New York has been virtually completed.

Chicago was the important point holding up the plan. The new Harris and Selwyn twin theatres were recently placed into the pool, though both managers held off for some time.

The Selwyns also subscribed to the Boston pool for their house there.

The pool is now effective for Philadelphia, Chicago, Boston, Detroit and Cleveland, and probably will take in Pittsburgh.

There are 12 theatres in the Chicago pool, with two important houses not included up to now, and two small capacity theatres purely not invited to join. The Cort remains on the outside, and also Cohan's Grand, but it is hinted the latter might come in before the season gets into full stride. The smaller houses are the Playhouse and the Central. The latter was formerly the Whitney opera house, secured a season or so ago by the Shuberts when there was a house shortage

within the loop. It is unlikely the Central will receive attractions next season. At present it is closed.

Another recent addition to the Chicago pool is the Studebaker, which, while passing into independent hands at the end of this month, accepted the invitation to join. The house will be included in the combination booking plan of Erlanger and the Shuberts. The Powers, Garrick, Woods, Apollo, Colonial, Illinois, Harris, Selwyn, Princess, LaSalle and Blackstone are the others contributing to the Chicago pool.

There appears some doubt as to the standing of the Olympic, an independent Chicago house which has been booked out of the Erlanger office.

Standardization of sharing terms, equalization of outlay guarantee of rent and expenses and elimination of opposed bookings are the factors in the booking and pooling schemes. There can be no divergence in the terms in any of the stands where the pool exists. All dramatic shows will play on the exactly same basis in all houses, with similar conditions attending for the musical acts. (Continued on page 40)

UNION GENERAL STRIKE STARTS SOME TALK

Vaudeville Believed in Best Position—Vote of Unions' Membership Required

Vaudeville would be the least affected by a general strike if the American Federation of Labor should decide on such a measure in reprisal for the injunctions secured against the striking railroad unions last week by Attorney General Daugherty.

The A. F. of L. executive committee meets in Washington Saturday (tomorrow) to consider taking action on the question of a general strike, with the issue in doubt as to what might be decided.

The matter of a general strike as regards the Actors' Equity, which claims a membership of 15,000, would have to be put up to its membership by vote. It would take about a month to poll the Equity membership.

It was the general impression the Equity membership has delegated power to take any action to its executive council, but, according to the statement of one of the Equity executives this week, a vote would have to be taken, with the membership the deciding factor. It is understood a decision to join a general strike would necessitate a two-thirds vote in favor of such action.

The same condition applies to the stagehands' and musicians' unions, a general vote being necessary, with the picture operators occupying the same position. The transfer men's unions, also affiliated with the A. F. of L., wardrobe attendants, janitors, engineers, etc., all with local autonomy, would have to poll its memberships the same as the Equity, the musicians and stage hands.

Vaudeville is not organized other than the small vaudeville membership in the American Artists' Federation. It has been pointed out by vaudeville men that a show could be given practically on bare stages, a sufficient number of actors being available not affiliated with any union, with pianists acting as orchestras.

The legit and picture field, it is admitted by those in touch with both, would be severely hit by a general strike.

One ray of hope that managers have in the event of a general strike that permission would be granted to theatres to operate by the unions, as the case has been in London and in Seattle several years ago when general strikes prevailed.

While the general strike is regarded as a remote possibility by most theatrical people, it is conceded that one might take place as a hundred to one chance.

A resolution was adopted this week by the Central Trades and Labor Council of New York, that all of the 800,000 members of the American Federation of Labor contribute a day's pay to the striking Railway Shopmen's Unions.

If the plan goes through it would mark the second time in a year members of the Actors' Equity will have been called upon to donate a day's pay, the Equity itself requesting each working member to contribute a day's pay, every Thanksgiving week.

ANDREWS IN P. M. A.

Charlton Andrews has been elected to the Producing Managers Association, he making the total membership 54. Andrews has written a number of comedies, his most recent being "Ladies' Night," and "Bluebeard's Eighth Wife."

In association with Louis Mann, he is entering the producing field, the first joint attraction being "The Dollar Daddy." Mann is to star in the play which is due for the Punch and Judy.

"Hitchy-Koo's" House Undecided

The new "Hitchy-Koo" show is due in New York around Sept. 25, with the 4th St. Roof or the Ambassador as the most likely house, although either is in doubt. Mack Mason is putting on the dances.

SWEETHEART, LISTEN DARLING

By AL H. WOODS

Sweetheart, listen, darling, while I smoke my big cigar: Just came from Chicago, saw Pauline Frederick, my latest star. I picked her from the movies—some pick I admit— At first her salary staggered me, but, sweetheart, what a hit. She took so many curtain calls, say, darling, my head spun, Had to send for Martin Herman to see what could be done. And as we watched the show I thought how folks have changed their ways,

How different they are, darling, from the good old days— Days of ten, twenty, thirty—oh, Beckie, then was it, And, Sweetheart, I still love that stuff—I haven't changed a bit. "Nellie, the Beautiful Cloak-Model," "The Bowery After Dark," "Bertha, the Sewing Machine Girl"—say, wouldn't it be a lark To revive some of those old dramas? I bet they'd eat them up (Better eat something next season, or I'll be walking around with a little tincup).

For I can only make the coin on my bedroom shows, And why they always pick on me, everybody knows. Beds were always featured—they were always the rage— But I got all the blame, because I put them on the stage. Why, Sweetheart, listen, darling, I was beginning to think My bedroom plays were shocking—the police had me rinky-dink; But listen, kid, I chanced to see that the classic "The Hairy Ape," And, Sweetheart, will you tell me, how did that show ever escape? I was nearly lynched for "Gertie's Garter," but I just want to say If they can get away with that "Hairy Ape" I'll produce "Lillie's Lingerie." Why, between keeping an eye on that bird Shubert and fixing up the police

I'm going to tell you, Sweetheart, I don't get any peace. I'm going back to Europe—that's where I ought to be— Mingling with them Dukes and Lords, that's the life for me.

Over here—why, darling, the pace is much too fast, I have to make stars overnight to have an all-star cast. And that P. M. A. I belong to—greatest ever known—I fight all their battles, and they let me fight them alone.

'Twas I suggested Gus Thomas as Arbitrator, you know; Awful year for dramas, so he might as well grab that dough.

He'll go to Europe next summer—we'll have to hold our meetings in France.

All the P. M. A.'s were there this year, all taking a chance On their foreign shows—handing out their hundred billion marks That means in United States money the price of a bench in the park. As for me I only wanted Oberammergau for special matinees And have Avery Hopwood adapt it for the last of my bedroom plays. *Blanche Merrill.*

LEDERER'S SHOWS

Readying Two Musical Pieces—Another Is "Ballyhoo"

George W. Lederer is readying two musical plays, the first of which is tentatively called "Beautiful Geraldine." Charles Frederic Nirdlinger is adapting the book, which is of foreign origin. The score and lyrics are to be done by Charles Gilpin of Philadelphia, formerly identified with the Mask and Wig Club shows of the U. of Pa. Gilpin is in the building business, but is one of the leaders of Quaker City society theatricals.

Lederer's "The Strawberry Blonde" will follow. It is also to be adapted from the foreign original. The score is by Maxmillian Steiner and the book by H. B. and Robert B. Smith.

"Ballyhoo," a comedy which Lederer will also produce, will be done in association with Leo Singer, manager of Singer's Midgits.

EDDIE LYONS RESIGNS

Leaves as General Manager for Ames After 15 Years.

Edward Lyons retired as general manager for Winthrop Ames last week, his resignation actually dating back six months. Lyons was associated with the producer for 15 years, joining him at the time the Little theatre was built. Though asked to reconsider his resignation, Lyons stated he desired to make a change. Mr. Ames presented him with a unique cigaret case when leaving, the case being especially designed by the producer.

Jed Shaw, house manager and auditor for Ames, succeeded Lyons. Recently Shaw represented Guthrie McClintic, producer on his own and stage director for Ames. Dave Cauffman is now manager for McClintic, having resigned as manager of the Bijou. A. E. Mester has resigned as auditor for the International Theatrical Association, to take a similar assignment in the Ames office.

CORRIGAN IN "THE MONSTER"

Emmett Corrigan will replace Wilton Lackaye in "The Monster," the Jos. Gaites thriller at the 39th Street, starting Sept. 13. At that time Lackaye will leave to join the all-star southern company of "The Circle." Montague Love was first mentioned for the replacement.

\$4,000 IN ALBANY

"Tangerine" Opens Season at Albany—Two Shows.

Albany, N. Y., Sept. 6. The legit season opened at Harmanus Bleecker hall Monday with "Tangerine." The Carl Carlton musical piece played to a fair matinee and a capacity night crowd, the evening performance being sold out before the company arrived in town.

It is estimated the gross for both performances was nearly \$4,000. The prices were scaled to \$2.50, the rate causing a bit of disappointment to theatregoers here, who believe they should not be asked to pay more than \$2 for the road company of a New York hit, especially when none of the stars of the Broadway show are included.

Eva Webber, Johnny Fields and Sam Critcherson headed the cast, which also included Jack Burns, George Elsing, George Phelps, Karl Neilson, Rebekah Weaver, Jean Murode, Florence Folds, Sally Keith, Billy Nunn.

BAYES SHOW REHEARSING

The Nora Bayes show, "Queen of Hearts," starts rehearsing next week with the numbers under the staging direction of Dave Bennett. The piece is due to open at Syracuse, N. Y., Oct. 1, with its Broadway appearance set for the Geo. M. Cohan, where "The Endless Chain" opened Monday.

Among the cast, a short one, of the Bayes show, are Arthur Uttrey, Harry Richman and Ernie Wood.

JAMES H. CONNELLY CLEARED

Chicago, Sept. 6. James Hargis Connelly, photographer to the profession, was exonerated on charges made against him last fall by the State of Missouri. The case in which Connelly was involved was dismissed and never came to trial, when the State learned the statements made against him were false and unjust.

HOPE AND MACGOWAN'S SHOW

Francis X. Hope is to produce a new musical show in association with Jack Macgowan, who will withdraw from "Scandals" at the Globe in two weeks. The new piece will be called "Oh, Be Yourself." Macgowan and Jos. R. Gousha wrote the book and lyrics and Charles Rosoff the score.

SENDING PRESS AGENT ABROAD FOR 27 WEEKS

Morris Gest Engages Rebecca Drucker to Travel with Moscow Art Theatre Group

Engaged to travel abroad for 27 weeks with the Moscow Art Theatre group, Rebecca Drucker leaves Saturday on the President Grant to join the Russian company in Berlin.

Miss Drucker goes abroad as the representative of Morris Gest, who has the Russian players under contract to appear over here commencing in January next. Meantime they will play in the capitals of Europe. Miss Drucker will continuously accompany them, cabling back her comment as advance publicity for the American engagement.

MOROSCO TANGLE

More Receipts of Morosco's Shows Tied Up

San Francisco, Sept. 6. As a result of the squabble between members of the Morosco holding company, of which George Bente is vice-president and Franklin Underwood secretary, the receipts of two more productions of the company, "Able's Irish Rose" and the Leo Carrillo show ("Mike Angelo"), have been tied up pending a settlement of the differences. Underwood is on his way to the coast, it is reported.

Members of the holding company last week wired to theatres playing the attractions not to pay Morosco, and Morosco in turn ordered the house managers to disregard the telegraphic orders.

A settlement of the tangle is looked for this week.

BALTO'S MAYOR AND HOPPER

Baltimore, Sept. 6. When DeWolf Hopper finishes his season in this city Saturday night, he will be on the receiving end of a speech of appreciation made by Mayor Broening, who will entertain a box party during the evening.

This is all from a suggestion which The Evening Sun made last week when it said editorially that Baltimore should present DeWolf with the keys of the city and make him a citizen of the wettest city in the world. According, Mayor Broening has arranged to attend, and will make an address. And Hopper can be depended upon to come back with all the grace at his command to anything the Mayor might say.

JOHNSON SHOOTING

Husband of Peggy Marsh Has Chance for Life

Saranac Lake, N. Y., Sept. 6. Many different stories have been told regarding the shooting of Albert Johnson, husband of Peggy Marsh, which occurred at the Jack Clifford Camp at Lake Chateaugay. Johnson is still a patient at Champlain Valley Hospital where the authorities state that he has a fighting chance for his life following the successful operation performed by Dr. R. S. MacDonald.

At the hospital the authorities first stated that the wound was sustained during target practice at the Clifford Camp. The wife of the wounded man stated he shot himself while cleaning a gun used in the target practice.

A nearby neighbor of the Clifford camp has been relating a story to the effect that the shooting occurred as the result of a brawl. This latter version is without verification at this point.

The State Police have been making an investigation but have not as yet found anything that would tend to discredit the stories regarding the shooting that have been told by those who were present.

Johnson and his wife formed a dancing act last season, appearing for a short while on the Shubert vaudeville circuit.

MACK'S SERIAL—4TH EP.

Los Angeles, Sept. 6. Beatrice Beebe Mack, fourth wife of Willard Mack, whom he married about seven months ago, is here seeking a divorce. Mack is said to be in San Francisco at this time.

The actor-author took unto himself his fourth wife while they were playing in stock in Salt Lake City a short time after Pauline Frederick obtained a divorce from him. Previous to that he was married to Marjorie Rambeau.

J. Wesley Rosenquest's Infidelity

Florence Rosenquest (professionally Florence Darling when in the Ziegfeld "Follies") has finally brought her marital grievances against J. Wesley Rosenquest to court, although last spring both parties entered into a separation agreement granting her custody of their child, J. Wesley, Jr.

Mrs. Rosenquest is now suing for an absolute divorce naming an unknown blonde, the Hotel France and May 21 last as the woman, place and date of the alleged infidelity.

This was testified to before Justice Gannon in the Brooklyn Supreme court late last week, who reserved decision. The action was undefended.

ATTENTION of DRAMATIC

Arthur

PRE

PAULINE LORD

IN

EUGENE O'NEILL'S

"Anna Christie"

WITH

GEORGE MARION and FRANK SHANNON

The Pulitzer Prize Play of 1921

ALEXANDER WOOLLCOTT

in New York "Times"

"Anna Christie" is a play no adult playgoer can afford to miss. Because it is crowded with life, because it has sprung from as fine an imagination as ever worked in our theatre, because it has been wrought by a master of dramatic dialogue, it is worth seeing again and again. It comes to the chronic playgoer like a swig of strong, black coffee to one who has been sipping pink lemonade.

KENNETH MACGOWAN

in the New York "Globe"

The playwright, the producer, and player met last night in one of those moments of accomplishment which make dramatic history. Under the spell of "Anna Christie," of Pauline Lord's acting, and of Arthur Hopkins' direction, it is hard to think of any American play that is the superior of Eugene O'Neill's newest work in truth of life or in dramatic force.

O'Neill has never so fully achieved his dramatic purpose. None of his plays so completely realizes its characters and their significance. None of his plays is so full-bodied. None of his plays ploughs through the tragedy and suffering of life to such an affirmation of its eternal vitality.

"Anna Christie" is a play about the sort of people O'Neill knew when, like the rest of them, he hung out at the waterfront barroom in which the first act passes. They might have been types; a father who has neglected his daughter, a daughter who has gone wrong, and a strong-hearted lover.

Reality caught in dialogue, in humor, in character, in idea, and fused in three splendid parts that call for splendid acting.

They get it. Small roles are acted neatly within their limits. The three crucial roles are played as three roles are seldom played on our stage, and as they must be played if the truth of "Anna Christie" is to live. George Marion's barge captain is merely perfect. In conception and in detail here is old Chris complete. Through Frank Shannon, a player who has counted for little heretofore, Hopkins has found a man to capture the strength and pungency and vigorous braggartly romance without which the part of the lover and the play itself are impossible.

As for Pauline Lord as the girl, here is naturalism—or whatever you want to call minute, exact and subtle reproduction of emotion—absolutely at its best. I can think of no performance except Mrs. Fiske's in "Salvation Nell" that approaches Miss Lord's in truthfulness and in skill, and Miss Lord's is the better. "Skill" is too slight a word. This is the spirit lived spontaneously and inevitably before our very eyes. Everything that Miss Lord promised in "The Deluge" four years ago she accomplishes here. The strange inner bloom of life is on the lips of this woman of the streets, and the broken suffering of life is in her voice. No wonder the audience cheered!

"Anna Christie" is a play of power, humor and understanding t

searches its portion of life as no American drama has yet done. A production notable in vision, in writing, and in acting.

O. L. HALL

in Chicago "Daily Journal"

It is not often that excitement in the theatre is created and carried by the sheer vitality of acting. The placid pleasures rule in the playhouse; the steady flow of gentle humor, the drip, drip, drip of sentiment, the glowworm sparkle of creeping wit are far more prevalent than the flash of feeling. Emotion having largely evaporated from the drama, it was something to see Pauline Lord and her associates in "Anna Christie" run up the signals of hearts in turmoil.

Miss Lord's skill as displayed in the role of Anna Christie far transcends mere cleverness. Her acting is informed by the deepest sympathy and plummets to the bottom the heart of this girl. The actress has exceptional comeliness. She is slight of figure, has an unusually sensitive countenance, a swift and nervous gesture, a variable, thrilling voice, and admirable vigor in both movement and speech. There is fine rhythm in her playing and perfect sincerity. She is one of the best equipped actresses speaking our language.

ASHTON STEVENS

in Chicago "Herald and Examiner"

Eugene O'Neill weaves a spell in "Anna Christie." So does Pauline Lord in the part that gives its name to this strange, yet real waterfront drama. Author and actress do something to you. Faith is renewed in the magic of the theatre. It is pleasant to think that fine playwrighting and playacting do not have to be unsuccessful—for it is obvious that "Anna Christie" is everybody's 150 minutes of thrilling enchantment.

Miss Lord's Anna is the best acting we have seen this season, the best acting in its genre the native stage has seen, I should say, since Miss Fiske's Salvation Nell. It approximates perfect portraiture. The identity is unquestionable. There is that girl Anna for all the world to know as Eugene O'Neill victoriously imagined her. We'll be a long time playgoing, I'm thinking; before we see another such transmutation of the typewritten page.

AMY LESLIE

in Chicago "Daily News"

Eugene O'Neill's play "Anna Christie" crowds back all the sullen melodramas of the last twenty years with its magnificent truths, its virile commonness and its healthy, human miseries. It is so beautifully written, so magnificently apportioned as to moral inference and somber rebuke and repentance that its sermon graphically looms out without obvious presentation. It just comes to carry its sorrowful message and that is the ultimate definition of beauty in a great drama.

EDITORS and CRITICS Hopkins

SENTS

THE PROVINCETOWN PLAYERS' PRODUCTION

OF

EUGENE O'NEILL'S "The Hairy Ape"

A COMEDY OF ANCIENT AND MODERN LIFE, IN EIGHT SCENES

WITH

Louis Wolheim

ALEXANDER WOOLLCOTT

in New York "Times"

"The Hairy Ape" will linger in the memory long after most of the stuff this season has produced has faded out of mind. It has greatness in it.

O'Neill begins his fable by posing before you the greatest visible contrast in social and physical circumstance. He leads you up the gangplank of a luxurious liner bound for Europe. He plunges you first into the stokers' pit, thrusting you down among the men as they stumble in from the furnaces, hot, sweaty, choked with coal dust, brutish. Squirm as you may, he holds you while you listen to the rumble of their discontent.

When you want a play of blinding contrasts, you can hardly do better than board one of these ships, which are floating microcosms of an inequitable world. Side by side, so close they can almost touch each other, are the very extremes of fortunes—great poverty and great wealth; here squalor, there luxury; on the one hand toil as terrific as man ever planned for man, and on the other an empty and nonchalant leisure—side by side, so close they can almost touch each other.

"The Hairy Ape" is a turbulent and tremendous play; so vital and interesting and teeming with life that those playgoers who let it escape them will be missing one of the real events of the year.

WALTER PRICHARD EATON

in "The Freeman"

"The Hairy Ape" is without question not only the most interesting American play of this season, but the most striking play of many seasons. It belongs, furthermore, to the future rather than the past; it is forward-facing, suggestive, untraditional. One's only fear is that it might prove too strong meat for Paris, where the drama still lingers in the bonds of traditionalism.

There will be those, no doubt, who will be revolted at Mr. O'Neill's choice of subject for his expressionistic treatment. That he takes a soul from out the lowest bowels of a plunging liner, out of grime and heat and sweat and ignorance, out of an atmosphere of foul oaths and obscenity, will offend the delicate, the squeamish, and certainly the pious. Mr. O'Neill's language smites as swiftly as the red glare from the boiler doors. Yet it is somehow tonic in its stark sincerity, and though it may quite truly play no small part in the startling quality of the play, the quality which brings you up in your seat like a slap in the face, it also is curiously devoid of mean suggestion, rousing, instead, a profound pity in all spectators who have imagination enough to grasp the significance of the drama.

Certainly, never on our stage has such use been made of the rank realism of vulgar speech, a use beside which such attempts at poetry as John Weaver's "In American" become trivial pipings. We may say also quite as certainly, I think, no such fusion of dialogue and scenery, of the intellectual, the emotional, the spiritual and the pictorial, into a single thing which is only to be described by the word *theatrical*, has ever before been accomplished by an American playwright. One may call "The Hairy Ape" bizarre; one may call it tragic, or ironic, or gloomy, or terrible, or puzzling, or morbid, or sordid, or beautiful, or moving, or whatever else one's views and tendencies dictate; but one can not get away from it. Once in its grip, one's attention is as helpless to wander as was Yank to escape from the gorilla. In Eugene O'Neill the new art of the theatre in America has found the new playwright at last. To see "The Hairy Ape" is to see the bright promise of what is to come, not the pale reflection of what has been.

STEPHEN RATHBUN

in New York "Evening Sun"

"The Hairy Ape" has striking merits. In his contrast between the social conditions on the top deck of the ocean liner and the stokers' "hell-hole" in the bottom of the steamship O'Neill combines realism and symbolism in a most effective manner. And the parade of the Fifth Avenue manikins, with their masks and their automatic movements, is a scene of searching satire. The dialogue is written with unflinching realism and the hairy ape's struggle to understand the problem of life is intense and vivid.

"The Hairy Ape" is one of the most vital plays of the season.

KENNETH MACGOWAN

in the New York "Globe"

"The Hairy Ape" is a very remarkable and very simple play. I think it is the most significant play O'Neill or any other American ever wrote. I also think that its appearance is the most promising sign for both him and the American drama that has been vouchsafed us. It is pretty easy to put all the reasons for this in a single sentence:

"The Hairy Ape" is not a realistic play.

"The Hairy Ape" is about real life. It is no romance. It passes here and now. Its people speak in the slang of today. But it is intensely unrealistic from start to finish. It doesn't make the slightest attempt to arrange its speeches so that they sound like the accidental heiter-skelter, baffled talk of everyday life.

The earlier scenes seem realistic to some, probably because they are played in a wholly alien setting—the underworld of an ocean liner—and played with extraordinary vigor and skill. But even these scenes are utterly non-realistic in their treatment of character and dialogue. Like the rest, they seek to release the inner emotion of things, to give expression to depths of the human mind, to get back of realism to reality.

"The Hairy Ape" is a 'startling, extraordinary, challenging play. Within it beats and surges the pulse of new drama. An extraordinary and daring play of unmatched vigor and originality.

BENJAMIN DE CASSERES

in "Theatre Magazine"

"The Hairy Ape" is Rodin's Thinker awake. It is the mud searching for a brain. It is the dumb that has found a tongue of thunder. It is an earthquake ripping and rending civilization. To me, "The Hairy Ape" is colossal. It is Eugene O'Neill's masterpiece. It is the most vitriolic, satiric play of which I have any knowledge. Victor Hugo would have shouted himself hoarse over it.

Louis Wolheim was elected by nature for just that part. He terrifies, he menaces—and he gets, not under our skins, but into our dugs. He is the pariah of the earth-cycles. We loathe him and simultaneously feel a profound sympathy with him.

"The Hairy Ape" is drama—Greek in its simplicity, Hugoesque, Homeresque Whitmanesque.

It is, in America, a reversion to brains.

COLLECT PASS TAXES IN LEGIT HOUSES

**I. T. A. Issuing Stamp Books—
10% of Face Value on
Courtesy Tickets**

The collection of pass "taxes" at the request of the International Theatrical Association has begun in many theatres in New York and out of town for the first time since the war tax on passes was dropped from the revenue law Jan. 1 last. The collections are to be devoted entirely to the I. T. A., which met with a deficit during its first fiscal year. Ten per cent. of the face value of tickets given with courtesies is being collected, but 10 per cent. of the amount so raised is turned over to the internal revenue collector along with the regular admissions tax moneys.

Not all theatres are collecting the pass tax, the matter being optional with the individual houses. Following the resolution at the second annual convention of the I. T. A. last June in New York, the association presented a collection plan to the theatres and all those complying with the request to take up pass taxes have purchased books of special stamps marked in denominations equal to 10 per cent. of the tickets given away with passes. Theatres have purchased stamp books to the value of \$200, and are asked to submit a monthly report to the association. It is unlikely such reports will be forthcoming, as the I. T. A. receives its money immediately from the theatres which must get the amount of the stamp purchase back from persons entering on courtesies.

The stamps are so marked that the amount of the "tax" is set forth and the percentage of government tax deducted. On a 25-cent stamp, (Continued on page 40)

GIRL TRIES SUICIDE

**Donny Harrison of "Love Birds"
Takes Veronal**

Donny Harrison, of Detroit, who came to New York several months ago to obtain employment as a chorus girl, tried to commit suicide on Tuesday morning by taking a dose of veronal in her apartments. She was removed to Bellevue Hospital, where on Wednesday night it was stated that while she was somewhat improved her condition was still serious.

Before taking the narcotic Miss Harrison wrote a lengthy confession of her failure to succeed on the stage, although she had for a time been with the Pat Rooney show, "Love Birds." In this confession she stated that she was addicted to the use of dope.

Another attempt at suicide was made by Vera Maynard, a film actress, living at the St. Paul Hotel. She was removed to the Harlem Hospital. Failure to secure work in pictures made her despondent and caused her to attempt her own life.

SOME WHITE SHOW CHANGES

Changes marked the first week of George White's "Scandals" at the Globe with new bits being inserted as late as Saturday. At the matinee a satire by Andy Rice called "Ten Years" was put on, to take the place of the deleted baseball bit. The Rice act had been rehearsed with the original routine, but removed during the try-out.

The Lightner Sisters and Alexander act was taken off, Winnie Lightner appearing as a single in "one" instead, but all three being on for the finales.

B. S. GROSSMAN ACCUED

Los Angeles, Sept. 6. B. S. Grossman, former San Francisco theatre manager, was arrested here on a charge preferred by Paul Cooper. He is accused of having obtained \$3,000 under false pretenses.

ROWLAND IN CINCINNATI

Cincinnati, Sept. 6. Edward Rowland will manage the local Cox theatre and be the Shubert general representative for this city.

"Imitations," by Harris, in Dec. Sam Harris will put on "Imitations" around December. It is a three act comedy by William Anthony McGuire and Joseph Bernard Rethy, dramatic critic of "Pearson's."

Lewis & Gordon will be associated in the production.

BARRYMORE'S "HAMLET"

**John May Appear in Dane Role
Around the Holidays**

Another star turning to Shakespeare, John Barrymore, is due in New York about the holidays. He may enter with "Hamlet" ahead of Warfield's premiere.

Arthur Hopkins is making the presentation. The same manager is making productions for Ethel Barrymore, who will appear in "Rose Bernd," a foreign adaptation, and Lionel Barrymore, who is to star in "The Fountain," a Eugene O'Neill drama.

NEW SHOWS UNDER WAY

Preparation of production counted among the second flight of attractions for the new season and timed for entrance late in October and November has begun. A trio of comedies being cast and which will start rehearsing during the month are "A Clean Town" by J. C. and Elliott Nugent, "Pomeroy's Past" by Clare Kummer and an adaptation of "Merton of the Movies" by George S. Kaufman and Marc Connelly.

The Nugent play is a satire on prohibition enforcement. The Nugent will remain in the cast of "Kempy" which continues at the Belmont. "Pomeroy's Past" is being put on by Sam H. Harris with Roland Young and Laura Hope Crews the leads. "Merton" will be produced by George Tyler and Hugh Ford, the latter also directing the piece, which will have Glen Hunter and Florence Nash in the principal roles.

EDITORIAL ON BROKERS

Chicago, Sept. 6. The "Herald-Examiner" of this city spoke editorially of the new ticket brokers who are backing Harry N. Waterfall and Jack Horwitz in the new business.

The editorial took a slam at the two aldermen, Michael Kenna and John J. Coughlin, known hereabouts as "Hinky Dink" and "Bathhouse John" respectively.

In part of the editorial said "Other reformers, with their great influence would have appealed to the city council for an ordinance. They have a better way. They intend to kill the curse with competition."

Capital Police After Speculators

Washington, Sept. 6. Washington police are starting in early to war on the ticket speculator. Monday night a young man giving his name as Harry Z. Beller was arrested by detectives for selling them a ticket to a local theatre for which Beller had paid \$1.25 and sold for \$1.50.

The man was released on \$40 collateral for hearing this week.

HUB UNION'S DEMANDS CATCH MGRS. NAPPING

**Season Opens Well, Leaving
Usual Defense Behind—
Vaude Houses Interested**

Boston, Sept. 6.

Demands by musicians and stage hands have thrown more of a scare into the local managers than in previous years, owing to the fact that the season has opened so strong it defeats the argument of "we can't afford it."

The musicians have given two weeks' formal notice of demands, although unofficially they have stated they have no intention of going out at the expiration of that time provided friendly negotiations are still in progress and settlement promised on a retroactive basis.

The musicians demands center mainly around extra rates for Sunday shows, hitting the vaudeville houses. The stage hands issue centers around the "minimum crew" clause, aimed especially at the single-set production for which they are said to demand a crew of seven. The managers officially discredit the demands of both unions as merely the "annual sparring match," but general belief is that the matter is nearer an issue than for several seasons past.

DISAGREEING OVER "YOUTH"

Lee and J. J. Shubert cannot agree over the prospects of "Youth" which is the title of Viennese operetta, was secured abroad by J. J. on his recent trip and which is still playing in Vienna as "The Maytime of Youth." Harry B. Smith has adapted the book and Sigmund Romberg has been working on the score for the Shuberts.

Last week while the piece was rehearsing at the Century Lee walked out during the second act and said he was "off" the show. J. J. however, is pinning his faith on the piece. In the cast are George MacFarland, Olga Steck and Harry Kelly who has signed with the Shuberts for two years, who is retiring from "Sue Dear."

"CAT AND CANARY" ABROAD

Kilbourn Gordon accompanied by Percy Moore, stage manager for "The Cat and Canary," sailed for London Saturday to ready the English presentation of the mystery play. Overseas the show will be under the direction of Gordon, Gross-Smith & Malone. An all-English cast will be used.

"Cat and Canary" is set to open in London Nov. 1.

DE ANGELIS' SALARY

**Starts Suit in Syracuse for \$485
in Salary**

Syracuse, N. Y., Sept. 6.

Formal notice by Jefferson de Angelis that he intends to hold the six stockholders responsible for his salary for his final week in this city and launching of a suit in Supreme Court here by Agnes O'Neill to recover unpaid salary balances, shook the bones of the Professional Players, Inc., this week.

The Players, formed by local light opera enthusiasts determined to attempt a season of comedy opera at the Bastable, went on the rocks several weeks ago, after several financial crises had been passed by narrow margins. Decision of the management to close, made at the eleventh hour, brought a rebellion of the chorus, and several of the principals at the final performance of "Pinafore."

At the time it was announced that all of the professionals appearing in the company had been fully paid, and that provision would be made to meet the claims of the local talent who rounded out the cast. Plans were also made to revive the company later for a fall and winter run, it was stated.

The Players' cast were originally headed by De Angelis and Eva Olivetti, the latter later giving way to Mrs. Arlington H. Mallory (Marta Wittowska), president of the corporation. Mallory himself was in the foreground in the promotion of the venture, and eventually became the organization's angel.

De Angelis wants \$485.45 salary from the six incorporators—Stephen Bastable, manager of the Bastable; Mrs. Gard Foster, society woman; James F. Fennessy, Mrs. Olive V. Schiller, head of the Olive V. Schiller Productions, and R. R. Edwards, late of the Syracuse Opera Association.

Agnes O'Neill, a local entertainer, in her Supreme Court suit seeks \$119 from the corporation and from Arlington Mallory. She was originally signed at \$25 per week for the chorus, but was advanced to \$75 when she accepted a role as principal in "Pinafore." Miss O'Neill was one of those who walked out on the show at the final performance. She charges that Mallory promised to personally shoulder her salary if the corporation couldn't.

Miss O'Neill is represented by Attorney Starr Taylor of this city, who, retained by others who appeared in the performances and claim unpaid balances, will shortly start other suits.

Backers of the corporation declare that the suits will prove worthless inasmuch as by the nature of the incorporated association, its directors and stockholders are immune from liability.

The Players ran up against trouble soon after the season at the Bastable began. Dissension among the directors led to the resignation of several.

CHICAGO'S AUDITORIUM HAS COLORED SHOW

**"Strut Miss Lizzie" Opens to
Poor Impression—House
Rented at \$3,500 Weekly**

Chicago, Sept. 6.

"Strut Miss Lizzie," the colored musical show which Harry Frazee brought on here and placed in the Auditorium for a four-week period, opened Sunday night to a capacity audience. The Auditorium holds around 2,800. To fill it on the hottest Sunday night of the year—and a holiday eve at that—was some accomplishment. The audience was composed of blacks and whites, with the members of both races evenly distributed and grouped together on the lower floor, in the horseshoe boxes and the shelves.

Frazee placed the show in the Auditorium, as no other house was available at the time for the production, so as to steal a march on the other colored revues which are Chicago bound. He leased the house for the four weeks at \$3,500 and has an option on another four weeks if required.

But from what was witnessed the opening night, the option will not have to be exercised, for "Strut Miss Lizzie," at the end of its initial time, will follow in the wake of the "passing throng."

On the opening show everything just seemed to be wrong. The 15th Regiment Band, added for the local engagement and counted upon to accomplish miracles, fell short of its purpose and registered "nil." The show bore every evidence of lack of preparation, assemblage and all of the component parts that go toward making a good entertainment. The first act was so draggy that prior to its completion the "wake" started with folks walking out. When the second act started about one-fourth of the seats on the lower floor which were occupied during the initial session were vacant.

The wardrobe worn by the chorus looked very shoddy and much comment was made by the patrons. The chorus worked in a ragged fashion and just did not seem to care whether school kept or not. It might be that the local company was augmented in cast over that of the New York company and that the show had not sufficient preparation and rehearsals, for it is a kindly act to say that the chorus worked although they had every bit of 24 hours' rehearsal in their ensemble work.

One thing plainly visible at the opening was the fact that Chicago is interested in the colored shows and that it will patronize the worthy ones, and even though "Strut Miss Lizzie" stole the march on "Shuffle Along," if the original New York show steps in here at any time they will find that the edge was not taken off for them by the preliminary colored revue.

LEGIT ITEMS

David Wallace, formerly associated with W. A. Brady as press representative, is again handling that post. Unofficially he took the assignment early in the summer prior to Brady's jaunt abroad. Wallace was connected with William Harris, Jr., for several years. Arba Blodgett, well known as an agent, is now in the Harris office. He is handling publicity for "Blanca," shortly to come to the Ritz.

"The Surprise Party" for Edward E. Rice will take place Sept. 17 at the Apollo, with the evening's top \$3. The sale at the box office is now open. Among the committee in charge are the names of many important managers.

The new Julian Eltinge show will open Oct. 2 in Baltimore.

James Watts is no longer with "Spice" at the Winter Garden. He is said to have reached a disagreement with the management over salary. His business of the performance was cut out after his departure.

Fred Stone in "Tip Top" opens his third season at Reading, Pa., Sept. 18. Tom Brown's saxophonists continue with the show and their ninth year with Stone.

"Honeybunch" is the title of a new traveling musical comedy rep

show put out in the middle west by Graves Brothers, who had "Saucy Baby." E. B. Coleman is manager, Curley Burns principal comedian. The company has 30 people.

"The Girl From Greenwich Village" will open outside New York next week. It is under the direction of the Cosgrove Producing Co. In the cast are Ross Snow, Emily Seymour, Harry Howard, Mary Lee, Doris Finn, Bob Hickey, Hilda Jevey, James Cooper, Charles Oliver, Eddie Morrell, Betty Hill and a chorus. Frank Cosgrove is managing.

Nell Baker of "Hunky Dory," the all-Scotch show and cast which opened at the Klaw, New York, Monday, scalded one of her feet when appearing in Montreal last week, where the attraction appeared before the Broadway entrance. She ordered tea and a hot water pot was overturned. She worked in slippers.

Charles Emmerson Cook has joined Max Spiegel's office as press representative. He will handle the publicity of the George M. Cohan theatre, now controlled by Spiegel, and will also agent the Spiegel attractions, which include the Nora Dayes show, "Queen of Hearts," and two Shubert vaudeville unit shows.

"Come Along"—GILDA GRAY—"Come Along"

The phenomenal demand for Gilda Gray's song, "Come Along," which is the hit of the "Ziegfeld Follies" has already made it the best seller in the history of modern song publication for Irving Berlin, Inc., 1607 Broadway, New York. It was written for her by Creamer and Layton and her sensational reception as she sang it on the opening night of the "Follies" caused the Golden Girl to be called by the critics the "Stop-the-Show Girl."



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 (3d week). Not up to promise of premiere last week, first full week. Takings under \$5,000. Pace is about half capacity at \$2.50 top.

"Abie's Irish Rose," Republic (16th week). Only attraction charging \$3 top among non-musicals. Sale went up for merchants' exposition last month and not lowered. Advantage for cut-rate sales and at box office. Around \$9,000 claimed last week.

"Better Times," Hippodrome (1st week). Big house opened Saturday night, again under management of C. B. Dillingham, and production again directed by R. E. Burnside. Won praise from critics. This season top admission is \$2.50 for center sections downstairs, balance there \$2.

"Blossom Time," Ambassador (45th week). Moved up another notch last week when takings were not far from \$12,500. With start of Labor Day, when wet weather was perfect for theatres, this week's business should be as good or better.

"Captain Applejack," Cort (37th week). Indux of new productions not harmful and last week gross well over \$9,000. Another six weeks for this comedy success, and has chance to run into November.

"Cat and Canary," National (31st week). Picked up again last week and management still expects continuance through fall. Business better than \$7,000.

"Chauve-Souris," Century Roof (32d week). Morris Gest's surprise novelty smash of last season continues to rate with best money-getters in New York. Figures to stand up strongly through the new season. Only show at \$5.50 top.

"Daffy Dill," Apollo (3d week). Excellent takings last week for Arthur Hammerstein's show, with night performances capacity. First of new musical productions to arrive and first to score. Getting \$3 top. Got \$18,500.

"East Side, West Side," Nora Bayes (4th week). Moved Monday from Playhouse, where called "Manhattan." Business not good for first weeks.

"Follies," New Amsterdam (14th week). Holds to remarkable business, and plan of Ziegfeld to continue revue to holidays or longer instead of going on tour in September as usual looks set. Better than \$37,000 again last week.

"Fools Errand," Maxine Elliott (3d week). Slipped last week, takings being around \$5,500. Appears to have come in too early and may pick up during month.

"He Who Gets Slapped," Garrick (35th week). Another three weeks for Russian adaptation, Theatre Guild then going directly into new season. "He" surprised by running through summer.

"Her Temporary Husband," Frazee (2d week). Frazee got off to Thursday night (last week) start. Comment mixed, indications being for fair business only.

"Henky Dory," Klaw (1st week). Bright billing labels first Klaw attraction of season as "Real Imported Scotch." Company brought over intact by Mark Klaw, Inc. Opened Monday night, winning good notices and credited with being laugh show.

"I Will If You Will," Comedy (2d week). Will be taken off Saturday. Premiere displayed nothing and Broadway figured closing at end of first week. Is third quick flop of season thus far. Smallest matinee possible Labor Day.

"Kempy," Belmont (17th week). Present plans call for "That Day," listed for Belmont, getting another house. "Kempy" doing fair business at around \$5,200 and may be tried with through fall.

"Kiki," Belasco (41st week). None of new dramas threatened supremacy of Belasco's last season's smash with Lenore Ulric. Business holds up to capacity at around \$15,000 weekly.

"Molly Darling," Liberty (2d week). Opened Friday last week, winning very favorable reviews. Produced by Moore & Megeley, vaudeville producers. Attraction credited with having plenty of stuff.

"Music Box Revue," Music Box (50th week). Three or four weeks more to go, show opening on tour at Philadelphia. Next week will reopen in October with new revue now being readied by Sam H. Harris and Irving Berlin.

"Partners Again," Selwyn (19th week). Selwyn's comedy riding along to good business. Expectation or return of big grosses when weather settles. Increased again last week, grossing \$13,400. Extra advertising this week calls it "2d season."

"Sally, Irene and Mary," Casino (1st week). Basis of vaudeville revue

put on last season and now expanded. Opened Monday, with dailies giving it good chance.

"Scandals," Globe (2d week). White revue went to capacity throughout first week and grossed \$31,800. Charged \$10 and tax for opening performance, with balance of week at \$3.50 top. This week admission is \$4 and extra matinee played (Labor Day).

"Shore Leave," Lyceum (5th week). Early arriving Belasco attraction continues to equal or better anything new season has trotted out to date. Last week beat \$12,000 and looks sure until holidays.

"So This Is London," Hudson (2d week). Opened Thursday last week. Majority of notices favorable, with several reverse. New Cohan show has many laughs and should land for run. Last week pace was on basis of \$10,000 weekly. Two performances Monday grossed \$2,500.

"Spice of 1922," Winter Garden (10th week). Final week for Jack Laitman Kaliz revue, which opens on four next week at the Forrest, Philadelphia. New "Passing Show of 1922" to enter Garden Thursday night next week.

"Sue Dear," Times (9th week). Broadway time of this musical show again extended. Attraction will move to Pijou at end of next week, with "The Exciters" next attraction here. "Sue" drew \$6,300 last week, but is inexpensive musical show.

"The Dover Road," Bijou (38th week). First production attempt by Guthrie McClintic, who has piled up nice profit for Broadway run.

REAL SHOWS GET REAL MONEY! BOSTON SHOW-MAD LABOR DAY

Sally Returns to Capacity—"Bat's" Advance Sale For Eight Weeks—Last Week's Figures Never Before Reached in August

Boston, Sept. 6.

Real shows will pull real money in Boston at the present time. Labor Day night, after a rainy stay-at-home day, found the town show-mad, and the specs reaping a golden harvest. Last week's sheets had figures for August that have never been approached in the history of the local Rialto.

The \$21,500 credited to "Tangerine" with Julia Sanderson and Frank Lator last week indicated what the town can do, its opening week at the Shubert. "Little Nellie Kelly," the Cohan show which opened cold at the Selwyn was just under \$23,000 on its fifth week. "Shuffle Along" at the Selwyn, also on its fifth capacity week, hit around \$14,500 which is all that it can do without violating the fire laws.

This line-up held over for this week, with "The Bat" coming into the Wilbur, and "The Nest" into the Plymouth, and both jammed Labor Day night. "The Bat" has a whole of an advance sale with eight weeks cold thrown on sale Tuesday.

"Sally" returned to the Colonial Monday with at least 1,000 people turned away on the holiday, due mainly to Jack Pickford's presence in town with his bride (Marilyn Miller). Despite its 12-week run in Boston into the summer, the advance sale on "Sally" indicated capacity again this week, which means approximately \$33,000. The show has open time here and will undoubtedly be continued indefinitely, until the minimum figure of \$25,000 is hit. The previous publicity, breaking all Boston records, given Miss Miller, Pickford, Ziegfeld and Billie Burke over the Miller-Pickford marriage, was regarded as so unsavory and dangerous in its reactions that not even a press notice was sent to the dailies about Pickford's visit to Boston Labor Day. The papers carried it under New York date lines, however, and Pickford was the center of considerable lobby gossip.

Just why the Shuberts did not crash their vaudeville season open

House will try its luck with musical attraction, getting "Sue Dear," now at Times Square, Sept. 18.

"The Endless Chain," Geo. M. Cohan (1st week). Opened Monday with new James Forbes comedy. Comment mixed, with doubt as to show's chances.

"The Gingham Girl," Earl Carroll (2d week). New musical entrant off to strong start. First week nearly \$15,500, which at \$2.50 top is accounted promising for week before Labor Day. Agency buy started this week. Much favorable comment.

"The Goldfish," Shubert (20th week). Final week, attraction jumping to Chicago Sunday. Drama credited with scoring by holding to profitable business during hot months. "Greenwich Village Follies" succeeds next Tuesday.

"The Monster," 39th St. (5th week). Cooler weather ought to bring this attraction into its own. Is thriller and attracted plenty of attention at opening. Figures to move quite above \$5,000 class with advent of fall.

"The Old Soak," Plymouth (3d week). Bettered good first week and went to \$11,500 for second. Pace up to Saturday exodus for Labor Day was much stronger. Counts as leader of new season's productions.

"The Plot Thickens," Booth (1st week). First offering of Brock Pemberton's second season as producer. Is of foreign adaptation. Opened Tuesday night, unopposed.

"The Torch Bearers," 48th St. (2d week). Much expected of this satire, which slipped into town almost unnoticed. Had to rent to get berth. Moves to Vanderbilt next Monday on regular terms, and ought to prove smart draw. Critics like this one.

"Whispering Wires," 49th St. (5th week). Shuberts' mystery contribution ought to land for run. Despite holiday exodus and new bidders in field, last week's business around \$9,000.

"Wild Oats Lane," Broadhurst (1st week). Second production for George Broadhurst. Piece slipped up to Stamford, Conn., for tryout, and Broadway premiere Wednesday.

Labor Day night instead of sitting tight for next week, is as unexplainable as the failure of the Hollis street (syndicate) to open before Sept. 25 when Francine Larrimore in "Nice People" is booked, with "Lightnin'" underlined. The Larrimore show is so well known locally one dramatic editor has already referred to it as "Pleasant Folks." The Weber and Field unit was bill-boarded last week and opened Monday night in Hartford.

The Arlington, formerly known as the Castle square when John Craig made it famous for its stock productions, opened Monday as a play-nursery for H. H. Frazee. The initial premiere was a farce comedy by Dana Burnet, the "Saturday Evening Post" author, entitled "A Bridal Suite for Three." The house is going to play \$1 top, with Craig at the helm back-stage, and with a policy of producing nothing but new shows. There are about 30 plays, mostly small-cast dramas and farces, under consideration at present, and Frazee is going to use the house for all of his try-outs. Anybody with a likely looking manuscript will be given a production, the only stipulation turned over to Frazee, John Craig, Matt Smith, et al., these royalties to hold for the life of the production, including film and stock rights. Frazee will also use the house for any big-time legitimate productions which he may make, including one which rumor say will be as lavish a drama, as "Ben Hur" and which is at present tentatively under way. The Arlington has a four-story warehouse jammed with a 20-year accumulation of props and stock scenery, which means that with the strong little stock company that has been assembled, almost anything can be staged for an author and the producers can see a stock production instead of ploughing through a manuscript. A Eugene Walter play is said to be among those Frazee will try out within a few weeks.

(Continued on page 38)

HOT CHICAGO OPPOSITION; "PERFECT FOOL" LEADING

Wynn Show Smash Hit, to \$26,000 First Week—"Rubicon" Burned Up by Critics, but Sticking—Chicago's Total Gross Last Week, \$117,500

PHILLY SEASON OPENS; "BLOSSOMS," NEW

"Hairy Ape" Gets Over—Mixed Notices for "Blue Kitten"

Philadelphia, Sept. 6.

The legitimate season got all the breaks at the opening here after it had every appearance of bucking a midsummer heat.

The four opening houses had reported little advance business since the box offices opened Thursday, but when Labor Day turned out to be overcast and dubious, queues started to form, and by afternoon, with spitting rain, the box offices were besieged.

As a result, "Orange Blossoms," the new Edward Royce-Victor Herbert comedy with music, had a gala opening at the Garrick, with four or five rows of standees; "The Blue Kitten" had three-fourths capacity at the Shubert; "The Charlatan" did nice business at the Walnut, and "The Hairy Ape," the least likely to be affected by this class of business, also felt the boom.

The "Ape" show, which opened the Lyric's season, had a matinee with better business upstairs than down, and "The Blue Kitten" also had a successful matinee, getting some late comers, as the rain started about 2 o'clock. "The Kitten" did \$1,300 in the evening.

"The Hairy Ape" had some glowing notices and two sturdy slams. "Orange Blossoms" was very well received, and hailed as a prospective world beater. "The Charlatan" was also well treated by the dailies, but "The Blue Kitten" had mixed notices. The regular critics divided up on openings, with the Eugene O'Neill show getting the call.

Next Monday's openings include "Spice of 1922," making its return bow, at the Forrest, and "Dulcy," which opens the Broad's season earlier than usual. "Marjolaine" and "Pomeroy's Past" will occupy the Lyric and Garrick stages Sept. 18, and "The Dover Road" will probably hit town to open the Adelphi on the same day. "The Hotel Mouse" is now definitely set to follow Carle and "The Blue Kitten" at the Shubert.

San Francisco, Sept. 6.

The legit houses got underway together last week for the first time in a long while.

It was also the first week for the Wilkes stock at the Alcazar, with the gross, including two Saturdays, reaching \$5,500.

At the Columbia "The Fool," with Richard Bennett, got \$8,000.

"Abie's Irish Rose," after five weeks at the Century, moved Sunday to the Rialto, getting \$2,400 on the day, beyond expectations.

The premiere of "You'll Be Surprised" at the Morosco (formerly Century) started to fair trade.

"Abraham Lincoln" opened very big this week at the Orpheum, Oakland.

Grand, K. C., FOR ROAD SHOWS

Kansas City, Sept. 6.

The Grand here will play road shows this season instead of its usual picture policy. E. S. Brigham is its manager in charge of bookings with all time open.

Chicago, Sept. 6.

Nine attractions, with another included for three performances, gave an aggregate gross of \$117,500 for the initial week of the new season—not bad, considering the record heat which reached these parts after Wednesday's matinee and struck its highest mark Friday, completely killing the week-end business.

While five new openings crowded the theatrical calendar, the thermometer registered a new heat record, not only for this summer, but for the last nine years. Notwithstanding this unbreakable opposition, there was an outpouring of business that held aloft the maiden speed of the new season. Truly, the thickened paths to the playhouses with the prevailing heat was phenomenal and again indicates that this town is show-hungry.

Sensible magnates didn't complain last week. Some howled and did considerable worrying. The complaints came from pessimists who refuse to weigh conditions. They shout calamity at the very first chance. The hotel agencies were caught in the weather jam, and the "diggers" were quite noticeable on the curbstones Saturday night, attempting to rid themselves of an overstocked array of good seats.

"Good Morning, Dearly," didn't record the first week's gross expected at the Colonial. In "The Perfect Fool" the Dillingham show is going to face troublesome opposition and the variation in the scale of prices (noticeably high in comparison with what the Shubert offices will charge for musical entertainment this fall) between these two attractions will be closely followed.

Wynn's organization is the rage of the town at this specified hour. He lead the shows in the loop for week's business and proudly boasted of an advance sale which will keep the business high until it receives a challenge from the Jolson show. The critics helped along Wynn's popularity. One in making a second-thought review and commenting upon the packed houses at the Illinois, went to the heart of the enormous demand for Wynn by claiming he (the critic) was stopped for logical explanations by crediting the comedian with being "a natural born darn fool."

In the competitive campaigns between "Thank-U" and "The Rubicon," two vastly different shows, neither gained a satisfactory get-away. Two reasons are advanced for the slow start of the Cort attraction—the high scale of prices for the matinees and the weather conditions. Golden's show just climbed over the top clause of \$10,000 that the Frazee offices had inserted in the contract.

The Olympic attraction got the worst massacre of adjectives ever grouped by the combined forces of the newspaper critics. Many shows would have been forced to instantaneously stop after the reviews appeared on the street, one critic claiming he had the facts to say the players themselves were ashamed for appearing in the French play. "The Rubicon," undaunted, is going to make a fight, for it has a New York experience to nurse hope. It won't take a big gross to make a profit for the attraction. It's different with the house, however, at this particular time of the season.

"Hull-Dog Drummond" picked out the hottest night in Chicago (Friday) to introduce itself at the Powers. The premiere held a most interesting audience study, for all classes of loop celebrities perspired while applauding the melodrama. It will rest between "Bulldog Drummond" and "The Cat and Canary" for the melodrama honors of the fall season here. Each attraction is referring to being better entertainment than "The Bat."

"To the Ladies" is being delayed in grasping the Cohan's Grand winning atmosphere due to the weather only. Thus far the attraction hasn't responded to the splendid newspaper

(Continued on page 40)

BROADWAY REVIEWS

SALLY, IRENE AND MARY

Jimmie Dugan.....Eddie Dowling
Mrs. Dugan.....Edna Morn
Mary O'Brien.....Maude Odel
Sally.....Edna Morn
Mrs. Clancy.....Clara Palmer
Frank.....William Mason
First Dresser to Girls.....Henrietta Byron
Second Dresser to Girls.....Louise Arnold

Three musical plays which reached Broadway in the last two weeks are of vaudeville origin. Two, "The Gingham Girl" and "Molly Darling," were elevated to the legitimate by their original vaudeville producers. The latest entrant, "Sally, Irene and Mary," which rung up at the Casino Sept. 4, was a vaudeville revue turn featuring one of the Shubert vaudeville bills last season. Eddie Dowling wrote and put it on, probably with the same aid—Cyril Wood, Raymond Klages (lyrics) and J. Fred Coots (score)—who are all credited with the full length attraction. Dowling also appeared in the act, though Mabel Withee was the featured player. As a legitimate offering "Sally, Irene and Mary" comes as a production of the Messrs. Shubert, with Dowling the feature.

All three plays aim has been to stick to musical comedy type, that is, to hold to the story or plot. All three having gotten off to favorable starts strengthens the opinion that that class of musical piece is coming back. As for "Sally, Irene and Mary," plot is adhered to too much, particularly so in the second act. That drew the opening night performance out to an 11:25 curtain. The show in its out-of-town dates was greeted warmly, which may have caused hesitancy in cutting. But some elimination should be made, for the tempo of the show cannot be held steady otherwise. One scene, that of a charity bazaar, for one thing could go out without hurt to the entertainment.

The title is taken from three musical smashes of the two seasons preceding that just ended. Neither "Mary," "Irene" nor "Sally" was a Shubert production, but the managers have fallen heir to the three-way title. There is nothing from the original plays other than the names, except it is a variation of the Cinderella story that counts for "Irene" and, too, for "Sally." The third side, tenement is pictured at the opening and again in the finale, which was true of "Irene." The lovers of Avenue A remain constant, despite the heroine's rise to Broadway stardom while the hero has just developed into a plumber (and alderman). The strain of sentiment is just as strong as in "The Gingham Girl," if not stronger. Dowling added book with his love for his mother builds up that factor and it is carried forth with sincerity.

What Dowling has done in the way of a book is to set forth the humor of the early days when folks were plain Dugan, O'Brien and O'Dare—either as he knew them or as he believes they were. As Jimmie Dugan his faith in his race and his politics can never fade. The worst thing he could think of to hurt Sally, the stage door keeper of the theatre on Broadway where Mary made her hit, was to tell the man: "In your heart you are a Republican." Again when Mary tells Jimmy it is she she loves and plans a wedding at the Little Church Around the Corner, Jimmy, although exalted at winning the girl he loves, cries out, "St. Malaya's or nothing." Both bits were genuine laughs.

Edna Morn, who has been on the road a season or two, got her chance as the feminine lead, Mary, and created a pleasing impression. She led most of the numbers well, has a sweet manner and acted excellently as a foil to Dowling in several of his comedy scenes. One of the best was a proposal bit. Miss Morn had "Time Will Tell" with Dowling, the number being the best of the comedies. Jean Brown as Sally won the honors of individual scoring near the first act finale with a toe dance. Miss Brown started slowly and displayed unusual cleverness with one toe spinning. Kitty Flynn played Irene.

Howling as a successful young plumber "with \$1,800 in bank, two Liberty bonds, a trunk full of marks and a tin lizzie," was at his very best. He was adroit in getting over his comedy points and coming in his devotion both to his mother and his "goll." No better selection could have been made for the mother role than Josie Intropidi. Many a kiss was planted upon her cheek by Eddie. Dowling made a good deal out of a bit with the stage door keeper, very well done by D. J. Sullivan.

The cast is a humorous mixture of youthful players in the leads and chorus and A. K.'s generously present on the roster. Several were employed for the gabby and char-

acteristic tenement scene (Miss Intropidi, Clara Palmer and Maude Odel), for the stage door bits and the bazaar. "Do You Remember" was an old-timers' number, given by old-timers in the persons of Henrietta Byron, Louise Arnold, William Mason and Sullivan. The quartet hoofed it some and surprised by their stamina by encoring. There were several additional old boys present, including Eddie O'Connor, while Joseph Clark is definitely out of the juvenile class too. There were three juveniles, Alfred Gerard, Hal Van Rensselaer and Burford Hampden all figuring in the numbers. Burford and Gerard led "Stage Door Johnnies" with Miss Brown, the melody having a popular swing. Stanley Ford had an important assignment.

There was one novelty in the production of numbers, that being the "Dance of the Radium." It held a chorus group with white frocks, treated with radium paint, the same as the face number in the "Follow." The number here merely shows up the title of the show when the lights are out. Each girl's skirt held a letter. The number was listed for the first act but was switched to the opening of the second. It was not encored.

"Jimmie," one of the earliest numbers, was one of the best of a fair score. The chorus got something with their evolutions, including a rope-skipping dance. Allan Foster staged the dances and had more chance early in the show than later. Mabel Kokin went onto the apron in the "Jimmie" number for a dance specialty, which she did with credit. Her East Side rig was belied by a diamond bracelet.

"Sally, Irene and Mary" are back on Broadway in the Dowling show. It's a good entertainment and, if properly handled, which calls for the fashioning of a smoother performance, ought to make a bid for popularity. *Ibec.*

HUNKY DORY

Imported Scotch comedy in three acts, presented by MacKlaw at the Klaw, New York, Sept. 4, 1922. MacKlaw and Watson featured player and author of piece. A. Postman.....Angus Adam
Johnnie.....Robert Drysdale
Polly.....Stella Campbell
Hunky Dory.....Walter Roy
Mrs. MacKlaw.....Robert Drysdale
Peter Maguire.....MacDonald Watson
David Low.....A. Manning Sproston

Like all imported Scotch, this has been "cut" a little for American consumption. MacKlaw on his summer trip to England witnessed it at the Apollo, London, and selected it as the opening attraction of the new season for the Klaw, New York. Last week the piece was presented in Montreal, and the New York opening occurred Monday night before an audience that just about half filled the house. Despite its size the audience was enthusiastic and the lines and business brought frequent laughs, especially from the balcony, where a number of evidently American-Scotch were witnessing the play. Those Americans in the audience were catered to by a number of gag lines that were evidently interpolated for home consumption. These to a certain extent detracted from the real Scotch in the bottle, but on the whole it can be said that the comedy was thoroughly enjoyed.

Abroad the production was made by Cecil Barth. That production was brought to this country intact, but on arrival it was discovered it would not do, and a new production was built here by P. Dodd Ackerman.

There are but eight players in the little company, and MacKlaw Watson, who plays the principal comedy role, is likewise the author of the piece. He is a cross between Will Demming and Harry Fox at times and does not look unlike the latter. He is a real comedian and gets his lines over effectively at all times. In business, however, he resorts to a little joke now and then, as with the juggling of a cut of cheese in the second act. The seven supporting players are clever actors, especially Walter Roy, who reminds of Henry E. Dixey at times, as Hunky Dory, the character from which the piece derives its name. Strange as it may seem, this piece gets its title from the role of the villain.

Neil Barker as the heroine gave a splendid performance, and in her scenes with Robert Drysdale as Specky Todd was most convincing. Drysdale incidentally is much like Frank Bacon. Frances Ross Campbell as a little Scotch chatterbox of more than past middle age proved a strong comedy factor, but F. Manning Sproston seemingly played the role assigned to him entirely too well to impress.

Not to plot, it is the funniest kind of an excuse, but sufficient to sustain the comedy of the author—player, who carries the play from beginning to end. It is a little story of life in a small Scottish village. Here Specky Todd has been a cobbler for 30 years. Hunky Dory was his rival in the days for the hand of the village belle, and he won her. Later, when she died, Hunky was too ardent a follower of John Bar-

leycorn, gave his daughter, to Specky, with the proviso he could have her back whenever he wanted her. He also holds a whip hand over Specky, as he is aware the latter borrowed £100 from a man since dead, and as the note was not found after the death Specky did not pay the widow and had to stand for the continual blackmail at the hands of Hunky because of it.

The arrival of the representative of a chain of stores in the town to buy Specky out gives Hunky an idea he may be able to bring about a match between his Jenny and this man, whom he recognizes as the son of a former millionaire boot manufacturer. As it finally turns out this young man is already married, and Jenny weds the comedian. Had "Hunky Dory" been the first of the Scotch plays to arrive in this country it undoubtedly would have been a clean-up, because it is a good evening's entertainment from a laughter standpoint, and with the vogue the initial Scotch importations had it would surely have been a tremendous money-maker. At this time, however, the piece must stand as a comedy, and the chance is that it will go along to a quiet business, getting a rather select audience that likes this sort of thing. But one wants to keep their eyes on this man Watson. He is a rare comedian and it is certain he is going to go a long way in this country. *Fred.*

THE PLOT THICKENS

Adonis Duckworth.....Edwin Nicander
Joseph.....Roy Cochran
Johnnie.....Jasper Moore
Halliday.....Fred House
Claudine.....Remy Carpen
Jones.....John Thorn
First Player.....Russell Morrison
Second Player.....Neil Quinlan
Third Player.....John Saunders
Fourth Player.....Edward Lester
Mike Sheehan, Jr.....Dallas Welford
Mike Sheehan, Jr.....Dwight Frye
Janet McDaniel.....Janet McDaniel
Commissioner.....Joseph R. Mann
Mr. Maggs.....Jack Amory

'Twas a balmy Sept. 5 evening and a goodly crowd was at the Booth to see a Brock Pemberton production. Since Winthrop Ames, known as a high-arter, selects the plays for the Booth (and he turns down many a likely one because it isn't just up to his idealistic standards), and Mr. Pemberton is identified with the art, if not always with the receipts, what could be sweeter as a potential tidbit for the sycophantic critics of Manhattan who blurb over the guild effusions, and the uptowners who think the theatre as an institution is so vulgar?

The limousines drove up in droves and the villagers shuffled up in groups. The clean but still poetic proponents of the uplift from in between rubbed elbow and foot shoulder to shoulder with them. It was a faithful turnout of the passionate devotees and fearless defenders of better things in the theatre, a massing of the intellectuals and the cognoscenti, sprinkled with the dissenters against the commercial stage and the resisters against mercenary managers.

And they got the shock of their lives.

Brock Pemberton presented. But he presented them (and right in Winthrop Ames' pet theatre) with a frivolous farce. That is, he presented his version of one.

"The Plot Thickens" was a success in Europe. It was written by Luigi Barzini and Arnaldo Fraccaroli. Pemberton had it adapted by Thomas Beer, whose work and whose name were thereunto unknown to this benighted reviewer of playrights. Beer did rather well with it, and therefore, no puns on his name will be committed. But if Pemberton's name could be bevoiced!

There is nothing more pitiful than a roughneck trying to be elegant, save it be a highbrow seeking to be a hick. Mr. Pemberton's attempt here to present colloquial, slangy, rough-and-tumble farce, was faintly amusing and tepidly interesting.

The story tells of a bored young man, who meets a ridiculous movie director who is using grounds for "location" gets an inspiration, gives the director a big check and tells him to sit thrills onto him—burglars, gunmen, anything—the unexpected. Then things begin to happen and the idiot, of course, thinks they were framed by the director and are all play-acting. A chief of police is sane enough to discover that the man is crazy, and then it is explained away before they can take him to the booby-hatch, where he belongs.

Meanwhile the "complications" are thin and the plot fails to thicken. The love story is a mess and is entirely shredded by the absurd antics. The direction is so strainedly unnatural that half the house kept laughing in the wrong spots and the other half kept sighing most all the time.

The really bright spot was Remy Carpen, making her American debut. Miss Carpen, whatever her foreign career has been, is a fetching and striking young beauty very reminiscent of Jeanne Eagels. Her French accent is genuine, and it is intriguing. She has effective emotionalism, feminine charm and youth. Her career will be the main salvage of "The Plot Thickens," Dallas Welford, as a comedy crook, was corking, and Dwight Frye, an

impossible young crook in the piece, is the most promising juvenile to arrive on Broadway since Elliott Nugent. Otherwise the whole business looks like a total loss.

Cohan might have made a howling laugh out of it, and almost any good vaudeville actor could have produced a snappy comedy out of the basic idea. As entertainment to the classes it refused to qualify and surely the herd will not warm to it, for it has no romance and only a dab at comedy, the "refinement" taking the teeth out of the farce and the farce bleeding from the refinement. *Lait.*

THE ENDLESS CHAIN

Nellie Webb.....Olive May
May Payton.....Martha Mayo
Mrs. Cohan.....Margaret Lawrence
Kenneth Reeves.....Kenneth MacKenna
Valentine Webb.....Kenneth Hunter
Harry Burnside.....Harry Stubbs
Andrew Hale.....Harry Minton

A. L. Erlanger presented this new-fashioned play on an old-fashioned mold at the Cohan theatre Labor day. By virtue of Margaret Lawrence's personality, though this scintillating high comedienne is widely miscast, it will take its place for a while as an attraction. It will never amount to anything as a drama, no matter who plays in it.

James Forbes, author in his time of some homely and snappy comedies of middle-class life, wrote this one. It is a story similar to that of Eugene Walter's "Fine Feathers," which like Owen Davis' "Up the Ladder," the theme of the former plus the method of the latter—meaning that it is the time-worn tale of the young couple wanting clothes and speed, which leads to temptation and heartaches, and the old solution of chucking it all and going back to simple joys in a humble love nest, except that "The Endless Chain" is up to the minute and a little past it (maybe by the hour that daylight saving time has on the hinterlands) in commentaries upon current ethics, morals and ideals; or, rather, on the absence of them.

Miss Lawrence essays a role as weepy as any Jane Cowl or Helen MacKellar ever sobbed through. As she does everything, she does the part of the young wife with poise, gradation and an exquisite quality of natural and technical expression. Beyond this, the whole affair is of little value, and in it is a waste, since she was so great in "Lawful Larceny" that she should have remained in it, for the good of the theatre at large, rather than devote her stellar accomplishments and superior gifts to a book which will not leave a fingerprint upon the register of dramatic progress.

This piece is neither art nor good hokum. The laughs are not sufficiently decisive to plant it as a comedy and the plot is neither new nor worth reviving. The man after whom the theatre was named might have twisted it into a satire and accounted for it that way. This way it is static, and Mr. Forbes himself, without so expressing it, seems to realize and preach in "The Endless Chain" that this era is unsympathetic to things static.

Harry Minton, long a western actor, whose effulgently beguile Miss Lawrence as the polite "heavy," Miss Mayo, with the best role of the piece, a well done "aunt type" characterization scored. Mr. MacKenna as the young husband was rather somber. The rest of the acting was inconsequential.

This is not one of those easily picked and obvious failures. It will presumably have a respectable career, and "The French Doll" and other lukewarm presentations will glow with one irresistible personality and not so bad as to create one of those instantaneous Broadway show scandals, like, for example, "I Will If You Will" or "The Fair Circassian." It is good for a few weeks, located at the apex of the theatrical world, sponsored by the astute Erlanger office. *Lait.*

BETTER TIMES

"Better Times," let's hope, for everyone, but surely for the Hippodrome with this entertainment, which opened Sept. 2. At \$2.50 top the Hipp cant fail with its newest attraction, one that lines up with almost anything it has had in the past and is so far ahead of last season's "His" show at \$1.50 there will be no comparison.

It's a great trick Charles Dillingham and R. H. Burnside put over at the Hippodrome, when they put it over, and they have put it over in "Better Times." It's the biggest achievement of all the theatre business. That immense stage, tremendous number of theatre people (in a theatre) and, perhaps not least of all, to keep the production cost within the Federal Reserve limit.

In the present show the latter appears to have been the real accomplishment. Although with two heavy finales and many other scenes, Mr. Burnside, who stages the Hipp productions, has filled completely its stage with a slightly spectacle without having apparently made it over-expensive. It's a feat of staging.

Saturday night the show, starting on time or slightly before, runs until 11:30 without a hitch or slip the entire evening. Remembering the intricacies of the Hippodrome stage direction, that was quite noteworthy if not uncommon in this

house. It won't be a difficult performance to cut for the Hipp's regular running time, and it will be clipped with perhaps a bare elimination, but without much change of the running show otherwise, another splendid testimonial to the pre-judgment of the showmen who operate the mammoth Hippodrome.

Of the current "Better Times" this may be said: That it's the best matinee show the Hipp has ever had. If the purpose was to get the children, the Hipp will get them. It is now as much for kids as grown-ups. Two or three items seem to have been inserted for children only.

The big number is the second act finale flash, "The Story of a Fan." Designed by Mark Lawson, it evolves, from a fan to fans, to floods of fans, to an electrically lighted fan holding girls in its panels and perched aloft of the water to the very end when naught of the stage may be seen but fans. Attractive as it progresses. Certainly nothing ever there before so entirely crowded up that stage.

The first act finale was fetching in its color scheme of black and white, with a skeleton idea that created fantastic dancing little devils in skeleton dress all over the stage. In a previous number called "In the Clouds" a sort of starry back drop effect had 90 heads of girls protruding through small round apertures. There were still as many girls on the stage. George Herman was the dancing skeleton the number was built around.

Another handling of the chorus was in the finale of the performance, "The Harbor of Prosperity," the 17th and last episode programmed. With previous comedy in the tank, to which this whole scene is devoted, a phalanx of 10 rows of girls, eight abreast, marched from the rear of the stage, to steps, and down the steps into the water, disappearing. The water disappeared, and the scene was a complete success. The scene has been used shortly before, when a line of girls on the front rim of the tank, after performing some slight Swiss water glass rim playing, did backward somersaults into the tank. This finale was concluded with "My Golden Dream Ship," sung by Nanette Flack, as a ship arose from the water.

A real musical comedy number was "I Dreamt That I Went to the Grand Opera Ball," with the introductory special lyrics sung by Harry Lambert. It was a hit in the style of the Music Box for effect and arrangement, with the following programmed list of those appearing in character costuming.

CHARACTERS

Pierrot.....Happy Lambert
Bohemian Girl.....Nanette Flack
Scarpia.....Ralph Bralnard
Armenian.....Graceland
Lohengrin.....Robert McCallan
Aida.....Minna Hamm
Aida.....Dorothy Gates
Tosca.....Sarah Edwards
La Tosca.....Sarah Edwards
Radames.....Edward Beck
Santuzza.....Earl Rayfield
Otello.....Joseph Frahm
Mimi.....Claudia Ivanova
Mimi's Fair.....Sid Williams
Rudolph.....Murray Evans
Marcel.....Joe Brady
Colline.....Jimmy Bradly
Madame Butterfly.....Ethel Down
The Child.....Ethel Down
Merry Wives of Windsor.....Louise Beutcher
Mrs. Ford.....Beatrice Price
Mrs. Quickly.....Alice Wilson
Falstaff.....Albert Alberto
Tamburlaine.....William Williams
Cleopatra.....Nellie Melville
Mimi's Fair.....Lee Wilmont
Rudolph.....Frank Ginnette
Archie Leach
Jack.....Billy Smith
Hoffmann.....Eileen Rose
Julietta.....Lorna Lincoln
Lucia.....The Mockers
Don Cesar de Bazan.....John Murphy
Salome.....Marven Morgan
Desdemona.....Virginia Forelle
Romeo.....George Comerford
Figaro.....Harry Tamaroff
Plying Dutchman.....Frank Herbert
Marguerite.....Helen Ward
Hamel.....Henry Stevens
Thais.....Helen Ward
Prince Igor.....William Holbrook
Queen of Sheba.....Comerford
Ernani.....Andrew Byrne
William Tell.....James Byrne
Goblet.....George Comerford
Martha.....Dorothy Campbell
Mignon.....Margaret Skaller
Amosson.....Harry Ward
Zerkow.....John Murphy
Nella.....Frances Rhyne
Tristan.....Roy Rider
Isolde.....Mae Welford
Siegfried.....George Comerford
Girl of the Golden West.....Betty Rose
Faust.....Fred C. McPherson
Gulielm.....Victor
Don Giovanni.....George Herman
Friend of the Don.....Tom Fender
Mephistopheles.....Duane Nelson
Fra Diavolo.....John Murphy
Rigoletto.....Eddie Russell
Polora.....Lillian Hauman
Salsoma.....Clara Palmer
Maion.....Ruth Matlock
Parafid.....Andre Laine
Don Jose.....Maureen Lupton
Murch.....John Murphy
John Philip Sousa.....Tommy Colton
Gull-Weaver.....John Byrne

Ladies' Jazzy.....John Byrne

B. Claire, S. Claire, C. Claire, Y. Ver-

laine, M. Arnold, J. Arnold, B. Arnold.

In specialties or acts the show has

some new and some old. Quite the

biggest and best is Orlando's

Horses opening the second act. It's

a foreign number, of wide European

reputation, the first time appearing

over here (New Acts). Known as a

"liberty horse act," with all of the

horses in the ring only under the

whip direction of their trainer, wing

master, these 16 horses and six

ponies did astounding formations

and movements for that sort of free

work.

Another importation was Torbay

(New Acts), a shadowgraphist.

Other than providing amusement for children Torbay cannot expect much, since he has hardly anything new in his shadowing manipulations for the sheet.

The Long Tack Sam Chinese troupe was one of the big applause getters among the acts. Its horrid, bar performer piled up the plaudits as he made one trick more difficult than the other, all seemingly new to the Hip crowd, although Long Tack Sam is a well-known name in international vaudeville. The riding by the queques and the long slide hanging by the queque for the finish clinched Long Tack's hit.

Another well-liked turn was the high and fancy diving by the Berio Sisters in the tank scene, with two of the girls taking a high drop from trapezes on which they hung by their heels.

Vasco, the Mad Musician, was also brought over for this show, though not new to this side. Vasco came over in 1907 and again in 1915. His act remains much the same, the playing of many instruments, closing with playing the sleigh bells with his feet while prone on his back and at the same time playing a mouth instrument. Vasco's act looked a bit long on this big stage which he alone occupied. The comedy of the beer glasses has been reduced to but one glass near the finish, and that finish successfully carried Vasco across.

The Stag Hunt, made into a number, had the Ginnett Family as the hunt riders. It features Poppy Ginnett. There is a comedy cast that brought a good laugh for the finale of it, which became the most of turn, sending riders over jumps at the rear of the stage after a light opening that did not appear to mean a great deal. There is a possibility this was the one number of the program that will be improved.

Of the old timers on the Hip's bill, Claudius and Scarlet again came through with their old songs thrown upon the sheet for the house to sing while they strummed the melodies on banjos. Two or three new old songs, one English and a comic, were employed besides the best of the act's stand-bys.

The Three Bobs had their crow and bulidog to catch balls and clubs, with the crow the same hit as last year when it was made the feature of the Hip show. Patrick and Francisco were on a bounding net disguised as a hay wagon, with the turn brief enough in its work to hold up the staging, one of the men driving the team attached to the wagon on and off. Powers' Elephants, a Hip stand-by for years, were No. 2.

Marceline led the clowns and there were many of them, filling in time, getting their most in "The Fat Man's Fair," the tank scene where they were pushed, shoved or spilled into the water.

Raymond Hubbell wrote the music as he had this many a year, and turned out at least two likable tunes from the first hearing. The "Fan" number is a possibility for Hubbell's "Butterfly" class.

Victor Kiraly is the general manager of the Hippodrome for Dillingham. Pioneer McVey is house manager. Black Pemberton is in charge of the publicity. Clyde Powers is the stage manager. Alf Renton, his assistant, and A. J. Garling is musical director. *Sime.*

MOLLY DARLING

Principals: Jack Donahue, Mary Milburn, Fred Allen, Albert Broccoli, Catherine MacQuinn, Cecil Summers, Emma Janvier, Clarence Nordstrom, Hal Forde, Nina Penn, Jay Gould, Penny and Western; Music by Otto Harbach and Walter Wilson; Lyrics by Phil Cook; Book directed by Walter Wilson; staged by Julian Mitchell; art director, Herbert Ward.

Moore & Megley unveiled a hit at the Liberty, Sept. 1, so far superior to the original showing that one could scarcely recognize it as the show of the same title—one surely would not confuse it with being the same show, for it wasn't except for the scenery.

Jack Donahue was the principal difference; in fact he was a transformation. The limber-legged clown wrote himself in and all the way through and ran away with "Molly Darling" so fast and far that the rest of it all was just a tail on the kite of his personality and his genius for making people laugh over him and love him. Donahue's career has been spectacular ever since he showed in "Angel Face," but he outdid in this comedy even the glowing prospects that appeared to beckon him from the first.

His dancing, his innocent buffooning, his quips and flip foolisms, were delicious, and his specialty dances and interpolated comedy pantomimes were convulsing.

Miss Milburn secured a mild success at the Liberty, looking like a voice, which composed all that she was asked to offer, as the part is not a rich one. She gave a very out-of-the-way De Lyte Alda, who created it. Nor did Hal Forde surpass Richard Carle, as miserably as Carle did the villainous music publisher. Forde played a father straight, and made it a commonplace heavy role that meant nothing. Jay Gould, playing the red-book juvenile, was likewise too legitimate, though Gould is likable in any character and was in this; however, the comedy seemed to suffer. Clarence Nordstrom, the

lover, looked serious and distressed, and played it like Hamlet rather than Romeo.

But Donahue—he whizzed. No matter what anyone else or all the rest did, whenever he was on or came on everything was ginger and roses. And two unknowns shared his triumph—the Tors. The Tors Taylor is a slick-haired little hooper and Billie is a hairpin-shaped blonde flapper. They got under the skin of the audience on sight and pried deeper and deeper with every cunning gesture, bland bit of business and their busy dancing. Hidden in vaudeville for several years, these youngsters have landed with both feet and have arrived on Broadway to stay. Benny and Western stopped the show in their two-dance.

A new ballad, interpolated, was the outstanding hit of the New York premiere, and the nifty original score was well taken, besides. The dances were deftly staged and done, with the usual Julian Mitchell furniture—amusing manner of execution. The act remains much the same, the playing of many instruments, closing with playing the sleigh bells with his feet while prone on his back and at the same time playing a mouth instrument. Vasco's act looked a bit long on this big stage which he alone occupied. The comedy of the beer glasses has been reduced to but one glass near the finish, and that finish successfully carried Vasco across.

The book is less than nothing at all. It is largely the story of Cohan's "Meanest Man," touched up with "Peg o' My Heart" and a few other hardy standards. Yet it appealed in its very old-time sort of simplicity, and seemed to hold hard. The book laughs, however, were negligible, where as Donahue's spontaneous gags and flurries were tremendous.

This has all appearances of an enduring success, because the elements that are mediocre are inoffensive and not bothersome, and the Taylors, several of the songs, the scenery and Donahue offer more for the ear, the eye and the risibilities than most of the more perfect combinations that are ragged and spotty. *Lait.*

SO THIS IS LONDON

Hiram Draper (Junior)...Donald Gallaher
Elaine Beauchamp...Marie Carroll
Lady Amy Duckworth...Lily Cahill
Hiram Draper...Edmund Breese
Mrs. Hiram Draper...Leah Winslow
A Flunky at the Ritz...Edward Jephson
Sir Percy Beauchamp...Lawrence D'Orsay
Lady Beauchamp...Marion Grey
Alfred Hornutt...Walter Widdowcombe
Thomas...John M. Troughton
Jennings, Lady Duckworth's butler...Robert Vivian

George M. Cohan presents "So This Is London," by Arthur Goodrich, opening Aug. 30 at the Hudson, New York. John Meehan staged the piece. It is programed as "A New English American Comedy."

It may have been the idea of someone else, but it sounds in dialog and style like Cohan. If, as reported, the script for this play was around before Cohan accepted it, then the author, if there is an Arthur Goodrich who is an author, would have to engage a detective agency to discover who had been fooling him to him besides the skeleton.

Mr. Cohan was in England some while about a year ago. His observations may in a way be found in "So This Is London," first called "How Very American" (which would have been a preferable title).

The dialog is full of cross fire and gags in that crisp, brisk manner of delivering punch laugh lines that finds its best locale on the vaudeville stage, which trains writers as well as actors for them. Cohan snaps his stuff over. There's no one like him for that. And he doesn't stall. The casual or usual writer of two-and-one-half-hour comedies pads out for points, with two and one-half hours in mind. That authoring thinks it is speeding up with a laugh every 10 minutes. The Cohan record here is a laugh a minute or more. But the laugh isn't universal in "So This Is London." That may be its biggest fault. Some laugh continuously and frequently, but the "howl" happens only now and then.

The cause is how the listener feels on the international subject. In this piece the English get the bad end, although there has been an attempt to strike a balance. It may balance, according to Cohan. No doubt he thought he was giving the English the best of it, and so will others, but he didn't.

Some of the Cohan irony may be found in planting this piece at the Hudson, with its entrance on 44th street, directly opposite the Lamb Club. Perhaps by now a number of imported Lambs are walking toward 6th avenue when leaving the club to avoid passing the Hudson.

In plot the piece is trifling, but it has three handsome sets, two drawing rooms and a hotel suite, with two butlers. Maybe there were three butlers. Butlers seem to be as abundant in England as fleas on Freddie Schader's dandy police dog.

But the plot, it's a story. Two young people want to marry. The boy is a Yank and the girl is English. Their respective parents have anything but a good opinion of the other father of each is in the whole-sale show business at home. The Drapers visit London. The children meet on the boat. The American is going to buy the Englishman's plant. Instead they become partners at the finish, the English titled pater lends a little, the Americans break away from their sling for the finale, and the ending leaves the query. Who got the worst of it—the not the partners nor the boy or the girl—but America or England?

There are enough laughs in this play to repay anyone's evening. Just how many are interested in the international race will answer its New York story. Beyond that there is hardly anything to draw them in even if there is much amusement after arriving. Possibly with George M. Cohan mentioned as the author it would be different.

Lily Cahill and Donald Gallaher were the playing successes. Lawrence D'Orsay seemed to be himself perfectly as the irritant father of the English girl. Marie Carroll was the English girl, much Americanized in every way through one brief visit over here. Edmund Breese as the American father may draw a protest from the Associated Captains of American Industry. The Captains of Industry over here are as thick (in numbers) as the Sirs of England.

The novelty of the construction was a reversed picture—American and English as they vision each other and as each really is. The visionary part was made coarse in each instance. In a special bit after the scene proper had been blacked out.

Not much red fire, considering the opportunities. "The King" was rung in once, very clean though. "The Chamber of Commerce of Rhode Island" also mentioned. That was a dirty crack. But putting this show opposite the Lamb Club—that was a dirty dig. *Sime.*

HER TEMPORARY HUSBAND

Dr. Gordon Spencer...George Parsons
Kate Tanner...Selma Royle
John H. Frazee...Herbert Ashton
Blanche Ingram...Ann Andrews
Tom Burton...William Courtenay
Clarence Topping...Henry Mortimer

The first Frazee attraction of the season relighted the manager's house of same name Aug. 31 with Edward A. Paulton's farcical comedy, "Her Temporary Husband." The play has more force element than straight comedy lines. It's a yarn about an heiress whose bequest stipulates she must not marry a man her father disliked. False whiskers and smoked glasses and a sanitarium, but in the middle of the first act the plot is transparent.

Originally the piece was produced by A. G. Delamater last spring. It was a project along new lines of cooperation, the cast agreeing to accept half salaries in cash and the balance in stock of the producing corporation, with the provision that should the play pass to other hands and other players the original cast was to receive its share of whatever profits were earned. The piece was taken over by John H. Frazee, who recast and took it to Chicago early in the summer, playing there at the Cort for eight weeks, and coming directly to Broadway. In Chicago the show did fair summer grosses.

William Courtenay is starred. He does a very neat job despite the plot necessity of hiding his handsome face behind straggly whiskers half of the time. Harry R. Allen came through so consistently that he easily shared honors with the star. Though there never was any doubt how the play would work out, there was always anticipation when Allen entered. He played Jud, an attendant at the sanitarium, who accompanied his phoney patient to Southampton. Using a cockney dialect and sticking mostly to the manner of a stage social unequal, his humorous observations acted as a life-belt.

Ann Andrews joined for the New York engagement. In a comedy Juliette she was the heiress. Miss Andrews seemed nervous but gave a very good first performance. Selma Royle, very blonde and good looking, also was nervous. At the start she talked much too loud and was not the most careful with making up her eyes. Miss Royle is "outful, however; has unmistakable talent and succeeded in making herself a favorite. George Parsons gave his usual excellent portrayal, playing a young doctor capably, while Henry Mortimer had the thankless role of a cad.

Paulton sends his heiress to the sanitarium to pick out an old codger just about to pass out. By marrying him it is expected father's \$100,000 will become hers and, with hubbly soon pushing up daisies, she will be free to marry the chap pop didn't like. But Tom Burton (Mr. Courtenay), the hero, had seen her at the Ritz eating corn, which she did with such poetry and grace he fell in love with her. Therefore he impersonates the doddering invalid and marries the girl, starting off on his honeymoon in the institution's ambulance. He manages to keep his identity hidden until near the end, and wins his sparring partner.

There are several strange situations. One had to do with an off-stage rescue from the ocean's undertow. There was much ado while the hero got in his work, but those excited persons vanished from the room and permitted the rescuer to bring his precious burden in alone and administer her. That may be farce license, but it was not well worked out, and the same applies to other bits in the proceedings.

Paulton's best work was the comedy of his character Jud. It is the strength of "Her Temporary Husband." That it will attract better patronage than in Chicago was not apparent. The measure of the audience there may have been limited to those accounted for by the limited time of six. If Broadway does take to the show it is going to be a good deal because of the comedy, so well handled by Allen. *Bec.*

OUT OF TOWN REVIEWS

BLACK ADVENTURE

Baltimore, Sept. 6.

Ruth Dorrington...Lola Bolton
Betty Simpson...Frank Bennett
John H. Frazee...John Westley
Freddie Gregory...John Arthur
Beldon...William Hann
Rawson...Joseph Allica
Mrs. K...Lillian Dix
Matilda...Mattie Edwards

The curtain was not all the way up at the opening performance at the Auditorium Monday night of "The Black Adventure" when the woman next whispered to a companion, "Bed right away." She was right. A bed there was, sure enough. But it did not symbolize bedroom farce of the Woods variety. It was merely an essential piece of furniture in the hotel suite occupied by Mr. and Mrs. Richard Dorrington, a couple given to quarreling as a result of the husband's jealousy.

The farcical fantasy, dramatized from a story by Roland West by Mr. West and Charles H. Smith, was played in Long Branch and Asbury Park. It was presented with a cast that included such experienced players as John Arthur, Lola Bolton, Joseph Allen and Herbert Ashton.

The plot concerns a very matter-of-fact wife with an inordinately jealous husband (of the type that exists only in farce) and an ordinarily romantic ingenuite with a matter-of-fact sulter.

The two women who, when the play begins, have never seen each other, are "doubles" (dual role by Miss Bolton), and are indistinguishable except the unmarried one flaps. The latter spurns her avar because he hasn't a jealous thought. She thinks there can be no real love where there is no jealousy, and craves a "black adventure" that will prove her lover's true worth.

Meantime the wife decides to cure her husband and plans to spend the night with her sister, but she lets it be supposed she is going home for her clothes and is leaving town with a lover. The husband telephones his butler that when arriving she must be locked up. But it is the ingenuite, on her way to a house party, who is captured instead of the wife.

The piece misses fire entirely in its present state. No only does it take far too long to get under way (the show didn't develop for nearly an hour after the first curtain), with the notable exception of a very subtle and delicate piece of farcing that is done by John Arthur. It is all very badly acted, for the piece is played throughout in the highly blatant, noisy key that belongs rightly to the midnight scene alone. There is no way for the audience to distinguish between the incidents supposed to be natural happenings and those that are rather forced. The romantic young ingenuite, after her night of terror, is only too happy to fall into the arms of her matter-of-fact young man.

Miss Bolton gives a technically adequate performance in her dual role, but as the ingenuite she is very artificial and unconvincing, while John Westley, as the husband, consistently overacts. Mr. Conlon makes nothing of the role of Frank, but Mr. Ashton gives a certain value to the minor role of Rawson by playing a very good first performance.

Joseph Allen makes a low-comedy part of Wiggins, a bootlegger, who is involved in the situation and is often excruciatingly funny, although it is doubtful if he is actually in the picture. After the midnight scene the key should change, although it never seems to. Miss Dix's performance suffers for the same reason. As seen through the eyes of the romantic young lady she is very admirable. As the housekeeper on the morning after the storm she gives a commendable performance. The production as yet is woefully lacking in subtlety. Rather is it a good thing gone wrong.

"The Black Adventure" gives one the impression Mr. West has aimed to satirize such plays as "The Hat," "The Cat and the Canary," and the like. At times he apparently succeeds and at times he palpably fails. There isn't enough meat, although often his scenes and dialogues are amusing. Frequently he starts a shiver up your spine, but it stalls at the fourth or fifth vertebra.

Nobody is murdered—and a murder in the second or third act would be most welcome. When hearing a pistol shot and a scream, let the body be dragged in. *Sisk.*

PASSING SHOW

Atlantic City, Sept. 6.

Gorgeous costumes, a plenitude of special effects, a goodly quantity of humor and an overplus of feminine nudity were the outstanding features of the 1922 edition of "The Passing Show" as revealed to the public at the Apollo Monday. The resultant gathering is the most elaborate, gorgeous and extravagant affair the Shuberts have offered their public.

It abounds in stage pictures of real beauty and in fun that is satisfying and free of the risqué. That element of the gorgeous hitherto present in Winter Garden jokes was abandoned and everything left for

the eye to gather from the rare sparsity of costume.

This can all be said from the first night event, which was uneven, ill-assorted, often poorly performed and vastly too long.

Fred Allen is the introducer, parrying with his audience much in the manner of Ed Wynn, and very successfully. Sam Ash offered some pleasant singing, Nat Nazario Jr. danced, Nellie Hreen sang, William Wayne was there, and so most assuredly was the ever-gruffly interesting George Hassell.

But, of course, the center was the galaxy of jokes and song offered by Willie and Eugene Howard, who had no trouble whatever in holding the audience; in fact, some rather large results in this direction were obtained after the usually tiresome midnight hour.

The show holds the record for length of time of performance. The first act closed at midnight and the second was cut to one hour, omitting several scenes. Despite the length of time it proved interesting. Dancing was plentiful, though no new steps or manoeuvres were evident. The Lockfords provided acrobatic dancing of the best and Mile. Alcorn was principally notable for proving it was possible to dance before the public with just one or two gauzy strips of thin apparel.

There were stage pictures that were masterpieces in color and beauty and some burlesque of current topics equally satisfying.

"The Passing Show" seems the best of the series and should satisfy all comers to the Winter Garden. *Scheuer.*

ORANGE BLOSSOMS

Philadelphia, Sept. 6.

Edward Royce's first personal production, "Orange Blossoms," opened Monday at the Garrick with a blare. Unlike "The Love Letter," which made its debut at the beginning of last season, this "comedy with music" looks like the real thing, and its reception was enthusiastic.

The antecedents of "Orange Blossoms" are varied; it is founded on the French "Le Passerelle," and was played, without music, as "The Marriage of Kitty." Fred De Gresac has written the book, B. G. De Sylva the lyrics and Victor Herbert the music. The scenery was designed by Norman Bel Geddes and the costumes by Paul Poiret.

On its opening night "Orange Blossoms" ran until 11:40, and without any long waits between the acts. As a consequence it dragged in spots, but the cutting should be easy. Even a tyro can add where the pruning should take effect. Some stretches of five or even ten minutes can come out in toto.

The show opens rather heavily with some gorgeously gowned girls (there is no feminine chorus, as all the girls have speaking parts) singing in a rather unintelligible grand opera style. This got the plot under way, but could be cut. The two male leads (both Englishmen), Pat Somerset and Robert Michaels, then hold the stage with some rather lengthy dialog, aided by a short but attractive song, "This Time It's Love," by Michaels, who has a neat baritone.

The next move is up to America, and Queenie Smith supplies it with some rather snappy comedy, followed by the entrance of Edith Day as a poor English country girl who comes to Paris to ask the advice of her lawyer-cousin (Somerset). The clothes she wears seem to be a compromise between the grotesque and the fancy, and nobody quite knew how to take them. Her first song was "A Kiss in the Dark," and she sang it well, especially on the high notes, but was inclined to slur in the middle register. It was well received. Up to this time everything had been a bit slow in getting started.

The entrance of Hal Skelley changed things. He and Queenie Smith (as a couple of slangy Yanks) had a song and dance, "New York is the Same Old Place," which got the house. The dancing really put it across.

The real plot then got under way with the entrance of Phyllis Le Grand (stunning Titfarr-haired English beauty) as a divorcee who wants to marry a French baron (Michaels), but is prevented by his aunt's will. Through the aid of the lawyer-cousin she frames another marriage with Kitty (Miss Day) as a dummy bride, which is to last only a year, and then result in a divorce, leaving the other two free to wed.

The finish comes with the singing by Miss Day and Mr. Somerset of "In Hennequille," in which she makes herself into a homely, awkward country girl to play her part in the peculiar marriage. Here Miss Day really asserted herself, and her dancing and clowning were a revelation; incidentally, "In Hennequille" is one of the snappiest tunes Herbert has composed in a long time. Somerset isn't much of a dancer, but he has a pleasant personality which puts him across.

In the second act, laid in Kitty's home on the Riviera, she is married to the Baron and almost for a year, (Continued on page 39)

GEO. CHOOS' CO. (13)
"THE REALM OF FANTASIE"
 (Musical Comedy).
 47 mins.; 3 full stage sets;
 2 scenes in "one" (Drops).
 Alhambra.

Gorgeous will be applied to this latest George Choos vaudeville production wherever it is shown. Gorgeous it is for vaudeville and bears out in looks that this production cost \$22,000, tops all vaudeville for investment.

Its people are imported excepting Frank Ellis, who is featured, while Ivy Shilling, an English girl appearing over here for the first time, is starred. Equally starred, though, should be the "Eight English Rockets," English dancing girls who reach their high mark through a Toy Soldier bit, not unlike that in "Chauve Souris" and to the same music, but as both seem years old from the earliest days of Fred Walton, both may be any one's property. And certainly these English girls do it well, perhaps a little better than the Russians, for they look better.

But the apex of all is the "Land of Laces" for the finale, with its radium effect, the same as is the principal sight production scene of this season's "Follies." Flo Ziegfeld is paying Choos a weekly royalty for the rights, that was reduced \$50 when Choos' act appeared, as per agreement. The "Laceland" effect is altogether new for vaudeville. The stage is handsomely dressed, but the girls are magnificently gowned. The combination with the radium is irresistible and the Alhambra audience broke out into spontaneous applause.

Miss Shilling looks like a premiere danseuse and dances like one, but she has the handicap of those eight girls, who are made equally if not more important before the turn ends. They have a pony trot in a "one" scene and do stepping in the opening scene, called "Land of Nippon," and again in that pretty "Land of Toys" set which is the performing punch of the act. The "Lace" bit is the flash, and a great big flash.

Mr. Ellis contributes to cover up waits, the wait between the second and last full stage scene being a long one. There Mr. Ellis did it badly with song shop chatter of no particular brightness and with Maude Shelia as his aid. His song there, "Ours Is a Nice House, Ours Is," set to the melody of "Sally in Our Alley," sounded English, and was the best of the bit. His previous scene in one, when as announcer he stated he had to stall, and including some topical comment was better. It was in that wait he brought on the girls for the pony trot, which may explain it.

The eight English girls (Tiller says they are not from his school) did very well and were ably drilled, with the program mentioning Bebe Barri as staging the dances. She is the red-headed English girl on the end. The girls look good, much better than the usual collection of English girls, and, besides doing all the known English ensemble steps over here, have others. The music was "written and arranged" by Walter L. Rosemont. That "arranged" likely takes in "The Toy Soldier," but if another melody there that seemed to be employed somewhat as a theme song was Rosemont's own, he has a music hit in it. Leslie D. Andrews is, the special musical director.

Leon Jenkowski dances with Miss Shilling, and besides is Gaspar Santo with the heavy vocal work taken care of in excellent tenor.

This is easily the best production act Mr. Choos has done, and it is also the best production act as a production vaudeville ever has seen. It must excite admiration, as must Choos' nerve in making a production like this in face of all the vaudeville facts which he is fully aware of. He deserves more credit for that than any other thing.

This act is so big and splendid in sight besides entertainment that it must headline and it must draw, for vaudeville won't see elsewhere at the same price what may be seen in "The Realm of Fantasie."

Sime.

HARRY BENTLEY and CO. (2)
 Skit
 One.
 American Roof

The Harry Bentley vaudeville act looks as though made for small time, where it can remain indefinitely. Mr. Bentley insures it through his "souse" character, about all there is to the turn and enough. Following talk containing laughing points and near-falls by Mr. Bentley, the act goes into operatic singing for the finish with the straight man and a woman taking part.

Sime.

MITTY and TILLO (4)
 Dancers
 16 Mins.; One and Full (Special)
 Riverside

Mitty and Tillo are programed "France's greatest dancers" and heralded in special sidewalk streamers as the "world's greatest dancers." Either way, it's a rather ambitious description to handicap any team with; so hard to live up to raised expectations. Modestly announced, their impression might be more sensational, but to be compelled to live up to such billing, it is too much. Mitty was in last year's "Follies," being a special importation by Ziegfeld. She returned to Paris and is now announced as direct from the French capital. With her are Tillo and another male dancer.

A bizarre-colored curtain in "one" parts on an exotic Oriental setting in full stage, where Mitty is lounging on a divan in abbreviated costume. It consists of breastplates, abbreviated tights and headress with additional trappings and dewdads. On closer inspection there is really a georgette covering from waist to breast which, according to the knowing ones, is a full dress record for Mitty. She was reported as favorably inclined to abbreviated attire in extreme degree, judging from past performances. However, Mitty is justified in the sort of dancing she specializes in. It is more of an aerobic, gymnastic style than anything else, running to flying leaps onto her male partner's body, arms and shoulders, and he twisting and bending her about in a number of odd poses and positions.

She offers only two dance numbers, the first proving to be an eternal triangle episode in terpsichore. She pirouettes entrancingly with one of her partners and then bids him leave. Enter another dancer-admirer, culminating in the meeting of the rivals for a dance fight. However, it looks like Mitty likes the first sweetest best and is truly contritious. Sweetie No. 1 at first is greatly incensed, dancing his mood across effectively, but finally Mitty more than pacifies him.

The second dance number is a fanciful creation that would show up great in a production. In a rural set, painted in bizarre coloring, one of the men is seen butterfly-chasing with a net, the prop butterfly incidentally betraying its string attachments quite noticeably. The effect could be done better justice through a stricter camouflage. Mitty soon enters in butterfly costume, but one of the men captures her and abstracts her gossamer wings. An earthly captive, she pirouettes and pivots about between her two male captors.

The act is topping the Riverside show this week, spotted second after intermission. It pleased, but is strictly a class house offering, although a production is its logical place in America. Call the local vaudeville fan lowbrow if you will, it takes not too kindly to terpsichore unless buck-and-winged or eccentric stepped.

Abcl.

TORBAY
 Shadowgraphs
 Hippodrome

Torbay is said to be making his first American appearance. He is elderly and seated before the sheet on the large Hip stage, while two pages change the cards describing the comedy pictures he forms with his hands and fingers. There is no novelty to the turn. Any shadowgraphist over here does the same things, perhaps, however, not as Torbay did with the boy taking his first smoke, where he gave it disgusting realism at the finish. The others are the little house with the serenade and the water spilling, the courtship and the tooth extracting, things that have been done by all American and foreign shadowgraphists for years. The best that may be said for Torbay is that he will amuse those unfamiliar with shadowgraphs, especially the children seeing it for the first time.

Sime.

HART, WAGNER and ELTIS
 Song, Dance and Talk
 15 Mins.; One
 State

Two men in Tuxes enter crawling on hands from either exit. Go into crossfire, one doing straight. Chatter on the order, "You must change your tactics, young man." Comic: "I put on a new pair this morning." Straight: "She's a product of Switzerland." Comic: Oh, she's a cheese. The girl enters for a flirtation bit. A double yodel by the men gets it and a bride number, with the comic doing the parson, removed them. They encored with some topical verses on "Those Days Are Over."

Abcl.

ORLANDO'S HORSES
 15 Mins.; Full Stage
 Hippodrome.

Orlando's Horses, a foreign turn, first time over here, has been especially engaged for "Good Times" at the Hippodrome. But few theatres could give the turn a ring large enough on a stage.

The big thing of the act is 16 horses and six ponies working at liberty. The trainer as ringmaster stands in the centre, circling two long whips. As the 22 animals first troop on they go into a single line of revolving horses, without interference. Following they parade in two and fours, mount pedestals and the horses continue after the ponies leave the ring.

It's a sight, this liberty work to the Orlando extent, and in a ring on a stage. There has been nothing like it in similar numbers over here. If the autos haven't made people forget horses this turn will be one of the most interesting the Hip has ever imported. The animals are good looking, each checked taut that gives them more appearance. Three or four were muzzled.

Opening the act was Milk, Othello Orlando, a very personable woman, nicely gowned, who rode astride and did some entirely new high riding for over here. The familiar riding Miss Orlando did received applause, but her new work apparently went without much appreciation, the house not understanding it. Most of it was side walking by the horse, its rider using neither whip nor spur at any time. Miss Orlando rides easily, with grace and always a smile. Among high school riders she no doubt is with the leaders, and as far as her high school riding in this act, it is so new and away from anything else that there is only one woman over here, now with a circus, but name not recalled, who can class with her.

Orlando's Horses was a big act to import and it is worth importing.

Sime.

GENEVIEVE HOMER
 Songs
 10 Mins.; One (Special Drop)
 23d St.

Genevieve Homer was a variety artist over a decade ago. She essayed a comeback in 1920, dropped out of sight, and has returned with a new single turn. Miss Homer will have hard work getting anywhere with her present act. It is a straight singing one, with an ancient song recitation included.

Miss Homer opens in a wrap, which she discards, showing an evening gown. Her changes thereafter are confined to the millinery department, a new hat accompanying each number.

Opening with an old comedy song slightly modernized as to lyric, "She Ain't Got Nothing on Me," Miss Homer recites "Tell Me What's the Use?" getting very little with either. "Never Again," another old-timer with a couple of new verses next, and the finish, a medley of old songs.

Vaudeville has changed much. This turn will have to be strongly revised to find the most modest bookings. Most of the "veteran" acts playing around capitalize their previous successes by using the picture sheet for brief autobiographies. This creates a sympathetic atmosphere and helps introduce them to the present generation. Miss Homer with another act might do it in this manner. Her present vehicle is hopelessly out of date.

Con.

KLASS and BRILANT
 Songs, Accordion and Trombone
 18 Mins.; One
 Loew's Victoria

Mr. Klass was last teamed with Termini. Before that he partnered with Ben Bernie. Saul Brilant, his latest teammate, sings well and shows real promise as a light comedian of the fly type. The turn starts with Klass at a baby grand and Brilant doing a comedy number of the nut type. There's a bit patter that goes with this, mostly familiar stuff done around during the last couple of seasons, but handled right by Brilant.

A comedy bit with Brilant fiddling discordantly held some laughs. Brilant plays trombone later in the turn, duetting with Klass, the latter manipulating a piano accordion. The music is pleasant to listen to, nothing startling being attempted, but the stuff being done in a simple likeable way.

Requests called for at the finish sent the team off to rapturous applause at the Victoria. Both wore Tuxedos. With the comedy chatter freshened up, the team should climb rapidly. Right now they're a sure bet for the pop houses.

Bel.

"YARMARK" (15)
 "A Night at the Carnival" (Russian)
 22 Mins.; Special
 Palace

M. Golden, who sponsors "Yarmark," has produced a number of Russian dance and Gypsy turns. His latest is more natively Russian than the other offerings; Golden apparently noting the success of the imported Russian "Chauve-Souris." He has not exactly lifted novelty for his own use. One or two colorful numbers are akin to those in "Chauve-Souris" and the singing in native tongue is of course the same idea. The turn, however, runs more to action and dancing.

"Yarmark" means street carnival. That is explained by a big Russian in costume. At the start it looked as though he was adapting Nikita Balleff's style of announcing "Chauve-Souris" but the man joined the assemblage after explaining the first two numbers. The first was an ensemble song, peasants seated within a sleigh on their way to "Yarmark." The voices were excellent. Jack Lazar led the dance of the driver, with Nowitzki, Goodoff and Price in a Tartar dance. Theodor and Stella Stepanoff in a love dance drew attention, the man's whirling a feature.

Stepanoff is the featured member. He is said to have appeared in the special performances of Chalapin at the Metropolitan last spring. In the finale he displayed speed in "hock" stepping that has not been seen before in vaudeville, though the novelty stunts of trick dancers of that style were passed up.

A comedy duet "Shtuta Shtuta" was inserted for comedy and got across. No one knew what the lyric was about. That applies to the songs in "Chauve-Souris" and, for the same reason, amused. The answer is probably the novelty and the way it is done. The song strength of "Yarmark" was carried by nine of the company, there being four women with the men garbed in character. Not all the company is Russian, at least several of the dancing girls didn't look imported.

Golden appears to have taken one of his turns and broadened it by giving it a truer foreign flavor. Monday's matinee crowd sure fell for it strongly.

Ibce.

BOREO
 Songs and Piano
 12 Mins.; One and Two
 5th Ave.

Boreo is heralded by an explanatory slide as late feature of "Chauve Souris," who will "introduce a novelty idea of Russian vaudeville." He enters in full evening dress in "one," and does a music hall numbers in French, employing considerable facial and physical expression in the lyrics which naturally are Greek to the customers. In "two" an impression of Caruso in "Pagliacci" was fairly received. Back to "one" he does some linguistic conversation in Italian, Hindu and French, always employing his animated facial expression to counteract its unfamiliarity to the audience.

"Frenchy-Koo," in English, at the piano, was followed by a Spanish planolog. This let him off mildly. It was too much for the natives, who wanted English as she is spoke. The novelty of watching him soon became tiresome and, though interesting to some throughout, not universally appealing. Boreo has the makings of a novelty vaudeville single with proper mixing of his stuff. For American vaudeville, as he was at the 5th Avenue, he probably is a coking French-Hindu-Russian-Italian-Spanish entertainer.

Abcl.

GEO. P. WILSON (2)
 Talk and Piano Playing
 One
 American Roof

Geo. P. Wilson is new to the east, opening for the first time at the Loew's American the first half. Wilson works in straight attire, although with a slight accent, whether affected or not unknown. He starts a topical monolog, and when commenting about married women is legitimately remonstrated with by a young woman in an aisle seat, who wants to know why he is going after the married women, that she did not pay to hear that, to which he inquires if she is married. "That's none of your business," answers the girl. "How's business?" asks Wilson, to a yell. There are several hearty laughs in this exchange, not too long prolonged, and then Wilson does some straight piano playing, concluding by requesting suggestions from the audience.

The turn as a whole is well handled and the young woman is excellent. Wilson seems to time his stuff with knowledge, and the act can take a spot in the intermediate houses.

Sime.

WILLIAM HALLIGAN and Co. (3)
 "Highlowbrow" (Skit)
 17 Mins.; One and Three (Special)
 Riverside

"Highlowbrow" is the William Gaxton skit, first introduced at a Friars' Frolic some three years ago and later used in the "What's In a Name" revue, following which Gaxton took it in favor of his "Kisses" vehicle. Now William Halligan is playing it, proving it still is a good piece of vaudeville property. Halligan was on the Orpheum time with it. He has inserted, or the author has, some new lines in the phone dialog. The topical quips hint more of Halligan, however, than S. Jay Kaufman, who wrote it. Kaufman really arranged three episodes from stories by De Maupassant, Lord Dunsany and O. Henry and cleverly wove them into a pithy skit.

Programed in the support are Marion Day, William Crowley and "George Spelvin." Mr. Crowley is mentioned as stage manager.

Halligan does his role with more snap and dash, particularly at the telephone, than his predecessor. The phone cross-talk is the real story thread to introduce the three flash-backs of as many episodes.

The act closed the first half at the Riverside, gripped 'em and thrilled 'em.

Abcl.

FOUR MUSKETEERS (5)
 Skit
 20 Mins.; One and Full Stage
 5th Ave.

This is the Peggy Parker act, minus the star. Ruth Wells now does the only and leading female role. Harry Kohler is retained from the original cast as the principal comic, turning in a neat bit of dialect work as the traveling salesman-suitor for Miss Wells' hand. Jimmy Burchell, Stanley Dall and Pat Ivory do the other three musketeers of the quartet, impersonating doctor, lawyer and artist suitors.

The act has been speeded up by about 10 minutes and for the better. Harry Delf authored and sponsored the skit, which includes some references to the "swindle sheet" (expense account) and other salesman gags. These were always good for a wow last Thursday, when the evening shower probably drove the mercantile people from the neighborhood into the theatre.

The three supporting members consist of a pair of specialty hoofers and a singer with a nice voice (artist), who was noticeably nervous, judging from the tremble of his brush and palette, his song props. The hoke marriage for the finish asks the victim if they take each other for man and wife for 14 shows a week and 39 consecutive weeks over the Keith circuit. They acquiesce and the parson extends his palm demanding "ten per cent."

There is one gag open to question according to the neighborhood. After the traveling salesman has shown his stock of samples to his adored (said samples consisting of negligees, lingerie and other unmentionables, which are mentioned none the less), she accepts and the salesman accuses her, "You love me for my shimmies, combinations, envelopes and lingerie," and she refutes it. "Why I'd love you without lingerie." Salesman: "I didn't expect so much."

The act pleased in the body of the 5th Avenue bill, although it needs some smoothing out. The principals handle themselves well, but the minor trio can stand some coaching.

Abcl.

CHARLOTTE LANSING and Co. (1)
 Songs
 12 Mins.; One and Three
 5th Ave.

Charlotte Lansing is billed as the "new prima donna." Harry Delf has authored her song cycle. The curtain rises on a silver cloth drape, Miss Lansing singing off-stage. In "three," a girl pianist (Glady's Taylor) is at the baby grand. Miss Lansing is discovered in hoop skirt that accentuates her finely chiseled English type of beauty. The color scheme of silver and blue makes a soothing back-up. She explains lyrically how her folks trained her for opera from youth and made her show off "My Hero" for the neighbors, which selection from the "Chocolate Soldier" she renders in a burlesque vein.

She does a Southern ballad as an opera singer would render it, impressing continuously on the strength of personality. A "clock" number is as cute and polite as it is cleverly written, although by no means exciting or walloping. They liked it, however, and applauded it roundly.

Miss Lansing looks "in" for the better bills with her songs and personality. She is a "class" act for the bigger houses.

Abcl.

PALACE

The current show measured up to the revue type of vaudeville bill but without a specific girl act or revue. What was lacking in laugh-making comedy was more than made up in impressiveness and freshness. There were no less than 42 players in the going. Monday's matinee was sold out before curtain time, the only effect of the deluge being to hold 'neath the canopy a crowd whose members tried to decide whether to brave the storm or buy standing room. The going Labor Day matinee was certainly made for Broadway and the taxicabs.

"Yarmark" (New Acts), closing intermission, was something of a surprise and doubtless was inspired by the Russian novelty, "Chauve-Souris." It was one of the features of a ten-act holiday bill and stood up strongly with a complement of 15 persons.

Ted Lewis and his band in the honor position, next to closing, walked off with the hit of the afternoon. Lewis is shortly to take to the road with last season's edition of the "Greenwich Village Follies." When that show closed its season late in the spring, the Palace was the first vaudeville booking for Lewis. At the time he followed a five-week hold-over date of Paul Whiteman and it was not easy for him. The present date happens to follow a month of Vincent Lopez and his crew at the Palace. Any question about Lewis' vaudeville strength was dispelled Monday, but it is pertinent that his band and himself seemed to be working at their best. There were no less than three encores and there may have been four, with Ted doing the speech stunt on top of that. The bands certainly appear to have filled entirely any gaps left by the girl-act productions of a season or so ago.

Just ahead was Harry Kahne with his demonstration of dextrous mental tricks and display of admirable showmanship. Kahne with "upside down, backward" writing and arithmetic on the blackboards drew the absorbed attention of the house. When Kahne came east and made good on the western rep he so soundly built he claimed to do five different things at the same time. The billing now states it is six, but whatever the number his routine at present is without fault.

"Stars of Yesterday" got the second section in their way. The turn of oldtimers looked good for seasons to come, if the players are willing, for they have a lot of territory to cover. All looked in fine shape, with no doubt of appearing again in "variety" having a tonic effect. There may be many in present-day audiences whose knowledge of Barney Fagan, Lizzie Wilson, Jos. J. Sullivan, Tony Williams and Corinne is nil. Yet most of the players are at least known as names and there are few who haven't heard the songs. The act was greeted cordially, holding its position surely.

A hit was won by Walter and Emily Walters, on fourth. The team has built its ventriloquist "family" into a good novelty, with the entrance of the little girl on skates and the boy on a tricycle an amusing start. Walters' boy drew a laugh on the comment that the infant's squalling sounded like the radio. Miss Walters scored with the baby crying bit. The returns were legitimate, but Walters, carrying forth a board device, raised the house's curiosity, and applause continued until he worked a doll clog by tapping the board with his fingers. The bit looked new, with no way of it creeping into the routine regularly.

William and Joe Mandel stood out as the strongest comedy in the show, appearing fifth ("Yarmark" was sixth, the intermission spot). The smaller Mandel smiles like Charlie Chaplin. Never did he pull the little trampoline hop and monkey-like lift to the perch that they were not giggling. The finish jump was perfectly timed with the curtain and brought the team back for the acrobatic bits in "one."

Margaret Severn appeared third with her dance revue, "Maid of Moods," assisted by Antonio and Poca Cansino, with Rube Beckwith at the piano. Like Lewis she was of the "Greenwich Village Follies," her specialty with that show a season or so ago being with the Benda masks. The latter feature is made important in the vaudeville production. Miss Severn is at home on her toes, yet the mask dances come first because of the novelty. The mask of fear looked quite ugly and counted the best of that specialty. This is not Miss Severn's first Palace appearance. In 1914 she was in the Ruth St. Denis act, as were Florence O'Denishawn, Ernestine Meyers and Ada Foy. All four by themselves have since figured in Broadway productions and vaudeville.

Greenlee and Drayton, on second, call attention in their billing to "conversation in five different languages." The men danced themselves into favor, both men having unusual finale steps. One ripped his trousers in concluding his specialty.

Gordon and Rica were the shoveler act, starting the show very well. The man's "Shiek" bit was noticed and the bicycle section skillfully put

across. Mang and Snyder were asked to close at 5:17, the men immediately going into their hand-to-hand routine in "one."

ALHAMBRA

Labor Day, the theatrical season's unofficially recognized opening date annually, beat its record of years Monday. It probably gave more money to box offices in the metropolis at matinee time than the local theatres ever before in the holiday afternoon. Naturally with the people held in town through the rain it was a repetition, only more so, at night.

The Alhambra, starting another season of Keith's big time for the Harlemites and with Herman Phillips again house managing, had near capacity, also a record for that lukewarm early season uptown house. And a good eight-act bill, very good, made so very good by the George Chooos production number that got the worst of the breaks for the opening performance. It had to close the show, the last place for it, and with a program that ran until 5:15, with the Chooos act going to its fate at 4:47. But it held them, remarkable as it seemed for the home crowd that attends this theatre. At night it was moved up to close the first half.

There is much more to be talked about in the Chooos turn, "The Realm of Fantasy" (New Acts) than may be said in a review, not that it should not be spoken of but because there is so much to it. Firstly, though, the title should be changed. Here is a big production for vaudeville, the costliest vaudeville has known, and there isn't a thing in the name that would even attract passing attention. After that and when wonderment over the investment has been exhausted, the talk will go to the staging. And then to those English girls, eight of them who dance so well and with their dances put on by Bebe Bari, one of the girls, who dances with her companions. It's lucky Mr. Chooos has these girls under a long-term contract and it's fortunate as well for him he has Miss Bari included, for that girl would be taken by any producer after they see her staging here. It's reported the English girls are receiving \$55 a week over here, but they are worth it, and Miss Bari probably receives more, as she is entitled to. It's quite an act for vaudeville, from any angle, good enough to be booked in for two weeks, especially out of town, for the draw should increase as the turn liners.

The first part ran nicely and with speed, followed by two two-acts after intermission and just before the production. In the show were a number of English dancing girls, somewhat altered. A "woman" gag had three hearings in as many turns, and the scar stuff [my wife didn't give me that] came out twice.

Perhaps the most enlightening of the entertainment was the abundance of prohibition gags, comment and even one "home-brew" song. Either the Keith edict to cut out the prohibition stuff doesn't go or acts have not as yet had sufficient notice to change. As a matter of fact, if the liquor thing should be absolutely barred from vaudeville at the present day at least one-half of the laughs now in vaudeville would go out with them.

The usual holiday crowd, as usual, liked everything. They started to laugh when the new orchestra leader (Victor Wineburg; also a new orchestra) whipped the huge ball the Garcinetti Brothers' bulldog plays with, over into the audience behind him, when it bounded his way. It resulted in gales of laughter as the front rows of the orchestra had fun tossing the ball among themselves. That put the Garcinettis over without further worry.

Then came Dixie Hamilton, No. 2, a girl who sounds as though she has had cabaret training. Miss Hamilton sang a long list of pop songs, stringing out her turn through applause obliging it until the applause began to assume a most suspicious sound. Looking into the orchestra from a balcony box it could be seen the hands there were in perfect repose, with the applause appearing to be centered, while on an opposite box a youth appeared to have a couple of boards to assist his boasting.

Miss Hamilton didn't warrant the generous applause, and more judgment should be exercised. As a No. 2 she will probably get along, but if there are songs there she must sing she should lump them together. Also there may be more finesse to her work with less gesturing.

Francis X. Donegan and Julia Steger did a nice little dance number, No. 3, with songs by both. Miss Steger has a kid voice that doesn't mean a thing in a song way, she being a much better dancer of the kind, while Donegan insists upon singing, likely to pad out the turn and secure breathing time from the stepping. Mr. Donegan formerly was in vaudeville with Miss Allen. This may be the same routine or slightly revised. It's called "Playmates" by Cliff Doss. It's not a big turn just now, but susceptible to improvement through Miss Steger, who looks as well as she dances.

Mr. Duffy and Mr. Sweeney sent their low comedy over to howls at times, with a finishing impromptu audience song to the old melody that they also kidded with, not pick-

ing out any individual. Their material is high-grade nut stuff, the more seen and heard the more liked, and the two boys secured reception applause, showing they were remembered.

The new comedy skit, "The Failure" of Harry Holman's, isn't as good as some of his others, but the laughs hold it up. Mr. Holman secures his most through the phone conversations. It may be the story plods a bit in the unreeling, but Holman uses enough sure fires to cinch it, and closing the first half the house evidenced a laughing liking for the playlet.

Opening after intermission, Moody and Duncan, two girls, did straight and comic, with the turn lacking something. Maybe it was too far down or the comedienne, Mary Duncan, tries to force her comedy across. Gertrude Moody, the straight, has a voice. It looks like the combination of a singer who did not feel equal to getting across as a single tacking on the funny girl. The house evinced a fondness for them as well, forcing a repeat.

Following were McLaughlin and Evans, with their tough kid stuff that got to the crowd immediately and never did let go. A couple of new effects with some new dialog seemed to be in the turn, that otherwise is the same the young couple wowed 'em around the circuit last season.

It's a good show to start the season with at the Alhambra, the kind of a bill that will make the neighbors try it again next week.

Given the same management manager of the house with the same crew as last season, Arthur McQuade is treasurer and Joe Gardner ticket taker.

LOEW'S VICTORIA

Loew's Victoria on 125th street jammed and packed 'em in Monday afternoon (Labor Day) like passengers on a Lenox avenue express in rush hours. The first show was an overflow, with every available spot occupied by a standee, the standing bunch hanging on in the loft by their eyelashes. And it looked as if all of the rest of the shows during the day were going to turn 'em away likewise, for the first performance hadn't finished before a jostling, battling mob were trying to get in to see the second show.

The rainy, disagreeable holiday afternoon helped a bit, but the big draw was the feature picture, "Blood and Sand." Pop audiences seldom applaud a film, but they did this one, and vociferously, Monday afternoon. The five-act bill played well enough, with Frear, Baggett and Frear, chuckling and booming and bragging, getting it off in workmanlike style. The comic needs different and better material than that now aimed for laughs. The juggling of baseball bats and hat stuff landed, the latter now a vaudeville standard done by a number of acts and mostly all the same way.

Dood and Nelson (New Acts), second, pleased with a piano and singing turn, and Connors and Boyne, third, held up the middle of the show splendidly with a comedy and singing turn that showed the pair had given the proper attention to the matter of material. A drop of a dry goods store window, worked on the cyclorama principle, carried a double punch, with comedy signs. The conversational exchanges and songs are all in the dry goods atmosphere, with several numbers holding excellent comedy business, putting solid punches in the routine that counted. The couple must be credited with getting away from the conventional for a mixed two-act. They put it over hotly at the Victoria.

Klass and Brilliant (New Acts), next to closing, stopped the show cold for a couple of minutes, holding back the succeeding act long after the lights had been lowered and the card placed. Kola, Jackson and Co. (New Acts) closed with a dancing turn.

RIVERSIDE

The heavy, early afternoon downpour Labor Day did not deter the neighbors from flocking for the matinee. The advance sale was decidedly discouraging but the pay-as-you-enter demand even exceeded the management's expectations. A view of the weather. A neat, smooth eight-act show, played according to program excepting for the substitution by Walters and Emily Walters (from the Palace) for the Hegedus sisters, who jumped in from St. Paul. They were expected to make the evening show and continue all week if everything goes all right.

Robbie Gordone opened with her series of 10 poses that were well received, certainly a relief from the cut and dried acrobatic opener routine. John Boyle and Virginia Bentnett, No. 2, showed an entertaining variety of steps and acrobatic feats in the course of their "Scrambled Legs" routine. The couple are eccentric stepsters who rely on gesture and pantomime to build up their dance steps. They accomplished their purpose with a vengeance.

Schichtl's Manikins were a bright interlude in the troy. Real comedy is obtained in a number of ways, mechanically and through the clever manipulation of the manikins. Some of the eccentric dancers' eccentric-

ties were realistic and punchy despite the fact no human could possibly jar some of the buck and wings. The mechanical contraptions, such as a man turning into an aeroplane with a realistically revolving propeller, and the like, are ingenious to say the least.

Joseph K. Watson and William Halligan (both New Acts) were Nos. 4 and 5. "Topics" and an animated "Aesop's Fable" plugged in following intermission.

Walter and Emily Walters reopened with their clever ventriloquist offering. Although the several dummies employed are intended to distract the eye from the Walters, one does not overlook the couple's splendid appearance, particularly Miss Walters. Walters encored with what looks like a new bit, a manikin clog dancing on a small board extension. Mitty and Tillo (New Acts).

Bert and Betty Wheeler closed with their familiar nonsense. Bert sets himself right as soon as he sprawls comfortably on the stage, although, as he ad libs, it is no cool proposition lying across the footlights. Miss Wheeler acts as a corking foil, incidentally sporting a couple of sartorial creations that even a mere, undiscerning man took notice of. They couldn't be overlooked by anybody endowed with sight.

The news pictorial let out at 5 sharp.

JEFFERSON

Complete capacity Monday night at the Jefferson with business earlier in the day reported equally strong. An ordinary layout of acts failed to arouse enthusiasm in the large crowd present for the final show, the bill running through in a matter-of-fact way with little life displayed until the appearance of Lewis and Dody next to closing. These comedians can apparently repeat at this house every month and still retain their popularity. They were the outstanding hit, taking honors far above any of the other acts. New verses for their well-established special number help to keep them on top during each engagement here.

Circus Day in Toyland opened the vaudeville. The mannikin turn is worked fast, on the strength of which it holds the interest. Frank Bestner (New Acts) gathered applause No. 2, with Holden and Harrow placed No. 3 to deliver a comedy punch. They developed little in this respect. The show was in need of a good push at this juncture, but this couple failed to start anything.

The first real laughs of the evening were brought forth during the action of "A Dress Rehearsal" (also in Chooos' act at the Alhambra). Frank Ellis with his antics and remarks in the orchestra, and the most recognition (if it were Ellis and not a new man). The Jefferson audience did not appear to grasp the idea of the act as well as some of the more sophisticated audience of the two-day houses. Cardo and Noll, following, had little trouble vocally, but struck snags with the talk. Their chatter fell flat in most instances. While singing the couple held the audience with them continually.

Stafford and Louise, with songs and dancing, closed the show. The act answered the description of one formerly known as Stafford and de Ross Co. It proved a good flash for the spot and furnished action. The applause given demonstrated the approval of the audience.

AMERICAN ROOF

One of the best bills ever seen at the American theatre since the Loew circuit secured that house was there the first half. Nine acts. If just a break it was a wonder, but if put together for the Labor Day season's opening, it was dandy booking.

A couple of roars came together near the finish, one each supplied by two acts following one another, Grace and Eddie Parks, when finishing, egged the applause into a stop-the-show proceeding through young Parks having evolved one of the best finishing bits around. He continues to do a hop-step while bowing. It's a bow and applause maker. But they finally retired with Weston and Eline entering. When Grace Eline said to Joe Weston right off the reel on their entrance: "Will you marry me?" and Weston changed her over the head with his cap, chasing her from the stage, the house simply yelled. The two riots were within a minute of one another. That is seldom seen on any vaudeville time.

This Grace Eline! What is she doing on the small time? The girl makes 99 per cent. of all the female nutty comedienness look foolish. She's production material, a regular performer, who can do a lot and do it well. Her finishing bit in the closing stop scene between herself and the orchestra leader is as good slapstick comedy as ever has been devised. Miss Eline's low comedy throughout, taking in the nut stuff, is of the very highest order. She is full of talent and personality. That girl had the house in a scream when she went into an aisle, talking to her partner on the stage and to the patrons around her. While the bit where she seats herself in the lap of a man on the aisle with her arm around his neck, saying she came in with him and she is going to stick

with him, is very funny business, it might be looked upon as just a trifle too forward in some houses. Weston and Eline are reported for a Shubert unit show this season. The show getting Miss Eline has a find and should give her every opportunity.

The Parks were on the Shubert vaudeville circuit last season. They have youth, probably brother and sister, and make a fine kid team.

Closing the first part the Molera Revue, seven people in operatic singing (New Acts) found favor with the house for their class vocalizing. Just before them Race and Edge with a somewhat revised version of the two-man act they were doing three or four years ago, got a good return with their material. One is an Englishman, with the other made up as a Tad. The Tad pans the Englishman and English. It found ready response here, and will anywhere on small or big time. It's quite an idea for the present day.

No. 3 held Harry Bentley and Co. (New Acts) in a skit with Mr. Bentley as a souse, the starting and securing many laughs. Farrell and Hatch, No. 2, were two colored boys who sang and danced themselves into the real graces of the capacity audience. George P. Wilson (New Acts) opened the second part, not the best position for him on the roof with an intermission, but he got through flying with the aid of a skillful young woman plant. O'Dierro opened the performance, with the Adroit Brothers closing the vaudeville. "My Dad" was the picture.

It's too bad Loew's cannot send a bill like this one over the entire circuit. It would do more good for its vaudeville than any unit ever put together.

58TH ST.

Janet of France headlined, appearing next to closing and easily upholding her feature billing. A male pianist, who figures also as a straight man for Janet's comedy, works in an easy, natural way, and sings occasionally during the turn. It would be better if he would recite the vocal numbers, as his voice isn't equal to ballad requirements. Janet's vivacity and pliant manner of discarding in French accented English kept the tempo at top speed throughout. A couple of speeches attested the way in which the act was received.

Macart and Bradford in "Take My Tip" made a good comedy number for the six-act bill. Mr. Macart's grouchy con man character stands out as a well conceived type. A topical song with verses about Irish freedom, the five-cent fare and bonus needs newer and fresher verses, those used having been overdone. Miss Bradford and a juvenile and ingenue assisted materially in making the skit entertaining.

Jack Goldie has a first-rate idea for his blackface turn. Entering with a fur overcoat on, he removes it later, remarking he heard the 58th Street audience was a cold one. Hence the coat. Any time the house failed to rise quickly enough to a gag or a story Goldie either glanced at the coat or put it off. The idea itself was good for several laughs. Goldie has a voice, whistles well and generally shows the qualities that mean something to a blackface entertainer. He put it over at the 58th St. and apparently can do it anywhere.

Krayona Radio Co. opened with a crayon sketching turn, featured with radio lighting effects that constitute a novelty. A sketch of the U. S. S. "Maryland," with shots fired from its guns by some sort of radio arrangement on the stage sent the turn off to a wow.

"The Stevedore Revue" by a Harry Rogers girl act (New Acts) closed, and Katherine and Anna Kane (New Acts) were second. "The Masquerader" was the feature picture. Fair business Tuesday night.

5TH AVE.

Something of a ding-dong bill the first half. Tuesday evening business was light, following the holiday rush or through the atmosphere warming up. As the bill was laid out it seemed quite fair for a 5th Ave. performance, but it slumped early. Barring the bright spot occupied by Gallagher and Martin, the show lacked ginger.

The Gallagher-Martin duo are a cheery turn, with Skeets Gallagher, a handler of fly talk that is second to vaudeville's none, the way he does it, while Irene Martin is a pretty little lively opposite, with the freshness of their youth a sufficient recommendation almost by itself. They open before the house drop of a corridor, with Miss Martin as a scrubwoman. It may be their former turn, but whether or no, they can migrate to the Palace for any spot and keep right on if they want to and the managers want a two-act that is.

The golf comedy skit of Jack Kennedy and Co. is marked almost as much by the excellence of the company as through the laughs it forces. Besides Mr. Kennedy as the bashful judge who can't propose, there is a juvenile, Walter Craig, who looks and works enough like Joe Santley to be his brother. The ingenious passes and the elder wom-

(Continued on page 25)

BILLS NEXT WEEK (SEPT. 11)

IN VAUDEVILLE THEATRES

(All houses open for the week with Monday matinee, when not otherwise indicated.)

The bills below are grouped in divisions, according to booking offices supplied from.

The manner in which these bills are printed does not denote the relative importance of acts nor their program positions.

*before names denotes act is doing new turn, or reappearing after absence from vaudeville, or appearing in city where listed for the first time.

KEITH CIRCUIT

NEW YORK CITY

Keith's Palace

Lionel Atwill Co.

"Klown Rev"

Elsie Janis

Myers & Hanford

Tommy Arlington Co.

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Diamond & D'gier

(Others to fill)

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Proctor

"At Dentist"
OMAHA, NEB.
 Orpheum
 (Sunday opening)
 Merle's Cockatoos
 Brownie
 Jack George
 Harry Carroll Rev
 Stan Stanley
 Frank Wilson
 B C Hillman
PORTLAND, ORE.
 Orpheum
 (Sunday opening)
 Rae Samuels
 Schwartz & Clifford

Official Dentist to the N. V. A.
DR. JULIAN SIEGEL
 1493 B'way (Putnam Bldg.) N. Y.

Anderson & Burt
 Franklin Chas Co
 Dave Roth
 Hanako Japs
 Mellette Sis
ST. LOUIS
 Orpheum
 (Sunday opening)
 Anatol Friedland
 Dooley & Sales
 Polson Denny Co
 Bill Robinson
 Celia Bros
 Stanleys
 Florence Walton Co
ST. PAUL
 (Sunday opening)
 Novelty Clintons
 H & A Seymour
 Henry Santry Co
 Lola & Senia
 Ed Montrose
 Dorothea Sadler
 McCarthy Sis
SALT LAKE
 Orpheum
 (Wed. opening)
 Roscoe Ails
 Paul Decker
 Flanagan & M'ison
 Duell De Kerejardo
 Benny One
 Flo Lewis
 S Danols Sis
SAN FRANCISCO
 Golden Gate
 (Sunday opening)

LOEW CIRCUIT
NEW YORK CITY
 State
 Franchini Bros
 Collins & Dunbar
 Ford & Goodrich
 Dunham & Williams
 "Betsy Wake Up"
 B Miller & Band
 (One to fill)
 2d half
 Harvard Bros & W
 Eckert & McDonald
 4 Higley Girls
 Townes & Franklin
 R Miller & Band
 (Two to fill)
American
 King & Anita Sauls
 L & Doherty
 The Cromwells
 Chamberlain & B
 4 Higley Girls
 Rita Shirley

MR. GEORGE CHOOS
 PRESENTS
EDDIE VOGT
 Duke of York's Theatre, London, Eng.

Frank Cornell Co
 Townes & Franklin
 (One to fill)
 2d half
 Maurice & Gille
 Turner Bros
 N & G Vega
 Fox & Britt
 Fred Roland Co
 "Betsy Wake Up"
 Fox & Britt
 (One to fill)
Victoria
 Van & Emerson
 Peggy Brooks
 Lester Bernard Co
 Race & Edge
 "At the Party"
 2d half
 Gordon Gille & G
 L & V Doherty
 V & C Avery
 Wm Dick
 Mm DeBarry Co
 Lincoln Sq.
 Noel Lester Co
 Mason & Bailey
 "The Headliners"
 Weber Beck & F
 Mykoff & Vanity
 2d half
 You'd Be Surprised
 Greely Sq.
 Turner Bros
 Farrell & Hatch
 O & E Parks
 When We Grow Up
 Wm Dick
 Dance Cycle
 2d half

HIGS
ORTH
WHILE
 Toupees Make-Up
 Send for Price List
G. SHINDHELM
 109 W. 46th St. N. Y.

Carr & Brey
 Chamberlain & B
 M Leslie Girls
 Cliff Edwards
 Roe & Helmas
 (One to fill)
F Delaney St.
 Maurice & Gille
 Rainbow & Mohawk
 Monte & Lyons
 V & C Avery
 Jart Wagner & M
 Elita Garcia Co
 2d half
 King & Anita Sauls
 Farrell & Hatch
 Frey & Rogers
 Yacking
 Jane & Whitten
 The Cromwells

Jeff Healy Co
 Amer Comedy 4
 3d half
 Elizabeth Salti Co
 Langman & Haney
 Homer Lind & O
 Weber Beck & F
Warwick
 Verce & Verce
 Mack & Reading
 Fred Roland Co
 Philbrick & DeVoe
 A Jazz Jubilee
 2d half
 Paul & Follette
 (Three to fill)
ATLANTA
 Grand
 Miller & Murphy
 Ryan & Moore
 Maxwell Quintet
 (Two to fill)
 2d half
 The Lytells
 Albert & Irving
 Phillips & Eby
 Frawley & West
 (One to fill)

NEWARK, N. J.
 Low
 Ruge & Rose
 Armstrong & Tyson
 Chas Mack Co
 Marston & Manley
 Cameo Rev

NEW ORLEANS
 Crescent
 LaPetite Jennie Co
 Benson & Rolley
 H & A Mitchell
 Goforth & McIntyre
 Girard & Perez
 2d half
 Leonard & Wright
 Burnham Co
 Kennedy Co
 Eddie Sloane
 Stanley & Elva
OTTAWA, CAN.
 State
 Dender & Her
 Browne & Elaine
 Marie Russell Co
 Telephone Tangle
 L W Gilbert Co
PROVIDENCE, R.I.
 Emery
 Ricardo & Ashforth
 Louis London
 Jeff Healy Co
 Klass & Brilliant

BALTIMORE
 Hippodrome
 Ed Hill
 Dodd & Nelson
 Cupila's Close-Ups
 Heim & Lockwood
 Joe Fanton Co
BIRMINGHAM
 Bijou
 Burns & Larkin
 Jean Perry
 "Mysterious Will"
 Bixley & Lerner
 Spencer & W
 2d half
 Miller & Murphy
 Ryan & Moore
 Maxwell Quintet
 (Two to fill)
BOSTON
 Orpheum
 Yoho Japs
 Rogers & Donnelly
 A & L Wilson

KETCH AND WILMA
"Vocal Variety"
 Featuring Fred Ketch, the only man singing in two voices at one time WITHOUT the aid of a concealed assistant.

Gerald Griffen Co
 Jimmy Lyons
 "Putting It Over"
BUFFALO
 State
 Shadownettes
 Arnold Grazer
 "Poodle Girl"
 Domarest & Wms
 Clay Crouch Co
DAYTON
 Dayton
 LaHoen & Dupreco
 Alf Rippe
 Eddie Clark Co
 Austin & Delaney
 Phil Adams Co
HOBOKEN, N. J.
 Low
 Kentucky Duo
 Lester & Moore
 Chapelle Stintin Co
 Tower & Darrell
 2d half
 1921
 Taylor Macy & H
 Louis Stone

M. L. LAKE
 (Composer) Arranges for
VICTOR HERBERT
JOHN PHILIP SOUSA
GEORGE M. COHAN
 Playhouse Theatre, New York City

Fields & Harrington
 4 Erotics
GENEVA, N. Y.
 Temple
 Polyanna
 Chas Rogers Co
 2d half
 Betty Rait
 Sadie & Yam
 Otille Corday Co
GLENS FALLS, N. Y.
 Empire
 Chic Overfield
 Bernard & Harris
 Josephine Davis Co
 Smith & Stritt
 Turner Bros
 2d half
 The Gauthiers
 Irene Meyers
 Mildred DeVar Co
 Westons Models

Dave Harris Band
OKLAHOMA CITY
 Majestic
 (Tulsa split)
 1st half
 W & H Brown
 Cal Parties Co
 Dave Ferguson Co
 Kitter & Reany
 (One to fill)
SAN ANTONIO
 Majestic
 Billy Lamont
 Wright & Dietrich
 Mm Heason
 Jack Offit
 DeWitt Burns & T

WALTER NEWMAN
 In "Profiteering"
 Direction W. S. HENNESSY

WESTERN VAUDEVILLE
AURORA, ILL.
 Fox
 Hamlin & Mack
 Four of Us
 (One to fill)
 2d half
 Cameron & O'Connor
 (Two to fill)
BIRMINGHAM, ILL.
 Majestic
 Duval & Symonds
 Bernivill Bros Co
 (One to fill)
 2d half
 Humberto Bros
 "Let's Go"
 (One to fill)
CHAMPAIGN, ILL.
 Orpheum
 Melnotte Duo
 Pantheon Singers
 W & M Rogers
 Jack Benny
 Miniature Rev
 (One to fill)
CHICAGO
 American
 Forman & Landee
 Singing 3
 Townsend & Wilb'r
 (Three to fill)
 2d half
 Cantor Road Show
 Dave Manley
 (Four to fill)
 Majestic
 Frank Browne
 Jason & Harrigan
 Douglas Graves Co
 Bert Howard
 Fred Lewis
 Westhail Co
 Whitefield & Ireland
 Angel & Puller
 (Two to fill)
DAVEPORT, IA.
 Columbia
 Royal Sidney
 Al Lester Co
 "Flirtation"
 2d half
 Sherman Van & H
 (Two to fill)
GALESBURG, ILL.
 Orpheum
 Douglas & Leary
 Bobby Henshaw
 4 Ortons
 2d half
 Bob Hall
 Brava Mich'ini & T
 (One to fill)

JACK NORTON AND CO.
 with
LUCILLE HALEY
 Opened Orpheum Circuit
 MAJESTIC, CHICAGO, JULY 24

JOLIET, ILL.
 Orpheum
 The Seabacks
 Lloyd & Goode
 Pantheon Singers
 2d half
 Chadwick & Taylor
 Carl Rosini
 (One to fill)
MADISON, WIS.
 Orpheum
 (Rockford split)
 Maud Elliott Co
 Forman & Saul
 Cotton Pickers
 Maxwell & Goldson
MILWAUKEE, WIS.
 Majestic
 Grant & Wallace
 Dunlay & Merrill
 J. & M Hart
 Bennington & Scott
 Ja Da 3
 Skelly-Haney & G
 (One to fill)
MINNEAPOLIS
 7th Street
 Ritter & Kaapper
 Cleveland & Dowry
 Ethel Parker Co
 Barber & Jackson
 Mm Dorree Co
 "Wonder Girl"
SPRINGFIELD, ILL.
 Majestic
 Selbini & Grovini
 Al Lester Co
 Rita Gould
 Shireen
 Swor Bros
 Miniature Rev
 2d half
 The Seabacks
 Lillian Gonne Co
 Mulford & Stanley
 Shireen
 Roy LaPearl
 (One to fill)
TERRE HTE, IND.
 Hippodrome
 Melnotte Duo
 Davis & Bradner
 Jack Oesterman
 Gordon's Animals
 (One to fill)
 2d half
 Fries & Wilson
 Adelaide Bell Co
 Zeleza
 Swor Bros
 Haverman's Anim's

BILLY GASTON AND CO.
 IN HIS FAIRY TALE
"IN YEARS TO COME"

PANTAGES CIRCUIT
MINNEAPOLIS
 Pantages
 (Sunday opening)
 J & E Mitchell
 Niles & Miller
 Casler & Heasley 2
 American & Simon
 Prester & Merritt
WINNEPEG
 Pantages
 Selma Brants
 Hue & King
 Clifford Wayne 3
 E. Bryant
 Simon & Smith
 Kitting's Animals
GT. FALLS, MONT.
 Pantages
 (12-13)
 (Same bill plays)
 Helena 14
 Bert Shepherd
 Fries & Wilson
 Billy Kelly Co
 Weldonson Sis
 Yokes & Dan
 The Lamys
BUTTE, MONT.
 Pantages
 (9-12)
 (Same bill plays)
 Anaconda 12, Mis-
 soula 14
 Kitting's Japs

PASSION PLAY
 (Continued from page 12)
 tested, agreeing only to the introduction of theatrical props and costumes.
 A cannon announces the opening of the theatre at 7:45 A. M. By 8 o'clock the audience is seated, the orchestra commencing with the stroke of the clock and the doors are closed. During this musical introduction we are told the players, numbering 600 repeat a prayer, after which the chorus enter the open-air stage, singing a prelude, calling on mankind to bow low in adoration before God. Then the curtain of the covered central stage is drawn aside, exposing a tableau of the banishment of Adam and Eve from the Garden of Eden. The curtain quickly hides the picture, while the Chorus continues the chants, and then we have another set, "The adoration of the Cross," while the singers kneel, explaining in the chorus the object of this religious dramatic show. Then the real play begins by the entrance of Jesus into Jerusalem, accompanied by a crowd of 500 supers (in the costumes of the period), with many small children, and this first act is one of the finest stage sets I have had the thrilling pleasure of witnessing. The Passion Play continues until mid-day when there is an interval of two hours for lunch.

THE Second Part
 Promptly at 2 o'clock the vast building is again filled by the same audience, using the same cardboard ticket first allotted for the day. Part 2, eighth act, commences after the usual explanatory chorus with the taking of Jesus prisoner in the garden of Gethsemane, followed by the trial before Pilate, with numerous tableaux vivants as comparisons of the situations found in the Old and New Testaments. Thus we see the prophet Micah smitten on the cheek before King Ahab, the death of Naboth, King mocked by his family, Cain murdering Abel, Daniel impeached before King Darius, etc. The fourteenth act is the uprising of the people incited by Caiaphas, to demand the death of Christ. This is another monster set. From the three perspective stage views (that is the two open air entrances, painted to represent streets, at the right and left of the covered stage, and from the back of the covered stage itself with a special set) flock the crowd led by the priests Ezekiel and Nathaniel, while Annas and Caiaphas urge the people to demand the crucifixion of the prisoner. Roman soldiers press them back, while Pilate washes his hands and turns Christ over to his tormentors. Then we

FEORIA, ILL.
 Orpheum
 Werner Amors 3
 Chadwick & Taylor
 Percival Noel Co
 Cameron & O'Connor
 Carl Rosini Co
 (One to fill)
 2d half
 Walter Flisler Co
 Duval & Symonds
 Bernivill Bros Co
 Walter Manthey Co
 (Two to fill)
QUINCY, ILL.
 Orpheum
 Bob Hall
 Brava Mich'ini & T
 (One to fill)
 2d half
 Dougal & Leary
 Bobby Henshaw
 4 Ortons
ROCKFORD, ILL.
 Palace
 (Madison split)
 Kennedy & Ken'dy
 Waldron & Wins'w
 Hyman & Evans
 (Three to fill)
ST. LOUIS
 Grand
 Paul Sydel & S
 Capman & Capman
 Monroe & May
 Larry Comer
 Beatrice Morrell
 Crendon & Davis
 G & M LePere
 Gilbert Wells
 (One to fill)
Rialto
 Humberto Bros
 Lillian Gonne Co
 Geo. Lovett Co
 "Let's Go"
 Roy LaPearl
 Rita Gould
 2d half
 Selbini & Grovini
 Bob Ferns Co
 Rita Gould
 Jonia's Hawaiians
 (Two to fill)
SO. BEND, IND.
 Orpheum
 McRae & Clegg
 Fries & Wilson
 Broken Promise
 Volunteers

Mabel Phillip
 Pardo & Archer
 Abbott & White
 Golden Bird
 Earl Fuller Band
SPOKANE
 Pantages
 J & V Jean
 Rose & Edwards
 Barrett Clayton
 Rives & Arnold
 (One to fill)
SEATTLE
 Pantages
 Carson & Kane
 Robinson & Pierce
 Page Black & M
 Goets & Duffy
 B Seide Hall Co
VANCOUVER, B.C.
 Pantages
 Judging Nelsons
 Feelin & Tennyson
 Tyler & Crollus
 Ross Wye Co
 "Stepping Some"

TACOMA
 Pantages
 4 Roses
 Hudson & Jones
 Valentine Vox
 Brower Tr
 Robyn Adair Co
PORTLAND, ORE.
 Pantages
 Wilfred DuBois
 Marion Claire
 H Downing Rev
 Monroe Salisbury
 4 Bonnettes
TRAVEL
 (Open week)
 Delmar & Nels
 Com & Hart
 Al Jennings Co
 Anderson & Rev
 Green & Dunbar
SAN FRANCISCO
 Pantages
 (Sunday opening)
 Page & Green
 Faires & Burt
 Galliani Sis
 Lerner Girl
 Walter Weems
 Alexander
OAKLAND, CAL.
 Pantages
 (Sunday opening)
 Gordon Wilde
 Ward & King
 Dan White
 "Indoor Sports"
 Sybil Brower Co
LOS ANGELES
 Pantages
 3 Helmuta
 Crane Sis
 Chelonia 3
 Willard Jarvis Rev

WILLARD MACK CO
SAN DIEGO, CAL.
 Save
 Lyle & Emerson
 Victoria & Dupree
 Charlie Murray
 Springtime Frivs
 Perry Conway Co
I.G. BEACH, CAL.
 Pantages
 "Last Rehearsal"
 Homer Sis
 Fred Berens
 Pariah & Pors
 Dan Des Artistique
SALT LAKE
 Pantages
 O'Hanlon & Z'nal
 Bob Bender Tr
 Jim Thornton
 Pettit Family
 Coscia & Verdi
OGDEN, UTAH
 Pantages
 (14-16)
 Judson Cole
 Milla Rhea Co
 Britt Wood
 Schell's Ma'nettes
DENVER
 Pantages
 McCallan & Carson
 Lockett & Laddie
 Bryant & Haig
 Carl McCullough
 B Bouncer's Circus
 Marion Gibney
COLORADO SPGS
 Pantages
 (11-13)
 (Same bill plays)
 Pueblo 14-15
 Lillian's Dames
 Jones & Crowley
 Pantages Opera Co
 Emily Darrell
 Bulowa Ballet
OMAHA
 Pantages
 "Oh Boy"
 Emily & Willis
 Callahan & Billas
 Royal Rev
 Telsak & Dean
KANSAS CITY
 Pantages
 "Glad to see you"
 Will Morris
 Nola Norrine
 Bob McKim Co
 "Burrin Girl"
 J Elliott Girl
MEMPHIS
 Pantages
 "Time"
 Novelle Bros
 Pickford
 Bowman Bros
 Chas & Coppell

have the road to Calvary and Jesus bearing his cross, first introduced by comparative tableaux of Isaac carrying the kindling wood for his sacrifice on Mount Moriah, and Moses lifting up the brazen serpent.

There is a brief chorus and then the central stage reveals the set of Jesus being nailed to the cross. The two thieves are already crucified, and we see the cross erected with Christ hanging in agony. Anton Lang in this role is suspended in a realistic manner for 20 minutes, slowly dying. The thieves are beaten by the executioners to finally kill them, and taken down. A Roman soldier pierces the side of Jesus and the flow of blood is realistically recorded. The famous picture of Rubens in Antwerp Cathedral, "The Descent from the Cross," is minutely portrayed. Joseph of Arimathea and Nicodemus mount a ladder, with the other devoted friends from Bethany, at the foot, and they delicately withdraw the nails, lowering Christ for burial—an entrancing stage set. This is followed by the Resurrection (Act 17) and the Passion Play is ended at 6 p. m., having held the audience religiously spellbound for eight hours.

The Score and Players

The music was specially written by Roch Dedler, a former school-master at Oberammergau and a pupil of Martin Michel Reichard. It is of the highest order and the work of a master, even Wagner-like in parts.

It is especially for foreigners visiting Oberammergau to remain in the village two nights in order to attend the play. They are lodged in the homes of the villagers, according to the class of seat they wish to purchase. Those for the first class or best places, costing 100 marks, consequently lodge with the people holding the leading roles, it being my lot to stay with Hans Mayr, who is listed for Pontius Pilate, an important part, but unable to act this year owing to throat trouble. Still his understudy is his equal. But in spite of his illness entire interest of Hans Mayr is concentrated in the performances, making his guests comfortable and talking of this world-famed show. The seats are distributed by the organizing committee among the householders, who turn them over to the visitors, the lodging price including five meals and a seat for the show. The arrangements are splendidly organized and there is no overcharging of any kind in the village, as is reported to be the case in Munich.

The stage manager this year is Dr. George Lang, an important man in Oberammergau as the local doctor. Thirty-three years of age, he is an up-to-date producer, though having an atrophied hand caused by a wound received in the war. When a boy he studied as a wood carver, the chief industry of the district, and was later for seven years in the Munich art school. This may account to a certain degree for the very artistic presentation. The Passion Play has never been so successful from an artistic point of view as the series in 1922.

The village performers are not professionals, but they act with deep sincerity, actually feeling the part they are called on to impersonate. They speak German, and while the diction may not always be perfect, their acting is extraordinary.

Hugo Rutz as the high priest Caiaphas (another important part in this play) is probably the best actor at Oberammergau this year, and great praise is due to Guido Mayr for his difficult impersonation of Judas. Martha Veit, the daughter of a wood carver, has the Madonna type enabling her to realize to a high degree of perfection the part of the Virgin Mary. It is contrary to tradition for a married woman to hold a part in the Passion Play, but an exception, Otille Zwick, the girl who formerly impersonated Mary, and now a widow, is still allowed to appear and is the understudy of Martha Veit.

The scale of charges of from 10 marks to 100 marks having been fixed early in the spring, and in view of the depreciation of the mark, it is anticipated there will be no profit if not a loss this year on the Oberammergau performances. The average salary of the chief actors is \$500 for the entire series, the supers earning only a few dollars. The stage manager and musical director receive \$625 each, which is also the remuneration of Anton Lang for his impressive impersonation of Christ.

Basil Dean has secured the rights of A. A. Milne's play, "The Great Broxopp," which was produced in America last year. He will present the piece in London as soon as he can find a suitable theatre.

EVERY KIND OF SONG FOR

THE MASTERPIECE OF ALL SOUTHERN SONGS

THIS IS A RAG SONG. THIS IS A BALLAD.
THIS IS A NOVELTY SONG. THIS HAS A
KICK IN IT THAT EVERY SINGER IS
LOOKING FOR. BY THE WRITERS OF

"LUCKY HOME"
"MY MAMMY"
ETC.

AWAY DOWN SOUTH

Words by
SAM M. LEWIS
and JOE YOUNG

Music by
HARRY AKST

Moderato

Voice

Ain't this world a wea-ry place to live in? Far a-way from way down South,
Ev-ry days an oth-er day of bor-row, Far a-way from way down South,
Oh, how I have struggled and I've striv-en, Far a-way from way down South, — We all live and learn,
What's the good of waitin' for to-mor-row, Far a-way from way down South, — When you need a friend,
I've learned how to yearn, Now I long to turn home-ward; I'm too man-y miles a-way from
Just you start to weep, Make your jour-ney end home-ward; Trou-ble is the one thing you can
Hea-ven Far a way from way down South I can hear the whip-poor-will, call-in
bor-row Far a way from way down South I can hear the Riv-er song as the
to me from the hill, Ain't no won-der that I'm feel-in' lone-ly I can
Swa-nee rolls a-long Ain't no won-der that I'm feel-in' lone-ly I can
see the wav-in' corn wav-in' How-dy to ev-ry morn, Ain't no won-der that I wan-na be a-way a-
see the shingled shack long-in' for to have me back, Ain't no won-der that I wan-na be a-way a-
way Down South My heart am way
Down South I'll nev-er bush my
mouth, As long as I can shout a-bout a-way Down South,
a-way a-

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THE MOST SENSATIONAL "APPLAUSE GETTER" EVER

"YANKEE DOO"

THE NOVELTY COMEDY SONG THAT EVERYONE IS RAVING ABOUT.

"DO I LOVE HER"

YOU CAN BETCHA LIFE I DO

BIGGER THAN EVER

"SOME SUNNY DAY"

THE MELODY SONG HIT OF THE SEASON

"Just a Little Love Song"

A REAL "BLUE" SONG

"SEND BACK MY HONEY"

THAT DIFFERENT KIND OF HARMONY SONG

"KICKY KOO—KICKY KOO YOU FOR ME, ME FOR YOU"

Special Double Version by YOUNG and LEWIS

SPECIAL VERSIONS, EXTRA CATCH LINES AND WONDERFUL PATTERN NOW READY

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DETROIT
144 W. I
JOHNNY

FOR EVERY KIND OF ACT

HOMESICK

Words and Music by
IRVING BERLIN

Moderato

Till ready Voice

I feel ve - ry blue
My poor heart will stop

Yes I do Can't you tell Wor - ry quite a lot 'Cause I'm not
When I hop off the train Such a hap - py soul when I stroll

feel - ing well Friends have come to my Say - ing we can see
down the lane I can't wait till then To be there 'a gain

you need com - pan - y but I'm not lone - ly I'm on - ly
in the twi - light when the sun is set - ting I'm get - ting.

CHORUS

Home is sick. I know just what's the matter I'm Home

sick that's all I see that coo - y lit - tle shack and the lit - tle red school

Dad - dy on the back of a fun - ny old mule "God Bless our Home" on the wall

the fields of clo - ver they seem to say "Why don't you come

O - ver pay us a call I miss the cows and the chickens and the

ap - ple tree shad - y and there's that lit - tle old la - dy do you won - der

why I'm home - sick. I'm on - ly home sick.

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IRVING BERLIN

SAYS

"HOMESICK"

IS THE

BEST SONG

I'VE WRITTEN

IN

YEARS."

P. S. — "NUF SED." HOP ON IT AT
ONCE.

WRITTEN—MARVELOUS FOR A CLOSING NUMBER

DOUBLE BLUES"

YOUNG AND LEWIS' GREATEST BALLAD

"HARMONY MAN"

"WHILE THE YEARS ROLL BY"

THE "DOUBLE" NUMBER YOU'RE LOOKING FOR
NO WONDER I'M LONESOME'

Special Double Version by YOUNG and LEWIS

THE CYCLONIC HIT FROM THE WEST
'DON'T BRING ME POSIES
WHEN IT'S SHOESIES THAT I NEED'

CALIFORNIA GAVE US "WHISPERING." HERE'S
ANOTHER ONE JUST LIKE IT FROM THE
SAME PLACE

"TRULY"

RUBE BENNETT, CHICAGO'S FAMOUS HARMONY MAN, IS NOW ASSISTING MILT WEIL IN OUR CHICAGO OFFICE. GET IN TOUCH WITH HIM.
EY (the Harmony King), ARTHUR JOHNSON, FRANCIS KAHN and the Rest of Our Well Known Troupe

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339 Fifth Ave.
HARRY PEARL, Mgr.

SAN FRANCISCO
600 Panthea Bldg.
HARRY HUME, Mgr.

ILL AND INJURED

Gladys Green suffered a sprained ankle at Salt Lake City while on the Pantagos circuit. She was obliged to return to her home in Chicago.

George Kann, manager of the Alhambra, Brooklyn, has returned to his duties having fully recovered from injuries sustained in a recent automobile accident.

Mildred King (James, Anderson and King—"Rose Revue") is convalescing at her home, 2212 Divisadero street, San Francisco, after an illness of 22 weeks, following an operation.

Bob Zeno, who appeared in vaudeville as a member of Zeno and Mandel, prior to launching in the hotel business in Chicago, where he controls the Miland and Huntington hotels, suffered a nervous breakdown last week and is said to be in a serious condition.

MARRIAGES

William H. Coyle to Jennie M. Brennan, non-professional, Aug. 23, at St. Ann's R. C. Church, Philadelphia. Mr. Coyle was professionally known as Billy Clasper on the variety stage before retiring to author stage material.

Helen LaVonne to Jack Squire, Sept. 3. Miss LaVonne is with White's "Scandals." Mr. Squire was last with "Two Little Girls in Blue."

BIRTHS

Mr. and Mrs. Arthur Ginder, at their home in San Francisco, Sept. 8, son. The father is the trombonist with Max Fisher's orchestra, in that city.

IN AND OUT

Ruth Budd refused to open at the Astoria, Astoria, L. I., Thursday of last week on account of her billing.

The Hagedus Sisters did not open Monday matinee at the Riverside through late arrival from out-of-town. Walter and Emily Walters, doubled from the Palace, for the first show.

Thomas and the Frederick Sisters were unable to open at the National, New York, Monday due to illness. Carter and Connors substituted.

Green and Burnett dropped out at the Metropolitan, Brooklyn, Tuesday, one of the members becoming ill. Tommy Gordon and Co. filled the disappointment.

Connie O'Donnell (O'Donnell and Hurst) left the bill Monday at the Orpheum, San Francisco, but the act was expected to return during the week.

Moran and Mack left the Keith's Syracuse bill Tuesday, with Milt Collins substituting Wednesday.

NEW ACTS

Sid Townes, formerly of Bernard and Townes, and Sidney Franklin, former pianist with Charles King and Co.

"An Arabian Nightmare," comedy revue, with Eugene MacGregor featured in a cast of seven.

"I Love My Wife," which played as a vaudeville act, has been rewritten and retitled "Romeo Jr." It will open with Harry Ormonde and Co. Herbert Cortell and Elinore Sutter are featured.

Toss Gardella (Aunt Jeannine) in singing turn with band.

Henry B. Forbes has signed Constance Shaw, Herbert Ashton, Jr., Earl Mayo and Catherine Howard for his condensed vaudeville version of the Shubert farce, "A Sleepless Night," by Jack Larric and Gustav Blum. Forbes also appears in the cast. The act will show at the Harlem opera house, New York, a week after next.

"The Dancing Dozen," a Neil Wayburn turn, which was on tour with Will Roger and the "Midnight Frolic," is opening in vaudeville.

Lillian Fitzgerald, who left "Make It Snappy," the Eddie Cantor show, shortly after it opened in New York, has returned and will tour with it.

ED RUSH'S MUTUAL SHOW

Ed Rush, of the old time burlesque firm of Weber & Rush, is returning to show business after an absence of several years, due to illness.

Rush has been granted a Mutual wheel franchise and will operate a show called "The High Steppers."

The addition of "The High Steppers" gives the Mutual wheel 23 shows to start with.

MISS LARUE IN PICTURE HOUSE

Buffalo, Sept. 6.

The headline vaudeville feature this week at the Lafayette is Grace Larue, who last appeared in "Dear Al" with Little Hamilton.

The Lafayette is a picture house, using extra attractions, including vaudeville.

15 IN SHOW

"Broadway Belles" (Mutual) Open at Majestic, Albany

Albany, N. Y., Sept. 6.

For the first time in its history the Majestic played burlesque this week as the theatrical season opened here, the house presenting the attractions of the Mutual Burlesque Association, opening with "The Broadway Belles."

Albany burlesque lovers for years have been accustomed to the higher grade shows of the Columbia wheel, this city having been one of the best on the circuit. While they jammed the Majestic at the opening shows on Labor Day, the class of entertainment fell far below their expectations.

Manager Oliver H. Stack extensively advertised the debut of burlesque at the Majestic, using big spaces in the Albany dailies, the main line in the ad saying there was "a cast of 35 people." When the first show was presented Monday afternoon the entire company numbered only 15 persons. There was a chorus of eight girls, while "a chorus of 16" was announced in the advance notices. The principals were Al Barlow, Myrtle Andrews, Dot Leighton, Art Mayfield, Anna Toebe, Lew Lederer, Billy Hagan.

Veteran theatrical observers were amused at a sub-headline in a local paper on a Majestic reader which stated that the theatre was added to "the big time burlesque wheel." Four performances are given daily, the shows being on a split week. Dan Carroll, of the "Times-Union," is handling the publicity for the Majestic.

EMPRESS, CHICAGO, DID \$3,700

Chicago, Sept. 6.

The Empress, on the south side, started its burlesque season with a fair gross last week. It touched close to \$3,700, with the matinee playing practically to an empty house.

This house formerly played vaudeville. It is located in close proximity to the Englewood, which will open within the next few weeks, playing Shubert vaudeville unit shows; the Stratford, a big movie house, and the National, stock.

NO RELIGIOUS REFERENCE

The Affiliated Theatre Corporation has notified all of its attraction managers that no "religious references" will be tolerated in the Shubert vaudeville units that are opening officially next week.

The letter follows:

Dear Sir:—Please pay particular attention and see that there are no disparaging remarks concerning any religious sect or anything that may be termed as ridiculing them in your attraction.

I. H. HERK, President.

BEST ADVERTISING WITHIN

Columbia house managers have been instructed in an order sent out to utilize the theatre itself more for advertising coming attractions than formerly. The order calls for paper and photos in the interior of the house and lobby.

The Columbia order assumes the house itself offers the best advertising possibilities through the patrons containing a large percentage of regulars.

ENGAGEMENTS

Ames and Winthrop have been added to the cast of Arthur Pearson's "Zig Zag" Shubert unit show.

Harry Brown, succeeding Thurston Hall in "The French Doll," with Irene Bordoni. Hall is in London in the part he created in "The Broken Wing."

Lolya Adler (daughter of Jacob Adler) in "The Fool."

Virginia O'Brien, as prima donna in "Sue Dear," succeeding Edith Thayer, who succeeded Olga Steek.

JUDGMENTS

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

Harry L. Reichenbach; A. T. Seventh Corp.; \$335.83.

Betty Randolph; H. Muggam & Bros., Inc.; \$214.20.

Henry Creamer; C. Williams, as ex'x; \$318.16.

BANKRUPTCY PETITION

A. L. Gilbert Film Productions, Inc., 220 West 424 street (involuntary).

STOCKS

The Lyceum, Baltimore, which operated with stock in the spring, will continue in that field. Edna Hibbard and Sue McManamy will be the leading women, with Harry Minton in the offing as leading man. Horace Braham (who will appear with David Warfield in Mr. Belasco's production of "Merchant of Venice") will return. Others include Florence Leeds, Doris Sheerin, Josephine Drake, Gladys Feldman, with Langdon Gillette and William Sheafe, Jr., handling the scenic end. George Marshall, who operated the company last year, will be in the same capacity.

Thomas Wilkes inaugurated his possession of the Alcazar, San Francisco, last week with "The Champion," with George Barnes and Kay Hammond. The entire company is new and has caught the fancy of the patrons of this theatre.

In the Maude Fealy stock opening Monday at the Orpheum, Newark, N. J., in "East Is West," are Milton Byron, Lillian Concord, Margaret Shackelford, Margaret Pitt, Francis Clyde, Doan Burup, Craig Nelsa, Frank McDonald, with Kendall Weston directing.

The Brown Players opened Monday at the Blou, Woonsocket, R. I., in "Polly With A Past." In the company are Robert Fay, Foster Williams, Earl Mayne, William Worswick, Frederick Allen, Edwin O'Connor, Leon E. Brown, Amy Dennis, Elizabeth Shirley, Elizabeth Wells Edith Brown.

The Proctor Players will be brought back Oct. 2 to the Harmanus Bleeker hall, Albany, N. Y., from Troy, N. Y., where they have been playing at Proctor's during the summer. The stock company, which has been playing to 10-20-30 until this week, will have the same leads, Clara Joel and her husband William Boyd, the report states.

NOTES

Jewell Barnett, who recently underwent an operation, was obliged to again return to the hospital and go under the doctor's care for a second operation. She is confined to the St. Joseph Hospital, Kansas City. Miss Barnett asks friends to communicate with her either at the hospital or at her home address, 3823 Chestnut street, Kansas City, mentioning in particular Lillian Scott.

William Schumacher, Jr., for the past eight years general manager of the Shuberts' costume department, known as the Mode Costuming Co., resigned Saturday. In conjunction with Louise A. Bayer they will incorporate as the Bayer, Schumacher Co., capitalized at \$25,000, to engage in theatrical costuming. Miss Bayer up to two years ago was also associated with the Shuberts.

F. B. (Doc) Wells, former stage manager and assistant to Ned Mayburn, has returned to Broadway after conducting a chicken farm at Vineland, N. J., for five years. Wells was counted one of the biggest operators of the kind in that State. His farm had over 7,000 birds.

FIFTH AVENUE

(Continued from page 21)

an plays as though with real dramatic experience. The women's names are Helene Warde and Mary Connors. It's the second season for the comedy and they continue to laugh at it.

The show opened with the Cromwells, juggling, with the 3 Hamel Sisters next, mostly music on the brasses with some opening harmonizing and a soloed song. It's the brasses they must depend upon, and they should go in more for the pop stuff, the sort they played with the instruments muted. That is what vaudeville wants. These three girls look young, wear short skirts and bare legs. What they mostly require now is some staging.

The first two-act in "one" were Jarvis and Harrison, a return in the act they showed here before. It ran along well enough in the No. 3 spot through the man's flip crossfire. After was another return date, Fred Hughes and Co., the company being a male pianist. Mr. Hughes is a tenor of pleasing voice, but he's going to have a hard task making himself stand up as he is now alone. He would do much better surrounded.

After the Kennedy sketch and the Gallagher and Martin punch, Rae Eleanor Ball and Brother appeared; then Morris and Shaw, with Canary Opera closing.

S. m.

PEPPER POT

(Continued from page 8)

excellent comics. Goldie additionally is a good eccentric dancer and ground tumbler. He does a stepping bit in the second half, introducing rolling splits, somersaulting, cartwheels, etc., that needs nothing to make it important except an important theatre and audience. The same dance done by the same performer in a house with double the admission of the Olympic would panic 'em.

The production looks as if it might be bought for a dime a dozen, as far as scenery and costuming are concerned. But there's compensation in the fact that the show has a much better chorus than more than one Columbia wheel show seen this season. All young girls, with a possible average age of 20 or thereabouts, with a slenderness and lack of avoirdupois that permits of a fast pace in the ensembles.

The show, as far as the book goes, seems to be the last season's Joe Wilton's "Hurly Burly," which played the American wheel. Goldie and Marshall were the comics with "Hurly Burly," and may have secured permission to use the bits, such as the burlesque mind-reading, the "moving the furniture during a husband-and-wife-quarrel scene," "One-Round Hogan burlesque boxing scene," and others. Inasmuch as most of the bits have seen pretty long service in burlesque, however, whether the two "Pepper Pot" comics are doing them with permission is not particularly important.

Harry Keeler, the straight man, is a tower of strength. Thoroughly experienced in numberless burlesque campaigns in the past, he dominates every scene he is in. A cop and two argumentative citizens, in the persons of Keeler and Goldie and Marshall, have a comedy scene in "one" that lacks something in the finish, but it's a dab as burlesque comedy scenes go, with countless laughs throughout.

Peggy Day is the soubrette, pretty and shapely, singing competently and dancing neatly. Rae Leanne, the ingenue, also qualifies smartly, disclosing a singing voice that will come in handy as she goes along.

Bertha Delmonte, a handsome woman of the stately prima donna type, has looks and a knack of wearing clothes as assets that count. She also handles a part in the bits very well.

Jack Leonard is a singing juvenile, with ability as a straight actor, leading numbers and working in the comedy bits. Half of the 16 choristers are in bare legs and socks, the other half in white tights. The costumes are old, from appearances having been used last season. Full-stage interior for first half and full-stage exterior for second, with house drop helping out for periods in one.

It's clean, this "Pepper Pot" show, at least it was so at the Olympic, with comedy enough, principals of ability and hard-working chorus all combining to make it a good show for the money.

BIG FUN SHOW

(Continued from page 5)

posedly inexhaustible versatility (which Watson is not). Apart from Frank Mallahan, a roaring bad-man type, who bellows all through the show, Watson's comedy support is on the shoulders of Bennie Howard Platt, who is an extremely indifferent and apathetic Hebrew type, there being neither personality nor enthusiasm in his vain quest for laughs.

The wow of the show is a colored trio of male dancers and a demure little sprite of a colored girl. Their big dancing specialty in the carnavalesque olio is the only stop in the show. They were picked up in New York and when their amateurishness wears off, if they don't loose their bounce, they should be the high spot of the show.

The female contingent comprises Inez de Verdier, a statuesque blonde lead with a vamp role; Ethel de Vaux, a conventional soubrette, and Lillian Harvey, a comely straight playing the role of a newspaper woman, but dominating the show's vocal end with a deep-chested rendition of blues that ultimately won the house. Ed Loeffler has a French count sort of a straight, and Joe Maine, as a wholesome juvenile, had a real voice and put it over. One number is put over with full chorus barked on a staircase, in condensed flood and with a baby amber spot on Manne, with a subdued counter-melody that was effective because a little away from the crash-bang atmosphere of the balance of the show.

A quartet number, with a weak tenor, and flanked by Miss Harvey, closes the show, and it is here that Watson is leveling his guns at the present time with hopes of building up the first of the many high spots in the production which he fully realizes are due after a reasonable period of recuperation.

Costumes, sets, cast and chorus will all pass muster. The show is not only clean, but there is little that can be classed as even vulgar. The addition of a woman dancing apically, stronger comedy support for Watson, a touch of novelty here and there, and one or two more burlesque comedy "veterans" as regards situations will work wonders for this eleventh-hour production. Watson's two personal high spots at

OBITUARY

MAY CLINTON

May Clinton died Sept. 3 at the Taunton Hospital, Providence, R. I., from a second stroke of apoplexy. Services were held Thursday at the home of her sister in Providence.

The deceased had been in vaudeville for several years, as a sharpshooter, first appearing with Pauline Cooke (now with the Jenie Jacobs agency). The team of Cooke and Clinton was the first woman sharpshooting (with rifles) double act in American vaudeville. It was known throughout the variety field. Later and after Miss Cooke had engaged in the agency business, Miss Clinton appeared with Beatrice Baker.

IN FOND MEMORY OF

MAY CLINTON

Died September 3d, 1932

JENIE JACOBS

Jacobs agency). The team of Cooke and Clinton was the first woman sharpshooting (with rifles) double act in American vaudeville. It was known throughout the variety field. Later and after Miss Cooke had engaged in the agency business, Miss Clinton appeared with Beatrice Baker.

BERNARD BERNSTEIN

Bernard Bernstein, a prominent Jewish actor died Aug. 29 at the Lenox Hill Hospital, New York. The deceased, who was 61 years of age, had appeared in this country for 31 years. Prior to that he played in several European countries. He at one time was part owner of the

IN MEMORY OF

MY LONG TIME FRIEND

MAY CLINTON

Died September 3d, 1932

PAULINE COOKE

Grand Street theatre and appeared at the Windsor, Thalia, Thomashefski and other theatres on the East Side. A widow, three daughters and two sons survive. The sons are known professionally as Herman and Fred Berrens.

RUDOLPH WAGNER

Rudolph Wagner, an actor giving his home as Buffalo, became ill the night of Sept. 3 in the Fulton Street elevated station in Brooklyn and was removed to the St. John's Hospital where he died shortly after. Wagner, before losing consciousness,

IN LOVING MEMORY OF

My Friend and Late Partner

MAY CLINTON

Who Passed Away September 3d, 1932

Never to Be Forgotten by

BEATRICE BAKER

Informed the police he had just eaten a meal in a Brooklyn restaurant and was on his way to New York, where he was stopping. The ambulance surgeon who attended him did not diagnose the case.

WILL CLENDENEN

Will Clendenen died Aug. 30 at his home in Ridgewood, N. J. He was connected with McBride's Ticket Agency, but had been ill for some while. Formerly the deceased was treasurer of the New York theatre when under the Klaw & Erlanger direction. He was a member of the Treasurers' Club and other organizations.

PAUL BENEDEK

Paul Benedek died Aug. 27 at his home, 29 west 81st street, New York, at the age of 57. For several years the deceased was with the Shuberts. Within the past two years he had started the Dictator Pen Co. A widow, Helen Chaplan Benedek, survives.

present are a "behind the trenches" specialty full of bombs, shooting, etc., and a dialogue scene that is really good from the old-school point of view, showing him being instructed in what he has to do to be a movie "dare-devil" hero. His well-known sliding walk and his double-range comedy voice are worked effectively all through the show.

If Watson keeps plugging and developing the show at the rate he has worked during the last three weeks, starting when many of the others were "ready to go," he will have little cause to worry. The fact that he has an "old-fashioned burlesque show" in a season when books and "advanced burlesque" are the target of so many franchise owners, may make his path much rosier than normal, because there are still those thousands who consider anything that is not tried-and-true old-school burlesque as being high-faluting, heterodox "baiting" Libbey.

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All matter in Correspondence refers to current week unless otherwise indicated.

CHICAGO

VARIETY'S
OFFICE
State-Lake
Theatre Bldg.
CHICAGO

One of the most beautiful theatres in America dedicated to continuous vaudeville opened its doors with this new policy Thursday of last week. Since Thursday the theatre-going public has appreciated this change, and Monday a waiting line extended the length of both sidewalks leading to the Majestic.

The Majestic is peculiarly located. It is three blocks from any competition one way and five blocks the other way. It is right in the heart of the shopping district, yet on a street which is just a shade off the busiest section.

The theatre was closed for four days, in which time it was remodeled for a pop house, with five performances a day, with each act doing four shows, ten acts booked to a bill and eight acts working to a shift. A new lighting scheme was installed, which gives this house the flash which it now requires. The lobby was repainted and additional display signs were put in, with the walls of the lobby heavily spotted with powerful bulbs. A booth was also put in the outside lobby, where tickets are sold. The foyer and inside lobby were done over, with rails to keep the files of patrons. The inside of the theatre underwent alteration, with the mezzanine having the boxes removed and chairs in-

stalled to give it a larger seating capacity.

It has a wide range to draw its patrons from. The house is scaled at 40 cents top on holidays and Saturday and Sunday, while the former second balcony is now called the family circle at 10 cents.

The Majestic gets its five shows by running the first one two hours, the second one hour and 50 minutes, the next two one hour and 55 minutes, and the last show one hour and 50 minutes. This running time includes the picture, shown in conjunction with the vaudeville.

Whoever is responsible for turning the Majestic into a continuous vaudeville house is entitled to a lot of credit so far, for the house is operating to capacity. The employees are a courteous and efficient bunch, who present a neat appearance.

The opening bill for the first full week started with Bell and Wood, who danced their way through 12 minutes of fast moving time. They are neatly costumed and have a well arranged routine. Dunlay and Merrill, man and woman, who popped up ever so often in the continuous houses in the past few years, deuced it with the same act that originally identified them. The woman clings to her entrance of wearing galooshies, which gets a long laugh. Chatter and songs round out their offering, which could be exchanged. They sell their wares well, but even the funniest of things grow tiresome at times. "The Nine Nappies," with Harry Field as the teacher, was a fresh bit of acting, although it is a school act with the structure of the old stuff which grew boring. The act has four men and four women who sing and kid around. They all worked hard with the half wit. Two girls doing a duet got the most attention. The half wit is a classic bit of performing. The girls are all in short dress and half socks. Fields, a teacher of the old school, is effective in his scenes.

Lillian Gonne and Co. of a maid took her scene of "Merry Christmas" out of the musical comedy, "Broadway Brevities," and has been serving it since in vaudeville. Miss Gonne is a diminutive personality with blonde hair and tough talk that tickles the audience.

Husk O'Hara and his musicians, which he bills as the "Ten Peacock Strutters," played a program of 10 numbers. O'Hara presides at the piano and uses a platform on which he has four of his musicians. The aggregation was at the College Inn

for a stay and this is their first try at vaudeville. For the house it is a good buy as a drawing card, but as a vaudeville act O'Hara will have to bow gracefully out to those bands who have appeared in vaudeville and hereabouts. The band is simply a bunch of fellows who play dance music, and at that they do not take any medals for rhythm or catchy strains. Most of the bands have specially orchestrated music which smooths out any handicap when there is on it. O'Hara's music was just music, just dance music, and at that many dance hall bands have outdone O'Hara. He leads his band with little pomp; in fact, the rhythmic swaying of his body was the only tempo he gave.

Will and Mary Rogers strolled on fifth and engaged in a crossfire of the incidents that took place when they were married. Miss Rogers covered her work with modesty that affected her voice to the point where she spoke with such softness it was difficult to get her share of the comedy. Their act is a mild bit of vaudeville, meant for just a pastime and is not taken seriously. Roy La Pearl next to shut with his plant comedy, with the two "Wops," gives them plenty of chance to get into the good graces of the audience, and this they do. The one who springs on stage for a bit of singing threatened to hold up the show. La Pearl isn't absent, either, for he does talking and singing. Maud Ellet and Co. in strong jaw and aerial work closed the show. Both of the women are experts in their work and draw concentrated interest on their stunts. Melnotte Duo and Fries and Wilson not seen at this show.

It is a real hokum bill at the State-Lake with hokum sprinkled in liberal quantities throughout the program. "Hokum" at this house is the most appetizing sort of entertainment that can be offered, and at the holiday matinee it was very evident that it kept the capacity audience in good spirits and had them in spasms of laughter whenever it was shot forth. Some of the hoke pulled is of generations ago, while others of it is more recent, but all in all, it was of that scintillating low comedy and slip stick type of humor that is always bound to hit the "bulls-eye" with a continuous audience. For good measure in the hokum line at this show was the old reliable Harry Breen. Breen added to what had already been pushed out his tried and true monolog and rhyme and at the same time surprised all by showing something new in his act—a pair of white flannel trousers. But with Breen it seems that he need never add much new material to his staple offering, for the old boys that he has been launching at audiences for years and years still manage to bring home the bacon and sent him off the stage as a solid-hit—he accomplished all of this at the matinee performance.

Opening the bill were Jennier Brothers who performed an amazing and thrilling routine of stunts on the trapeze. They consume an even five minutes in their work and not a second of that time is wasted for all of their tricks are performed in rapid succession with practically no waits between tricks for applause. In the "deuce" jug Jack Hanley with his comed juggling turn farced mightily well. Hanley is no new comer here, but from the manner he was received there is no doubt that he can play here at very frequent intervals.

In the "trey" spot Bob Ferns, aided by a young juvenile and a pretty and vivacious ingenue goes through a score of talk, song and dance in a comedy skit which has for its subject the leasing of an apartment, with the episodes interrupted by wags and dances. The theme dialog is smart and snappy and with the interpolation by Ferns of a number of real low comedy and hokum gags the offering gets over in most acceptable manner.

Following Ferns were Crendon and Davis, a rotund and portly man and a wispy of a blonde woman. Just who they are and what they can do is still to be conjectured. From what they did do not much could be gleaned outside of the fact that they grouped a bunch of low comedy talk around the fact that they were both singing off key. This is not sufficient nucleus for a substantial turn for the three day houses and on in the fourth spot this couple took as neat and clean a "Brody" as has been witnessed in a long time, for the man is not a comedian and the woman displays nothing to merit her appearance as a foil for him or anyone else.

Then came Joseph Herbert, Jr., and Company, two men and a woman, in a comedy skit with some dance, "The Doves." This Herbert vehicle is replete with comedy situations all of which score and Herbert aided by an efficient supporting

cast manages to place the act as one of the "high spots" of the show. Closing the show and following Breen was La Bernice and an octette of classical dancing maids. The turn is a big flash offering well staged costumed and scenically embellished with all of the members of it being adept exponents of classical terpsichore.

Elizabeth Brice and Dorothea Sad-diller did not appear at this performance.

That the future of the Palace is assured as far as being the only big-time local house of the Orpheum Circuit was evidenced by the capacity business on the hottest Sunday night of the season. Not a breath of air, but nevertheless not a vacant niche in this house. For a straight vaudeville program the Palace has the field all to itself, but nevertheless there were a number of big names adorning the lights in front of the house to bring in the heavy patronage.

No doubt the folks that did come in were cognizant of the fact that they were going to see dancing in every shape, manner and form. Headlining was Florence Walton, and surrounding her on the bill were a score of pedal clatters, who numbered Bill Robinson, Calts Brothers, Little Billy, the Anatol Friedland Revue. In all of these turns there was a bit of hoofing at some spot or other, with the result that when J. Francis Dooley came on in the sixth spot and made some reference to the hoofing that had preceded his turn the response from the audience showed that they were more than cognizant of this fact.

The show-stopping honors on this bill will go to Williams and Wolfus, who were next to closing, with their "Soup-to-Nuts" comedy offering, and Calts Brothers, who were the first of the hoofing fraternity to appear in the deuce spot. The balance of the turns were cordially received, but it seemed that the heat somewhat retarded the use of digests in the approbation of the other turns.

Opening the show were the Stanley Brothers, with gymnastic and equilibristic feats. This team have a startling and interesting routine of tricks, but they seem to sort of work listlessly at times, with the impression getting about that they are stalling, resulting in the audience getting a bit nervous even this early in the proceedings. No doubt plenty of stamina is used by the boys in rendering their offering, but they could get it all over more quickly and leave a better impression than they do if they were to put a bit of snap into their faultless work. Calts Brothers, on next with an abundance of comedy talk and an abundance of stepping, moped up clean with their offering, stopping the show, leaving the mob in a most receptive state for Anatol Friedland and his revue. The Friedland turn, however, does not seem to be able to cope with the situation, for Friedland appears to have become a bit negligent regarding the placing of his routine. The entire routine is presented in automaton fashion, with not a bit of "pep" or a high spot to be seen at any time. The turn is a duplication of his last season's offering, with his musical director failing to qualify in his endeavor to put over a plug number which is featured in the turn. Friedland has a nice-looking group of girls, who are magnificently costumed, but just do not seem to get

anywhere otherwise. The turn is one of the flash order, and with Friedland's reputation should be one of the "pace-setters" for turns of its kind, but as constituted and arranged at present it just don't seem to register.

Coming after Friedland was Bill Robinson. Bill tore things wide open with his hoofing. On the heels of Robinson came the headline turn—Miss Walton—with a different variety of terpsichore. Miss Walton's repertoire consists of three numbers with her dancing partner, Leon Lettrim—the Walton trot, Viennese Waltz and a one-step Whirl—besides a melody she sings on the opening "I Say It While Dancing." It is very apparent that the audience, though approving of the stepping of Miss Walton and her partner, are still more receptive toward "Jazz" stepping than they are toward the artistic and ballroom maneuvers. Miss Walton's costuming, the scenic embellishment of the offering and the musical accompaniment of Messrs. Smolen and Retlas are commendable parts. It seems as though her appearance here this week is a bit early in the season, for Chicago's elite and smart set, who know much of Miss Walton and her work, are among those reported missing at this time of the year from Chicago and its environs.

Dooley and Sales in their 1922 edition of "Will Yer Jim" are still prime favorites here. Dooley found his position much to his liking, for he had the first opportunity to sprinkle comedy talk about and did it with telling effect. The repartee tickled the hungry mob out front, with the result that they thoroughly digested in most hearty fashion all that was offered them by this team. Little Billy, aided by James T. Burke at the piano, disposed of his fifty offering of songs, recitation



EDDIE CANTOR
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and hoofing in a clean and convincing style. Even though he followed some of the best terpsichoreanists on the vaudeville stage, Little Billy had the customers taking careful notice of his contribution of stepping, with the result that he rounded out his stay on the rostrum in successful fashion.

Next to closing came a ton of comedy distributed by the tried and true duo—Williams and Wolfus. Even though this team have shown hereabouts repeatedly the efforts of Herbert Williams never are wasted, for the folks just thrive on his endeavors and encourage him in unstinted fashion to let them have more. He and Miss Wolfus with their aids and trick contrivances occupied the stage for some 30 minutes.

Ruth Howell Duo made aerial observations of the passing throng from their contraptions suspended from the gridiron of the house. The Howell turn is nice and pleasing, and one worthy of an audience's time to witness, but was unfortunate in this respect due to weather conditions; otherwise they would have held in a good portion of the throng that were craving to get out and whet their parched throats.

Loop.

Monday being a holiday, the Rialto ran five and one-half shows. This was done by having seven acts

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by Will Morrissey for the show which he produced at the Playhouse this summer, which he called "Hollywood Follies," Morrissey never thought this title would be broadcast and used for most anything. Hereabouts the use of Hollywood has become contagious. Looking over the roster of attractions that use the name in some form or other are found "The Hollywood Follies," one of the Shubert vaudeville units; "The Hollywood Flappers," a tabloid act produced by Harold Orr; "Sins of Hollywood," a comedy-drama, playing the one-night stands in this vicinity, and a cabaret show, "Hollywood Beauties," in a local restaurant.

Frederick J. Ireland has again embarked in the dancing field here by opening a studio.

The Appleton, Appleton, Wis., resumed vaudeville Sept. 3, playing five acts booked by Boyle Woolfolk of the association.

William L. Sherrill made a trip to this city to complete negotiations with Muriel McCormick for her debut on the celluloid. Miss McCormick is the granddaughter of John D. Rockefeller and the daughter of the McCormicks of the international business company. She has it stipulated in her contract with Sherrill that neither of the family connections shall be used toward obtaining publicity. Miss McCormick has appeared in amateur shows in Chicago and created a stir through her talents. She is to be known professionally as Navanna Mico.

Paramount week in Chicago has a good representation, carrying the loop by a majority with "The Gilded Cage" at the Chicago, "Blood and Sand" at the Roosevelt, "The Young Diana" at the State-Lake, "The Good Provider" at the Orpheum and the outlying houses playing six of Paramount's releases. Paramount has exploited this Paramount week very heavily.

No record is claimed by Walter Downie, booker with the W. V. M. A., but just the same he held the Chicago record when he booked 43 acts in one afternoon besides making out the contracts and sending photographs himself. Downie handles the family time in Chicago and vicinity for the association.

Max Richards, formerly on the books in the Association offices, who resigned his position some time ago, is now in the ranks of the agents, having associated himself with the Jesse Freeman agency.

SAN FRANCISCO

VARIETY'S SAN FRANCISCO OFFICE

PANTAGES THEATRE BUILDING

Theodore Roberts in "The Man Higher Up," with De Witt C. Jennings, is drafting capacity audiences at the Orpheum. William De Mille has supplied Roberts with an excellent vehicle, dealing with psychology. His vaudeville engagement is limited to one week, due to picture contracts. An ovation seldom if ever equalled was tendered him here. Roberts is a German brain specialist who by installing fear into the mind of a political boss, responsible for the death of the girl he loved, makes a nervous wreck out of his victim, death coming to him in the doctor's office, where he goes for mental treatment. The doctor informs him that at the stroke of nine a time bomb, which ticks continually, would explode. The ruse is effective, the politician dropping dead from fear. As the time approached for the explosion two women in the balcony fainted. Max Fisher and orchestra, repeating, held fourth spot, scoring tremendously. Their rendition of some numbers stopped the show several

When the idea of the use of the name of "Hollywood" was devised

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times during the 30 minutes the organization held the stage.

Ernest Hiatt put his stories, gags and humorous nut recitations over for big laughs. His long-winded nut song at the finish scored a hit. Lloyd and De Voe, next to closing, scored exceedingly well considering most of the routine is the same as when Lloyd appeared with other partners. The boys start and finish with singing. De Voe is a clever and versatile comedian. The combination looks strong.

Frank Hurst and Connie O'Donnell varied their routine from last week. They repeated big. Tommie Grey and Co. scored a nice comedy success with good laugh material. The girl as nurse does excellent straight for Grey's black-face comedy. Oakes and Deior started the show well with ballroom dancing. The whirlwind finish was applauded heavily. The De Marcos, another man and woman dancing team, having a Filipino sextet on string instruments, closed the show and held the audience nicely.

Jess Willard, topping the Pantages bill, filled the houses at each performance Sunday. Gene Doyle introduces the pugilist, following talk about a match with Dempsey. The ex-champ appears in full-length tights, bows and starts skipping rope clumsily, and then proceeds to box three brief rounds with a sparring partner. Willard is slow on his feet, fat, unsteady and displays nothing to justify his return to the ring. He does not utter a word during the time he is on the stage. The balance of the show held some dandy entertainment. The Lorne Sisters with Lew Alter at the piano presented an attractive routine of dances that was favorably received. The girls make numerous costume changes and as their work is together in each dance the pianist is in the limelight throughout. "Indoor Sports" had the audience laughing at the start and held up until the finish. Bob Willis with good stories gained good returns. Gordon Wilde and Family opened the show with shadowgraph work. The act, unique and containing many worthy features, scored very big. Ward and King, No. 2, pleased with talk and scored with dancing.

Princess Rajah, headlining the Golden Gate bill, was received with considerable interest. Alexandria, a comedy xylophone turn playing a return engagement, held the next to closing spot quite well. "Tango Shoes" went over to a decided hit. Janis and Chaplow are doing a new act credited to Emerson and Baldwin. It contains some old ideas revamped, good for sure laughs. Janis is doing a Yiddish character, with his violin work still the high spot. Miss Chaplow's voice is another asset. Heras and Willis with their good comedy acrobatic offering closed the show capably. Snell and Vernon opened on the rings, working in street clothes due to a baggage delay.

Sam Griffin's Original Premier Minstrels opened their season at the State, Napa, last week.

In presenting "The Prisoner of Zenda" at the Loew's Warfield the management staged a prolog labeled "Follies of the Seasons" of the four seasons. It was a poor attraction and not at all keeping with the theme of the film. During one of the tense scenes of the picture the curtain was raised and a duel scene presented on the stage. It interrupted the story and

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PAUL TAUSIG & SON, 104 East 14th St., New York. Phone: Stuyvesant 6130-6137

at best was but a poor exhibition of fencing. The comments evidently reached the ears of the management, for the stunt was abandoned early in the week.

Turner & Dahnen have opened a new theatre at Richmond, Calif. It is equipped with every modern convenience.

Hobart Bosworth recently "shot" scenes at the famous Argonaut mine at Jackson, Calif., that was scene of a big disaster last week when 44 miners were entombed when the main shaft of the mine caught fire. Bosworth was in Los Angeles when the news broke. He wired to the Motion Picture Corporation in San Francisco to rush a representative to the scene and offer whatever aid was possible.

Frances Williams opened at Tait's last week. She is a jazz singer and dancer.

Hal Reid, publicity man for the Tivoli, incurred the wrath of the police here last week when he erected a huge banner advertising "The Masquerader." The banner was stretched across the street in front of the theatre and shortly after it was up the police department ordered the management to take it down.

The Knight Sisters have joined Jack Russell at the Century, Oakland.

Charles Baker, Wilkes' scenic artist in Los Angeles, has been brought to San Francisco to replace Eddie Williams at the Alcazar and is now engaged in painting several big productions that Thomas Wilkes has announced for his newly acquired theatre in this city.

Thomas Wilkes' production, "Nice People," with Mary Newcomb as the star, will open in San Diego Sept. 11, after which it will go to Los Angeles for a week and then play up the coast, due here at the Columbia Oct. 1. Richard Bennett in "The Pool," also a Wilkes production, is now playing at the Columbia. At the conclusion of "The Pool" Bennett will remain for another two weeks to present a second new play, "The Rear Car," that had its premiere at the Majestic in Los Angeles.



PAUL ASH Synco-Symphonists GRANADA THEATRE, SAN FRANCISCO

57, Holland Park,

London, W. 11, Aug. 21, 1922.

To the Editor of VARIETY:

Sir:

RE SOPHIE TUCKER

There seems to have been a doubt in the minds of some people as to the sensational success of Sophie Tucker during her stay in England. Allow me to state that Miss Tucker was one of the biggest hits that have ever come to this country. Had she desired to remain I feel certain her success in England would have continued indefinitely, as she was as big a hit in England as ever she was in America, **if not greater.**

Apart from her success on the stage, she was in demand socially. She is no relative, although she is from my home town, Hartford, Conn. Miss Tucker was unable to accept more than two of the numerous cordial invitations extended to her by my wife to visit our home in London.

There is a mistaken idea American acts have not been successful in England this summer. On the contrary, it has been my pleasure to have seen most of the American acts that have been here this summer, and 95 per cent. have positively been successful, but although they have made good with their audiences, from a commercial point of view, they are asking more money than they can command (in most cases) and more than the English managers can afford to pay at the present time. I feel certain that the same 95 per cent. could return here at a later date and be sure of bookings at salaries that would be well worth the trip.

My only object in inserting this letter in the form of an advertisement is to do justice to so great an artiste as Sophie Tucker and to dispose of any erroneous impression maliciously circulated by a few disappointed people with nothing better to do.

Very truly yours,

TUCKER

"THE SINGING VIOLINIST"



My Mamma Is PRINCESS WAH-LETKA

Headlining on the

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ASK MY UNCLE—HENRY BELLIT

JUST READ WHAT THE SAN FRANCISCO PAPERS SAY ABOUT MY MOM

S. F. "EXAMINER"

"Princess Wah-Letka amazes her audience with her psychic powers."

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"It is not necessary to write questions for Wah-Letka to answer them. She apparently takes them straight from the inquirer's mind."

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"Princess Wah-Letka has wonderful power."

S. F. "CALL"

"Princess Wah-Letka provides a genuinely interesting number."

S. F. "DAILY NEWS"

"Princess Wah-Letka one of the stars of the show. Her demonstration of psychic power holds the audience from the time the curtain rises on the act."

INDIANAPOLIS

By VOLNEY B. FOWLER

The Stuart Walker Co. closed their season at the Murat with a double bill. "Five Flights Up" and "The Gods of the Mountains" were presented.

"Five Flights Up," the new play by Stuart Walker which had its premier at the Murat, received favorable comment from the local critics. Walter D. Hickman, of the "Times," says: "Mr. Walker's latest idea is daring. Yes, but it has been skillfully handled in certain scenes. A little too much talk and atmosphere in the first act, but nevertheless it takes a strangle-hold on one's imagination."

"Five Flights Up" is a strange and exotic mental excursion into the realms of temperament. It is, at times, most brilliant mental food. A little daring but rare fun."

B. F. Keith's has been remodeled for the new season. A new ladies' rest room has been dedicated to the late Lillian Russell. A large portrait of the famous actress is an attraction.

"Laughs and Ladies," the first of

INFORMATION WANTED

REGARDING WHEREABOUTS OF

MISS BESSIE COLBY

Born in Fryeburg, Maine, about thirty-five or forty years ago; niece of Florence A. (Green) Johnson, wife of Walter B. Johnson, late of Essex Junction, Vermont.

Miss Colby's Whereabouts

DESIRED FOR THE REASON

SHE IS HEIR

If living, of the estate of said Florence A. (Green) Johnson, who died at Essex Junction, Vermont, January 14, 1922.

ADDRESS ALL INFORMATION TO

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Administrator,

ESSEX JUNCTION, VERMONT

the Shubert unit shows to visit the Park theatre, opened "cold" Sept. 4.

KANSAS CITY

By WILL R. HUGHES

EMPRESS—"What's Your Husband Doing?" Drama Players' Stock.

GAYETY—"Broadway Flappers." ORPHEUM—Vaudeville. PANTAGES—Vaudeville. MAINSTREET—Vaudeville. GLOBE—Vaudeville. ELECTRIC PARK—"Follies." PHOTOPLAYS—"Nice People," Newman; "Monte Cristo," Liberty; "If You Believe It, It's So," Royal.

The first paper for the new unit shows which will open Sept. 17 at Shubert this season went up last week.

It looked as though the amusement hunters were tired of the light and frothy summer stuff and were ready for their regular diet when they packed the Orpheum at its opening Sunday at \$1.25 plus tax top. Two shows daily, with eight acts, instead of seven as last season, policy. Prices week day mats., 15c-50c.; Saturday and Sunday mats., 15c-75c.; nights, 15c-81; Saturday and Sunday nights, 15c-1.25. Tax added on all prices.

For the first time in years candy is being sold in the Gayety.

A Pageant of Fashion will be one of the features of Priests of Pallas week, starting Oct. 2. Staging of pageant will be under direction of Frank L. Newman and Milton Feld of the Newman theatres.

The Orpheum, commencing with initial bill, time-tabled the acts.

The Fritschy concert series, which for several years have been given

in the Shubert theatre, will this season be offered at the Empress. The change was caused on account of the Shubert being given over to the Shubert vaudeville. The concerts will be given this season Wednesday afternoons. Formerly Tuesday afternoon was the time, but this also had to be changed, as the Empress gives a Tuesday matinee. Lucrezia Bori, in historical costume recital, will open the series Nov. 1 and will be followed Nov. 15 by Ruth St. Denis and Ted Shawn, with their company of dancers.

Over \$55,000 in prizes is offered by the American Royal Show here next November. It is equal to the total cash prizes offered by the state fair and will insure the entry of the best livestock. During the nights of the American Royal a horse show will be the attraction.

Eugene Dennis, the "Wonder Girl" from Atchison who has startled audiences during a three-weeks' engagement at the Doric, here, by her remarkable psychic demonstrations, is going to take a whirl in the picture game. It is announced that she has signed a three-year contract, calling for \$52,000 a year with the Corona Pictures Corporation, by George Davidson, Jr., of Wichita, Kansas, one of the directors of the company.

Miss Dennis has appeared before many of the noted scientists of the country and has been pronounced "A perfect psychist." She states she will go to New York, the first of November, to be interviewed by A. Conan Doyle, and tested at Carnegie Hall by Howard Kerrigan, specialist in psychic research. A machine claimed to weigh thoughts, to discover trouble personalities and the presence of surrounding spirits, which is the invention of Dr. Kerrington, will be used during the tests.

The directors of the Corona corporation are Eugene O'Brien, Pierre Gendron, James McFarland, Fred Jackson, of New York, and George Davidson, Jr., of Wichita, Kansas. They are exceedingly pleased at securing Miss Dennis' signature to a contract, and while the guarantee

is \$52,000 a year, they believe she will be drawing into the hundreds of thousands after the first year. They consider a find and the best bet of the year. It is stated that the young woman refused contracts offered by the Universal and Selznick companies. The young woman is but 17 years of age, but has created a sensation where ever she has appeared in the last few months.

A man giving the name Richard R. Barton, and professing to be a former captain in the British Royal Flying Corps and an assistant director for the Famous Players-Lasky Corporation, was arrested at the Hotel Baltimore yesterday, charged with robbing Mrs. W. J. Dean, of this city, of jewels and furs valued at \$7,500.

Immediately after the arrest he made a confession admitting the robbery and returned the stolen goods. He claims the "job" was framed by a well-known society woman, of this city, whom he met in California during the summer. He says he fell in love with her and followed her here. She was an acquaintance of the robbed woman and Barton insists she tipped him off to the valuables and where to find them. He entered the woman's apartments as a telephone workman, and forced her and her maid into a closet. Taking his time he gathered up diamonds, silk underwear and other articles and escaped. He stated he and the woman who tipped the job had planned a trip to New York. This she denies and claims he is trying to get her in trouble. Barton says he was a graduate of Cornell University, class of 1916. He insists he was a Lasky director, but a wire

from Los Angeles says he is unknown in Hollywood or Los Angeles, under the name of Barton. The wire advised the police to ask him the name of the Lasky publicity man. Stating he should answer "Art Reeve," and that if he could not name the right man he had no contract with the Lasky studio. When Barton was asked the question he promptly replied "Tom Gharity."

ROCHESTER, N. Y.

By L. B. SKEFFINGTON

LYCEUM—"The First Year." TEMPLE—Vaudeville. EASTMAN—Opening. Fine film program.

FAY'S—Cuban Romance; Welsh and Flynn; Klass, Manning and Klass; "When We Grow Up"; Green and La Felle; Ty Ling Sing; "Mysterious Rider," film feature.

Gayety opens next Monday with "Bowery Burlesquers."

Eastman School of Music announces three distinct series of programs by famous artists on Monday, Tuesday and Friday evenings, all in Kilbourn Hall.

The outdoor park season closed Labor Day at Sea Breeze Park.

JAMES MADISON'S COMEDY SERVICE

is issued monthly at \$15 a year. The first eight numbers are now ready and can be obtained for \$9. Or any 4 for \$5. Single issues \$2. Each issue contains the latest in monologue material, cross-fire routines, gags, parodies—and all absolutely new and original. Not large in size but supreme in quality.

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THE SHOWS YOU SEE ARE SELECTED AT RAN-
DOM AND AS YOUR FANCIES DIRECT.



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YOUR DISPOSITION, MENTAL FRAME OF MIND
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The food you eat is you yourself. It is the foundation of your health, physical condition and vitality. Your food must be carefully prepared in a sanitary way, cooked so as to be deliciously edible and served in a tasteful fashion. Fanciful selection of foods takes second place to substantial, clean and good dishes. Why not try

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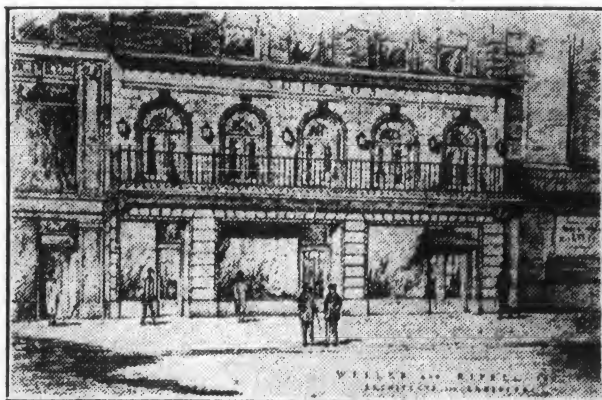
is the size of "PETE'S PLACE," with downstairs and upstairs Restaurants

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Extra comedy choruses, double version, etc., now ready. We are also publishers of these big hits: "CAROLINA ROLLING STONE," "ROCK ME IN MY SWANEE CRADLE" and "PHARAOH LAND."

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BURLESQUE ROUTES

(Sept. 11-Sept. 18)

COLUMBIA CIRCUIT

"American Girl" 11 Gayety Kansas City 18 Gayety Omaha.
"Beauty Revue" 11 Gayety Washington 18 Gayety Pittsburgh.
"Big Jamboree" 11 Gayety Pittsburgh 18 Colonial Cleveland.
"Bon Tons" 11 Miner's Newark 18 Orpheum Paterson.
"Bowery" 11 Gayety Rochester 18-20 Colonial Utica.
"Broadway Brevities" 11 Gayety Louisville 18 Gayety St. Louis.
"Broadway Flappers" 11 Gayety Omaha 18 Gayety Minneapolis.
"Bubble Bubble" 11 Empire Providence 18 Gayety Boston.

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Sensational Offerings of
Original Ideas

This week (Sept. 4th), Coliseum and Fifth Avenue, New York

Next week (Sept. 11th), Keith's Alhambra, New York

DIRECTIONS

SMITH & FORKINS

"Chuckles of 1922" 11-13 Colonial Utica 18 Gayety Montreal.
Frank Finney 11 Palace Baltimore 18 Gayety Washington.

"Flashlights of 1923" 11 Lyceum Scranton 18 Casino Philadelphia.
"Follies of Day" 11 Olympic Cincinnati 18 Gayety Louisville.

"Folly Town" 11 Gayety Detroit 18 Empire Toronto.
"Giggles" 11 Majestic Jersey City 18 Miner's Bronx New York.

"Greenwich Village Revue" 11 Casino Boston 18 Casino Brooklyn.
"Hello Good Times" 11 Engelwood Chicago 18 Gayety Detroit.

"Howdy Sam" 11 Gayety Minneapolis 18 Gayety Milwaukee.
"Keep Smiling" 11 Casino Brooklyn 18 Miner's Newark.

"Knick Knacks" 11 Majestic Milwaukee 18 Columbia Chicago.
"Let's Go" 11 Lyric Dayton 18 Olympic Cincinnati.

"Maid of America" 11 Imperial Chicago 18 Engelwood Chicago.
Marion Dave 11 Gayety St. Louis 18 Gayety Kansas City.

"Mimic World" 11 Colonial Cleveland 18 Empire Toledo.
"Radio Girls" 11 Grand Worcester 18 Hurlig & Seamon's New York.

Reeves Al 11 Hurlig & Seamon's New York 18 Empire Providence.
Sidman Sam 11 Empire Toledo 18 Lyric Dayton.

"Social Maids" 11 Gayety Montreal 18 Casino Boston.
"Step On It" 11 Casino Philadelphia 18 Palace Baltimore.

"Talk of Town" 11 Gayety Buffalo 18 Gayety Rochester.
"Temptations 1922" 11 Empire Toronto 18 Gayety Buffalo.

"Town Scandals" 11 Gayety Boston 18 Columbia New York.
"Varieties 1922" 11 L O 18 Grand Worcester.

Nat Lewis

THEATRICAL OUTFITTERS

1580 Broadway New York City

Watson Billy 11 Orpheum Paterson 18 Majestic Jersey City.
Watson Sliding Billy 11 Columbia New York 18 Empire Brooklyn.

Williams Mollie 11 Columbia Chicago 18 Imperial Chicago.
"Wine Woman and Song" 11 Miner's Bronx New York 18-20 Cohen's Newburgh 21-23 Cohen's Poughkeepsie.

"Youthful Follies" 11 Empire Brooklyn 18 Lyceum Scranton.

MUTUAL BURLESQUE

"Broadway Belles" 4 Majestic Albany 11 Plaza Springfield 18 Howard Boston.
"Band Box Revue" 4 Band Box Cleveland 11 Garden Buffalo 18 L O.

"Baby Bears" 4 L O 11 Duquesne Pittsburgh 18 Broadway Indianapolis.
"Follies and Scandals" 4 Gayety Brooklyn 11 Lyric Newark 18 Rivoli New Brunswick.

"Footlite Follies" 4 Empire Cleveland 11 Ohio one-nighters 18 Band Box Cleveland.
"Heads Up" 4 Lyric Newark 11 Rivoli New Brunswick 18 Bijou Philadelphia.

"Hello Jake Girls" 4 L O 11 Plaza Springfield 18 Howard Boston.
"Jazz Time Revue" 4 Broadway Indianapolis 11 Auditorium Dayton 18 Lyceum Columbus.

"Jazz Babes" 4 Empire Hoboken 11 Gayety Brooklyn 18 Lyric Newark.
"Kandy Kids" 4 Folly Baltimore 11 L O 18 Duquesne Pittsburgh.

"Laffin Thru 1922" 4 Ohio one-nighters 11 Band Box Cleveland 18 Garden Buffalo.
"Lid Lifters" 4 Duquesne Pittsburgh 11 Broadway Indianapolis 18 Auditorium Dayton.

"London Gaiety Girls" 4 L O 11 Bijou Philadelphia 18 Folly Baltimore.
"Monte Carlo Girls" 4 Lyceum Columbus 11 Empire Cleveland 18 Ohio one-nighters.

"Mischievous Makers" 4 L O 11 Lyceum Columbus 18 Empire Cleveland.
"Playmates" 4 Plaza Springfield 11 Howard Boston 18 Olympic New York.

"Pat White and Irish Daisies" 4 Garden Buffalo 11 L O 18 Majestic Albany.
"Pell Mell" 4 Rivoli New Brunswick 11 Olympic New York 18 Star Brooklyn.

"Face Makers" 4 Star Brooklyn 11 Empire Hoboken 18 Gayety Brooklyn.
"Smiles and Kisses" 4 Olympic New York 11 Star Brooklyn 18 Empire Hoboken.

"Runaway Girls" 4 Bijou Philadelphia 11 Folly Baltimore 18 L O.

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Conway S
Coyle Marcella

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Danes Royal
Dennis Misses

Doherty's The
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Earies Burt
Edwards Lester
Ellis Tom

Evans Ernest Co
Forte Joe
Franklyn Winslow

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Hall Nell
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Harris Mildred
Hayden Miss C T

Helway Neale
Holton Miss K
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Hull Nell
Jeanette Adele
Johnnes Jack

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Miss Shaw and the entire revue will also appear at The Blossom Heath Inn every Sunday evening.

BUFFALO

By SIDNEY BURTON

This week opening of regular season. Within past fortnight, business has taken a tremendous spurt, all theatres turning in close to capacity business. Theatrical men exceedingly optimistic at outlook for coming season. Majestic opened Monday with premiere of "Star Sapphire," the details of which were shrouded in mystery prior to the opening. Ray Goetz, the producer, and Irene Bordoni present for premiere. "The First Year," with Gregory and Ruth Kelly, due next week. Shubert-Teck dark this week owing to cancellation of "Blushing Bride." "The Bad Man," with Holbrook Blinn, opens the house next week.

At picture houses, managements are rushing up heavy artillery for pre-seasonal skirmish. Loew's showing "The Dictator" backed by strong vaudeville bill featuring Eddie Clark. Hippodrome offers double star features, "Her Gilded Cage" and "Grandma's Boy." Lafayette presenting "Young Diana," with vaudeville headed by Grace La Rue, added at last minute to offset big opposition bills. Strand breaks into limelight again with "In Name of the Law" at popular prices. Olympic opens after dark summer with "The Storm."

Among burlesque houses, Gayety showing "Bowery Burlesques," "Chuckles" opened the house last Thursday for three days and turned in overflow business at all six performances. Garden got off Saturday night with Pat White and "Irish Daisies" for current week. From early indications burlesque looks big for coming season.

In vaudeville, Criterion set for Shubert time Sept. 11, town being well covered with advertising. "Steppin' Around" due to open. Shea preparing extra heavy bill headed by Irene Franklin for same week.

Edwin O. Weinberg, formerly manager of the Strand and who has been replacing Edgar Well at the Syracuse Strand during the past six months, has accepted the position as managing director of the new Troy Strand. The Troy house will open about the first of the coming year.

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ONE HUNDRED PER CENT. (100%) THREE-STAR TRIO

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★ **MARY LAWLOR** THE "FIND" OF THE "PASSING SHOW"
SEASON IN NEW

★ **LOU HOLTZ** ENTERTAINER DE LUXE **S** IDESHOW'S
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ALSO APPRECIATING HARRY CAMPBELL'S EFFORTS IN OUR BEHALF AND FOR ASSISTING US IN STAGING OUR ACT

DENVER

The Elitch Gardens company moved downtown for one performance Friday afternoon and played to a capacity audience Eugene O'Neill's "Diff'rent" and Forrest Rutherford's "Muted Strings" at the Broadway theatre. It was one of the most brilliant audiences and finest dramatic performances in this city for years. The object of the matinee was to give a benefit for the American play producing fund of the Green Room club. The gross was \$1,328. The O'Neill play was admirably done with Rollo Lloyd, director of the company, and Virginia Watkins in the leading roles.



ALMA NEILSON

AND COMPANY in
"BOHEMIA"

This Week (Sept. 4), Keith's,
Columbus, Ohio
Direction: LEW GOLDER

Miss Watkins is a local girl and gave a finished and carefully studied performance of the idealistic Emma. Ernest Glendinning took a respite from hero roles and was most effective as Benny, the young scapegrace. Louis Albion made a most vigorous old sea captain and Irene Shirley did one of the best things she has offered all summer as Harriet. The entire cast was well selected, others being Ralph Stuart as Jack, Adelaide Hibbard as the mother, and Stanley Young as Alf Rogers. The play was directed by Charles O'Brien Kennedy.

"Muted Strings" was given its first performance and made a most emphatically good impression. It is based on the rumor that Sir Oliver Lodge's son, Raymond, had not been killed in the war. In the play the character is Sir John Truxton and the son is Damon. The opening scene is an interesting discussion on spiritism with Louis Albion, Charles Kennedy and Edward McHugh as the participants. Two are admirers of Sir John and the third an American skeptic. Edward G. Robinson was the father and Hal Crane the son. Both were most convincing and Mr. Crane was brilliant in the emotional scene. Adelaide Hibbard was most charming as Lady Truxton.

The play is in one act and is written in a dignified style that is most impressive. Several excellent situations are developed and there is every reason to believe that the play would do in any place where highly artistic one-act dramas are appreciated.

Lillian Burkhart made her first appearance in Denver since she retired from the stage and took up her residence in Pacific coast cities. For more than 10 years she has been devoting her time to lecturing and other cultural efforts. She has been active also in philanthropic work. Alexander Pantages persuaded her to return to the stage and she got a play from Ruth Comfort Mitchell. The playlet is "Mother's Right Here," and is the headliner of the current bill at the Empress. It is a story of the flapper and her mother and is not only exceptionally well

Anyone Knowing the Whereabouts of

JOSEPH F. MULLEN

or Any Information Regarding Him,
Communicate with JOHN F. DOWNING,
109 West 93d Street, New York City

acted but of decidedly universal appeal.

Oreta Porter, leading woman of the Wilkes Players at the Denham, was subjected to an operation for appendicitis Thursday night after a performance in "Broadway Jones." She had been advised that she would have to undergo the ordeal soon and had planned to lay off next week. The sudden change in plans became necessary because of a severe attack. She is reported to be improving rapidly. Ruth Spivak, a Denver girl, finished the week in "Broadway Jones." Ann Berryman, the ingenue of the company, will assume the leading role in next week's play, "The Seventh Guest."

The Elitch company closed a most successful ten-week season Saturday night. The city has responded to the offerings at the famous resort more than ever before and seats were at a premium for the final performance. Ernest Glendinning and Helen Menken have won unbounded popularity as the leads. He is a most dependable actor who has an enthusiasm about his work that has reflected through the entire company. Miss Menken has done some brilliant work and has proved one of the most popular leading women of the Garden's history in spite of the fact that she did not strike the fancy of the crowds during the first two or three weeks. Italo Lloyd has done excellent work as the director and the stage settings furnished by Edward McHugh and G. Bradford Ashworth have never been surpassed here.

SYRACUSE, N. Y.

By CHESTER B. BAHN

WIETING—Dark this week; next week, first half, "The Passing Show"; last half, opening of Schubert vaudeville, with Johnny Dooley in "Town Talk" unit.

BASTABLE—Dark this week; next week, "Under Hawaiian Skies."

B. F. KEITH'S—Vaudeville.

STRAND—"When Satan Sleeps."

EMPIRE—"The Storm."

ROBBINS-ECKEL—"Nice People."

SAVOY—"When Romance Rides."

REGENT—"Her Husband's Trade-mark."

Labor Day business in the local houses open was good—at Keith's especially so. However, it is next week that the theatres expect to reap a harvest. The New York State Fair will bring an army of visitors to town. Inasmuch as the Ka-Noo-No Carnival has shrunk to two street parades, the theatres will offer the only night amusement. The Wieting has a heavy advance for both "The Passing Show," which opened at Utica Monday, and the first Schubert vaudeville unit.

Both "The Storm" and "Nice People," playing local picture houses this week, were boomed through promotion tie-ups with local papers. The heroine's choice of lover in "The Storm" was worked for a letter-writing contests in "The Journal." "Nice People" was plugged through "The Herald," which published pic-

tures of Syracuse "nice people," identification of the picture admitted to the theatre.

Syracuse has a new picture-producing company—the Logan-Huhn Motion Picture Co. The concern's first picture, "Nobody's Girl," is now being produced in this city and vicinity. The picture will star five-year-old Yvonne Logan of this city. The child's father, Eugene W. Logan, is a pioneer movie man in this section. Austin O. Huhn of New York is allied with Logan in the new venture. The cast of the first film will include Norma Shearer, Gladden James, Richard Neill, Frederick Eckhardt and local people.

Mrs. Clara Emma Brown Lewis, long a light opera favorite in North-corn New York and who appeared in all the productions of the old Watertown Musical Union, died at her Watertown home Sept. 2. Mrs. Lewis, who was 62, failed to rally from an operation for cancer. Her husband, Charles G. Lewis, who for 12 years was leader of the old City opera house orchestra, now plays in the orchestra at the Avon. Besides her husband she leaves two sons, Charles G. Lewis of Watertown and Thurston T. Lewis, vaudeville actor, owning and playing in "Hubertown" on the Keith time.

The first screen made by the Buckley-Ferguson Productions, Inc., of Binghamton was given a private showing before stockholders at Binghamton Monday. The picture, "Her Own Story," features "Baby Elsie" Ferguson, a niece of Elsie Ferguson. It was written by the child's father, Edward Ferguson, who is associated in the Binghamton movie enterprise with Leo J. Buckley. It's a five-reeler. In the cast are Mrs. Julia Hurley, Sidney Deane, Ricca Allen, Frances Greenleaf, Billy Leith, Henry Smith and Jane Doyle.

Clarence Flint has been engaged to lead the house orchestra at the Gaiety, Utica, during the new season, which got under way Monday.

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County Clerk's office revealed that Nate Robbins coughed up \$175,000 for the purchase of the Colonial there. The Colonial was previously owned by the Utica Construction and Realty Co., controlled by Wilmer & Vincent. A site for a new theatre, which also was included in the close out of Utica holding of Wilmer & Vincent, brought \$67,000.

The new Elvin, just erected in West Main street, Endicott, N. Y., was opened with a film policy Sept. 2. The house has a seating capacity of 1,000 and was erected and will be operated by the Dittich-Ammerman combination.

The Clitlyne, Binghamton, just across from the Johnson City line, was sold late last week to Charles H. Smith of Binghamton. The theatre building was owned by A. C. Crossley of Binghamton, while the house itself was operated by William S. Mack. Smith will run the house, with Mack booking in the pictures for him.

Syracuse stagehands and picture machine operators have been granted an increase in wages of \$2 per week for the ensuing theatrical year. The compromise ended a dispute that had been in progress for several months. Both unions finally accepted a figure far below that which they first demanded.

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MONTREAL

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HIS MAJESTY'S—"Bird of Paradise." Next week, Charles Gilpin in "Emperor Jones."

PRINCESS—Vaudeville.

GAYETY—Burlesque, "Town Scandals."

ORPHEUM—Robins Players in "The Charm School."

IMPERIAL—Morgan and Binder; Thos. P. Jackson; W. D. Pollard; Mason and Gwynne; Five MacLarens; Ben Bernie.

LOEW'S—Pictures and pop vaudeville.

Allen, "One Clear Call"; Capitol, "Her Gilded Cage"; Strand, "Foolish Wives"; Lord Nelson, "Smilin' Through"; Midway, "The Dictator";

New Grand, "Over the Border"; Theatre Parisien, "Amour Quand Tu Nous Tient"; System, "Room and Board"; Mount Royal, "The Man Unconquerable"; Regent, "Strange Idols"; Belmont, "Her Social Value."

VANCOUVER, B. C.

By H. P. NEWBERRY

AVENUE—Dark. Road attractions will continue here.

ORPHEUM—Vaudeville. Only house to remain open all summer, outside of film houses.

CAPITOL, ALLEN, ROYAL, COLUMBIA, REX, DOMINION—Pictures.

The Empress Players closed a 16-week engagement at Orpheum a month ago. They took over house when Orpheum vaudeville discontinued, early in spring. They will reopen shortly.

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WASHINGTON, D. C.

By HARDIE MEAKIN

The nation's capital is beginning to once more take on the appearance of a city on the theatrical map. The Belasco, with Ira La Motte resuming as manager, is giving a number of new plays prior to their advent in New York city. This week Avery Hopwood's "Why Men Leave Home" is holding forth, to be followed with a new play by Clare Kummer, called "Bangs," sponsored by William Harris, Jr. It is a French adaptation from Alfred Savoir, with the cast headed by Lola Fisher and Alfred Lunt.

Julia Dean is appearing in her original role in "Her Own Money" with Garry McGarry's Stock at the Garrick. Miss Dean may be held over for a second week in this piece.

The Cosmos is offering Keno and Rosie Green; Plummer and Darrell; "Jo-Jo" Dooley; Cameo Dancers; Robert Ruby and Co., and Orville Stamm, with "Bobbed Hair," film.

The Strand, presenting Loew vaudeville, opened Labor Day with "Getting It Over" as the headliner and Carl and Emma Frabell; Connell, Leona and Zippy; Princeton and Watson, and the Otto Brothers completing the bill. "When Husband Deceive" is the feature film.

Gayety has "The Big Jamboree," Season apparently starting off exceedingly well.

Pictures: Loew's Palace, "Nice People"; Loew's Columbia, "Blood and Sand"; Moore's Rialto, "Flesh and Blood"; Crandall's Metropolitan, "Grandma's Boy."

Moore's Rialto has inaugurated a new scale of prices: Mornings, 25; afternoons, 35; nights, 50. Sundays and holidays the entire day is scaled at 50. This reduces the morning and afternoon scale by 5 cents while the night prices remain the same.

Julian Brylawski is gathering in the leases of the several stores on the site of his proposed new Cos-

mos theatre. Some of these leases are coming pretty high, too.

The Garrick (theatre) Players, after an uphill fight and with numerous changes of ownership, coupled with a suit to prevent the presentation of one of the productions, has finally gotten into a winning stride.

Avery Hopwood's "Why Men Leave Home" seems to have gotten over exceedingly well here. There was some fault finding among the local critics, but all conceded the cleverness and at times brilliancy of Hopwood's dialog. The cast as set for the New York opening is composed of Florence Shirley and John McFarlane in the leads, with Miner

Watson, Jessie Villars, Theresa Maxwell Conover, Audrey Hart, Isabel Leighton, Norval Keadwell, Herbert Yost, Paul Everton, Wauna Loraine, Peggy Lytton.

The press department of Wag-nells & Kemper, the producers, are making a big play on the gowns worn by the women in the production.

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ORANGE BLOSSOMS

(Continued from page 19)

though she hasn't seen him since their wedding day, according to the arrangement. But she's secretly in love with him. Into this act comes little Nancy Welford as a maid who came pretty near running away with the whole show, though her chances were limited. Skelley (as a detective employed by the jealous divorcee) was not quite so funny here, though it seemed the fault of his lines. The husband arrives on the scene, finds his wife isn't homely after all, and falls in love with her, making the divorcee

furious. The best number in this act is "Orange Blossoms," sung and danced by Miss Day and the chorus men, who all worked very hard.

The final act, laid in Kitty's garden, and one of the most beautiful settings in any musical comedy in years, sees the pairing of Jimmie and Tillie (Skelley and Miss Smith) and Kitty and the Baron (Miss Day and Mr. Michaelis), with the divorcee, baffled, returning to an old admirer.

Outside of "In Hennequerville" the

best numbers are "A Kiss in the Dark," "Then Comes the Dawning," "The Lonely Nest" and "I Missed You" (all sentimental) and "New York Is the Same Old Place," "Just Like That" and "The Mosquito Ballet" in a lighter vein. Miss Day's solo, "Legend of the Glowworm," was also attractive.

Michaelis and Somerset are extremely personable leading men, of a superior type, who did little in a dancing or comedy line, but scored any way. Skelley overdid some things, but was funny in others. To Queenie Smith, probably, the most praise should go. Her dancing (with Skelley) was corking. Close beside her was Nancy Welford, also a diminutive dancer of real parts. Miss LeGrand, besides being stunning to look upon, was possessed of a fine voice. Robert Fisher scored

in a small role.

Miss Day had a real "fat" part; she could clown and do eccentric dancing (looking much as she did in the first act of "Irene") and she could wear stunning clothes. The first act gave promise of bigger things for her than the other acts developed, but, all in all, she covered herself with distinction.

Altogether there is too much romance and sentiment and not enough comedy, but that can be improved in the cutting. Though without any catchy sensations, the music is extraordinarily fine and well orchestrated. This looks like something really big.

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NEWS OF THE DAILIES

Gladys Walton, picture actress, caused the arrest last week of Allen Alexander in Los Angeles on a charge of embezzlement. Miss Walton charged Alexander with failing to account for \$1,600 she claims to have turned over to him to purchase bonds. He was released under bail of \$1,000 pending a hearing this week. Alexander is the husband of Priscilla Bonner, who recently started suit for divorce and then dismissed the case.

The former wife and daughter of William Desmond Taylor, picture director, who was found shot to death in his home in Los Angeles Feb. 1, have started an independent investigation of the murder. Mrs. Taylor, now married to an Eastern manufacturer, is said to believe it was committed by a woman.

Jane Arden has started a movement to erect a monument in memory of Lillian Russell in the heart of the New York theatrical district.

Milton Hirschfeld has accepted for production "Listening In," a play by Carlyle Moore.

Moss and Frye are to head the colored revue, "Dumb Luck." The piece breaks in Sept. 11 at Stamford.

The opening of "East of Suez" at the Eltinge, New York, has been postponed until Sept. 21.

The performance of "The Bat" at the Morosco was interrupted Friday night of last week when Effie Eliser became suddenly ill during the second act. The curtain was rung down until Mabel Wright, an understudy, could step into the part. Miss Eliser returned to the cast Saturday night.

Gene Buck has returned to his home in Great Neck, L. I., having fully recovered from an operation which kept him confined to a local hospital for the past month.

The summer cottages of theatrical people on Indian Island, in Sebago Lake, near Portland, Me., have been seized by officials of the Portland water district under the right of eminent domain. The seizure is to prevent summer visitors to occupy the island in order to protect the city's water supply. Among those having homes on the island are Florence Reed, Malcolm E. Williams, Amy Lonergan and Mary H. Roselle. Williams was fined \$20 recently for bathing in front of his cottage, which faces a restricted area.

Poor railroad deliveries and factory tie-ups because of the coal situation has played havoc with the Brunswick (records) company this month. Where their September releases would be on the market Aug. 16 ordinarily, they are first coming through slowly now.

The Temple, Lewiston, Pa., management of Stuart A. Smith, will play vaudeville Sept. 25, five acts each half, booked by Jack Linder. The Temple has heretofore played a straight picture and road show policy.

The Garden Pier, Atlantic City, closes Sunday. The house has been playing two-a-day vaudeville booked by Fally Markus. The plan to keep the house open Friday, Saturday and Sunday indefinitely with vaudeville has been dropped.



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CHICAGO POOL

(Continued from page 13)
tractions. Non-musical shows will play 60-40 and musicals 70-30, where the attractions are sponsored by managers included in the combination or allied with it.

Protection against loss counts for much. Several managers who delayed joining the pool were woe over by that phase. The pool guarantees the rent of all houses concerned and the profits are divided according to the number of theatres in the pool. In the case of Chicago where there are 12 houses contributing, each house receives one-twelfth of the total profits of all.

As a proposition the guarantee of the rent is sound business, for it is known that some houses played to a loss in the major out of town stands last season, say the pooling managers.

In answer to the reported complaints by some managers that the terms offered for the road by the booking combination are too much of a handicap against the attractions, the heads of the two syndicates claim only the mediocre productions will make exception. They take the position that such attractions have no place on the road. While at a \$6,000 or \$7,000 weekly gross the show may turn a profit of \$800 or \$900, it has been claimed the house lost \$1,000. The producers are able to make money at moderate business by booking up their attractions in expensively, whereas the theatres with fixed charges are unable to cut down the overhead to any extent.

Data on increases in house operating costs was gathered a year ago, with profits found to be cut generally and losses sustained in some cases. The booking heads decided labor scales could not be pared any easier than cutting down other costs which sky-rocketed, and that the

only solution was the booking combination plan, calling for the elimination in some theatres and rigidity in the playing conditions for attractions.

There are to be no eliminations of houses in Boston. In some of the pool stands legitimate houses are planned for policy changes with one or two named to take on Shubert unit vaudeville. Those houses will not be in the pool. Where theatres are eliminated the combination must take care of the rent and it is understood a profit is guaranteed the management of such houses.

PASS TAXES

(Continued from page 16)

which applies to the ordinary \$2.50 ticket given with a pass, 22 cents is held and 3 cents paid the government. One or more stamps, according to the number of persons admitted free, is pasted on the pass and then cancelled by the box office with a rubber stamp supplied by the association.

The idea of the stamp system is that it makes for easy collection of the fund by the I. T. A. and permits the use of discretion on the part of the house as to when to apply the "tax." Exceptions to the pass tax collection are newspaper people and also when passes are given out in return for service such as outdoor or window advertising. Agents attached to attractions called attention of the I. T. A. that billing would be made difficult, if lithograph tickets called for a 10 per cent. tax. With the stamp system the percentage collection is entirely in the hands of the house management. A stamp book of 25-cent denomination costs \$7.50.

The Shubert theatres were the first to collect tax on passes, continuing the collection from the time

the government impost was removed. It was stated the money collected was to form an employee beneficial fund. At first the total takings from that source were held. Later the government ruled as the collection was general for all passes, such collection actually amounts to an admission and 10 per cent of all such takings, therefore, must be turned over to the tax collector. It has been estimated several hundred thousands yearly would be obtained by the pass tax system. But in spite of the government's ruling that such a collection is an admission, visiting attractions were never able to secure a share of it. The system has in part held down the number of requests for passes and cases are known where pass holders have refused to pay 60 cents on two \$3 tickets offered as courtesies.

In some of the Broadway theatres where the amount of "paper" is very small, the new system has not been started. So far as is known, the Shubert houses which originated the system and several others adopting the idea have not agreed to turn the pass taxes over to the association.

CHICAGO OPPOSITION

(Continued from page 17)

per send-off, but there is no cause for worry on the part of either the house or show. It promises to be one of those engagements which quietly finishes a contract, turning an encouraging profit for both ends. The Cohan's Grand attraction lived wholly on its advance sale after Wednesday's big house.

"Just Married" remained far from being lost in the new opposition, but, as was expected, "The Hotel Mouse" slipped below its \$12,000 average with the new demand for fresher musical offerings.

The activities of the first nighters continued Sunday, with three new openings. Petrova at the Playhouse, "The Cat and Canary" at the Auditorium. Further augmentation will come Sunday when Cecil Lean and Cleo Mayfield opens in "The Blushing Bride" at the Great Northern, and Marjorie Rameau visits the Studebaker with "The Goldfish." This array places in service every house in town except the Central.

Overtime night and Sunday work pushed forward the Selwyn, where, in a pinch, that one of Chicago's new twin theatres will be able to have a christening Sept. 18. Those on the inside, however, claim it will be good judgment for the Selwyns to utilize Sept. 25 for the opening date, since Sept. 18 is a featured date for important political rallies and a monster social affair in the outskirts of the city. Both would deprive the Selwyn Sept. 18 of many notables. The Harris is still two weeks behind the Selwyn. A repetition of the overtime work done at the Selwyn last week-end would place the Harris in shape for Sept. 25 week, and well-wishers of the Twin theatre managements are trusting the twin openings will come closer together than the Sept. 18 opening for the Selwyn would allow.

Last week's estimates: "The Perfect Fool," (Illinois, first week).—A good fat \$26,000 best tells the pace this unique presentation set. Sure smash hit. "Good Morning, Dearie," (Colonial, first week).—Slow start, but will swing into proper stride with switch in weather and return of more Colonial's clientele from vacations. Stopped at \$19,500.

"The Rubicon" (Olympic, first week).—Assailed in bitter terms by critics. Will require another week to observe if feminine curiosity will hold this show same as it did in New York. Squeezed out \$7,200.

"Thank-U" (Cort, first week). Fear now expressed high scale for matinees will hurt. Such prices for matinees O. K. at this house with star, but doubtful under existing conditions. Started away with \$10,300.

"The Guilty One," (Woods, second week).—Demand for pace-setter of previous week stood still, with hotels utilizing full privilege of percentage returns. Whole success of this place in Chicago will fall on Pauline Frederick's personal popularity. Slipped to \$11,900.

"To the Ladies," (Cohan's Grand, second week).—Up to Wednesday sailing beyond opening weeks, but got hit midship after Wednesday and kept low for balance of week. Tabbled at \$9,800.

"The Hotel Mouse," (Apollo, fifteenth week).—Pelt opposition around town, and should be content with \$10,000 average for remaining two weeks. Jolson requests already noticed for 17th.

"Bulldog-Drummond," (Powers).—Opened Friday night with favorable newspaper reviews. Hit \$2,700

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Second Triumphant Year
AMBASSADOR [ORIGINAL CAST]
Thea., 49th St. nr. B'way.
Eves. 8:30. Mats. Wed. & Sat.

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 J. McLAURIN
(based on the Saturday Evening Post
story by HENRY J. LEVY)
WITH A BRILLIANT CAST

MAXINE ELLIOTT'S THEATRE, 39th
Eves. 8:30. MATS. Wednesday and Saturday.
'FOOLS ERRANT'
By LOUIS EVAN SHIPMAN
Special Cast Includes:
CYRIL KEIGHTLEY ALEXANDRA CARLISLE
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PHONE BRYANT 1564.
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Matinees Wednesday and Saturday

for three performances.
"Just Married" (LaSalle nineteenth week).—Slowed up trifle with new opening but turned another profit with gross of \$7,600. Four weeks to go to complete sensational run.

BELASCO West 44th St. Eves. 8:30.
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DAVID BELASCO Presents
LENORE ULRIC
as **KIKI**
A New Character Study by ANDRE PICARD.

LYCEUM West 45th St. Eves. 8:30.
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DAVID BELASCO Presents
FRANCES STARR
in "SHORE LEAVE"

48th ST. THEATRE, Evenings, 8:30.
Mats. Thursday and Saturday 2:30.
STEWART and FRENCH Present
THE TORCH BEARERS
"Screamingly Funny."—Post.
MOVES MONDAY, SEPT. 11 TO
THE VANDERBILT THEATRE

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. Res. Matinee SAT.
A National Institution
ZIEGFELD FOLLIES

TIMES SQ. THEATRE Nightly
at 8:30
Matinees Thursday and Saturday, 2:30.
HIDE DUDLEY Presents
"SUE DEAR"
New York's Latest, Cleanest and Most
Fascinating MUSICAL PLAY
— I T Z A H I T —

LYRIC THEATRE, West 42d St.
Twice Daily, 2:30 and 8:30
WILLIAM FOX Presents
"A LITTLE CHILD SHALL
LEAD THEM"
A VIVID AND DRAMATIC TREATMENT
OF A THEME NEAR AND DEAR.

BETTER TIMES
AT THE
HIPPODROME
MANAGEMENT—CHARLES DILLINGHAM
GREATEST SPECTACLE EVER
STAGED AT THE HIPPODROME
By R. H. BURNSIDE
Music by RAYMOND HUBBELL
MATINEE DAILY, 2:15—EVEN., 8:15.

39th St. Theatre, nr. 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 McKAY MORRIS
FRANK MCGONAGLE MARGUERITE BISSEK
WALTER JAMES CHARLES W. WALLACE

F. RAY COMSTOCK and MORRIS GIST Present
Balieff's
Chauve Souris
RAT THEATRE From MOSCOW—Direct From
LONDON-PARIS. NEW PROGRAM
CENTURY ROOF THEA., 62d
ST. & C.P.W.
Eves. 8:30. Mats. Tues. and Sat., 2:30.
Entrance on 62d Street. Phone Columbus 8800.

CASINO 39th & Broadway. Eves. 8:15.
Matinees Wed. and Sat., 2:15.
Musical Comedy Sensation
SALLY, IRENE and MARY
—WITH—
Eddie Dowling and Great Cast

EAST SIDE
WEST SIDE
(FORMERLY "MANHATTAN")
—NOW AT—
BAYES Thea., W. 45th St. Eves. 8:30.
Mats. Wednesday & Saturday.

"Lightnin'" (Blackstone, fifty-second week).—Opposition may come and go, but "Lightnin'" Bill goes on for big business. Just as difficult to get seats for record hit as when there were only four shows in town. Checked for \$15,700.



The TAVERN
156-8 WEST 48TH STREET
—East of Broadway—

Opens Monday, Sept. 11

A CHOP HOUSE
of Exceptional Merit

Under the former management
of the Strand Chop House.

DUSK TO DAWN

Marjorie Latham.....Florence Vidor
John Latham.....James Neill
Mrs. Latham.....Jackie Knepp
Ralph Latham.....Truman Van Dyke
Paul Randall.....Lloyd Mulhall
Mark Randall.....Herbert Porter
Babette.....Morris Johnson
Rajah Nihal Singh.....Peter Burke
Nadar Gungl.....Sidney Franklin

An impossible story for the picture house trade is "Dusk to Dawn," adapted from "The Shuttle Song," a novel by Katherine Hill. Its start will perplex the average person, and especially the young, with its theoretical questions, and at the finish, for the story to pull itself out of the hole its impossibility plunged it in, the picture becomes ridiculous in its wildness. Aside from that, the barrenness of action and the absence of vigorous playing without melodramatic remove whatever chance this film had for interest, entertainment or drawing power.

It's a King Vidor production, with Vidor directing and Florence Vidor starred. Miss Vidor assumes a double role, for no reason other than an economical one, as the dual role is totally dissimilar in make-up and appearance. One is of an American girl; the other a Hindu dancer, as far apart as the countries they are respectively in.

The theory is Freudism. Any two chapters or even one of Freud on dreams would have told more than the picture does. Then, again, it delves into theosophy in minor detail, with a question and the transmigration of the soul. It's too much, it's too high, it's too academic and too clinical for any audience in this form. Then what must it be for pictures and their audiences?

This scheme of making people think through popular pictures at popular prices is a Griffith one, and Griffith tried of it long ago. It can't be done. "Dusk to Dawn" might have strongly appealed to Mr. Vidor in its possibilities and opportunities. He has realized some of both, but the component portions of its backbone, the tale itself, was even more impossible. Strange that it did not so strike his mind in the first reading of the script.

Granting everything in the direction that the direction does—the excellently simulated locales through studio artificiality, the apparent genuineness of the Mohammedans and of the battle atop an elephant where an Indian rajah was killed by a program-called tiger (which was a leopard instead), there is nothing that can offset the bankruptcy of the main thread of the double and divided soul, controlling two people, whether near or far. Yet this picture tries to make that positive on the American end and negative on the Indian end, a technical slip, however, that won't be noticed any more in a picture house than the entire thing will be seriously accepted there.

The American girl feels she is governed by an unknown force at the commencement; at the finish she has discovered it, even to the name of the Indian dancer, Aziza; where she is, who she is with and that the American girl's brother is the confidential adviser of the rajah. It's too much on the information received by her, while in jail, through a "spirit" message. That brought in spiritualism, much too much. And the rest, the story of a vamp enmeshing the brother, who is accused of forgery and decamps, to wander into India with a full beard and to return to his sister in jail upon the call, still with the beard, after a long sea voyage, unless he also took the soul fleeing route.

The other little strain running through and across the main line is the fact that of the banker's president where the brother was paying teller informing the girl he would relent from pressing the charge against her brother if she would endeavor to wean away the banker's son from another vamp—a dancer. That lead the solicitous sister to jail, for as she was robbing her brother's vamp, vamp got her and called the police.

The soul releasing on the American side was accomplished through what will be one of the high lights of the feature, to those aware of the Hindu mode of married widows, the widow of the rajah in this instance, and she being the soul mate of the American girl, going to her doom via a pyre following her husband's exit by the leopard finish. That released one-half of the soul, or otherwise made a whole soul for use alone by the American girl, so she was then free to marry the son of the banker, the brother was vindicated, the vamp was pinched and the light went out of the picture, with the ushers waking them up to go home. Too bad—a good effort wasted.

Mr. Vidor may make people talk if he will add another inscription to the opening titles, one as to whether the conscience is the soul, and if so, if it directs the soul; and if not, if the soul is the spiritual composition of the human, what then does compose it or how is it composed? Then let the local manager ask for answers, giving a couple of reasons why, after all, and after all theories and beliefs, it still may be possible that what has for ages been termed the soul is but the conscience. The

picture needs something more than it has got and anything will do.

Sime.

CHILD SHALL LEAD THEM

Colonel Lewis.....Roger Lytton
Betty Lewis.....Peggy Shaw
Barbara.....Florence Billings
Frank Draper.....Ernest Hillard
Bob Hale.....William T. Hays
Mrs. Tyler.....Adelaide Prince
Ken.....Niles Welch
Hannah.....Marie Reichardt

William Fox in his special screen productions can exhibit the most violent of contrasts, or, in sporting phrasing, a change of pace. At the Lyric, New York, last Friday (Sept. 1) was displayed "A Little Child Shall Lead Them." There certainly could be no wider range of topic from the special; "Nero," which just closed its exploitation metropolitan showing at the same theatre, unless it be "Silver Wings" and "Nero" or Fox's last season's opposites, "Over the Hill" and "Queen of Sheba." Contrast in releases of specials is likely a very definite plan of the producer and sounds like good business, designed to catch the entire range of film fans.

"A Little Child Shall Lead Them" in no sense is a biblical picture. It gets down to a phase of life pretty closely, touching as it does on married couples who are unhappy because childless. Pounded out is the moral that the woman who denies motherhood to herself denies the most divine thing of womanhood.

That factor will probably attract a large feminine clientele. It is the story above everything else in this picture, and it goes rather far afield in the telling. The author, "Mr. X," specializes on the adoption of orphan. From his conception that is more preferable to maternalism. His two sisters in the story are apparently normal young women and there is no explanation why one did not become a mother, while the other's child is kept from her for purposes of the story. Nor is there any explanation why a wealthy neighbor had brought up a promising lad to manhood, having secured him by adoption as an infant. Inability to achieve motherhood may be assumed in two cases, though no explanation is attempted.

Betty and Barbara are the daughters of wealthy Colonel Lewis. Barbara is married and lives in luxury. Her love for horses and dogs transcends all else and her husband is drifting away. Betty, in love with a young business man, is forbidden to see him, but the couple slip over to Jersey and are married. It is kept a secret, the girl returning to her father's home. The youth is killed and the story of Betty's impending motherhood becomes known to the Colonel. She is taken away. After the infant arrives, an old nurse places the child in an orphanage, but Betty finally learns the truth. She had meantime married the young man of the adjoining estate and, at the behest of her father, never divulged her secret. When the young husband discovers the situation he is for lighting out, whereupon the woman he thought was his mother discloses he too was a foundling. Barbara meantime re-establishes her household by adopting two children, to the delight of her husband. No one knows why Barbara didn't have her own.

There are frequent scenes within an orphanage; the other locales within homes and the grounds of an estate. The special was not costly in production.

Peggy Shaw as Betty is the outstanding character. She sweetly did a girl whose highest aim is marriage and motherhood. Miss Shaw is expressive and sincere. Roger Lytton as the stern parent of the motherless Betty and Barbara is not bad at his job well. Florence Billings played the sister, closed to the entreaties of her husband until the lesson of the little children finally hit home. Ernest Hillard looked very good as Barbara's husband. Niles Welch was personable as Betty's husband, and Adelaide Prince was excellently suited as the wealthy neighbor who devoted her interest to the orphanage. Kid actors, Florence Haas and Jimmy Lapsley, appealed as children in pathetic circumstances do on the screen. But a 15-month-old infant supposed to be Betty's child, was a delight.

"A Little Child Shall Lead Them" had its first public showing at Tremont Temple, Boston, two weeks ago, where it opened for a run. At the Lyric a 16-piece string orchestra (12 violins, two cellos, bass and harp) supplied the soft music fitted to the film. A long run is not expected by the producer, for "The Shepherd King" is underlined as the next special. Yet "A Little Child Shall Lead Them" will appeal to those whose homes are childless. It may even promote some such wives into adopting orphans.

J. Scarle Dawley directed from Paul H. Sloane's scenario. Bert Dawley handled the photography. In spots, especially during the first section, the picture was fogged. That may have been faulty film. The picture consumes a little less than two hours, counting a 12-minute intermission. Admission, \$1.50 top at Lyric. 10c.

BURNING SANDS

George Melford production made by Laiky and released through Paramount. From the novel by Arthur Weigall, adapted for the screen by Ora Printz and Waldemar Young. About 6 reels, shown at the Rivoli, New York, week Sept. 3.

This feature is billed as "the answer to 'The Sheikh'." It may be just that, but it hardly shows it on the screen. That line, however, may make the picture a box-office winner, but doesn't look like the surface as though it is going to be. "The Sheikh" when the final count up is made. It is, however, a corking picture, almost worthy of being a special. It has a corking story, a great cast, beautifully directed, and the sets are really marvelous pieces of work. The title seemingly should have a great box-office appeal. That "answer to 'The Sheikh'" line heavily used in the billing ought to have the power to bring the flapper element flocking into the theatres.

Egypt and the desert are the scenes utilized for the story. The opening takes place in Cairo at the residence of the British governor. His daughter has just returned from a school in England. A ball is in progress for her when the man from the desert appears. The daughter is played by Wanda Hawley, while Milton Sills is the desert man who accepts from the governor the commission to the Arab tribes. It is his indifference to the daughter that causes her to fall in love with and finally follow him into the desert when he goes to visit the tribe with which he formerly lived to prevent their being made a party to a revolution against the government.

He had been warned of the planned uprising by a little French dancing girl in one of the cafes (Jacqueline Logan), who also follows him to warn him of his danger of an attack within a few hours. He saved this girl from the attentions of an unwelcome admirer in the cafe on one occasion, and in this case his playing of the chill for her feminine charms was also the reason for his conquest of her. The fact Mr. Sills in this sort of a role makes conquests should tag him as the "ice box lover," with Valentino the "incubator lover." Of the two types Sills should have the more universal appeal, for he doesn't offend the men in the audience as does the more romantic flapper idol. In the oasis where the tribe makes its headquarters there is a coking fight, in which for a time the attackers are the victors, but in the end a squadron of British cavalry appears and drives out the invaders. During this attack it is disclosed one of the attaches of the governor's staff, who was a suitor for the hand of the daughter, was among the plotters, and when he discovers the girl present in the desert camp, he tries to take advantage of her. Here the little dancing girl, who arrives after the first attack, frees the hero, who steps in and beats the heavy and is holding the girl in his arms when her father and the relief forces appear.

It is a story with thrills and several coking fights, with Sills standing out throughout. Miss Logan, however, overshadows the work of Wanda Hawley and takes away all the honors. In the billing Miss Hawley has the preference, a place that on the strength of the work done should have gone to Miss Logan. Sills is second in the billing, with Robert Cain, the heavy, next. The balance of the cast is practically an all-star one, with Louise Dresser playing a rather prominent role in forceful manner. Fred.

SLIM SHOULDERS

Irene Castle starring production, in five reels, made by the Tiford Studios, under the direction of Al Croshaw. A society drama written by Charles K. Harris. Released by W. W. Hodgkinson, Capitol, New York, week Sept. 3, 1934.

Reckless Langdon.....Rod La Rocque
John Clinton Warren.....Warren Cook
John Clinton Warren.....Marie Burge
Count Guido Morland.....Marie Carlie
Jerome Langdon.....Anders Randolph
The Crook.....Matthew Betz

The chances are that the idea of the Fashion Show in conjunction with this feature is what sold the idea to Rothafel for the Capitol. Surely the picture alone, even though Irene Castle is the star, was insufficient to get it a Broadway pre-release date at the biggest house on the street. At that the feature is as good as some of the Goldwyns that have played the house, but it is known how they manage to get into the theatre. In all it is a fair program production without great push.

The Fashion Show angle is what pulls, still an exhibitor wants to be careful of that "Irene Castle's Fashion Show" line for a lot of those who attend with the idea of seeing Miss Castle in person in the Fashion Revue are disappointed when they find she doesn't appear. It's a question whether or not the average exhibitor can afford to fool his public.

"Slim Shoulders" is a good picture for Miss Castle, it gives her

a chance to do everything. At first she is at Miami, doing a little horseback riding, some swimming and diving and finally chaufs a speed boat that really speeds, this, as well as doing some dancing. Fair enough for the first section.

When the scene moves to New York she becomes a society deb, willing to do a little job of burglary to save the family name. The "Jimmy" "Jimmy" stuff lets her slip into boys' clothes. Caught by the man of the house, she promises to go straight and get a job. That leads into a bit of modeling which she does when the man discovers her in a Fifth avenue modiste's shop. If that isn't running the gamut for a star so as to show her points, one wonders what would be. Miss Castle even has a chance to flash her pair of griffons and their ugly eyes, are almost enough to get a laugh.

There is one find, however, the picture discloses, and if some producer doesn't grab Rod La Rocque and feature him in a couple of those red hot sands of the desert pictures and develop another Valentino he is overlooking a bet. This boy has everything that Val has as far as the eye tricks go, and it is that eye stuff that made the dancing boy a flapper king, only La Rocque seems to have something more behind the eyes.

Alan Crosland directed and kept the story moving as fast as it could, despite the rather trite and conventional material at hand. His handling of Miss Castle is to be admired. It is a better picture than her last starring vehicle.

As to the presentation at the Capitol, one was rather disappointed in the Fashion Show. At that show a clothes revue with only 10 girls is far from a flash.

Fred.

LOVE IS AN AWFUL THING

Anthony Churchill.....Owen Moore
Helen Griggs.....Marjorie Daw
Ruth Allen.....Katherine Perry
Lyle Wright.....Arthur Hays Sulzberger
Porter.....Douglas Carter
Marion.....Charlotte Mineau
Superintendent.....Shirley Edwards
His Wife.....Alice Howell

This is a Selznick production and presentation, an acceptable Owen Moore farce and a good program picture. As a special it can scarcely have a stout enough appeal to justify its splash at the Criterion.

Scenically it is quite plain, and, except for the support of Marjorie Daw opposite Moore, in a role not especially exacting the farthest reaches of her talent, the cast is economical and undistinguished. The story is an in-and-out-of-doors running thing, with baby-borrowings and unpalatable mistaken identities and substitutions. It is the hackneyed tale of the young fiancé who says he is married in order to get a vamp sweetheart (a chorus girl, of course) off his neck, and what follows. There are laughs galore, naturally, and Moore humors them and keeps the action alive, assisted by friend named Percy, whose identity is not disclosed on the program. Douglas Carter, colored, contributes some especially subtle Bert Williams touches of light humor that are most welcome.

In all this sums up as a good picture-house headliner for the usual program release period, with nothing inspired or extraordinary about it, yet solidly good amusement for the run of film patrons. It is a short film, apparently about five reels, and in that is a relief against the encroaching extensions in the fancy Broadway houses, where longer films are not uncommon. Last.

MY DAD

Robertson-Cole five-reeler of the Canadian Northwest, with lots of snow stuff. Story by Walter Richard Hall. Script by Cliff Smith. Released through Film Booking Office.

Tom O'Day.....Johnnie Walker
Harry O'Day.....Wilbur Higby
Mrs. O'Day.....Mary Rodmond
Dawn.....Ruth Clifford
La Due.....Les Bates
Rin-Tin-Tin.....By Himself

Don't let them fool you, Mr. Exhibitor, with this one because it has had a Broadway run of two weeks. It is just a snow picture of program caliber, about on a par with the run of snow stuff the U was turning out a few years ago. The Robertson-Cole story is a little different, however, but the screen treatment is not an ordinary picture. Continuity and titling are only fair, and this is where the picture falls down. The director isn't mentioned and there is evidently sufficient reason, as one can gather by viewing the production.

Johnnie Walker, who gained fame in a number of Fox productions after he had appeared as the boy in "Over the Hills," is the heroic figure. He gives a good performance, although it seems rather far-fetched to imagine Johnnie taking care of two husky roughnecks, either of whom is about twice his size, and Johnnie is supposed to handle both at the same time.

The story has Johnnie as a clerk in a trading-post store, where his father is the bookkeeper. He is in love with the stepdaughter of the factor. The latter, being a widower, wants to marry the girl. He has a hold on the boy's father because of the latter's belief the factor was a witness to a murder he thinks he

committed while under the influence of drink. When the factor informs him he will have to keep his boy away from the girl under the pain of exposure the father carries out the command.

It later develops it was the factor who committed the crime, and it is through the efforts of the boy that evidence is secured. This hunt for the evidence is what really gives the picture its punches. One is the fight in a deserted cabin, in which a police dog acts as first assistant to the hero.

The direction is very poor at times. An example is the scene where the trading store is crowded with people to greet the inspector of the Northwest Mounted, and in the rooms above the factor is whaling away at a door with a heavy chair, while his stepdaughter on the other side of the door is screaming at the top of her lungs, yet nobody in the store below pays any attention.

Ruth Clifford as the girl gives a corking performance and looks particularly pretty. The mother, played by Mary Redmond, is also effective, while Les Bates, as one of the heavies, gives a fair performance. The role of the factor, the principal heavy, is well played, although the actor is unprogrammed.

For the daily change houses this will not be a fair picture. In some of the bigger houses where a double feature bill is played for two to three days it is safe enough to play it if brought at the right price. Fred.

THE WOMAN HE LOVED

Prothman production in five reels starring William V. Mong, who also authored the story. Directed by Edward Bloman and released by American Releasing Corp. Nathan Levinsky.....William V. Mong
Ester Levinsky.....Marcelle Manon
Helen Constock.....Charles French
John Constock.....Fred Malatesta
John Danvers.....Harvey Clark
Jimmy Danvers.....Eddie Sutherland
Roxie Holmansk.....Lucile Ward

William V. Mong is considered one of the greatest character actors on the screen, but this picture should prove to him he should stop authoring, at least when it comes to writing his own vehicles. This particular production in which Mr. Mong is starred is from his pen and it is about as bad a "bad boy" as has been seen in some time. It is a tale that might have been worth while with different treatment, but in the manner turned out it makes the feature only a cheap program production for the smallest houses. There is too much Mong, too much of the real old-time surefire hook and the long arm of picture coincidence is permitted to work overtime.

Mong is a thrifty Jewish peddler in Russia, cursed with a good-looking wife with a love of flattery. The case to spend for her own decoration almost causes them all to lose their lives. On the morning the husband and father had planned to start with his wife and child for the frontier and emigrate to America the Cossacks raided the village. They couldn't get away, as the wife had dipped into the savings for the traveling fund to buy herself a fur cape. Some years later they got to America and Mong became a street peddler, with the wife very much Americanized in garb. Finally she runs off with a crook, taking the child with her.

The crook is picked up by the cops in Chicago and the woman, fearing to return to her husband, places the child in an orphanage. He is adopted by wealthy gentiles.

From that point on it's all the old stuff. Naturally the father meets and recognizes the boy in later years but refrains from making known the fact that he is the dad, as he is in an odd circumstance. The wife and dad and he are engaged to marry the daughter of the millionaire owner of the neighboring ranch, who is a Jew hater. But in the finish everything is all squared up, but it is the manner in which it is squared that would make the picture a better comedy than a drama.

It really looks like Mr. Mong in authoring went after all the old ones with the idea of "The Peddler," the old Joe Welch play, and perhaps a bit of the "Music Master" idea back in his head. As a feature it just won't do a-tall. Fred.

Lila Lee's Chauffeur Kills Woman

Los Angeles, Sept. 6.
Lila Lee's automobile, in charge of her chauffeur, and with her mother as a passenger, ran down and killed an aged woman. The chauffeur has been held.

Semnacher Suing Jacqueline Logan

Los Angeles, Sept. 6.
Jacqueline Logan is being sued for \$625 by Al Semnacher. He was one of the important witnesses in the Patty Arbuckle case, figuring as the manager of Virginia Rappe.

The Mozart at Canton, O., seating 850, opened Aug. 27 with Abrams Co. its operator. Policy, vaudeville and pictures.

J. E. Williams, aged 44, died at his home in Columbus, Ohio, last week. He owned the Lexington theatre, Columbus.

BACK TO YELLOW JACKET

Ben Wilson production, starring Roy Stewart, distributed in the state right market by Arrow. Story by Peter B. Kyne, directed by Ben Wilson. Five reels. Loew's New York Sept. 3.

"Sunny Jim" Ballantyne.....Roy Stewart
Carmen Ballantyne.....Kathleen Kirkham
"Plush" Kirby.....Earl Metcalf
William Carson.....Jack Pratt

This western started out as something different; then it sagged into the ordinary, and finished a long-drawn-out, tiresome piece of screen padding that practically ruined what might have been developed into a real feature picture, worthy to travel in the best of company. As it is it is just a mediocre program feature, that may stand up on the double-feature bills in the better houses. The actor says in a point it is that it is a Peter B. Kyne story. Other than that there is hardly anything in either the picture or the cast that will pull at the box office. In the houses where the crowds come no matter what the picture is it will get by, but where the exhibitor has to pull his audiences—nothing doing.

The directorial handiwork leaned too much toward backlogs and visions, which naturally made for slow progress. The feature opens with reference to the gold rushes of California in '49; Alaska in '08 and the desert rush in 1907. It is here that the scene is laid. "Sunny Jim" Ballantyne is trying to find a fortune from the ground for his young wife, left behind in civilization. Finally she joins him in the mining camp, where the life is unbearable, and through his cruelty finally leaves him. He follows and continues a search over four years for her. In the meantime she has changed her mind after a day or two away from her husband and returns to the camp to await his return. When he comes back he has as a partner the man that his wife went to join, but who insisted that she return to her husband. The two have a claim together near Yellow Jacket, which is the name of the camp, and one night when supplies are needed "Sunny Jim" makes his first trip into the town and sees his wife in the dance hall working as an entertainer.

She is ill, and during her work faints and he carries her to their old shack across the road. There, while she is unconscious, he sees the picture of his partner on the mantel and immediately forms the opinion that he is the man responsible for the wife's condition and likewise for the youngster that is in the cabin. He returns to the mine to wreak his vengeance, but the wife, returning to consciousness, sees a note that he has left, follows him and prevents a murder.

Picture coincidence is working overtime again, but it will get by in the cheap houses.

It appears that Roy Stewart is getting a little too much forehead to be cast in the roles of heroic mould, and it looks that he is rather on tap for middle-aged character roles rather than the "win-the-gal" stuff. Incidentally there is but one role in this picture that gets any sympathy, and that is played by Jack Pratt. He is the cast-off suitor to whom the wife tries to turn after she and her husband have fought. The wife played by Kathleen Kirkham is decidedly an unsympathetic role, and the near-heavy of Earl Metcalf counts for almost nothing.

Fred.

BULLDOG COURAGE

Five-reel western, released in the state right market by the Russel Productions. Made by Clinton Productions under the direction of Edward Kull from the story by Jeanne Poe. Shown at Loew's New York on double-feature bill.

Bessie Love.....George Larkin
Jimmy Brute.....Albert MacQuarrie
Snaky Evans.....Karl Silvers
Bug Job Phillips.....Whitman
Sheriff Weber.....Bill Patton
Mary Allen.....Barbara Tennant

From the looks of this production it would appear George Larkin, who is starred, rather fancied himself as a leading man, and, having more money than he knew what to do with, started to put Doug Fairbanks and Bill Hart into the discard. The manner in which the picture is laid out and the opportunities given to Larkin more than indicate this must have been the case. Otherwise there is no excuse for either the picture or Mr. Larkin in it. In the cheapest houses, where it doesn't matter what there is on the screen, the picture will get by, but that is about all it can do. It has no place in the race with even Class B program productions.

The story is a western, but the hero is a college youth who goes west at the behest of a rich uncle who promises him \$50,000 if he meets and licks a man in a fair fight. The certain man is one who beat up the uncle about 20 years before. The adventures of the rah rah youngster on the cattle range, where he gets a job as a puncher, his meeting the man that he is supposed to lick; a fight with the man and his final round-up of a band of cattle rustlers and the winning of the girl make up the story.

Bessie Love is the one bright spot. How a girl who has done as good work as Miss Love has wound up here to get into a production and cast of this caliber speaks badly for production conditions on the coast. Mr. Larkin, who is the star, is utterly impossible, and as everything in the picture is subordinated

to him one can guess the answer offhand.

Everything in the picture is done with an exaggerated touch that makes it almost a continual laugh. If it had been done as a comedy instead of straight, with the titles jazzed, it would have been a picture. The "Bulldog Courage" comes in on those who had the nerve to market this one and those sitting through it. Fred.

CHAIN LIGHTNING

Arrow feature produced by Ben Wilson with Ann Little starred. Story supplied by J. Grabb Alexander and Agnes Parsons. Peggy Pomeroy.....Ann Little
Major Pomeroy.....Norval MacGregor
Red Rollins.....William Carroll
Colonel Bradley.....Joseph Girard
Bob Bradley.....Jack Daugherty

Horse racing is the predominating feature of this multiple reel independent release. As with the majority of pictures based upon racing there is a similarity in theme that tends to detract from the interest. In this instance the only difference from many other stories of this nature is that no attempt is made to poison the horse just prior to the race. All of the other old standard bits are incorporated in it.

A southern-bred girl is the leading spirit, riding her horse in the big race to win enough to take father away to the mountains in order that he might regain his health. He in turn had been a good fellow by having taken a second mortgage upon the old homestead so she might continue in finishing school at Washington. A love angle is introduced and a well proportioned leading man brought into the story to keep the girl from hugging her pet horse through every reel.

Ann Little gallops through the lead role with little effort, easier when not upon the horse's back. She appeared ill at ease during the close-ups during the race scene. There is a possibility someone was troubling her at the time. Norval MacGregor in a character role as the father handles it with deftness. Joseph Girard comes under the same classification. William Carroll plays the heavy with fair success. Jack Daugherty has the juvenile lead. Not overburdened with opportunities, he fails to gain much headway.

The production cost reaches no large figure. The interiors called for no great layout, with a small race track used for flashes and cut-backs.

"Chain Lightning" was included in a double feature bill at Loew's Circle. Hart.

WINNING A WIFE

This is an exceedingly good French racing picture. The story is by no means original, but has a great advantage over most racing films—the heroine does not ride the winner in place of the jockey who has been injured. The picturization of French racing stable scenes, the "pari mutuel" system of betting, race course crowds and training is exceptionally interesting. New, also, are the weird double-decked trains bearing the poorer class of racegoer to the course. The exterior work has been done amid exceedingly beautiful surroundings.

The renters make the usual English mistake in editing the film for the English-speaking market—although all the surroundings are obviously French, they have given all the characters English names, and whoever wrote the subtitles has completed ignored such a thing as punctuation.

Helen Ridder is the daughter of a race horse trainer and the beloved of the owner, Paul Marton. Helen's father, however, objects to the marriage. She has another lover, George Fairfield, whom she turns down. He plots against Paul and his horse, Pretty Polly, with a shady race horse owner, De Vries. Paul's entire future depends on winning a big race, but the villains get at his jockey and he is ruined. De Vries buys the Marton string, but so well does the Marton stable lad disguise Pretty Polly's true form that he thinks the horse is a "dud" and sells it back to the heroine. Of course when the next big race is run Pretty Polly wins, villainy is led off by gendarmes, and the aristocratic old man bestows his blessing on the lovers.

The principal parts are played by Louise Colville of the Odéon theatre, Constant Remy of the Marigny and M. Angely of the Sarah Bernhardt. The supporting cast is excellent. The photography is of a very high standard. Gore.

A GIRL'S DESIRE

Five-reel society drama made by Vitagraph. Story and script by C. Graham Baker and directed by David Devar. Alice Calhoun starred. Shown at Loew's Circle Sept. 3.

Elizabeth Browne.....Alice Calhoun
Jones (Lord Dysart).....Warner Baxter
"Lord" Cecil Dysart.....Frank Crane
Lady Dysart.....Lillian Lawrence
Mrs. Browne.....Victoria Bateman
H. Jerome Browne.....James Donnelly
Miss Grogg.....Sadie Gordon

This looks like the average "factory grind" of society dramas that are turned out by the Class B. League of producers of program pictures. It is one of those picture productions of the vantage of about five years ago. That doesn't mean

the picture was made that long ago, only that it isn't any improvement over those then made. As a matter of fact, some turned out by this same company longer than five years ago were much better. This is just a program picture of very ordinary caliber and can just about get by in the daily change houses.

The story is of a family of social climbers, who have made their pile in oil. They get into the hands of a pair of English schemers, mother and son, who try to fleece them. The plan is to pass the son off as Lord Dysart, when he was only the stepson of the deceased holder of the title, marry him to the daughter of the oil millionaire, even though there is a real heir to the title living. This heir shows up on the scene in time to frustrate the plans of the schemers and marries the girl.

The story is slow moving on the screen without any action or pep at any time. The detail is badly handled, and in one instance night tinted scenes are utilized as the exterior of a house where an afternoon reception is being held, with a continuance of exteriors in the sequence of the action in full daylight.

Miss Calhoun makes a fairly neat little ingenue as the daughter, but the young woman is far from showing anything in this picture entitling her to stellar honors. Warner Baxter is an acceptable lead and Frank Crane a fair heavy of the wishy-washy sort. The true note sounded in the cast was delivered by Victoria Bateman in a character role. James Donnelly, playing opposite her, made the father a low comedy Irishman, altogether out of keeping. It must have been the fault of direction to a great extent, however. Fred.

CREATION

London, Aug. 23.

This, the first production of the Raleigh King Co., shows promise. The producers have striven hard to find an original idea for a basis to their plot and have, to a point, succeeded. The story has much to do with a phase of spiritualism, but the producer has been unable to keep clear of social problems, which considerably lessen the wholesomeness of his work. Again he has not been too careful in some of his detail. The characters are supposed to belong to the higher walks of life and in such society one does not drink soup out of the point of a spoon nor does one throw match ends onto other peoples' drawing room carpets.

Zena Hammond is a devout spiritualist. She is also married to a man who is too good to be true. She believes if the paragon were to die his spirit would return to her in another man. The following day her husband is drowned. A doctor, Gannally, becomes her constant companion, but an adventurer, Evermore, learns of her fortune and also of her spiritualistic beliefs. By making use of one he determines to possess the other. He persuades her that her late husband's soul has entered his body and she marries him.

Gannally knows what a black-guard Evermore really is and mourns that Zena's belief should have carried her so far. Time comes when Evermore discovers he is really in love with his wife and he determines to become a decent man for her sake. He then discovers the dead paragon had a previous wife living and that, therefore, Zena was never really married. He pays the

real wife to clear out of the country. Gannally tries to force Evermore to tell Zena the truth about himself, but hearing she is in delicate health the confession is postponed. Evermore has become thoroughly converted by his love and is working hard in the slums to brighten the lives of the outcasts. Again Gannally tries to force a confession but discovering that Zena is about to become a mother and is perfectly happy he agrees to let things remain as they are. The picture is well staged and the acting is up to standard, if without any special distinction. Gore.

THE VEILED WOMAN

"A Veiled Woman" doesn't mean a thing. An ordinary picture, made by the Reno Co., starring Marguerite Snow and taken from the story, "A Spinner in the Sun."

It moves along with nothing to impede it nor exhilarate it, doesn't stop moving and ends as it commenced.

There is plenty of No. 2 with the only thrill one of repulsion at seeing a heavily veiled woman (in white) continuously in it.

A slap at vivisection is tried for, but that won't get over, even with the mushy title that was thrown in to help, and the best that may be said for the release is that it was half of a double bill at the Tivoli. Sims.

Contrary to reports, the Center Amusement people kept their lease on the Strand, Newark, N. J., and reopened Sept. 1 with "In the Name of the Law."

In Los Angeles They Say—

"The Great American Photoplay Is Here At Last!"

It Is

CECIL B. DeMILLE'S
"Manslaughter"

with

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LEATRICE JOY and LOIS WILSON

From the novel by Alice Duer Miller

Scenario by Jeanie Macpherson

Here are a few press comments:

"The great American photoplay is here at last. What other directors have been groping after Cecil B. DeMille has really accomplished."—Los Angeles Times.

"DeMille's greatest, most honest effort. A success by unanimous opinion. Will go down as one of the most vital works of motion picture art."—Los Angeles Herald.

"MUST be seen!"—Los Angeles Examiner.

Watch What They Say in New York!

A Paramount Picture



MUSIC MEN

Under date of Aug. 30 the Motion Picture Theatre Owners of America mailed circular letters to every music publisher, including members of the American Society of Composers, Authors and Publishers, which starts with the sentence, "We deeply appreciate your offer of co-operation in the development and extension of the Department of Music of the M. P. T. O. A. . . ."

The fact the exhibitors have been fighting the publishers and composers in the matter of paying a license fee for the privilege of performing their catalog makes for ironical comedy as viewed by the music men. The letter is intended to make the music publisher see wherein he might benefit by eliminating the tax. There are 12,000 members in the M. P. T. O. A., it is set forth, and co-operation is promised in a number of ways, including "where practicable the music will be thrown upon the screen," announcement of song titles in the theatres, co-operation with the local sheet music dealers and jobbers, etc. The publishers are dis-regarding the letter.

The music men are of the opinion that Belwin, music publishers, who have been singled out by the M. P. T. O. A. as an organization not belonging to the America society, are benefiting at the expense of the exhibitors' body. Considering that Belwin, when they do get a big hit, turn it over to a music publisher who is a member of the society, they will be really popularizing their stuff through the exhibitors.

Should it ever become popular in hit proportions, they turn it over to a firm that will restrict its performance unless licensed. Belwin started "Humming" and turned it over to Harms; "I Want My Mammy" was taken over by Shapiro, Bernstein & Co., and only recently "Sing a Song of Swanee," a "Follies" number, was also acquired by Harms.

The society in its investigations has learned that the orchestra leaders do not pay the least bit of attention to whether music is tax free or not. If it suits their purpose it is used, and any interference by a manager, in instructions as to using only non-copyrights, is interpreted a contract violation, which specifically provides for non-interference by managers. This, in the minds of the music men eliminates the questionnaires which the M. P. T. O. A. has been circulating to the orchestra leaders and managers.

Sherman, Clay & Co. of San Francisco, and Joe Mittenenthal, Inc., music publishers, this week filed application for membership in the American society.

Harold Chamberlain Berg, who, with Howard Simon, conducts the Chamberlain Music Publishing Co. in Detroit, has turned over the firm's latest number, "Mary-Ellen," to the Remick Co. Harry Jolson wrote the lyric of the song, music by Berg and Simon. Other songs originally exploited by the Chamberlain Co. and taken over by other publishers are "Till Remember" by Fred Fisher, Inc., and "Draggin' the Dogs" by Jack Mills, Inc.

In an effort to boost sheet music sales, E. C. Mills of the Music Publishers' Protective Association has evolved a scheme soliciting the jobbers to co-operate in making the record and roll retailers install music departments. The idea is to sell a copy of the song in conjunction with every purchase of a roll or a record. Since only hit songs sell nowadays, and only the most popular are recorded on the rolls and records, the phonograph shops will not be flooded with dead issues but always find their stuff moving off the counters. It is also suggested, in a separate letter to the record and roll dealers, that they order sheet music with a view to selling on that basis. Therefore, next month's and all advance releases should always be kept in mind and sheet music ordered accordingly. It is expected that 10,000 dealers may thus be induced to handle sheet music, the jobber figuring as a general clearing house. The music publisher obviously prefers not to handle so many individual small accounts. It is the hope and belief of the music men that this

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MICHIGAN FILM REVIEW

JACOB SMITH, Publisher

415 Free Press Bldg.

DETROIT, MICH.

CABARET

Blind Tiger Alley is rapidly becoming the name of one of the side streets in the roaring Forties between Broadway and Eighth avenue. There are no less than 14 places on this one street that are given over to the dispensing of "hooch" of various grades, in addition to two regular saloons that are on the block. On the same street there is a congregation of loafers, bootleggers, blind tiger bosses and attendants who block the streets, together with a large number of their customers. A certain element of the latter congregate on the steps of the various houses along the block or in front of the business buildings and indulge in language that is a violation of the penal code of the city. Staggering "souzes," cursing and swearing "stews," and others passing audible profane comment, and slattern women with strident voices shrieking from the stoops to those on the streets, makes the picture complete.

The Society of American Restaurateurs will hold a national convention in Washington, Oct. 3 to 13. The matter of the Keith circuit's ban on prohibition gags will

scheme has greater potential possibilities than any syndicate or group of chain stores ever had.

Honey Hurst (Fisher and Hurst) has signed to make records for Vocalion.

Shelton Brooks, colored song-writer-actor, will do recording for Okeh.

Bennie Selvin has signed exclusively to record for Aeolian-Vocalion.

Through an arrangement recently completed an assembly plant will be erected at Sydney, Australia. It will be used to reprint Okeh records, also to assemble Heinemann motors. The deal guarantees to the Americans that 5,000 motors will be used yearly, while 1,000 records a month must be purchased from Okeh. Reprinting over there will be from special matrices. The territory taken by the Australian company, headed by Simon Hickey, a capitalist of that country, is for Australia and New Zealand. Otto Heinemann of the motors company is president of the Okeh. He is also likely interested in the Australian subsidiary. The records will retail in the Antipodes at 75 cents (American). Sold for English currency the cheapest records now in Australia are equivalent to about \$1.12 American. Gerald Griffin, who is an exclusive Okeh singer, promoted the deal through his acquaintance with all of the important people concerned.

Isidor Witmark, Jay Witmark, Julius P. Witmark (surviving members of M. Witmark & Sons) were finally served this week in the suit Michael B. Leavitt, the old-time producer, has been threatening to institute the past year. Leavitt was delayed through first securing an order from Justice Mullan to examine Isidor Witmark for the purpose of securing facts upon which to base his complaint. This examination concluded about six months ago.

Nathan Vidaver, acting for Leavitt, served the papers on Nathan Burkan, who accepted them on behalf of the Witmarks.

The suit asks for a total of \$25,106, which Leavitt alleges is due him in the form of royalties on two operas, "Kin Fu" and "The Belle of Budapest," authored by the Hungarians, Iszo Barne, Jeno Farago and Geza Markus, in 1922, when the producer secured the world's rights from the authors. On Nov. 28 of that year the Witmark Music Library acquired the American publishing rights. Leavitt objects to their granting the English rights to Joseph L. Sachs of London on July 23, 1917, without his permission. At the same time West & Co., British music publishers, secured the rights to publish the scores of both operas. "Kin Fu" was produced in 1917 at the Drury Lane, London, under the title "Shanghai." The complaint also alleges that Maurice Handman was unauthorizedly assigned the Indian and South African rights.

The Witmarks are alleged to have received a total of \$25,106 for these rights from Sachs, West & Co., and Handman, which is alleged to be wrongfully withheld from the plaintiff.

Mr. Leavitt is the oldest living legit manager. He is 78 years old and started David Belasco, David Warfield and others in show business.

Herbert Walters has connected with Ager, Yellen & Bornstein Music Co. as manager of the band and orchestra department.

Miss Vaughn DeLeath, song-writer and phonograph singer, performed for the radio (WJZ station) last week in a duet with one of her own Okeh recordings.

be placed before the convention for action. The New York restaurateurs postponed intended criticism of the edict at its meeting last week, but it is understood a majority of the membership believe the restaurant men should adopt condemnatory resolutions on the barring of Volstead jokes in the Keith houses. Another meeting was scheduled for Wednesday afternoon, with the subject to again come up for debate among the restaurant men.

A pilot of one of the larger traveling orchestras that has recently completed a long tour on the road came into New York this week. He says there are 64 orchestras traveling, playing wildcat dates and getting from \$200 a night down to \$75 nightly for eight men, according to the caliber of the orchestra and its members. The orchestras are playing in dance places and parks, doing their own bookings, with no theatre engagements. In his opinion the surplus of orchestra will weed out the faking musician who can't read music but has taken a chance, with the present craze eventually working out for better music.

A lawsuit is pending between Elkins' Band and Joe Paul of the Knickerbocker Grill. The band, a Whiteman-managed combination, is claimed by Paul to have played too loud in the grill, also that its members sat at tables with guests contrary to orders. The band alleges a breach of contract and is demanding salary for the unfulfilled term.

In some inspection districts of Greater New York the police order calling upon an inspection of restaurants is understood to have been revoked or recalled. In these districts the men, particularly those on post, have been told to observe from the outside, not the inside, of the restaurant.

John E. Jenkins, manager of the Belle Grove Inn, a notorious cabaret on the outskirts of Baltimore, has been taken into custody by the police there as a suspect in a daylight holdup and murder in the heart of the city's business section Friday morning.

A couple of Broadway cabarets are out for big names to start off the new season. Others are going to try flashy revues. Few names are in sight and those available ask more money than the cabarets will pay.

Chicago has a new dance orchestra, Oriole Terrace Band, at the Edgewater Beach hotel. It came here recently from Detroit. Dan Russo is violinist and director of the orchestra.

The Marlborough, New York, will have an opening Sept. 12 with a new revue. Its principals are Elaine Dale, Lillian Colquhoun, Adele McDonald, Louise White, with Charles Cornell producing.

The Pete Pates musical comedy company (traveling stock) is rehearsing at Memphis. It will open at the Lyceum there Sept. 4. The show's production was formerly the equipment of Ernie Young Revue from the Marigold Gardens, Chicago.

The revue with girls appears to be retaking its place in the cabaret. The theory always of the cabarets was "girls," but with liquor out the expense of producing was thought too high by the restaurant men, besides the weekly operating cost. The cabarets have increased since prohibition, liquor in or out, and as the places with the girls seemed to attract the most business the chorus girls revue is again getting the call.

Jazzing bands to a limited extent are wanted now in England. The English want the basis of an orchestra, like piano player, drummer and three saxos. The English combinations now use three saxophones in each. It is an idea over there. Taking the five pieces from this side, the Londoners ask the Americans to fill in with English musicians. The Americans will do it, but the English can't get the jazz into their music. The American end of the orchestra is depended upon though to hold it up. One of the London representatives is now in New York. He wants six or seven jazzing fives to take back with him, each with a contract for eight weeks subject to renewal, the English paying fares both ways.

Panama has seven cabarets, all

doing business. Combined, they employ about 60 entertainers. Hector Downe, who has managed several road attractions on tour, is in charge of Kelley's, the most popular cafe at Ancon, in the Canal Zone. He is due in New York next week to engage principals and chorus for a revue destined to run all winter.

It was reported early in the week a determined attempt would be shortly made to force the removal of detailed policemen in uniform from several Times Square restaurants. The patrolmen have been detailed to the places, following a liquor arrest in any, and notwithstanding that the majority of the arrests have been disposed of through dismissals, the policemen were retained in the restaurants. It is said to have had an effect upon the business in the places, and while endured for a considerable time, the lost patronage has finally forced the restaurant men to decide that patience is too costly.

Isham Jones has entered into a new contract with the College Inn, Chicago, playing on a flat salary and split on the cover charges.

A romance developed through mutual love for music culminated in the marriage of Richard Northrup, leader of the Thousand Island House (Alexandria Bay) orchestra, and Mrs. E. E. Moore, a feature writer on the Poughkeepsie (N. Y.) "Eagle-News." While the ceremony was performed Aug. 19, it did not leak out until this week. Northrup during the theatrical season conducts the Bardavon theatre orchestra in Poughkeepsie. Mrs. Moore, widow

of an air service officer who died during the war, is also known as a song writer.

The lead of Broadway in paying big money for names and headliners in cafes is being followed in many out of town cities, where similarly the cover charge idea is in general vogue. The ability of the hinterland resorts to pay as much in salaries is evidenced in the booking of Bee Palmer for the Oriental cafe, New Orleans. The jazz singer and shimmy expert has been engaged there for four weeks, with her salary \$1,200 weekly and the opening date Sept. 23. Eva Tanguay, who has been making cafe appearance, is making \$2,500 weekly for such dates.

The Hotel St. Francis, San Francisco, announces a new orchestra to take the place of Max Fisher's organization. It is to be headed by Edward Harkness. Fisher is going to Los Angeles, where he will have his own cafe, "The Club Royale."

An "orchestra duel" is being used by Sander's Inn, Pittsburgh, as a business getter. Two local orchestras, not engaged by the house, have a playing competition with the winner selected by the audience. The road house may pay the musicians, probably amateurs, for appearing, but just how the thing is worked was not explained by Variety's Pittsburgh correspondent. Sander's is one of Pittsburgh's oldest road houses.

The Margie Coats Review opened last Saturday at the Alamo in Harlem, New York City.

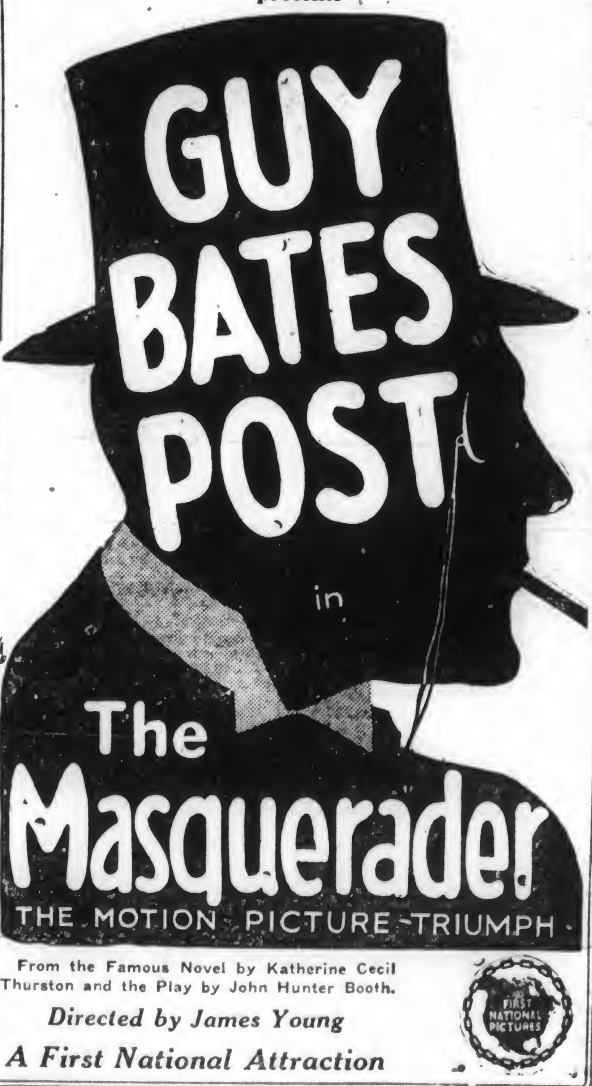
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B'WAY'S BUSINESS BATTLE TAKES IN THREE HOUSES

Capitol Finishes Far in Rear Through Feature—
Rivoli and Rialto Close Last Week—Current
Week's Fast Start

There was a battle along Broadway last week with three houses in particular fighting for the business; Rialto, Rivoli and Strand, each with an unusually strong bill. The big Capitol ranked as the outsider because of the lack of strength of its feature.

The week started off like wild-fire. Sunday with all of the houses registering big business. "The Valley of Silent Men" at the Rialto scored with \$6,192, while at the Rivoli where "The Young Diana" was the attraction, the receipts on the day were but a couple of hundred dollars under that mark. At the Strand was a double bill with the First National attraction "Kindred of the Dust" and "The Three Must Get Theres," the coupled attractions pulling a corking week's business, while at the Capitol, the Florence Vidor feature "From Dusk Till Dawn" finished a bad fourth on the week.

The new events of the week were the presentation of "A Little Child Shall Lead Them" presented by William Fox at the Lyric replacing "Nero" at the house and the advent of the Selznick comedy "Love Is An Awful Thing," which was placed in the Criterion as a stop gap for a single week to await the coming of "When Knighthood Was In Flower."

This week the street however has considerable new material with the long awaited full length feature "Grandma's Boy" starring Harold Lloyd looking to get top business at the Strand. This feature was offered to the Capitol for a guarantee of \$10,000 but was turned down at that figure. The Strand claims it has the picture for less than three-quarters of that price and a special arrangement to cover a possible second week. The second week it is understood was set Wednesday with a further arrangement made in the event the picture should prove strong enough to hold for a third week. The third week run is looked upon as highly improbable at this time.

The Rivoli started off Sunday with corking business with "Burning Sands" and at the Capitol the Fashion Show given in conjunction with Irene Castle feature "Slim Shoulders" seemed to be a draw. The rain Labor Day helped to hold the public in town and went a long way toward swelling the receipts for the current week although the heat which came along Tuesday and Wednesday made considerable of a cut in receipts.

Of the features in the legitimate houses for a run "Monte Cristo" the Fox feature at the 44th Street seemingly held up quite well and "The Prisoner of Zenda" at the Astor likewise pulled a good weeks business.

Estimate for last week:

Astor—"Prisoner of Zenda" (Metro Special) (Seats 1,131; scale \$1.65) (5th week). Held the pace of business that it has been doing, getting a very fair play at the window with little paper out. Dropped a little last week getting around \$9,300.

Cameo—"Sherlock Holmes" (Goldwyn) (Seats 550; scale 55-75) (11th week). This is the production with John Barrymore as the star. Last week was the eleventh and final week at the Cameo, the picture being in on an arrangement where the house took the first \$2,200 and a split above that. The first week the picture opened to over \$6,000, very good business for this theatre. From that time there was a steady drop until the final couple of weeks just about touched the guarantee. This week the Cameo has "Nice People" playing a second run after the Rialto.

Capitol—"From Dusk To Dawn" (Associated exhibitors) (Seats 5,300; scale mats. 30-50-\$1.10; evs. 55-85-\$1.10). Picture not up to the usual run of productions at this house with a consequent suffering at the box office. With all the other houses along the street getting a great break through strong attractions and an attendant weather break in their favor the Capitol did not pull its share of the regular business. Got just a

little above \$34,000 on the week. With a strong feature the house should have topped \$40,000, with the weather conditions what they were.

Central—"Human Hearts" (Universal Jewell) (Seats 960; scale 55-75). Last week was the final one that the Universal held this house and consequently the last one of the picture here. The business fell off considerably with the figures going under \$4,000.

Criterion—"Forget Me Not" (Metro). Seats 886. Scale, 55-99. Metro closed this feature at this house last Saturday after a six weeks' run. The final week found the business down to under \$3,000. "Love Is An Awful Thing" and a Selznick comedy starring Owen Moore the attraction for the current week. "When Knighthood Was In Flower" due the latter part of next week.

44th Street—"Monte Cristo" (Fox Special). Seats 1,323. Scale, mats., \$1 top; evs., \$1.65. Fourth week. Business dropped off a little last week, but the feature seems still to be hitting on all six. A strong advertising campaign being carried in the daily papers. Business at \$11,700 last week.

Lyric—"A Little Child Shall Lead Them" (Fox Special). Seats 1,400. Scale, mats., \$1 top; evs., \$1.65. First week. This feature opened the latter end of last week following a 15-week run of the Fox production of "Nero" at the house. Over the week it got around \$2,000, with great notices in the daily papers.

Rialto—"The Valley of Silent Men" (Cosmopolitan-Paramount). Seats 1,960, scale 50-85-99. This is the James Oliver Curwood story which caused the suit against "I Am the Law." It came into the Rialto virtually on gum shoes with the Marion Davies Cosmopolitan production "The Young Diana," given all the advertising and exploitation break for the Rivoli. At that, this picture pulled \$6,192 on the opening Sunday and finished the week with \$24,480 to its credit.

Rivoli—"The Young Diana" (Cosmopolitan-Paramount). Seats 2,200, scale 50-85-99. Marion Davies, star. Reported as one of the best pictures that she has done to date. The opening date the featured was only a few hundred behind the business done at the Rialto. The week finished with \$21,800 as the gross. This week at the Rialto the feature opened on Sunday to almost as much as "The Valley of Silent Men" got in its opening day, despite the fact that this is the second week for the Davies picture on Broadway.

Strand—"Kindred of the Dust" (First National) and "Three Must Get Thers" (United Artists) (Seats 2,900; scale, 30-50-85). The double bill pulled good business which for the greater part was attracted by the "Kindred of the Dust" feature instead of the burlesque on "The Three Musketeers." The gross on the week went to \$24,000, being one of the best weeks that the Strand has had in a long while.

COAST FILM NEWS

Los Angeles, Cal., Sept. 6.
Frankie Morrow McLaughlin, for years switchboard operator at United Studios, was married to William Earle Neugle.

Dorothy Manners has been signed by Universal.

Elmer Pearson, general manager of Pathe Exchange, Inc., is here. He is being entertained by Hal Roach.

Lloyd Bacon, son of Frank Bacon, will direct Lloyd Hamilton in Educational comedies.

William Seiter is back from a vacation in the mountains.

Guy Price, dramatic editor of "The Herald," accompanied by Mrs. Price and son, Guy, Jr., spent the past week at Arrowhead Lake. In the party also were Mr. and Mrs. Walter R. Hearn, Dr. H. W. Martin, and Dr. Cresmer.

Sol Lesser is doing the things persons usually do when vacationing at Idyllwild, a mountain resort near here.

PHILLY GOT BREAK WITH HOLIDAY'S RAIN

But Most Philadelphians Had
Gone to Seashore—"Monte
Cristo" Held Over

Philadelphia, Sept. 6.

With two of the biggest film houses playing pictures for more than the usual single week here, and with lively attractions at all the downtown theatres, business is expected to soar this week.

Like the legitimate, the movies got the breaks with a dreary and rainy Labor Day, but as most of Philadelphia went to the shore Saturday for three days, no records were reached. "Blood and Sand," which opened at the Stanley Saturday, started disappointingly, with plenty of rows of empty seats all day, and not quite the crowds at the evening performances expected. Monday, however, they started coming in the early afternoon, and the late afternoon and evening jam was the biggest this house has had in nearly a year. It's doubtful, however, if "Blood and Sand" will top the Stanley's high gross records or begin to do the substantial business turned in by "Passion" and others.

The Stanton, which was to have had a private showing of "Monte Cristo" Friday night; called that off because of the failure of some new projection apparatus to arrive and the Saturday public opening was also postponed, which may have been just as well. This show also did big business Monday, with the old 75-cent top restored permanently. It's predicted this feature will come close to duplicating the run of "Over the Hill" at the same house. More recent Fox features there have limped.

Both of these features got particularly fine notices, with "Blood and Sand" (because of the house it is playing) getting the edge. The Ibanez play remains only two weeks.

With Paramount films in all the downtown houses except the Stanton, the most unusual booking this week is that of "Her Gilded Cage" at the Victoria, a house which runs to melodrama and Western stuff. The usual lobby decorations and mild ballyhoo stunts were employed, and this Swanson picture, whose success at the Stanley a week or so ago was mild, may clean up nicely on its supposed naughtiness.

Last week business was only so-so, with the usual pre-Labor Day slump in evidence. The Stanley had "Nice People" for five days ("Blood and Sand" coming in Saturday) and did neat business. The wise ones are wondering why this two-star feature was booked for the short week. It received mixed notices.

The Aldine, which has not shown the expected improvement under Stanley management, had another off week, despite a rattling good film, "A Tailor Made Man," which did the unusual of opening here before it hit Broadway. It is believed this same film could have done much better with the Aldine's usual class patronage back from their vacations in October or November. The booking of "The Prisoner of Zenda" at this house seems to be cancelled or held in abeyance.

The Karlton also slumped noticeably, with "Evidence," and at the last moment "The Bonded Woman" (this week's booking) was stuck in on Saturday. Ordinarily a Betty Compson feature gets a Stanley theatre booking, but this one is slipping by, obscured by the big fellows, and is not likely to set any new records for this house, which will get its inning when "The Storm" comes in next Monday for two weeks, with "The Masquerader" to follow.

So far, no mention has been made of a change of admission prices at either Aldine or Karlton, which reduced to a straight 50 cent charge in the early summer, with the intimation that this was a hot weather move.

The Palace did a fine week's business with "If You Believe It, It's So," failing to show the slump of the West Market and Chestnut streets houses. The Victoria also scored with "I Am the Law."

Estimates for last week:

Stanley—"Nice People" (Paramount).—Notices mixed, and people complained of mis-casting, but show seemed too good a card for short five-day showing. At Palace this week \$20,000. "Blood and Sand" went in Saturday to only fair business, but is booming ahead

HOLDING OVER FEATURES IN SAN FRANCISCO COSTLY

"Blood and Sand" Drops in Second Week, Also
"Masquerader"—All-Chaplin Bill Didn't Draw—
Loew's Warfield's Good Showing

BUFFALO'S BRACE

Last Week Gave Large Grosses to
Picture Houses

Buffalo, Sept. 6.

Business at local picture houses took a sudden brace last week, with all theatres reporting consistent large grosses.

The Olympic enters the field this week with "The Storm" for an indefinite run, probably two weeks, playing 15-20c. mats., 20-25c. night scale. Good start Sunday.

Last week's estimates:

Loew's—"South of Suva" and vaudeville. (Capacity 3,400; scale, mats. 20c., nights 30c.-40c.). Picture did well, contrary to expectations. Thought that similarity to previous picture would be harmful, but house bettered last week's business by comfortable margin. Local "Who's Who" feature proved big drawing card. House spending big money for advertising and special exploitation and should show heavy returns if quality of offerings is maintained. Crowd liked last week's show. Leaning strong on vaudeville. \$10,000.

Hippodrome—"Orphans of the Storm." (Capacity 2,400; scale, mats. 15c.-25c., nights 25c.-50c.). Neat business all week, but fell off final day; second time picture here, first showing at pop prices. Hip beginning to show its old strength and rounding into regular seasonal draw. Announcement of coming fall features stunned town by magnitude of programs. Last week's neat consistent business, \$8,000.

Lafayette Square—"Deuce of Spades" and vaudeville. (Capacity 3,400; scale, mats. 20c.-25c., nights 25c.-50c.). Picture drew on strength of Ray's name. Absence of Minor, regular organist, caused comment. Business off at several performances. Saturday noticeably weak. Week looked big at outset but fall-off kept takings around \$11,000.

LONDON FILM NOTES

The Graham Cutts-Wilcox organization ("Astra") has secured the film rights of the Savoy theatre success, "Paddy the Next Best Thing." The company is using the Famous-Lasky studios at Islington.

The Ideal screen version of "A Bill of Divorcement" goes into the New Gallery cinema for an indefinite run Oct. 23.

Walker Bond Sunshine Productions have completed a four-reel comedy, subject "Hide and Seek." It will shortly commence on "There and Back." The action of this new picture commences in Liverpool, transfers to a trans-Atlantic liner and finishes in New York. Maffin Walker, the producer, is under engagement to Arnold Bennett for the production of "Body and Soul" at the Regent (Euston Music Hall) and Molly Kerr, the leading lady, is at the Playhouse in "The Second Mrs. Tanqueray."

H. B. Parkinson, producer of the Master "Tense Moments" series, has begun on a new issue featuring different sports. The first of these is a rowing story featuring James Knight. The next is a boxing film with Victor MacLaghen, then comes a cycling episode with Rex Davis and Peggy Carlisle. Other artists engaged for the series are Milton Rosmer, Madge Stuart and Vallia.

Fred Paul is at work on "Let's Pretend" for British Super Films. Nelson Kove is the star, this being one of his first appearances in a studio. The supporting cast includes Lillian Hall-Davis, Mary Horke, Julian Royce and Campbell Collan.

this week. (Capacity, 4,000; scale, 35c and 50c.; matinees, 50c. and 75c. evenings.)

Aldine—"Tailor - Made Man" (United Artists).—Despite some fine notices, this clever little comedy did poor business. As yet, house has not found stride and it remains big problem for Stanley-company, \$4,000. (Capacity, 1,500; scale, 50c. straight.)

Karlton—"Evidence" (Selznick).—In for only five days, and did weak business, with nothing outstanding to catch people in slump, \$2,000. "Bonded Woman" brought in Saturday and stays this week. (Capacity, 1,100; scale, 50 cents straight.)

San Francisco, Sept. 6.

Business at the first run picture houses fell off a little with those holding over attractions. "Blood and Sand" at the Imperial started with a smash during its first week, but on the second fell to just about normal. The Tivoli, which held over "The Masquerader," also suffered somewhat on its second week. The picture has proved an exceptionally fine artistic success, but its appeal is somewhat limited.

Loew's Warfield entered the ranks of the first run picture houses offering "Prisoner of Zenda" and attracted the majority of the big business. The film is a splendid attraction.

The Granada started well but the latter part of the week dropped. At the Strand there is an all-Chaplin bill, using as the chief offering "The Kid," which will play out the week. The shorter Chaplin features are being changed every day.

The little Frolie got its usual drop in trade, with business about fair.

Estimates for last week:

California—"Her Gilded Cage" (Paramount). (Seats, 2,700; scale, 50-75-90.) Gloria Swanson, \$17,500 on week, below normal.

Granada—"While Satan Sleeps" (Paramount). (Seats, 3,100; scale, 50-75-90.) Jack Holt. Tied with California in receipts, also getting \$17,500.

Imperial—"Blood and Sand" (Paramount). (Seats, 1,425; scale, 35-50-75.) Rudolph Valentino (2d week). Business dropped somewhat for second week, going to \$12,000, about normal weekly return.

Strand—"The Kid" and short Chaplin features changed daily. (Seats, 1,700; scale, 40-55.) Business distinct disappointment as it was figured. All-Chaplin Week would be clean-up. Gross \$5,200.

Tivoli—"The Masquerader" (First National). (Seats, 1,800; scale 25-40.) Guy Bates Post (2d week). Business for this holdover attraction also flopped, picture getting \$8,500.

Loew's Warfield—"The Prisoner of Zenda" (Metro). (Seats, 2,800; scale, 30-50-60-75.) Straight picture policy for initial week tied business at California and Granada with house going to \$17,500.

Frolie—"Paid Back" (Universal). (Seats, 1,000; scale, 10-30.) Gladys Brockwell. Business went to \$3,000, considered fair under present conditions.

CAPITOL SLIPPED

Last Week Under Previous One—
Population Picking Up

Washington, Sept. 6.

Business last week, although leaving room for little complaint when conditions are taken into consideration, slipped a little from the previous week. All houses are promoting their pictures in such a manner as to attract the most attention. "One Clear Call" at Crandall's Metropolitan seems to have created the most talk.

Estimates for last week:

Loew's Palace.—(Capacity 2,500; scale 20-35 mats., 35-50 nights.) Clara Kimball Young in "The Hands of Nara." Well liked. Fair business, possibly \$8,000.

Loew's Columbia.—(Capacity 1,200; scale 35 mats., 35-50 nights.) Second week of Gloria Swanson in "Her Gilded Cage." Not interest other pictures with same star has done. Perhaps \$7,000.

Crandall's Metropolitan.—(Capacity 1,700; scale 20-35 mats., 35-50 nights.) Star aggregation in "One Clear Call." Picture liked, and although no special publicity usual weekly expenditure was so placed to show appreciable increase in receipts, reaching \$7,000.

Moore's Rialto.—(Capacity 1,900; scale 30 mornings, 40 afternoons, 50 evenings.) Business continuing at about same level, although difficult to judge this theatre, all on one floor with such vast expanse of seats good house deceives at times. "The Married Flapper" considerably aided by advance publicity. About \$7,500.

PADDING OUT ENTERTAINMENT TO MAKE FEATURE SECONDARY

Newman, Kansas City, Trying New Plan—So Far Successful—May Follow Into Other Houses—\$17,000 Last Week at Newman

Kansas City, Sept. 6.
Frank L. Newman, owner of the Newman, Royal and Twelfth Street theatres, is trying out a plan of entertainment at the Newman, which, for the last two weeks, has been the biggest kind of a draw. It is the present intention of Mr. Newman to gradually build up the program at his picture houses so as to round out the performance without giving all the publicity to or depending on the feature picture to carry the show.

Last week, in addition to "Her Gilded Cage," which had been advertised for weeks ahead, the program consisted of a comedy, "That Son of a Sheik," a miniature musical revue headed by a team from opera assisted by six dancers, a singing and dancing act, a news revue, two advance reels of coming attractions, and a featured overture by the Newman orchestra. If anything, there was too much show, but it brought the crowds. The management reported it the best week since the house anniversary celebration in June.

The policy will be continued, with some variations. It probably will be introduced in some of the other houses under the same management here, and in St. Louis and Milwaukee.

At the second Newman house, the Royal, a double bill, "The Woman He Married" and "Golf," stood up very satisfactory against the strong opposition of the Newman and that of the Liberty, where "The Young Diana" has been circled to the limit by the Harding interests. At all three theatres the press agents went in strong for the costuming of the stars and that's what the women fans want. The Isis, one of the big residential theatres, got in the first run class last week and offered "When Romance Rides," taken from the Zane Grey novel, "Wildfire," for the first showing in Kansas City.

No claim is made by Newman of creating anything in the new style program, but the bill as made up is an innovation for picture theatres in these parts.

Estimates for last week: "Liberty"—"The Young Diana" (Cosmopolitan). (Seats 1,000, scale 35c, children 15c.) Marion Davies and her costumes heavily circled. Bill also contained Pathe news, Screen snapshots and a Johnny Jones comedy. Story of feature interesting and rather bewildering until finish. Scenes of the winter carnival at Montreux beautiful and different. Critics united in declaring this best of Miss Davies' pictures. House benefited by some of the night turnaways from the Newman on same block. Gross, \$5,500.

Newman—"Her Gilded Cage" (Paramount). (Seats 1,980; scale, afternoons, 35c; nights, 50-75c; children, 15-25c.) Other features on the program "The French Cabaret," singing and dancing number presenting Mlle. Ollivolt, Arthur Burckley and the Six Kelley Dancers, Aaron Children and "That Son of a Sheik." Many who saw this bill liked everything offered better than the feature, although no question but name of Gloria Swanson, star, was responsible for big part of draw. The Aaron Children, juvenile precocious pair, favorites. As for the feature it is without real punch; only pep furnished by Walter Hires and dancing star. Business, \$17,000.

Royal—"The Woman He Married" (First National) and "Golf" (Seits 900, scale 35c, children 10c) Anita Stewart. Picture found favor with regulars. New price scale of 35 for all seats, kiddies 10, also noticed, but did not help gross, around \$6,000.

Twelfth Street—"Man From Hell's River" (seats 1,100, scale 25c, children 10c) Eva Novak and Wallace Beery. Picture liked. About the summer average, around \$2,000.

Opposition at the vaudeville houses was "Tillie," Mainstreet, "Free Air," Pantages, "Man to Man" and "Pilgrims of the Night," Globe.

CHICAGO CRITICS RAP VALENTINO PICTURE

Don't Like "Blood and Sand"—Notices Affect Business—Hot Weather Too

Chicago, Sept. 6.
Not even "Blood and Sand" could withstand some of the breaks in weather that played havoc with the grosses of all houses, and juggled them around to a drop in patronage in every house last week. The phenomenal top business that "Blood and Sand" did at the Roosevelt last week was accompanied with a drop in gross of close to \$3,500. It has been a subject along the street of the way the first week was a hold out every show, and the scarcity of capacity lobbies in the big days last week.

The under-the-skin causes for "Blood and Sand" experiencing the landslide was attributed to the merciless panning most of the reviewers for the dailies gave the picture, grading it as being a wonder in one sense, and that sense being the inferiority of the picture and not being a good Valentino picture, let alone a special of merit. The series of bulletin boards and paper which was around town was occupied the second week of the "Blood and Sand" run by the various neighborhood movie houses, and it is likely that many are waiting for this film to come to the neighborhood where they can see the same film.

In the loop, the Orpheum, a Jones, Linick & Schaefer second run house, has paper scattered about its lobby on "Blood and Sand" coming. This house is three blocks down the street from the Roosevelt. When it leaves, "The Prisoner of Zenda" will occupy the Roosevelt.

As much attention as "Blood and Sand" received was given to the announcements in the dailies on the releases the Randolph, the U. house, will play. When the Randolph was subleased from the J. L. & S. firm it was understood Universal would use this house more for exploitation, to show the Central West the U. products. This was simply an announcement taken for granted, but now the announcements carry bookings of films from other companies, which leave the question as to whether the U. will use the Randolph on an exhibitors' basis or for their own releases. "Human Hearts," the U. special, has a lot of 24-sheets out with the Chicago getting that picture. The Randolph played the "Gray Dawn," a Hodkinson released film, and next week is playing "More To Be Pitied Than Scorned." "The Gray Dawn" fell below the \$5,000 mark.

The Chicago housed "Kindred of the Dust," which did as good as last week's business, and that is not top nor even average.

Estimates for last week: "Blood and Sand" (Paramount), second week, Roosevelt. (Seats 1,275; mats, 35c; nights, 50c; holidays, 60c.) Suffered to extent of having difficulty in meeting gross of previous week; close to \$16,500. One matinee day business touched nearly \$2,000, but the pace did not keep up. Valentino getting something in dailies most every day, with his salary now subject for news.

"The Gray Dawn" (Hodkinson), Randolph. (Seats 686; mats, 35c; nights, 50c.) The dailies took slant of this picture as good thriller of old California days. Got good play up to Wednesday, when pace equalled that of week before. Rest of week business off, with weather extremely hot. Finished around \$5,000.

"Kindred of the Dust" (First National), Chicago. (Seats 4,200; mornings, 35c; mats, 55c; nights, 65c.) Film well spoken of by critics and got fair play from fans. Waring's Collegians band, brought back as inducement. Business rounded about \$28,000.

PARAMOUNT'S SPLASH STIRRING UP BOSTON

Film Bookings Otherwise Calculated to Draw—Censorship Referendum

Boston, Sept. 6.
The Paramount splash this week, with practically full page copy in the Sunday papers, resulted in a flood of business. Business would have been strong without it, as the season has been leaping ahead for several weeks back, but the influence of the advertising was even greater than was expected.

The copy carried 72 houses, with bookings, dates, name and location, starting with Loew's State with its 4,000 capacity and winding up with town hall bookings along Cape Cod. It was not the specific films that seemed to draw so much as it was the fact that pride in a picture must indicate merit.

"Blood and Sand" knocked Boston for a goal, Monday night seeing a mob outside Loew's State that caused Manager Joseph Brennan to call for extra police. The top is 50 cents, and indications are that the week will touch \$15,000. The Loew interests used "Blood and Sand" as a double header by booking it into the Orpheum (pop) simultaneously.

The strongest surprise of the early part of the week was furnished by Harold Lloyd in "Grandma's Boy," which the Park crashed out with in double column ads, characterizing it as "The most remarkable comedy in the annals of filmdom." The real draw to the publicity, however, came not so much through extravagant phraseology as through the simple statement that it was Lloyd's first five-reeler. With 2,400 capacity, the house will probably hit around \$11,000 for the week, a comforting shift from the recent averages of \$5,000 and \$6,000, the single exception to which was "Damaged Goods," sensationalized and which approached \$12,000 for the first week before it was frowned upon by Mayor Curley and withdrawn.

The demand for stronger pictures continues to be felt along Celluloid Alley, and the suburban houses are finding more and more that good pictures cost good money, and bring it.

The local campaign to defeat the censorship commission... law by referendum at the coming state election still displays no visible signs of accomplishing anything. As one man worded it after reading Variety's prediction last week that censorship in Massachusetts seems to be a certainty in November, "How can you fight when you have nothing to fight with and with no definite campaign for leadership. Money is no use in fighting a referendum unless you have a campaign. You can't reach a million voters by buttonholing them up a dark alley like a senator or a representative. Massachusetts has always stood for anything that sounded like censorship and our only hope is organized labor, which is luke-warm and disinterested at present, and also the possibility of rousing up the women's vote on the theme of 'press, stage and screen muzzled by cranks.' And the minute this happens, the anti-Hays faction from Massachusetts at Washington, that has been acting to take a sock at Will for a long time, will merely send out the word to their organizations throughout the state and then, zowie!"

Last week's estimates: "Loew's State" (25c-50c; capacity 4,000). Gloria Swanson in "Her Gilded Cage" and Frank Mayo in "Caught Bluffing" touched nearly \$8,000 in a house where \$7,000 gets by. "Blood and Sand" this week, with a possibility at present of holdover.

Park (25c-40c; capacity 2,400). Doris May in "Up and At 'Em" and "The Fighting Guide" last week showed little under \$6,000, having been booked in late to cover cancelling by mutual agreement of "Damaged Goods."

Tremont Temple (25c-50c; capacity 2,000). Second week of "A Little Child Shall Lead Them," a Fox exploitation presentation on lease basis. Reported at around \$5,000 and probably due to be pulled in about two weeks, although this auditorium type of house is famed for its tenacity in holding up at average takings for six and eight weeks.

Modern (25c-40c; capacity 800). "The Fast Mail" and Charles Ray in "The Deuce of Spades" last week slightly over \$5,000; distinct

INSIDE STUFF

ON LEGIT

(Continued from page 14)

black crow. Little balls are thrown into the audience and when returned the crow catches them in its beak, on the fly. Mr. Bernstein caught one in his seat near the front row. Starting as if to throw the ball onto the stage, he threw it behind him way to the rear. It looked like an awkward throw of an embarrassed thrower and was a real laugh. One of the Bobs also believing it, said: "Try again," throwing the white ball to Mr. Bernstein, who did the same thing with it for the second laugh.

The Shuberts will do a novelty production in the fall in which a Franz Lehar waltz is the prime motif. It is a comedy with only that one waltz, the tentative play title being "Waltz," which will not be "plugged," but will serve merely to introduce the action of the play, which revolves about a world-famed composer. He starts playing the composition and, when asked how he came to write it, recites the story for a "flash back" scene.

After Variety reported, in reviewing the George White's "Seandals," that Al Jolson had invested \$25,000 or more in that production, Jolson attended the opening of "Molly, Darling," at the Liberty Friday night. "Molly" is by independent producers also and playing an Erlanger house, like the White show. While watching the performance Jolson received a note from Lee Shubert, saying, "Have you got money in this show, too?" Jolson replied: "Not as much as you have in 'Spice'" (referring to the current attraction at the Winter Garden, in which Lee is reported to have about \$20,000).

Thomas Burke, the tenor, has signed a five years' contract to appear under William A. Brady's management. Concert business is somewhat of a departure for Brady, but he has agreed to accept 50 per cent of the net profits of Mr. Burke's concerts in exchange of exclusively worrying about dates, halls, etc. The singer is guaranteed \$400 a week four concerts weekly to be considered a week's work.

David G. Fischer, film producer of the Regal-Fischer Corporation of America, turned playwright, but almost didn't have his play produced, although a route had already been laid out over the Erlanger circuit. Lester Allen Smith and Philip Wolfson were to sponsor "Under Hawaiian Skies," a three-act drama written by Fischer, but the author repudiated his contract when certain financial stipulations were not lived up to, to suit him. The Erlanger office, in view of the doubt to the title in the piece, wanted to cancel bookings, but Nathan Vidaver interceded on behalf of the author and it was straightened out. "Under Hawaiian Skies" opened this week per schedule.

Sam H. Harris is taking his one-horse racing stable seriously. Some expert told him that "True Flier," his likely pony, needed mountain air and so the manager sent his thoroughbred up to the Berkshires. That is why the horse has not been racing of late. He is expected to start again next week. The last time out "True Flier" figured to come in under wraps for the purse. He finished fifth. Prior to that race "True Flier" had won a number of starts and was in the money for the first half a dozen times out. The horse was purchased last winter in Cuba. At the time Harris and Arch Selwyn were taking a vacation. Arch figured it a bad season, sent his Rolls-Royce to dead storage and hid him to the summer spots. He figured to save by having the car out of commission, but almost immediately upon arriving at Havana he found himself half-owner of a racehorse—he bought 50 per cent of "True Flier."

Eleven companies were reported rehearsing in the Century, New York, last week. Some funny stories were around as to how and where some of the people rehearsed.

There may be something in the "free love" stuff Greenwich Village raves about. Down there the dyed-in-the-wool boosters specialize on two things—their kind of art and the advantages of living together though not married. They claim that as soon as the wedding bells chime, one or the other of the locked persons feels the rub of shackles, but when the door isn't fastened with legal locks and either party can walk out, it makes for a game that lasts longer than actual ceremony marriage. No less than three instances lately around Times Square bear on the Village idea. In the trio of cases the boy and girl lived happily together for years (one as long as seven years) and then for some reason married. All three are now on the verge of divorce, after separating. Perhaps it is figured one way to really get freedom. Walking out cold on a "pal" is no easy thing. But when people are married it's just different, somehow.

The complaint to the Columbia Amusement Co. officials by Irving Berlin and Sam Harris that a comedy bit in the "Bon Ton Girls" (it was ordered out immediately) marks the first time in several years a Broadway producer has taken any action on what might be considered as infringement on a Broadway production by a burlesque show. The ordering out of the bit at the Columbia means that it is to stay out of the show at every other Columbia house also. The precedent of Broadway producers may result in more complaints of the same nature, inasmuch as the Columbia took such summary action on the matter.

Burlesque people, in discussing the question of material aside from the Music Box incident, say the matter has two sides to it, many Broadway shows using material in a modified form that had its origin in burlesque, and in some instances using bits and business lifted direct from burlesque shows by comedians who left burlesque for productions.

"The Torch Bearers," one of the eight attractions which arrived on Broadway last week and which got the least attention prior to the premiere, will move from the 48th Street to the Vanderbilt next Monday. Confidence in the play's chances was expressed by the Vanderbilt management, which is to play it on regular sharing terms. The 48th Street is under control of the Equity Players, Inc., and the "Torch Bearers" secured the house on a rental basis. The new piece is a satire, poking fun at the little theatre movement. It is the first production try by Rosalie Stewart and Bert French. Charles Stewart is agenting the show and also managing the company.

The manager of a Brooklyn theatre is daily in attendance at the Putnam building office of an agent who supplies the shows. It is the man's custom to interview turns, particularly those refusing the salary offered. Recently he argued it out with a musical act because \$50 for the split week was rejected. The manager asked the musician whether the act played in one, two or full stage. The answer was palace. The manager then asked: "When?"

disappointment not entirely explained. This week "The Storm" and Richard Talmadge in "Watch Him Step" expected to turn tide and bring house up to former stride, always big money-maker, relying mainly on drop-in business.

Beacon—(Attractions, scale and seating capacity identical with Modern, both being operated under same management). Takings last week reported as being ahead of Modern slightly.

\$1,700 ROBBERY IN NEWARK

Newark, N. J., Sept. 6.
The Rivoli, owned by Gold & Honner, was robbed Monday night of \$1,700, the proceeds of the last performances at the Ironbound and Rivoli theatres.

The robbers jimmied open the safe but in their haste overlooked \$500 in bills which were in a box in the safe.

ROAD SHOW FILMS AT \$1 TOP; NEEDED TO RETURN INVESTMENT

Former Scales Over \$1 Not Expected—Scarcity of Broadway Houses for Special Pictures—Two Drawing Features Change Opinion

The outlook for the coming season as far as picture road shows are concerned is that whatever feature pictures are sent through the country will be on a \$1 top scale, instead of a higher scale prevailing last season. Those producers who have sunk huge sums into productions, sums far greater than they can hope to get out of straight rentals to exhibitors, feel there is nothing left except to get their money back out of the road shows.

It is certain that "When Knighthood Was in Flower," the new Marion Davies super-special, will be road-showed after its run at the Criterion, New York. The picture is known to have cost over \$1,000,000 to make.

At present those interested in the new Douglas Fairbanks picture, "Robin Hood," are casting about for a New York house for an extended run on Broadway. The outlook early this week was that there would hardly be a theatre available for the early part of October: when the United Artists is figuring on bringing the production into town. The Lyric, heretofore the house where the Fairbanks pictures played for runs, has been taken over by William Fox on a rental for the balance of this year and will be utilized to exploit the Fox specials.

The promoters who have the Bible picture have been trying to obtain a house on Broadway for four weeks for that production, but have been unable to secure a look in. They even have made an offer for the Astor Theatre for a year, figuring that they would be able to sub-lease after their run was completed.

The success of two feature productions in New York, "Monte Cristo" at the 44th Street and "The Prisoner of Zenda" at the Astor, have given the bookers of road attractions a better box office line on picture drawing possibilities this season than anything else. Up to the time these two productions showed the bookers were "off" offering terms for feature films on tour, figuring the vogue was dead for the legitimate houses. During the last two weeks there seems to have been something of a change in this attitude and the possibilities are that a number of shows will be lined up within the next month.

The Sol Lesser production of "Oliver Twist" with Jackie Coogan as the star is to be road showed, with a personal appearance in the key cities of the star.

Mack Sennett is also debating whether or not to road show "Suzanna" which has cost upwards of \$400,000. The picture scheduled as one of the First National releases on the fall schedule, but the fact that Sennett was an exhibition valuation of \$1,000,000 placed on the picture maybe the cause of the consideration to road show.

A. L. HART WINS AND LOSES

Los Angeles, Sept. 6. The breach of contract suit which the A. L. Hart Productions brought against the Special Pictures Corp., Marco Hellman, the local banker, and others interested with him in the company, as well as the stockholders, resulted in a decision by Judge McLucas under which the plaintiffs both won and lost.

They sued for \$148,000 damages and were awarded judgment for \$6,360.99 and \$3,000 additional, while in the stockholders' liability case judgment was given in favor of the defendants.

RORK-YOUNG * FIRM

Los Angeles, Sept. 6. A new combination has been formed which gives promise of producing four notable pictures during the coming year. Sam E. Rork has signed a contract with James Young, director, for this purpose. Although the new Rork-Young combination has been established, the arrangements will not affect Young's agreement to direct two more pictures for Richard Walton Tully in the near future.

HIGHER ART REALIZED IN EASTMAN THEATRE

Opens Labor Day with Full Program—Compared to the Grand Opera of Legit

Rochester, N. Y., Sept. 6.

The Eastman Theatre formally opened Labor Day, following a private viewing to an invited audience Saturday night.

It is a wonderful palace Mr. Eastman has built, equipped and presented to the University of Rochester, together with the Eastman School of Music, for the furtherance of pictures and music.

The program this week begins with an organ recital and ends with an organ exit, with Deszo d'Atalfy and John Hammond, organists, at the great eight-division Austin organ, the largest and most complete ever installed in a theatre. The symphony orchestra, conducted by Arthur Alexander and Victor Wagner, played "Overture 1812," followed by the Eastman Theatre Current Events, consisting of a film of the house followed by the Fox News. Ester Gustafson in "Music Interpreted Through the Dance," two numbers, "Russia" and "The South at Work." The Eastman Theatre Magazine presents for the first time on any screen color pictures taken by the Kodachrome process. A number of stage and picture stars are the subjects and the result excellent. Marion Armstrong, Scotch-Canadian soprano, is heard in "The World is Waiting Sunshine," after which comes the film feature, "The Prisoner of Zenda." The music of the 67-piece orchestra and the great organ furnish a musical accompaniment which sets new standards for the picture theatre world.

Much has been written about the Eastman, but even the most critical can see how Mr. Eastman's idea of blending music and the screen into a higher art, like grand opera as a combination of the stage and music, is in a fair way to be realized.

MISS WALTON MAKES CHARGES

Los Angeles, Sept. 6. Allan Alexander, said to be former manager for Gladys Walton, Universal star, has been placed under arrest on a charge of embezzlement. The star charges that while he was acting as her manager she entrusted \$1,600 to him for the purchase of some bonds and that he failed to deliver the bonds or return the money.

Alexander was also at one time a director.

ARBuckle's LUCKY ESCAPE

Los Angeles, Sept. 6. Fatty Arbuckle was successfully operated on for blood poisoning at Tokio. He is on a world tour by way of the Orient. While crossing the Pacific on a steamer he injured his hand in a scuffle on board.

The steamer physician feared amputation would be necessary and on arrival at Tokio the comedian was rushed to a hospital, where he was operated on without the hand being taken off.

LUNCH FOR EXHIBITORS

Sam Eckman, acting as manager of the Goldwyn, New York, exchange since the retirement of the former manager, Harris, has issued an invitation to the members of the T. O. C. C. to attend a luncheon at the Hotel Astor Tuesday next, which is to be followed by a preview of the new Rupert Hughes feature, "Remembrance."

This is an innovation in showing the pictures to exhibitors and is certain of an attendance, as the regular weekly meeting of the Chamber of Commerce will occur immediately after the picture is shown.

TWO MORE LOOP HOUSES

Astor and Orchestra Hall Added to Chicago's List

Chicago, Sept. 6.

The loop has two additional houses playing picture policies. The Astor, Clark and Madison opened Sunday with "Forget Me Not" as the starter. The new house occupies a site formerly housing commercial business, and is around the corner from five other small movie houses. James Röder is the owner, while the management has been placed in the hands of R. A. Healy. The announced policy is that of playing only first runs, which may place it in a class of the big houses, if it can keep up a first run policy.

The other house now playing pictures is Orchestra Hall, on Michigan boulevard. It has been playing pictures in past summers, but this year closed.

Paramount formerly put their first runs in this house, but the Jones, Linick & Schaefer deal with Paramount prevented them from using this house this season. The opening picture at Orchestra Hall is "Nanook of the North."

LOOP BATTLE RAGING; GETS INTO ADVERTISING

Balaban & Katz "Going After" Jones, Linick & Schaeffer—J. L. & S. Getting Publicity

Chicago, Sept. 6.

Balaban & Katz are spending a round sum to advertise their theatres in a group, and the various policies this firm is following in order to serve its clientele. When the Universal film "The Storm" was playing day and date at two of the B. & K. outlying house with the Randolph, a Universal controlled house, Balaban & Katz started writing copy with lines reading "To See 'The Storm' right, see it here." It was a question at that time whether Balaban & Katz were inserting an antagonistic slant in this copy, in the face of the U. people playing "The Storm" in a loop house across the street from the Chicago.

In Monday's "Herald Examiner" there was no question as to the purpose of the ad. It was meant to slam Jones, Linick & Schaefer, for tying up with the Paramount. Some of the lines from the copy are "Every Picture at Balaban & Katz' theatres is chosen on its merits as a picture—regardless of the cost or the name or the brand." "We choose our pictures from the whole world of stars and producers." "No one firm can produce 52 pictures that will all stand up there, for we tie down with no one producer in particular, but pick our own from the entire field." Then follows a listing of 10 producing organizations.

The reaction recoils to Jones, Linick & Schaefer, for it is understood B. & K. were banking heavily on Paramount releases to occupy some of the 104 weeks' booking they had to fill for their two houses in the loop. With the Paramount slipping the juicy melon picture of their organization to J. L. & S. it is apparent this Paramount move upset B. & K. to the point of trying to cover up their innermost feelings through this sort of publicity, now that Jones, Linick & Schaefer have sent out their first series of strong publicity to the dailies on their coming plans when McVicker's opens. The dailies have been eating up the J. L. & S. stuff which may have prompted the move on B. & K.'s part.

In a recent talk by Sam Katz at a meeting of the First National sales organization in the Central West, he mentioned 21 weeks' bookings, 18 occupied by First National pictures. This firm also gave out announcements as to the bookings lined up, but do not mention which theatre the films are booked for. The list as it was announced runs "The Eternal Flame," "The Bond Boy," "Skin Deep," "Valley of Silent Men," "East Is West," "Human Hearts," "Brawn of the North," "Suzanne," "Omar the Tentmaker," "Oliver Twist," "Minnie," "Sherlock Holmes," "Main Street," "Brass," "The Beautiful and Damned," "Man-slaughter," "Fury," "Prisoner of Zenda," "Loran Doane," "The Voice of Minaret," "The Sin Flood," "The Hottentot," "The Christian," "Broken Chains," "Garden of Allah," "Birds of Paradise," "Peg O' My Heart," "Trifling Women," and "The Bat."

THOMAS HOWARD'S ESTATE CLASH BRINGS REVELATIONS

Former Secretary of Exhibitors' League and Director of N. A. M. P. I. Was Henry Cohen, Fugitive From Justice—\$100,000 Alleged in Estate

Basing his action on a number of affidavits laid before him, Surrogate Wingate, in Brooklyn, this week, signed an order directing all heirs and creditors of the estate left by Thomas Howard, late inventor, formerly secretary of the Exhibitors' League of America, and a director of the National Association of the Motion Picture Industry, to show cause before him Oct. 13, why temporary letters of administration, pending the appointment of a permanent administrator, should not be granted to some one to take care of the property.

Mr. Howard, who was 49 years old, lived at 2874 West 31st street, Brooklyn, where, without leaving a will, he died June 10 leaving Rose Howard, his widow, and Thomas Irwin and Lillian Howard, children, who reside with their mother.

Claiming that her husband left an estate not exceeding \$1,300 in personality, Mrs. Howard filed a petition in the Surrogate's Court asking that she be appointed administratrix of the estate. At the same time, as an alleged creditor, Charles F. Wilcox, lawyer, of 63 Pineapple street, Brooklyn, with offices at 15 Park Row, New York, also filed a similar petition demanding that he be appointed the administrator. According to Mr. Wilcox, the estate left by the decedent is about \$100,000 in personality and about \$1,000 in realty.

A hearing to pass upon these two petitions, with the consent of parties on both sides, has been adjourned to Oct. 8.

In his answer to the petition as to the appointment of himself as temporary administrator, and in his objections, to the appointment of Mrs. Howard as such, Mr. Wilcox alleges in part:

"That upon information and belief, the statement of the estate of deceased by Rose Howard is a false suggestion of a material fact whereby, if appointed, she would be disqualified and subject to removal, according to Section 99, subdivision 4, of the Surrogate's Court Act.

"That said Thomas Howard, alias Henry Cohen, was a felon, having been convicted of two felonies in the State of Pennsylvania about the year 1913; that he was indicted in 1908 and fled the State and resided in Canada several years; in 1913 was apprehended and placed on trial and was convicted upon his own confession, permitted to deposit \$2,000 cash bail, on condition that he reappear for sentence.

"That he thereafter changed his name from Henry Cohen to Thomas Howard, and removed to the City of New York in the year of 1914.

"That upon information and belief, there is still the sum of \$2,000 in cash on deposit in the Quarter Sessions Court at Philadelphia, deposited at the time above named by said Thomas Howard, as Henry Cohen, the property of the deceased and belonging to the estate of Thomas Howard.

"That in June, 1920, deceased filed a petition in voluntary bankruptcy in the Southern District of New York; that he listed debts aggregating about \$90,000, and that other claims were filed, making the total in aggregate about \$150,000, and the assets of the bankruptcy were stated to be three suits of clothes, hats and shoes.

"That upon examination of the bankrupt, in said proceeding, it was discovered that said Thomas Howard, deceased, had been engaged in business operations as a partner with the petitioner, Rose Howard, Adolph Buchbaum, Charles Buchbaum, Louis Buchbaum and others under the style name of R. H. Cohen & Co., dealing in real estate, and therefore all revenues and liabilities were received and assumed jointly and were partnership assets and liabilities, that the debts against Thomas Howard listed in bankruptcy were contracted while he was engaged in such partnership business.

"That the widow, Rose Howard, is liable as a partner for all of the debts and liabilities of the deceased.

"That deceased, Thomas Howard,

was not discharged as a bankrupt, and his estate is liable for all of the debts of the deceased, together with the partners, the joint owners and the joint users, and the trustee, if any, there be of any part or portion of the estate of deceased.

"That the undersigned objecting is the attorney for the National Institute of Inventors, a domestic corporation of New York; that deceased was acting as the executive chairman of said corporation; that as such he controlled the funds of said corporation and drew upon the same at will.

"That large sums of money were drawn from bank deposits of said corporation and turned over to said Rose Howard for deposit on her own account in fraud of the rights of the members of said corporation; that by estimate between \$50,000 and \$100,000 of money was so drawn from the bank deposits of said corporation by deceased for which he gave no true accounting, and the major part whereof as he is informed and believes was placed in the hands of petitioner, Rose Howard.

"Upon information and belief, in the year of 1920, the said deceased had on deposit, in the name of Rose Howard, in a bank in the State of Pennsylvania, \$40,000, all of which was the property of the members of the said corporation, or other creditors of said Thomas Howard.

"That, Whereas an order was made by the Supreme Court, of New York county, in January, 1917, restraining Howard from selling or assigning any of his property until said order was dissolved.

"That the said order is still in full force and effect, but, nevertheless, said Howard has sold and assigned property in violation of said order, and it is believed that he has assigned property to Rose Howard since that time for the purpose of defrauding creditors, and which property she is now holding in fraud of the lawful creditors of said Howard.

"That said Howard testified in the bankruptcy proceedings aforesaid that within two years he had assigned property to his wife, Rose Howard, all of which is contrary to law and to the order of the Supreme Court.

"That since the date of said order of January, 1917, said Howard has assigned to Adolph Buchbaum, as he alleges, sums of money, the lawful property of his creditors, in the sum of \$15,000, as this petitioner is informed and believes.

"That the said Adolph Buchbaum, the father-in-law of said Howard, was one of the partners doing business under the style of R. H. Cohen & Co., and Thomas Howard & Co.; that said Adolph Buchbaum is liable as such partner; that Rose Howard is aware of all the facts aforesaid, and desires to administer the estate of Thomas Howard, deceased, in order that the true facts can be concealed and the creditors so be deprived of their due and just payment.

"Thomas Howard, deceased, was at the time of his death, under indictment by the Federal Grand Jury of the Southern District of New York, charged with felonious use of the United States mails."

Court records in New York show that the Federal Grand Jury on Nov. 3, 1920, indicted Thomas Howard, of the National Institute of Inventors, and George J. Mountain, a lawyer, on charges of using the mails to defraud. It is alleged that the defendants sought to induce investors to join the institute as a fraternal and co-operative brotherhood, and that its purpose was to protect investors or ideas that might be turned to financial advantage.

BILL BRANDT'S BABY

William Brandt, founder of the Theatre Owners Chamber of Commerce and president of the organization for several terms, became a daddy last week. A boy graced the home in Brooklyn of the exhibitor Aug. 31.

Friday, September 8, 1922

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EXHIBITORS' NEW ORGANIZATION MAY SECURE STRONG ADDITIONS

Co-operative Booking Plan About Completed—Keith-Moss and Fox Possible—Loew Circuit's First Run Cause—Nathan Burkan Selected Counsel

The new independent exhibitor organization for co-operative booking has been practically completed. At present with virtually the entire strength of the Theatre Owners' Chamber of Commerce aligned with the organization, practically 400 days of booking for a picture in the Greater New York territory is assured. This week, it was believed that either the Fox Circuit or the Peerless Booking Corp., which is representative of the Keith, Proctor and Moss houses, might be represented in the new organization.

The new corporation has retained Nathan Burkan as its attorney and it is looking for office space in the film district.

Within the last few weeks the Loew Circuit through its booking strength of from 60 to 145 days has taken over a number of the bigger Paramount pictures for first run, following the pre-release showings on Broadway, and forced the Keith, Proctor and Moss houses into the position of accepting second run. That brought about a condition that might force the Peerless people to throw their lot with the new exhibitor organization.

Thus far the exhibitor combine has obtained assurances from Goldwyn, United Artists, William Fox, Universal and several of the independents that they would lend their full strength to the new booking combination.

As soon as the details of the organization are completed the combine will present its united front to the distributing organizations with an absolute refusal to follow the Loew houses with playing dates.

The battle came more or less to a head over the "Blood and Sand" booking by the Loew Circuit. Originally the contract which the Loew circuit made with Paramount was \$18,000 to cover the regular houses of the circuit without any stipulation as to the days to be played, with its practically being taken for granted the picture would receive the usual 96 days. When the picture developed the unusual strength it did with its Broadway pre-release runs at the Rivoli and Rialto, the Loew people decided they would place the picture for a full week in their combination vaudeville-picture houses and extend the bookings in the daily change houses from one to two days, which gave them a total of 143 days for the picture without additional cost.

Loew incidentally is practically doing likewise with the Metro picture "Forget Me Not" and using a special exploitation campaign with the picture, utilizing the expressions of the New York daily paper critics on the screens of their various houses in advance of the play date. This is a rather unusual departure, with the picture also being booked in for two days in the daily change houses.

It was the Valentino booking that caused the greater stir, as it forced the independent exhibitor to play the picture as a third run booking, following both Loew and Keith houses. With the draw the star created and the attendant publicity he received when trying to walk out of the contract with Famous Players, the exhibitors went up in the air.

In New York there is still a resolution on the books of the T. O. C. C. under which the members of the organization bind themselves not to play the pictures of any contract-jumping star. This was passed at the time of the Clara Kimball Young litigation, when a number of stars were jumping back and forth from one producing management to another. In the event Valentino jumps, Paramount the ruling of the T. O. C. C. would undoubtedly be invoked against him insofar as any productions that he might make for another producing organization would be concerned.

In the Paramount offices the reaction of the legal tangle which the star has caused began to be felt this week with the negotiations

for contracts for the balance of the season. In the block selling of pictures the exhibitors were asking what assurance the Paramount officials could give them that the pictures scheduled by them with Valentino as the star but not yet made would be delivered if contracted for. The Paramount sales force seemed certain the contract which the star held with their organization would be upheld in the courts and advised the exhibitors to that effect.

With the perfection of the booking combine and the inclusion therein of one of the big circuits in addition to the 400 days that the independent exhibitors have lined up, their wiping of Valentino from the screen of the entire New York territory would mean that the revenue incoming from his productions would be cut to such an extent no producer would be able to pay him the salary demanded and still continue to be able to make the pictures and distribute them at a profit.

A part of the plan that the new independent organization has in mind is the taking over of a number of feature pictures made by independent producers and exploiting them on Broadway before booking them in their houses. For this purpose they are casting about for a house in the Times square district where they could show such independent productions for runs.

FILM SONGS' REVIVAL STARTED BY SHEIK

Publishers Are Not Paying—Mutual Publicity Considered Fair Arrangement

There seems to be a new revival of the picture song epidemic prevalent two years ago when "Mickey" made such a hit publishers started vying with each other financially to secure the rights to some big picture and frame a song around it. Mary Pickford for instance was paid \$2,500 for the use of her photograph and autograph on the title-pages of three songs written around three of her releases.

Since Ted Snyder's "Sheik" of the current vintage created a similar impression, every publishing house is lining up one or more picture songs. Concessions to the stars though are of the past. The mutual publicity in the tie-up is considered an equitable arrangement, the film salesmen in fact helping to exploit the songs through the various exchanges.

Feist has "Human Hearts" (Universal) release by Milt Hagen; Richmond-Robbins is publishing "Burning Sands" (Paramount); S. C. Caine, Inc., has "Isle of Zorba" (Pathé); Phil Ponce Publications has "The Old Homestead" (Paramount); Belwin, Inc., is exploiting a "Prisoner of Zenda" song (Metro picture); and Harold Lloyd's "Grandma's Boy" (Pathé), "The Masquerader," and others are "in the works."

Contrary to the former practise of putting out any old trash and relying on the picture to move it off the counters, the songs are proving more successful than the picture sometimes, and in all cases truly meritorious and worthy, minus the film tie-up.

STUNT MAN IN STUNT FILMS

Los Angeles, Sept. 6. At Richie, soldier of fortune and at times a "human fly" stunt man, is to make a series of stunt pictures for Pathé.

Work is to start here immediately with the building in the downtown section utilized for a great many of the scenes.

BEN HAMPTON RETIRED

Picture Interests Taken Over by New Corporation

Los Angeles, Sept. 6. In response to numerous queries as to when he is to resume picture production, Benjamin B. Hampton states that several months ago he disposed of all his picture interests and has retired from business.

"It is not my intention," says Mr. Hampton, "to engage in picture production again, either now or in the near future. My interests have been taken over by a new corporation, Federal Photoplays, Inc., of which W. G. Logan of Los Angeles is president. I am advised that they intend to begin production some time this fall."

"SHEIK" WITH BEN TURPIN

Mack Sennett is making a special five reel comedy which is to be a burlesque of all of the "burning sands" features. It is to be known as "The Sheik of Arabia" and Ben Turpin is to have the principal role.

Originally it was intended to run the picture as a two reeler but as the production progressed it was decided to elaborate it into a five reel special. The title will be a slight extent clash with that of the R-C release of "The Man Who Turned White" which they placed on the market as "A Sheik of Araby."

JOINT ARBITRATION BOARD

The initial meeting of the T. O. C. C. and projection machine operators joint arbitration board is to be held Thursday. This board was formed as a result of the recent conferences held over the wage scale. There will be six members, three representing each faction with a chairman elected at each meeting. In the event of a tie vote the members of the board to agree on a neutral personage to cast the deciding vote.

EXHIBITORS SEE HOPE OF COAL WITH ADVENT OF ADMINISTRATOR

Governor Appoints Wm. H. Woodin Fuel Dictator for New York State—T. O. C. C. Calls Off Deal to Import English Coal

Albany, N. Y., Sept. 6.

William Hartman Woodin, of New York City, president of the American Car and Foundry Co., and a director in many large industrial corporations, was personally sworn in by Governor Nathan L. Miller yesterday as State Fuel Administrator at the Executive Chamber in the Capitol in the presence of a horde of newspaper and camera men. After the Governor signed the commission of Mr. Woodin, giving him absolute control of all the fuel in the State, with regulatory authority over prices, the Administrator promised to devote every effort to his task of providing an equitable distribution of all fuel available. He stated that, while the present methods of distribution of coal in the State would not be disturbed unless necessity warrants, still the full co-operation of all of the people of the State would be necessary to make the administration of the fuel problem a success.

Last night Mr. Woodin left for New York City, where today he is to start to perfect his organization. His powers under the Fuel Rationing Act—creating his office, passed by the special session of the State Legislature, are practically unlimited, and he has full power to do anything to insure an equitable distribution of fuel. He may issue subpoenas, take oaths, examine the books of coal merchants, confiscate coal at whatever price he may see

FILM CONTRACT IS AGREED UPON

Awaiting Ratification—Replacement, 4c. Foot—14 Days for Approval

The uniform picture contract between distributor and exhibitor has been finally agreed upon. It is awaiting ratification to occur after former United States Attorney General Wickersham shall have worked out the details of the joint arbitration board under which any differences arising under the contracts shall be adjusted.

Of the points under discussion the replacement price of film has been agreed upon at four cents a foot and the question of contract approvals has been set at 14 days maximum, with the period varying according to the location of the various houses.

ANOTHER "ROBIN HOOD"

Now Shown in Wisconsin University Picture

Milwaukee, Sept. 6.

The first opposition "Robin Hood" film is in the field. It is being shown through this state as a University of Wisconsin Film Classic. The cast has William Russell, Harry Benham and Mignon Anderson.

Whether or not the picture is to go into the field in active opposition to the Fairbanks production is not known at this time.

Frank V. Chamberlain Leaving

Frank V. Chamberlain, general service manager for Famous Players located at the home office of the organization, is reported as leaving the corporation. His plans for the future are not yet announced.

F. P.'S AT CAPITOL

Two at Least in Rothafel's House During October

The Famous Players have made a deal with S. L. Rothafel of the Capitol for the showing there of at least two F. P. productions during the next month. The pictures are "The Old Homestead," opening Oct. 8, and "To Have and to Hold," Oct. 29.

It was planned to make a deal for "To Have and to Hold" and "Man-slaughter," but Rothafel insisted he be given "The Old Homestead" instead of the Meighan starring picture, otherwise he refused to play any of the Famous productions. The Famous, anxious to clear decks and obtain Broadway runs for as many of its productions as possible to facilitate issuance to the exhibitors at large, agreed to the switch.

F. P. had planned to play "The Old Homestead" for extended runs at both the Rivoli and the Rialto, with four weeks scheduled at the former with the latter to follow. At the Capitol it is quite possible that the picture may hold over for perhaps three weeks.

GRIFFITH FILMS IN EUROPE

London, Sept. 6.

During the autumn D. W. Griffith will present revivals of three of his greatest pictures in England. These are: "Way Down East," which was such a big success last autumn at the Empire; "The Birth of a Nation," and "The Two Orphans," originally seen at the Scala.

In France he will present "The Birth of a Nation" and "The Two Orphans," and Germany will, for the first time, have a chance of seeing "Intolerance," "The Two Orphans," "Way Down East" and "The Birth of a Nation."

All four will have their premiere in Berlin.

DAUGHTER KIDNAPPED

Chicago, Sept. 6.

B. F. Spoth, known in Cleveland cycles as a picture magnate, scurried here to locate his daughter Emilene, 16 years of age, who was kidnapped from his home. He succeeded in finding her and also James P. Clayton and Mr. and Mrs. Howard Collins, all three of whom are implicated, besides their having stolen money and jewelry. Spoth and his daughter returned to Cleveland, and the others are being held here by the police pending advice from the Cleveland authorities.

MISS CHADWICK SUNSTRUCK

Los Angeles, Sept. 6.

Helene Chadwick, Goldwyn star, was rushed here from the Arizona desert to a hospital in a serious condition as a result of being overcome by heat.

On location where she was working the thermometer registered 110. She was forced to work bareheaded in the scene, which called for rather strenuous effort, and was sunstruck.

STRAND AND U

The Strand, New York, has made a deal with the Universal whereby its new super-feature "Under Two Flags" will play the house. Incidentally the Strand is to play all of the big Universals in the future having a refusal on the pictures before all other exhibitors in the Times Square zone.

The story to the effect that the Strand had signed with the U. to play 12 features during the year was denied by the theatre management.

Al Gilbert, Inc., Co. in Bankruptcy

An involuntary petition in bankruptcy was filed against the Al Gilbert Film Productions, Inc., of 220 West 42d street, New York, Sept. 2. The three petitioning creditors are Harold W. Harwell, \$500; Gould & Gould, \$480, and Al Gilbert, \$1,750, for labor and services rendered.

The schedule does not list the total liabilities and assets. Wolfgang R. Schwabacher is receiver under \$1,000 bond.

Robert Meeker at International

Robert Meeker, formerly attached to the home office of Famous Players, has fallen heir to the vacancy in the International Film Co. created when Jimmie Granger went with the Goldwyn organization.

Mr. Meeker will have the passing of contracts for the Cosmopolitan productions.

OPENING



ARTHUR J. HORWITZ

VAUDEVILLE ACTS

BOOKING WHEREVER VAUDEVILLE IS PLAYED

NEW YORK
LOEW ANNEX
160 W. 46TH ST.

CHICAGO
LOOP END BLDG.
177 N. STATE ST.



VARIETY

Published Weekly at 154 West 45th St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies 20 cents. Entered as second class matter December 22, 1905, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

VOL. LXVIII No. 4

NEW YORK CITY, FRIDAY, SEPTEMBER 15, 1922

48 PAGES

1,200 SALARY HOLD OUTS

THOMAS ASKS LEGIT MANAGERS TO ACT FOR ALL THEATRICALS

P. M. A. Chairman Addresses Members—Entirely Too Personal in Their Interests—P. M. A. Bonds Reduced to \$5,000

Augustus Thomas made his first address to the Producing Managers' Association since his appointment to the chairmanship of its board of directors, which carries with it leadership of the association, at a meeting held last week. Mr. Thomas made it an occasion to point out

BENCH WARRANT OUT FOR EMMA CARUS

Singer and Her Accompanist Arouse Chicago Judge—Fine Doubled

Chicago, Sept. 13. Bench warrants have been issued for the arrest of Emma Carus and Walter Leopold, her accompanist, the first time they appear in Illinois, by Municipal Court Judge Lawrence Jacobs, in the South Clark street court. This action was taken when Miss Carus and her accompanist failed to appear in court last week for a hearing to vacate a fine of \$50 and costs imposed upon them for an assault committed by them on Mr. and Mrs. Harry Newman in the Sherman hotel, Aug. 2, last.

When the case was called by Clerk Helm and neither of the defendants nor their attorney responded, Judge Jacobs doubled the amount of the fine on the couple and directed the clerk to issue capias that would place the team in the battle when apprehended.

ELEANOR PAINTER "WALKS OUT"

Show Opens Monday in Atlantic City with Understudy—Wanted Act Changed

Eleanor Painter "walked out" of rehearsals for "The Lady in Ermine" last Saturday, as the Shubert production was due to open Monday in Atlantic City. An understudy is in the Painter role at the Shubert this week.

The story as related is that Miss

UNITS' \$1.50 TOP
Week Ends and Holidays Tilted Over Circuit

The Shubert vaudeville circuit will charge \$1.50 top in all of the dollar top houses on Saturday, Sunday and holidays. The new scale was mutually agreed upon by the producers following the opening of "Trouble of 1922" at the Brandies, Omaha, Sunday.

The Omaha house was reported as doing a turnaway business at the one dollar scale which prevailed. The Central, New York, will scale higher but so far as is known will be the only exception to the dollar top rule except possibly the Crescent, Brooklyn which charged \$2 for the Jack Singer's "Hello New York" show last Saturday night.

\$20 COUNTERFEIT BILL OUT

New York banks have notified theatre treasurers of a new \$20 counterfeit. It is an apparently genuine paper, probably secured by bleaching bills of small denomination, drawn on the Federal Reserve Bank of Atlanta, Ga.; check letter "H"; face plate No. 33. The notice says the portrait of Cleveland is particularly bad, and the counterfeit can be detected by the numbering, which has been crudely done by hand.

PLAY WEEK TO WEEK, PASS UP ROUTE

Deadlock on Regular Figures All Over Big Time—Acts Believe Managers' Position Untenable, Firm in Demands

Over 1,200 standard vaudeville acts are unrouted by the Keith office. These figures from authentic sources are modest, according to one authority.

The acts are still deadlocked with the Keith people over salaries. Acts are playing Keith bookings from week to week at cut salaries in preference to accepting routes at the same figure.

The acts are apparently withholding signatures under the belief a decided material shortage is developing which they can discount later on by holding off on the routes for the present.

To overcome this condition, some time ago the Keith people notified agents that acts that had been sub-

OUTRIGHT BUYS COST TWO AGENCIES \$10,000

Chicago, Sept. 13. The local ticket scalpers had the props knocked from under them last week when in three days the two big scalping concerns, Couthoul Agency and the Waterfall & Horowitz combine lost \$10,000 as a result of the hot wave from Wednesday to Friday.

These agencies were in on outright non-returnable buys in the loop houses. When the advance demand was nil, they resorted to every known subterfuge to rid themselves of their wares. Men were evident in front of theatres offering \$2.50 to \$3.50 seats to those around the theatres at any price. In some instances the choicest of seats for musical shows were obtainable for 50 cents each and in many instances tickets were distributed free to passersby.

With rain during the day Saturday the agencies had a chance to recoup a bit.

LEGITIMATE ROAD SEASON IS OPENING IN A MUDDLE

Not Enough Attractions for 40 Weeks in One-Week Stand—Third Circuit May Be Forced—Houses Ready to Listen

\$100,000 FINANCE CO. FOR SHOWS AND ACTS

Advances Made Upon Recommendations—Legal Interest Only Claimed

The Times Square Investment Co., Inc., a \$100,000 corporation chartered in Trenton, N. J., has been organized for the purpose of financing theatrical productions—legit and vaudeville, primarily—on strictly business basis. It will not be a corporate "angeling" proposition, but will lend money to producers and managers after their scout, Edgar Dudley, has investigated its merits.

The money will be loaned at usual interest and the company's interest in the piece will cease there. No "bits" or "cuts" will be retained for the investment, it is claimed, the procedure being dependant on how worthy the piece of theatrical property may be. If, after an out-of-town break-in, the show needs some money to tide it over for a Broadway try, the loan will depend on the value of the properties and

CHESTNUT STREET VIOLATION

The Chestnut Street opera house Wednesday was given a violation by the building department on account of a defective wall, due to the wrecking of a building next door.

I. H. Herk was notified of the building department's action and left immediately for Philadelphia in an effort to have the violation vacated to allow the house to open Sept. 18 as scheduled.

"GOOD SPORT" ONLY

Los Angeles, Sept. 13. Mrs. Viola A. Oppenheimer, a former Ziegfeld "Fallies" girl, was granted a divorce from Carl S. Oppenheimer here. She charged that while "her husband was a good sport he was a poor provider."

The legitimate road season is opening in a muddle. The greatest difficulty faces the booking heads of the big offices in furnishing the week stands with first class attractions. It has been authoritatively stated that to supply any one-week stand with the proper attractions for a 40-week season is impossible. That applies to the list as available from both the Erlanger and Shubert offices at present and unless new productions come along the dearth of

LIQUOR OUT OF CANADA MAY MAKE TROUBLE

U. S. Customs Officer Informs Actor of Consequences Hereafter

Syracuse, N. Y., Sept. 13. The United States customs officers at the Canadian border intend to be more watchful of theatrical baggage and professionals who smuggle liquor across, says Francis Morey, who is here this week.

While in Montreal last week Mr. Morey talked it over with a United States customs man, who informed him the border force intended stopping the practice the show people are acquiring of trying to take out of Canadian cities into the States all the booze their baggage will hold.

Hereafter, said the customs man, if any liquor is found in theatrical baggage it will be sent to the border and held there for examination. The owner of the baggage will be proceeded against for unlawful transportation, the customs man added, and he also said that with the first instance arising from now on all theatrical baggage will be held at the border for examination.

Saturday night, a couple of weeks ago, an act leaving Montreal was caught with eighteen quart bottles. That stirred up the customs men, who had been somewhat lenient previously with professionals coming across with a bottle or two.

THREE OF SIX NEW LONDON SHOWS SCORE; TWO ARE AMERICAN

"Lawful Larceny" and "Bluebeard" Promise Success—"Secrets" Looks Like Hit—Bennett's "Torch" Silly.

London, Sept. 13.
At the Empire last Wednesday "The Smith Family" proved to be an elaborate production combining musical comedy with spectacle. It has a good cast, but indifferent book and music.

Clifford Grey, Stanley Logan and Phillip Page wrote the book and lyrics, with the music by Nat D. Ayer and B. Neldon. Wal Pink interpolated some scenes. The piece is in two acts and 12 scenes with a large cast, among it Harry Tate, Connie Ediss, Ella Retford, Cora Goffin, Tom Tweedly, Harry Beasley and Mabel Green.

The production was made by Edward Laurillard and the piece marked the reopening by Sir Alfred Butt of the Empire at pre-war prices.

The following night at the Comedy "Secrets" was revealed as a simple sentimental comedy drama that looks like an enormous hit. It was enthusiastically received.

At the Apollo last night "The Torch" developed into a morbid play of crude construction.

Maurice Moscovitch is starred in it.

London, Sept. 13.
"Body and Soul," by Arnold Bennett has its silly story relieved by bright epigrams, but as a play it is not seriously regarded.

The piece opened Monday at the Regent.

London, Aug. 28.
There were two legitimate premieres on Saturday, Aug. 26—"Lawful Larceny" at the Savoy, with an all-American company presented by Harry and Sidney Burns. In the afternoon, and "Bluebeard's Eighth Wife" at the Queen's in the evening.

Judging by the reception accorded them, both were successful, though in an entirely different way.

Attendance at both on the same day necessarily provokes comparison, and, eliminating all Anglo-manical tendencies, one cannot but feel the lack of "class" in the acting of the American company as contrasted with that of the native talent. "Lawful Larceny" is well played in London, but after seeing "Bluebeard's Eighth Wife" the same day, the quality of histrionic talent shipped to England to interpret the piece makes it appear tawdry by comparison. In "Lawful Larceny" we have a drawing room play, wherein the male members wear dress clothes, but with the exception of Lee Parker in the role of Judge Parry, not one of the tailcoats appeared to have the cut of a first class tailor. The women were smartly enough dressed, but their voices seemed harsh and almost raucous when paralleled with the cultured intonation of the feminine aggregation back of the footlights at the Queen's.

The outstanding hit of "Lawful Larceny" is Morgan Wallace in the role of Guy Tarlow. Ruth Shepley would seem to be temperamentally unfitted for the part of Marion Dorsey (the local daily press does not agree with this opinion of Variety's reviewer), and Catherine Calvert, in her big hysterical scene, was badly handicapped in her efforts to rush frantically up a flight of stairs through what appeared to be a bad case of limping. Forrest Winant struggled manfully with an unattractive role, and Lee Baker was at his best in the inconsistent role of a virtuous judge who spends his time in very questionable company. At the end of the play there were insistent calls for author, and a tall gentleman made his appearance and bowed, the audience fondly be-

lieving they had secured a glimpse of Samuel Shipman. Perhaps it was just as well.

Sir Alfred Butt and Anthony Prinsep stands sponsors for the English production of "Bluebeard's Eighth Wife." The British adaptation from the French was made by Arthur Wimperis. It is a superior one to the American adaptation, and there does not seem to be any doubt about its unqualified success. The entire cast is exceptional for its uniform excellence, and barring a slight prolongation of an otherwise excellent scene in the last act, in which Hugh Wakefield plays an intoxicated, addie-pated young man, which would seem to need condensation owing to the fact that it interfered with the natural progress of the piece, there is little or no fault to find with the entertainment. Madge Titheradge, as Monna, appears to have one of the greatest successes of her career as a London star. Probably the first Englishman to give a true characterization of an American for the edification of British theatre-goers is Norman McKinnel. In the role of John Brown, it is a welcome relief from the usual "Amurican" portrayal, and it is to be hoped will be the forerunner of a series of such depictions of American male humanity, so that the average Briton will have his mind disabused of the belief that all "Amuricans" of the stronger sex have the shoulders of their clothes padded to enormous proportions, pay fabulous sums to their bootmakers to put knobs on the toes of their pedal coverings and invariably wear lounge suits of checked material.

London, Sept. 13.
A private exhibition of "When Knighthood Was in Flower" was given Monday night for the Prince of Wales. After seeing the American film production by Cosmopolitan, starring Marion Davies, the Prince remarked:

"It has a great historical appeal and is a fine thing for English-speaking people."

KIMBERLY'S EXPERIENCE

London, Aug. 28.

Leon Kimberley (Kimberley and Page) has been playing Dublin and incidentally getting first-class "inside" experience of conditions in Ireland. Having promised to send word to a friend here telling how the act went, Leon telegraphed "Killed them here. Topping alone. Kimberley." The team was in great spirits having done very big and been compelled to make speeches in front of the tabs.

An hour later the arrival of a Free State secret service agent knocked a little of the "pep" out of them. He wanted an explanation of the cryptic message. They were so scared they made more than sure to explain their message very fully and after doing so retracted the telegram and wrote a letter to their London friend conveying the news of their success.

Leon goes on to say he and Helen Page are adhering firmly to the rules laid down for long life in Ireland: "Hear nothing, see nothing, know nothing and last, but not least, say nothing." They are going one further by taking a cab every night after the show. He reports business in Dublin to be good.

WOULDN'T PLAY FOR MARKS.

London, Sept. 13.

As Bert Levy, the American sketch artist, was about to leave for Germany to fulfill an engagement there, he discovered his contract calling for English pounds as the basis of salary also provided the amount could be paid in German marks.

Whereupon Mr Levy called off the German dates and prepared to leave for the States with his wife.



This week (Sept. 11), Crown Hotel, Providence; also go twice daily to the E. F. Albee Theatre and with Ray Wilbert to the golf links to beat the chief. Till tomorrow we will be very lonesome. Phil, if you had been here and Mrs. Drew coming next week it would have been like the old days, and the leading lady let a little too. Ben Piazza owes me a letter, as does my agent. Sunday concert New Amsterdam Theatre.

LITTLE FRANKIE VAN HOVEN
"THE ICE MAN"

THEATRE TAX PROTEST

Brussels Theatres Go On Strike to Register Objection to Rates

Paris, Sept. 13.

All the Brussels theatres have voted to declare a "strike" by remaining closed one day to bring the protest of the managers against high taxes to the public attention.

Theatres in Belgium are subject to a special entertainment tax which the impresarios find particularly burdensome.

EUSTON MUSIC HALL,
FASHIONABLE THEATRE

In the Heart of Hooligan District, Nigel Playfair Is Attempting It

London, Aug. 28.

Nigel Playfair, who with Arnold Bennett and others converted the notorious "blood pit," the Lyric, Hammersmith, into a fashionable theatre, has hopes of doing the same magician's trick with the Euston Music Hall, which he has rechristened the Regent. This house is in Euston Road, opposite St. Pancras and Kings Cross stations and is in the centre of the most notorious districts of the Metropolis. "On one side of it is Bloomsbury, a would-be Bohemian centre, but in reality the sleeping place of most of the West End "red light" habitués and their masters; on the other side Somers Town and the Caledonian Road district the haunt of some of the worst hooligan bands in London. Moreover the whole district is the hang-out of the notorious race course gangsters who following a long list of assaults and attempted murders the police have now publicly sworn to wipe out.

The old house has been reconstructed to seat 1,400 and will open in September with Arnold Bennett's "Body and Soul." The company include Balliol Holloway, Nan Marriott-Watson and Viola Tree. Among other plays which the company has in view is one of Czechoslovak nationality, whose title rendered into Anglo-Saxon appears as "The Life of an Insect." It is hardly likely this title will be used in England. This is written by two brothers named Capek and has been adapted by Nigel Playfair and Arnold Bax. Another by the same authors is titled "R. U. R." Both these pieces will be done first in America. Yet another play which is destined for either the Regent or the Lyric is Herman Heijerman's "The Rising Sun."

The front of the house staff has been recruited from the West End. D. W. Whitaker, for a long time at the St. James', will be the acting manager, and T. M. de Caurey, also of the St. James', will look after box-office matters. A. P. Horne will combine the general management of the new house with that of the Hammersmith concern.

The prices of admission at the Regent will run from an eight shilling and six penny stall to a shilling gallery. In every case the admission price will include tax.

NO ENGLISH STRIKE; VIEW OF AMERICAN

Returning Professional Scoffs Suggestion—A. A. Losing in Membership.

A prominent professional who returned from London early this week stated any fear of a strike in English legitimate circles is flouted by the better class of British actors. He reports that there have been many resignations handed into the Actors' Association and in addition to the loss in membership the collection of dues has been almost impossible. If a strike attempt is made it can only affect the touring attractions.

The American actor went over conditions carefully with a number of well informed London artists. That there is much unemployment there is no doubt, but the leading actors do not lay the blame on the managers, accounting for the situation by the general depression in business. That applies to low salaries, too. Despite the questionnaire sent out to British actors, the general inclination is against affiliation with labor unionism and the mere mention of that suggestion and a strike had caused many fresh resignations to be sent the A. A.

John Emerson, president of the Equity, was recently in London. According to chatter around suggestions made by him over there were not taken seriously. Too many English actors step from the ranks into the managerial class to subscribe to any movement tending to the dictation of the theatre by an actors' organization. It is the ambition of all English players to have their own productions, and when they do attain the mark they generally rent a theatre and direct both ends. They consider that authority over the theatre by an organization such as the Actors' Association would be incompetent and no persuasion will change that opinion.

The most recent side agitation in the association came when "East of Suez" opened and some 40 Chinamen were engaged for local color. A protest came up, that supers from the association membership were not used instead. Around the clubs actors regarded the protest lightly and laughed it off.

COCHRAN'S PLANS

Coming Over to See New "Music Box" Revue—Will Do Play Here.

London, Sept. 13.

C. B. Cochran explains that his Palace production of "The Music Box" was postponed solely because Hassard Short and Irving Berlin were both engaged on the production of the new "Music Box" revue and could not get to London. He therefore leased the theatre to Marcus Loew for the present picture season. He will produce the show in December with the Dolly Sisters starring. During his forthcoming visit to New York he hopes to produce Dunsany's "Mr. Faithful," of which he holds the American rights, and also arrange with David Belasco for the production of "The Man in Dress Clothes." While here Gilbert Miller was anxious to secure the piece for America and may make some arrangement to that end with Belasco.

His visit, however, has the primary object of seeing the present "Music Box" show and the production of the new one.

MIDDLETON COMING BACK

Paris, Sept. 13.

It is possible that George Middleton and Guy Bolton's "The Light of the World" will be given at the Odeon during the coming season. Middleton is returning to the United States the end of this month, after two years' residence abroad.

HAYDEN TALBOT MARRIED

London, Sept. 13.

Hayden Talbot was married today to Esta MacKenzie, non-professional.

DARING FRENCH OPERA

"Marche Amour" Does Fairly at Paris Apollo—Oriental Intrigue

Paris, Sept. 13.

Yoris d'Hanewick is inaugurating his management of the Apollo with the operetta "Le Marche d'Amour" ("The Love Market"), produced Sept. 7. The music is by Pouget and the book by d'Hanewick.

The public has received the operetta with a fair friendliness. In the cast are Frey and Vallee, Mmes. Cernay and Judic.

This is the risqué piece created three years ago at the Varieties. It has a thin plot relating how an impecunious young Oriental nobleman sells himself into slavery to a merchant, whose jealous wife interferes with his affairs with his pretty women customers.

The youth is finally rescued from this humiliating position by his former mistress who turns out to be the unknown natural daughter of the merchant's wife.

Iris Rowe and Robert Quinault, dancers, scored the outstanding hit of the performance.

DANCER QUINN FREED

Paris, Sept. 13.

John Quinn, former dancing partner of Joan Sawyer, was released from charges preferred by a Paris hotelkeeper on examination by the court. The charge that the dancer assaulted a chambermaid in a row over a hotel bill was ruled unfounded.

Quinn until recently was a dancer in Montmartre cabarets, but quit that occupation and is now holding a commercial position.

DEATHS ABROAD

Paris, Sept. 13.

Henri Preyost, stage manager of the Chatelet theatre, Paris, where he was engaged since the time of Emile Rochard.

Georges Sorel, French leader writer, aged 73 years.

M. L. Girard, vaudeville agent at Marseilles, France, aged 47 years.

MESMERIST EXPERIMENTS

Paris, Sept. 13.

Benevol, the South American performer, has returned to Paris and taken the Ba-Ta-Clan this year for his experiments. He is due to begin Sunday. He made a good thing of his mesmerizing show last year at the Ambigu.

SAILINGS

Reported through Paul Tausig:

Dr. David Carson Goodman (International Film Co.), Mrs. Louis Goodman (President Harding); Charles Levy Reber, George W. Painter, Charles L. Smith, Anthony Cranes, David Herman, Charles Kunz, Russell D. Carver, Robert G. McClister, William E. Biery, Dominico Benedetti, Earl W. Jackson, Edward G. Krick, Norman D. R. Ronemus, Jacob William Sheets, Mrs. Dominico Benedetti, Master Benedetti, Murray Pilcer, Paul Spechts Bands (Majestic).

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

Sept. 16 (from New York): Lionel Barrymore, Alma Reubens, Pedro de Cordoba, Buster Collier, Garrett Hughes, Gladys Hallette, Nita Naldi, Alan Crosland, Lynn Shores, Joe Morgan, George Folsay, Harry Wild, Mrs. Rubens, Dr. David Carson, Mrs. Louis Goodman (Cosmopolitan film company), to make "Enemies of Women" on other side (President Harding). Sept. 16 (from New York): Charles L. Reber, Geo. W. Painter, Chas. L. Smith, David Herman, Chas. Kunz, Russell Carver, William Biery, Mr. and Mrs. D. Denedietti and son, Earl W. Jackson, Edward G. Krick, Norman Ronemus, Jacob W. Sheets, Murray Pilcer (two of Paul Spechts's bands) (Majestic). Sept. 5 (from London): Charles McGood, Raffayette and Dog, Willie Schenck and Co. (St. Paul).

Sept. 9 (from Havre for New York): Regal and Moore (France).

Sept. 7 (from London): Kimberly and Page (Albania).

Aug. 17 (from Sydney for San Francisco): Vardell Bros., Girtin Girls, Ivor Weir, Otis Mitchell, Malar and Patterson (Ventura). (Arrived in San Francisco last week).

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CHORUS GIRL SCARCITY; SALARY \$15 WEEKLY

Three Desirable Choiristers Found Among 120 Applicants

London, Sept. 13. Despite the vast unemployment, London is suffering from a dearth of chorus girls. Exactly as is the case in New York, the good ones will not leave town and the others are so incompetent they cannot be utilized. Foster Productions, Ltd., had an audition for girls for its touring company of "Fun of the Fair." Of the 120 girls who responded they were unable to pick but three who could be used. The salary paid girls on tour at present is three pounds ten shillings per week (about \$15).

FILMS GET OVER

"Nero" and Revived "Birth of Nation" in London.

London, Sept. 13. The opening of the William Fox (American) special film "Nero" Saturday at Philharmonic hall brought out a big attendance that evidenced a strong liking for the picture. Griffith's "Birth of a Nation," revival, is turning them away at the Scala.

RUSSIAN MIDGETS IN PARIS

Paris, Sept. 13. The Gaumont Palace (Hippodrome), after being closed for the summer, reopened Sept. 1 with pictures and a few vaudeville acts, a troupe of seven Russian midgets presented by Nicolas Ratoucheff. They recently arrived via Constantinople. Shubert is negotiating for the act. L. Johns, of the Stoll office, flew over from London to inspect it. The mites do a singing-dancing show, with selections from popular operettas.

"STORM" SCALED TOO HIGH

London, Sept. 13. "The Storm," opening Monday night at the Oxford, was well received, but it is not a likely draw, through the scale being seven shillings top.

AMERICANS IN EUROPE

Paris, Sept. 13. In Paris last week: Marie Doro, who has been taking the cure at Baden-Baden; Harrison Irwin, musician of New York; Mrs. J. Harrison Irvine, Franciska Stern, Fanny Jacobs, of Carnegie Hall, New York; Helen Schultz, of Evansville, Ind.; Dr. James Howard Gore, author; Harry Plicer, returned from Mar-seilles; Marlen E. Pew, International News Service of New York; Fanny Brice, William Henry Beale, journalist of Trenton, N. J. Charles Merz, New York "World," is visiting Austria; Simeon Strunsky, New York "Evening Post," and Mrs. Gordon Strunsky are at Prague. W. Ives Washburn (Century Co., New York), resting at Trouville, France, prior to sailing home on the "Savoie"; Christine Merriman, writer of New York, is in Vienna; Constance Drexel (Philadelphia "Public Ledger") is in Switzerland. Dudley Field Malone is now visiting England, and will sail for home early in October.

Mabel Garrison has been booked to sing in Germany this winter. Raymond Havens, pianist, has sailed from Genoa, Italy, for a concert tour in the United States.

Earl Leslie, dancer, has returned to Paris from New York, and will shortly appear in Brussels.

Edna Payne, out of the "Folies Bergere Revue" for a few weeks' vacation in England, has returned to Paris and resumed her dances in "Folies sur Folies."

Jeanne Gordon, contralto of the New York Metropolitan opera, returned last week on the "Homeric." She has signed contracts to sing in Paris next May, and to visit other European capitals during the 1923 season, which signifies Miss Gordon will not be heard in New York for a year or more.

COCHRAN TALKS

About Critics and Colored Shows.

London, Aug. 23. C. B. Cochran stated to a Variety representative, that his risky experiment of doing without the press on the first night of "Phi-Phi" had been entirely successful. Although the newspapers the following morning carried little or nothing about the production it had become a big success. Publicity came from the absence of publicity and there was not a vacant seat in the house during the first week and advance bookings were extremely good.

He acknowledged the risk he had taken but said the results were his justification.

This "experiment" is the sequel to Cochran's row with the critics after the production of his last review at the New Oxford, in which exception was taken to a scene depicting the pressmen "panning" the show without worrying much whether they saw it or not. A general attack on the producer and the production followed to which Cochran retaliated by announcing that henceforth critics would not be admitted as critics to his future productions.

Speaking of "Shuffle Along," he said there had been internal complications which at first threatened his plans for the production of this show in London but he was certain he would be able to settle everything satisfactorily and was crossing over to America late in September with that object. He had just received a letter on the subject from William A. Brady who said that Harry Cort had given his word that, whatever happened, when "Shuffle Along" comes to England it will be under the Cochran management.

"THE FOOL" IN TWO PLACES

Channing Pollock's new play, "The Fool," which the Selwyns bring into New York next month, will be produced at the Playhouse, London, simultaneously with the local production. Frank Curzon, who put on the "Sign on the Door" in London, has acquired the British rights to "The Fool."

Gladys Cooper is concluding a run in "The Second Mrs. Tanqueray" at the Playhouse, London.

WAGNER HERE FOR FUNDS

Paris, Sept. 13. Siegfried Wagner has gone to the United States, states a message from Bayreuth, Germany, to seek financial assistance in operating the Wagner memorial theatre. This festival in Bayreuth may not be resumed next year unless solid guarantees to cover expenses are forthcoming.

"CABARET GIRL" POSTPONED

London, Sept. 13. A postponement became necessary for "The Cabaret Girl," due for the Winter Garden Sept. 14, when Leslie Henson, principal comedian with the piece, suddenly left the cast last Saturday.

The premiere is now announced for Sept. 16, but that is unlikely.

BOUND FOR CANADA

Paris, Sept. 13. De Fraudy left Antwerp yesterday, bound for Canada, with a repertoire of Comedie Francaise plays. It is probable he will visit New York following the tour of the Dominion.

Cecil Sorel and Albert Lambert also plan to tour Canada in November, it is announced.

"JUDITH" SOON DUE

Paris, Sept. 13. Rehearsals are well in hand of Henri Bernstein's "Judith" at the Gymnase, and the new play is due shortly.

Sedan Theatre Destroyed

Paris, Sept. 6. The municipal theatre of Sedan, France, was totally destroyed last week.

The fire occurred during the afternoon; no casualties.

Classics at Mogador

Paris, Sept. 13. The theatre Mogador reopened Monday under the direction of Zibell and Draxton, offering a repertoire of classical plays.

Meller for Paris

Paris, Sept. 13. Raquel Meller has been booked for the Paris Alhambra beginning the end of September, the engagement to run for a month.



LUGG IS ELASTIC

A. A.'s Secretary First For, Then Against Chinamen.

London, Sept. 1. Alfred Lugg, secretary of the Actors' Association, seems to be trying to solve the problem of running with the hare and hunting with the hounds. He is already apparently very undecided as to whether he will give his promised support to the Variety Artists Federation bill for the registration of all theatrical employers and is now hovering "for or against" the employment of Chinese by Grossmith & Malone for the production of "East of Suez" at His Majesty's.

Sixty of these men have been engaged under a native foreman while a few hundred British actors walk the streets.

Speaking at a propaganda meeting Aug. 29 Lugg said that he considered the employment of these 60 Chinks to be preposterous. Apparently the East End of London has been scoured for the men. The Council of the A. A. had taken a definite stand in the matter, a letter of protest had been sent round for signatures, and a special emergency meeting had been called. Everybody knew that Asiatic leprosy as well as the dope traffic was rife among aliens, Negroes and Chinamen. The matter had aroused the indignation of all responsible actors and actresses in London. It was necessary that strong action be taken and there was support for a member's suggestion that picketing of the theatre be resorted to should the matter remain unsettled at the time of production.

This was on Aug. 29. Aug. 30 Lugg had changed his attitude considerably following attendance at a rehearsal of "East of Suez" and an interview with Basil Dean, the producer. He now wishes to say publicly that in most cases the effects desired by the producer could not be obtained without the employment of the Chinese element and there the matter rested.

LONDON COLISEUM

London, Aug. 29. Chief attraction in the Coliseum bill is Violet Vanburgh in a new sketch, "The Difference." (New Acts.) The only pull in this very ordinary "triangle" affair is the star, and her personal popularity will doubtless make her stay a success. Madeline Collins remains and sings well from an extensive repertoire. Apart from an excellent voice, she is gifted with youth and good looks, a somewhat unusual thing for a prima donna, at any rate in this country. Wish Wayne gives some capital sketches of London characters and appears to be allowed more time than is usually the case with such acts.

Gaston Palmer is an uncommonly good and original juggler and is also an excellent comedian. His is an act that should go far. Those old-timers, the Elliott Savonas, contribute an excellent musical performance in which the modern craze for jazz and the saxophone plays a big part. It seems only yesterday that this troupe used to both top and bottom first-class vaudeville bills—contributing a fine trick cycling act as the Elliotts and an elaborately staged musical show as the Savonas. A quarter of a century leaves them as popular as ever.

W. H. Squire, Lily Farney, and Aurlor Jones held over and again contribute a very high-class musical show. In fact high-class music has a big hold on the current bill, probably to make up for the absence of Russian dancers. Other acts, all deserving their place in London's best vaudeville house are The Daros, Louis Douglas and Sonny Jones, and Ernest Hastings in sketches at the piano.

IN LONDON

London, Sept. 1. Donald Cathop's scheme for a co-operative company for the Aldwych, to be known as "The Players," appears to have been shelved for the moment if not abandoned altogether. The theatre will resume its usual business arrangements with a short season of a new comedy, "Double or Quit," prior to the transference of "Tons of Money" from the Shaftesbury.

The cast of the new Barones Orzy play, "Leather Face," includes William Stack, who will be

the leading man; Louise Fredericks, Saba Raleigh, Marjorie Day, Maud Rivers, Sidney Paxton, William Farren, Edward O'Neill. Sydney Colston will present the play at Portsmouth Sept. 25, and intends to bring it to London later on.

One of the youngest but most go-ahead of the syndicates which have ousted the old-fashioned touring managers is the firm of Lionel Bute, Ltd. The organization has five companies on the road, two with

(Continued on page 26)

SON OF BEECHAM'S SHAKESPERIAN OPERA

Takes "Merchant of Venice" for Theme—Composer Little More Than a Youth

London, Sept. 2. Adrian Beecham, son of Sir Thomas Beecham, has written an opera with Shakespeare's "Merchant of Venice" as its base. This will be produced by Sir Frank Benson at Brighton, September 11. It should have been done last year but the theatrical slump and probably the affairs of the Beecham Opera company caused a change of plan.

The composer, who is little more than a youth, has ambitious eyes on the rest of Shakespeare's works and has already completed a score for "As You Like It." Should his first two works be successful he intends turning all the Bard's plays and comedies into operas.

"The Merchant of Venice" is being rehearsed at the Prince of Wales.

CAN'T TALK POLITICS

Paris, Sept. 13. A troupe from the Moscow Art theatre is due in Berlin, and according to present arrangements sailing for New York, in December to tour under the management of Morris Gest.

The Soviet government has permitted the company to leave Moscow, and a solemn promise was signed by the Russians not to talk about politics before authority was granted to enter the United States. The Art theatre equipment is to be taken for the foreign tour.

It is stated the present Russian government still refuses to permit the parents of Morris Gest to leave Odessa.

BRADY'S "INSECT" PLAY

London, Sept. 13. William A. Brady has the American rights of the Czechoslovak play by the Brothers Capek, which Nigel Playfair has scheduled for production here, either at the Lyric, the Hammersmith or the Regent, The Czechoslovak title literally translated means "The Life of an Insect," but Playfair announces he is thinking of calling it "And So, ad Infinitum."

The play is said to show all sorts and conditions of human struggles and ambitions, success and failure, in entomological form.

"MYSTERIOUS TALES" RIGHTS

London, Sept. 13. Sir Alfred Butt and Arthur Collins have secured the British rights to the big continental success, "The Remarkable Adventures of Conductor Kreisler," to which the American rights belong to the Selwyns. The Selwyns will call it "The Mysterious Tales of Hoffmann" and probably the same title will be used in London, when it is produced at the Drury Lane.

WALLIE HOWE'S NEW FIELD

Wallie Howe resigned from the Keith forces last Friday to accept a position as district sales manager for the Durant Motors Co.

Mr. Howe severed his connections with the Keith people after six years with the organization. He came into the Keith office from the advertising field. For the past four years he has been the booker of Proctor's 58th Street, Majestic, Paterson, N. J., and the Garrick, Wilmington.



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REVIEWS OF UNIT SHOWS

Reviews of nearly all of the Shubert vaudeville unit shows opening this week will be found on pages 4 and 5 of this issue. Hereafter the unit shows, listed under their titles (not theatre playing in), will be placed with other vaudeville reviews in Variety.

VAUDEVILLE UNIT SHOWS

HELLO NEW YORK

A. Knight Mann (The Watchman), Maurice Cole
O. Chetney (The Manager), Bobby Higgins
Upson Downes (The Actor), Lon Hascall
Dr. Fuller Bull (The Crofter), Betty Fuller
Mrs. Fuller Bull (The Kleptomaniac), Gerald Gilbert
Iona Lott (The Buyer), Agnes Gliden
Ira Bird (The Flapper), Betty Pierce
Sheela Dauter (The Artist), Helen B. Ware
Helen B. Ware (The Broadway Lily), Lillian Eley
Lillian Eley (The Cheerful Venus), Amelia Pynes
Billie Sundae (The Minister), Bobby Higgins
Partleigh Gawn (The Wise Bird), Betty Pierce
Candy Goode (The Convert), Phil Baker
Red Mulligan (The Politician), Lon Hascall

When seen at a dress rehearsal with an invited audience Friday night of last week, Jack Singer's "Hello New York" looked hopeless. The dress rehearsal ran from 8.15 until 12.30, and everything, it seemed, went wrong, even more so than at the average dress rehearsal.

It's an axiom in show business that a bad dress rehearsal means a good show. Sometimes it works out that way and sometimes it doesn't. In this instance the axiom flopped badly, for the first public performance of "Hello New York," the following night (Saturday) at the Crescent, Brooklyn, was somewhat better than the dress rehearsal, but it wasn't a good show by any means. Very bad would about size it up.

The reason for this was obvious. Aside from the stage waits and rough condition of the performance through not having played a previous break-in date, there were fundamental faults which no number of dress rehearsals could correct.

Caught for the third time Tuesday night, the fundamental faults were still there, but the four performances at the Crescent had straightened out the waits, smoothed the general running amazingly, and the show had reached a stage, notwithstanding its basic faults, that would readily justify classifying it as an average entertainment. Its weak spots reduced considerably, but still holding so many as to demand a general remarking before the show can be whipped into first class condition. Final curtain 10:58 Tuesday.

The show was still short on comedy Tuesday and noticeably lacked the speed that is one of the prime requisites of any show. It needs two more good comedy scenes in addition to the subway station scene and the burlesque boxing bout. The two comedy scenes mentioned, with a sort of bench act in the last scene of the revue, in which Phil Baker and Helen Eley sit in a wheel chair in a Luna Park set and exchange polite conversational nifties, are all the comedy the revue section has now.

The boxing scene and the subway bit were worked much better Tuesday night than in the previous shows seen, but each lacks a great deal still.

Bobby Higgins and Co. with "Oh, Chetney," a sure-fire comedy sketch, closed the vaudeville section preceding the revue, and Phil Baker, spotted one turn ahead, furnished the olio with more than sufficient comedy to put that portion of the show over properly. But the revue part Tuesday night was lamentably weak in the revue.

The revue section needs new comedy throughout—properly handled—and new comedy means that the boxing bout, in which Higgins, Lon Hascall and Phil Baker figure, and the car scene, which is played principally by Higgins, Hascall, Betty Fuller and Amelia Pynes, must be greatly amplified. Besides the addition of at least two or more comedy scenes, an author will have to be called in to trim up the show. With new comedy additions, the show must—and that's imperative—must have a straight man, and a real one, also another comedian, a fast working low comedian, who knows how to handle hoke. A fast singing and dancing soubrette would also be an acquisition that would be advisable.

The production itself is O. K. It looks as if it cost a lot of money, \$17,000 having been reported as the cost of the show. The costumes and sets are excellent.

Tuesday night the Mme. Laurie aerial act was out of the show. Pederson Bros. were engaged to take over the opening spot this week. Betty Fuller opened the vaudeville first part. Miss Fuller did three songs. They pleased.

Cissy Hayden's 16 English Daisies, which constitutes the chorus of the show, were the second olio number. The girls are excellently trained, the turn going over very well. The girls were well blended very nicely with the blue costumes. Lighting effects helped the dancing formations.

Phil Baker next with his accordion and patter. The talk landed satisfactorily Tuesday night, with the chances better had a large house been in.

Baker has a habit of working to the first five or six rows that should be corrected. He scarcely ever looks at the upper portion of the house.

A plant used by Baker was natural—and that's all that can be asked of any plant. This one had a good voice besides.

Bobby Higgins rocked the house Tuesday night with "Oh Chetney." His repeated remark, "It's getting late," was a laugh every time he uttered it, and the situations in the farce kept the house yelling all the way. Assisting Mr. Higgins was Betty Pierce, a pretty ingenue, who incidentally should be given much more to do in the revue. Just why she isn't utilized for bits is hard to fathom. She can talk and has presence. Lon Hascall also supports Higgins in the sketch, doing a rube constable well.

The revue had been cut and slashed inside and out and generally turned around since Friday and Saturday's performances. Tuesday, as on Saturday night, it started with a full stage set, Fifth avenue, with a drill by the chorus clad as traffic cops. This was one of those Amazon affairs, with the girls in silvered jackets and blue tights. They looked very well, and the drill was neatly executed.

A bit of dialog between Gerald Gilbert and an imaginary pedestrian meant nothing, and the talk between Gilbert and Betty Fuller later meant less. Too talky and minus any approach to laughs.

Baker and Higgins and Hascall in the boxing bout next, with Higgins using the Jim Barton catch line, "I'll kill him." The same line was used frequently by John Barry in the Bon Tons Columbia show recently at the Columbia, New York. The boxing bout has the "whoever feels he is getting licked first cry sufficient" tag line for the finish. That's too old to use at this stage of the game.

"Radianna Ray" was the first song number, done Tuesday night by Betty Fuller, the third woman in the show to lead it since the show opened. This number has a catchy melody and an effect with lights that throws the faces of the chorus and Miss Fuller into darkness, giving the effect of blackface. Excellent light effect, but a more characteristic southern number would be better. The song landed.

Lon Hascall in one next with spoken song and a recitation. Hascall in his legit tragedian character. Spoken song is enough, the recitation also being slow, keeping the tempo down too much. Second song number had Helen Eley in a prop boat leading "Painting the Lily," with eight of the choristers in lily bulbs that opened. Miss Eley has real voice and put number over splendidly. It was a mistake to have two slow numbers in a row, here, Hascall's recitations and the lily song both being of slow tempo.

Phil Baker in one, second appearance, with accordion, this time playing "requests" with telephones located in the boxes, and the customers asked to call for numbers. Idea is a good one that will work out better as it goes along.

Car scene in two next. Excellent scenic background, but must have situations to supplement gagging dialog now used. Went over much better than previously. Maurice Cole in soft shoe buck and wing and dandy eccentric in one following. He scored deservedly.

Luna Park full stage set for final scene. This should have had atmospheric opening with barkers working and other hall marks of Coney Island. Instead it opened with a pony ballet, led by Inez Van Bree. Pretty number that should stay in show when it is remade the eight girls shaping up as excellent steppers. A minute by Betty Fuller and Amelia Pynes, both picturesquely costumed, was nicely handled, but was too slow a specialty to be so far down in the show. If retained it should be used in the earliest possible section of the revue.

Phil Baker and Helen Eley's chair conversation comedy scene here. Needs entire revision and building. "Hit Trail With Me," a comedy song, with Higgins as slangy parson, Betty Pierce, Lon Hascall and two others, at 10.55, had a number that can be worked into a wow in time. It's one of those chorus repetition things, with each of the principals telling their experiences a la Billy Watson's Salvation Army bit. Reminiscent but not infringingly so. Must be made funnier, and can easily be made so.

Among the scenes, bits, etc., that went out of the show since the dress rehearsal was a ten-cent store scene—a good opera burlesque bit, a bon-doi number, whirlwind dance by Amelia Pynes and Maurice Cole, and a couple of double numbers by Bobby Higgins and Betty Pierce. The ten-cent store scene was very bad and the operatic travesty didn't click, either, so neither was missed. One of the double numbers by Higgins and Pierce should be restored.

FACTS AND FIGURES

Detroit, Sept. 13.

"Facts and Figures," which opened at the Shubert-Detroit Sunday afternoon to a well-filled house, was undoubtedly handicapped through opening here a week ahead of the Shubert vaudeville official schedule. Under such circumstances there was certain unpreparedness almost unavoidable. Despite that, the cast—a hard working one and eager to please.

The settings and scenery, as provided by Weber & Friedlander, are on a par visually with those of the most elaborate musical comedies. Costumes are all crisp, new and colorful. Coupled with the beautiful drops and settings, they keep the stage a blaze of color all the time.

There is nothing particularly memorable about the songs, although the tunes tinkle fairly pleasantly. The program states that Harlan Thompson supplied them with a book—although there is very strong reason to suspect the book was either lost, strayed or stolen. There is neither plot, reason nor rhyme to any one of the 12 lengthy scenes. What attempt there is at a libretto is indefinite.

In two scenes, "The Mixed Jury," and "Justice a la Carte," the humor is decidedly bald and risqué, not far removed from the level of the cheapest kind of burlesque. These two scenes leave a distinctly unpleasant taste with the spectator and could very profitably be eliminated, as the performance would still run to a good length. Several patrons left the house during these scenes, although in all fairness, let it be said, there were some dancing numbers which followed decidedly worth waiting for.

Let it be construed that the revue contains nothing that may be found to be enjoyable, it will be only just to state several scenes offer much enjoyable entertainment of a very high grade. Chief among them is the "Plaza in Spain," with its colorful setting and its horde of gorgeously garbed señoritas, in addition to the usual accessories of the "Flamenco." The "Treador" song from Carmen is of course, indispensable to such a setting and is very spiritedly and agreeably presented by Marie Villani as a dashing matador. Mr. Villani's melodious voice is heard several times during the course of the show and is one of the features. Herm Rose and George Jinks as a couple of tourists from the states furnish most of the comedy in this scene.

Scene four, a picturesque South Sea Isle, in which the native belles situously shake and shiver to a combination of Hawaiian melodies and modern jazz, is also very pleasing. The feature of this scene is a native dance by Joan Page, assisted by the large chorus. It scored heavily. Miss Page is a dancer of talent and ability, who is later in the "Dancing Cafe," where she again achieved generous applause.

"Fashions Through the Ages" is a gaily tinted style show of proportions, and affords an idea of the fashion from the thirteenth century to the present day and even including the future.

"The Dancing Cafe," which closes the show, is marked by some exceptionally good dancing by several fair young women who shake and shimmer after the manner of gelatin. The work of Japonette, Mile. Twinnette and Miss Page stands out as a fan scene, in which the ladies of the chorus are presented to the audience in costumes portraying the fashions of various countries of the world. This is a very colorful number, decidedly pleasing to the eye.

Aside from the chorus, far from unsightly, mention, both in the olio and the revue should be made of the Six Stellas, an European novelty with a sleight-of-hand selection and some lively steps. Villani and Rose in a screaming burlesque opera that took well; the White Way Trio, three young men possessed of good voices, blending nicely, who came close to stopping the show; Frank A. Burt with his funny hat, melodious flute and elastic legs, with which he seems to get recklessly careless, efficiently aided and abetted by Myrtle Roseland; Mile. Twinnette, assisted by Nicholas Bolla in some really good costume dancing, elaborately dressed, with shapely sweet-

Also the boudoir number, with another song to replace the one used. Jack Singer was in negotiation Wednesday with a headline vaudeville team and a couple of others.

If secured, should set the show right and after a week or so lift it to the top. Remaking generally will continue throughout the week.

Tuesday night business was about one-third capacity at the Crescent, the Mardi Gras at Coney Island hitting the business of most of the Brooklyn houses very hard. Bell.

voiced Edna Charles singing one or two songs, while Cornell Smelser plays the piano very pleasingly. The dagger dance, a solo by Mile. Twinnette, was especially well rendered. Japonette, slim, graceful and piquant, was much in the foreground in the revue and her "Dance Ecce-entrique" in the opening scene, entitled "Masks," was a delightful performance.

"Facts and Figures" needs considerable speeding up to repay its producers, who have been to considerable expense in outfitting the show. The newness is still glaringly apparent and undoubtedly some cutting will be done during the week, as the performance ran fully half an hour over time. Smith.

GERARD'S FUNMAKERS

Baltimore, Sept. 13.

The Gerard unit show of the rejuvenated Shubert Circuit opened the Academy of Music in Baltimore Monday night before an audience which practically filled the old theatre. This, incidentally, was a feat in itself, for the Academy is a huge theatre, and Shubert vaudeville last season seldom filled it.

The show opened at 8.20 and ran until 11.40. In this time there was much stuff, real cleverness, admirably projected for a first performance, and Jimmy Hussey, James B. Carson and Harry Hines proved to make a first rate trio. The chorus is one of the finest, and one wonders whether Gerard will be able to keep it or whether he is just making a splurge at the start.

The show opens with a sketch, "The Opening Act," and shows a theatre manager telephoning to obtain his opening act. In walks the act—Anna Propp and George Stone—a first rate pair of juveniles. Miss Propp lives up to her name, for although she is short and stockily built, she has a neat set of underpinnings. Stone goes into a song, "Gunga Din," that includes much topical patter stuff, and they follow with a Russian dance. After a song of home they do a "drunk" dance. Miss Propp being attired in a full dress suit where she had previously worn short skirts of good combinations. Their act hits well.

Matty White and Morton Beck follow with songs, which include a burlesque on grand opera. They went over nicely and continued to furnish much comedy throughout the show.

James B. Carson and company next put on the pretentious act of the show, "The Music Publisher." This act is good, albeit too long. The theme lies in the plugging of a song, "When the Mush Begins to Rush Down Father's Vest," and in turn Carson, who plays Teddy von Tilzeblat, calls up Al Jolson, Eddie Cantor, Raymond Hitchcock, David Warfield, Galli-Curci and Lenore Ulric and attempts to place his song with each of them. He imitates Jolson, Cantor and Hitchcock singing it, and then pulls a good one out of the hat, Warfield and Mr. Belasco, by suggesting that this song be put at the end of the speech "I am a Jew" in the forthcoming Warfield production of "The Merchant of Venice." He sings it in the manner of a French ditty for Lenore Ulric and plugs it in a hundred other ways. Then the audience finally joins him. In this bit the chorus is seated in the rear of the house and, after lending volume to the singing, is invited to the stage.

Harry Hines follows next with his monologues and then Jimmy Hussey plays his old sketches, "When the Cat's Away" and boxing skit. Both of these are big hits, but familiar.

The second half or revue part of the show opens with a sketch, "Some Lawyers," in which Hussey and Carson are the principals. Matty White does a good role in this with his nutty inventor stuff, and the women principals, Trixie Hicks, Ethel Maeder and others, make themselves agreeable. This has three scenes—the office, the jail into which the lawyers ultimately land and the wedding hall. These are good, but not extravagantly laid out. In other words, "Barney Gerard's Funmakers" is good entertainment. The references to Jews which Hines continually makes is bad stuff to use in a house where Jews constitute a large part of the audience, as they do here, and it is against the reputed Shubert order on the subject.

If Frank McCune, who is managing the Academy this year, hadn't worked like a dog to put this show across, it would do business on its merits. But McCune did good work. On one night he was at the news-paper offices until 1.30 correcting ads that were to go in the morning week, and pulled several stunts last Sunday theatrical sections. Apparently he is going to take care of his press agenting actively if his work last week is a guide. Sisk.

ZIZ-ZAG REVUE

Toledo, Sept. 13.

Arthur Pearson's unit, produced for Shubert vaudeville and in which Bessie McCoy Davis is starred, made its bow here at the Sunday matinee at Saxon's Auditorium, where it had been rehearsing for a week.

The first performance was very ragged, but, notwithstanding, the production with a few weeks' work should shape into excellent entertainment. It is better in many respects than some of the revues charging \$2 or \$3 admission.

The first performance was given to a very small audience on an extremely hot afternoon. The orchestra and the musical score appeared to be strangers. A number of times the piano and violin would be the only instruments heard. For one dance number the piano played the entire accompaniment. The drummer was chiefly responsible for keeping things going.

Both of Miss Davis's big numbers were almost ruined. The first one was the finale of the first half. One of the men who had a song number here was forced to sing it four times before Miss Davis appeared for her dance. At the conclusion of her dance there was another wait before the final effect could be worked, which consisted of an opening in the back drop with open gates and a stairway leading up to it. Miss Davis mounts the steps and after passing through the gates does a back-bend. This marked the conclusion of the vaudeville half of the show and the finish of Miss Davis' act. Her "Yama Yama" number was included and the audience started to applaud the moment she put on her hat for it. Four other acts billed for the first half. Ames and Winthrop failed to show in that section.

The opening had Hop Hadley, the artist, and his models, his being very similar to the number in which he appeared in the 1920 "Greenwich Village Follies." There were six girls, each holding a board on which Mr. Hadley drew the most popular of the characters which appear on the comic sheets.

Alice Lawlor was No. 2. The house immediately started to sit up and take notice. She sang several "blues" and also showed a little stepping. The remaining number was a comedy number called "Making a Mo-rie," led by Harry Welch and Jamie Coughlin, assisted by Catherine Crawford and Harry Peterson.

The second half or the revue proper brought Harry "Zoup" Welch to the front four times, first as a waiter, then as a North Pole seeker, and finally as a domineering husband and later a caveman. In all the numbers he was assisted by Jamie Coughlin and various others, including Catherine Crawford, Wesley Totten, Harry Peterson, Alice Lawlor and Patti Moore. Mr. Welch got his best laughs as the waiter in a cafe scene, insisting on "zoup," and as the caveman. This caveman scene was the finale but did not seem strong enough to close the show. One of its shortcomings was the scenery, which did not seem quite up to the proper standard. It was used first to represent New Jersey and later as the home of the caveman.

Patti Moore pulled down one of the hits with a number called "Steppin' School," in which she was backed up by the chorus in black tights with black velvet coats and white collars.

Miss Davis also had a snappy number, "Ziz-Zag," but had difficulty with the drops, which refused to come down, and more difficulty with the orchestra. Eight girls in black and white costumes assisted Miss Davis. Ames and Winthrop appeared in "one" here for a skit regarding the "Collector of Infernal Revenue." Mile. Maeder and Martinez Randall had several dance numbers, all getting over.

John Kearney and Eddie Malden appeared during various numbers and Rose and King as a sister team got returns with several songs, "Jingle Bells" with Miss Lawlor, Miss Moore, Rose and King and the chorus also proved effective, while the chorus alone had a number entitled "We Are the Girls of the Chorus," in which they had a nifty set of costumes.

When working smoothly and with a little stronger finish the show should get over in fine style. A number led by Miss Lawlor entitled "Who Looks Good to You," with some elaboration, might make a good closing number for the performance. At present it comes in the second half of the show right after two other song numbers.

Miss Davis asked the audience to boost the show if they liked it, and said if they received the proper support they would stay the entire week instead of four days. Hag.

TOWN TALK

Speedy.....Johnny Dooley
 Luke Tickles, gentleman.....Chester Nelson
 Bailey Barnum, ex-showman.....Bert Walton
 Ferd, an angel.....Barrie Oliver
 Bill Barrymore.....Ed Rogers
 Eudie Noble Shuffie, dusky actor.....
 Edgie Green
 Burglar.....Frank Bacon
 Messenger.....Al Rock
 Kiki, star.....Claire Carroll
 Leona Lavaliers, leading lady.....Ethel Gray
 Mist, handy girl.....Nina Fontaine
 Stuttering Sue, would-be actress.....
 Connie Madison

Barney Gerard's "Town Talk" broke in Friday and Saturday at the Lynn, White Plains, N. Y. The four performances were preliminary to the regular season opening. Despite the machinations of fumbling stage hands, missed cues and the desertion of a vaudeville act, "Town Talk" showed enough to warrant the prediction it will work into one of the best units on the circuit.

The vaudeville first part opened with Bacon and Fontaine in an unusual dancing and skating act. The pair showed several novelties. Miss Fontaine flashed a graceful and difficult toe dance, also handling a song. Frank Bacon's "drunk" aboard the rollers and the double routine on the skates lifted the act above the average. They gave the show a fast start.

Ethel Gray sang three songs, No. 2. Miss Gray, who works in the Bert Walton act and does a prima donnaing in the revue section, was programmed for the vaudeville, but was impressed into service when General Pisano, the sharp-shooter, "walked out" of the show after a disagreement with the management. Another turn will be secured.

Shea and Carroll, the original deucers, were third, and got considerable with comedy songs and cross-fire. It is a man and a woman combination that has been appearing around the three-day houses. The act is a composition of popular songs by the girl and released chatter by both. Carroll is a "hick" comic and a hard worker, but the turn seems outclassed in the present company.

Bert Walton in his song and talking specialty, "You'll Do the Same Thing to Someone Else," held down the No. 4 spot nicely. Walton is doing the same act as in the vaudeville houses. At the finish he is assisted by two plants from the boxes. They are Miss Gray and a man. The act holds a neat idea, but is draggy in spots. Walton sells it unctuously, however, and is a keen showman.

Johnny Dooley closed the first part, backed by six chorus girls, the Madison Sisters and Eddie Green, a talented colored boy, who works under cork. Dooley and the colored lad made an "audience" entrance. Dooley as a golfer who nearly muffed the show, and Green as his caddie, "Golf," a song and dance, led by Dooley, had the girls on the cutes golf outfits. The Dooley "fall" made its first appearance in this number and started the real comedy interlude. The Madison Sisters' specialty and a coking dance by Green allowed Dooley to change to ballet costume for his equestrian scene atop of "Gertie," a spavined horse. Dooley pulled bows with his song and dance here.

The revue proper, which followed after intermission, was in five scenes, three full stage and two, the last one, labeled an "Oriental Palace" was a gem from a production standpoint. The chorus was in Oriental attire, with gorgeous feathered headdresses, dressing a voluptuous background of silks depicting the throne room of Aphrodite (Ethel Gray). Chester ("Rube") Nelson, the second comedian, in his "rube" character, had a funny few moments in a love scene with Miss Gray. An Oriental dance by Nina Fontaine, who danced often, followed. Barrie Oliver, the juvenile straight, next in female impersonations of an Oriental dancer, followed by Dooley in a costume of toweling for his classical dance travesty, which has been as much imitated by the hoofing fraternity as has Frisco. Dooley goaled them here. The scene ends with Dooley succumbing to the wiles of Oliver and reclining with him on a couch. Two "eunuchs" remove the top of the litter (the old stretcher business), leaving Dooley and Oliver behind. They fall off, and in the confusion which follows Oliver's wig is pulled off. The sex revelation of Oliver proved a surprise.

The first full stage scene in the revue, "Photographer and Money Lending Establishment," is the background for comedy business evolved from the old burlesque "theatrical employment agency." The applicants insist upon imitating David Warfield from the old legit (Ed Rogers) to Stuttering Sue (Connie Madison), a cute blonde kiddo. They are forebly ejected by Dooley and Nelson. Nelson hogged the scene, getting laughs with comedy business at a dose with no opposition from Dooley, who seemed content with sticking to the script. Ample cutting should get this portion down to the meat.

The "aeroplane race" from "Going Up," a descriptive affair with Walton showing to advantage as the promoter, and the reading of the comedy telegrams with the chorus and company on, called for a special set. It was preceded by a scene in "one," "Entrance to the Aviation Field." Here comedy predominated

through the efforts of the comics to stay on the ground and bow out of the aeronautics. Rogers as an undertaker, who looked the prospects over with an eye to future business, got laughs. Old stuff, but modernly guised.

"Among the Hills of Jerusalem" in "one" was another comedy high light. Walton in robes and beard makes a comedy entrance on a hobby-horse. Dooley trailing a six-foot beard follows. Nelson as the "kid" in gray-hair and shepherd costume is next. Asked if he watered the flock, he responds: "No, the stocks." The scene is a low comedy wow with Dooley taking falls in all direction.

The specialties are strong throughout the revue section. Eddie Green stops the show twice with slow time buck eccentric stepping. This boy is a find. One of his specialties could be moved up into the vaudeville section and hold a spot.

Miles Gray accounts for several songs in first-class manner and looks immense in her elaborate wardrobe.

The 16 choristers, divided eight and eight as to ponies and show girls, are the best-looking bunch so far seen in any of the units. Their ensemble dances, staged by Seymour Felix, are snappy and unconventional.

Dooley is a tower of strength, consistently funny and a smooth worker. He and Nelson should prove a corking team when they become more familiar with the book and each other. The latter is an experienced "rube" comedian and one of the few funny ones surviving. Claire Carroll and Connie Madison step out of the line on several occasions. They are a "cute" pair and an ideal background for Dooley's rough comedy.

The production end is high-class; also the costuming. The girls make about a dozen changes, the ponies running to the short-skirted variety and the show girls to the more modish dresses.

The book, by Barney Gerard, is adequate, and the special songs by Tot Seymour and Bert Grant tuneful.

The straightening out of the vaudeville portion will put the Gerard show right up in the first line. The revue is ready to go now.

Con.

RITZ GIRLS OF 19 AND 22

Shubert vaudeville unit show, produced by Lew Fields. Opened at Astoria, Astoria, L. I., Sept. 11, for three days. Principals and acts: Harry Cooper, Empire City Quartet (revival), Zeigler, Teddie and Baby Josephine, Shadow and McNeill, "Melody Changers" (5), Blondell Sexton, Ella Lloyd, Sid Marlon, Jimmy Cagney, 10 chorus girls.

The Lew Fields' "Ritz Girls of 19 and 22" without Lew Fields misses Lew Fields very much. Very much indeed. Mr. Fields is with the other Shubert unit, Weber and Fields in "Re-United."

At the Astoria the performance runs according to the house. Monday night it commenced at 8.30 and was over at 11.30. That would indicate a lengthy show, but it wasn't so long. An intermission of usual length broke up the performance midway. Following that interval the sheet held slides for an interminable time, detailing the attractions split-weekly up to Oct. 9. Mingled with the second half picture feature's titles were extracted views of each film. The only item blazoned in this manner to draw the least applause was the mention that Weber and Fields would appear there October 2-4. The house remained perfectly quiet over the "Blood and Sand" slide.

Had the second half, or the revue portion of the performance, broken evenly in entertainment that could have been blamed upon the announcement thing, but it broke so badly that it may only be said the announcement gave it a tiresome start. The Astoria is a Ward & Glynne house in the Astoria neighborhood, just over the 59th street bridge, and which is really New York city. Half a house was in Monday evening, a big audience for the night in this section, as the Astoria looks like a 3,000-seat theatre. It is well conducted.

"The Ritz Girls" features Harry Cooper, the former singing comedian of the Empire City Quartet. Mr. Cooper has revived that title for this show with a new singing quartet of the boys having excellent quartet voices. It leaves Cooper as the sole comedian of that turn, and in fact, the show, although one of the quartet is made up for a heavy legit.

The show is but opening its season this week. There is plenty of time for it to develop, and it will have to develop. It needs comedy all the way. Too much dependence has been placed upon Cooper. No one man could carry this performance in its fun end. The material at hand only weakens the weak situation. Cooper has two supposedly comedy assistants in the revue in Phil White and Sid Marlon, but the three of them can do very little with their one real comedy scene of the revue and show, that of a "mummy," an old burlesque device but badly done here. Previously and opening the revue was a candy store scene with a soda water fountain, not unlike an old Fields musical comedy background. It did nothing either. Cooper was the

(Continued on page 26)

FRAMING EXTRA ATTRACTIONS FOR THE PICTURE HOUSES

Film Agents Organizing Production Departments—Ned Wayburn Stages Turn for Martha Mansfield—"Personal Appearances" with Speech No Longer in Demand—One Dept. Costs \$25, 000 Yearly



ETHEL REA
 Prima Donna of
 C. B. MADDOCK'S
 "THE SON DODGER" Co.
 PALACE, New York, Next Week
 (Sept. 18)

MORE FILM BOOKINGS

Association Takes on Other Picture Houses for Attractions

Chicago, Sept. 13.
 Morris S. Silvers, in charge of the motion picture attraction department of the Western Vaudeville Managers' association and booker for the Balaban & Katz theatres, has added a number of new houses for the new season. They are the Broadway Strand, Marshall Square, Illington, Biltmore and Stratford, in Chicago; Alhambra and Garden, Milwaukee; Newman, Kansas City, and Circle, Indianapolis.

Silvers will go to New York in search of new material for his picture houses during October. While absent, his bookings will be attended to by Max Halperin.

DANCERS IN CHOOS' ACT

The George Choos production, opening last week at the Alhambra, New York, will be strengthened by the addition of Marguerite and Guinan, the dancers. They will fill in one of the waits in "one" in the turn.

Number staging seems to be the fault of several units. Ned Wayburn was to have gone to Boston this week, according to report, to live up the numbers in the Weber and Fields show.

KEITH OFFICE WANTS FILM REFERENCES OUT

Stop Jokes Against Picture Players of Hollywood—Will Hays Mentioned

The Keith office this week sent out an announcement signed by E. F. Albee asking the co-operation of artists playing Keith-booked vaudeville houses to omit all focal reference to the picture players of Hollywood and Hollywood itself as connected with the recent scandalous news reports from that city.

The announcement mentioned Will Hays, with the presumption that Mr. Hays had requested that matter objectionable to the picture people be deleted from the vaudeville stage, and was immediately acceded to.

Within the month vaudeville artists have been ordered by the Keith office to throw out all prohibition reference aimed for laughs, but it has not been generally heeded in the Keith houses around New York. Previously the artists were told not to tell mother-in-law jokes in the Keith houses, and before that, to omit all racial funny talk, grotesque make-up and offensive references.

FOUR "SUNDAYS"

Shuberts Have Broadway Theatres for Special Shows

The Shuberts, will start four Sunday concerts Sept. 24 in Broadway houses, playing the special performance Sunday only, with vaudeville, booked through the Shubert vaudeville agency.

The houses are the Winter Garden, Century, Jolson and 44th St.

TEXAS GUINAN ON CRUTCHES

Texas Guinan returned to New York on crutches this week after a second accident within a month sustained in her act. Miss Guinan opened for a Keith tour last week, after being laid up as the result of a fall from the horse she rides onto the stage. At the Monday matinee in Louisville she had the same fall she had suffered in Dallas and was unable to continue. The company came in, as she will be incapacitated for several weeks.

The furnishing of added attractions to the picture houses has grown to such proportions within the last few months and the demand on the part of the exhibitors so great for added features that will act as business builders that several picture agents have organized departments especially to take care of this end of the business. The day of the personal appearance where the star of any picture steps before the screen after a picture and slips a spiel to "my dear public" is over. That same dear public is asking for a little more than a speech.

It is to fill that little want on the part of the public the agents are framing sketches and other attractions for the exhibitor. One agent stated this week that he was conducting a department costing him \$25,000 a year to operate for just this purpose. Incidentally it keeps picture people working between productions when the agent wouldn't be drawing any commission from them because of their idleness.

After the George Beban tour of the country with his picture "The Sign of the Rose" it became noticeable the exhibitors wanted more than a personal appearance. Fred Warren of the American Releasing Corporation, together with an agent, framed a turn for Martha Mansfield whereby she will appear in conjunction with the feature production "The Queen of the Moulin Rouge." Miss Mansfield will have the Moulin Rouge girls with her as well as a violinist and male dancer. The offering will be entitled "The Evolution of the Queen," and will open at the Del Monte theatre, St. Louis, Sept. 24. There are 10 weeks that have been booked as pre-release runs of the picture with added attraction, including Detroit, Kansas City, Wichita, Tulsa, and towns east. Ned Wayburn staged the attraction.

A number of other producers are falling in line with the idea that an added attraction will help sell the pre-release runs of their features and casting about for possible novelties that will be in keeping with the picture.

The agents in addition, however, are figuring on straight motion picture house attractions that will pull business.

This week in Newark, Pauline, the hypnotist, opened for a run at one of the picture houses. He is not appearing in conjunction with any picture but as a straight attraction, carrying a special advance man that works the towns ahead of the date of appearance.

The official opening of the Shubert Vaudeville Circuit occurs Sept. 17-18. Below is a list of the shows and houses:—

Weber and Fields.....	Central theatre	New York City
"Hello Miss Radio".....	Crescent theatre	Brooklyn
"Hello New York".....	Astoria theatre	Astoria, L. I.
Do.....	Boro Park theatre.....	Boro Park
"Ritz Girls of 1922".....	Keeney's theatre	Newark, N. J.
"Oh, What a Girl".....	Academy of Music.....	Baltimore (Sept. 24)
"Main Street Follies".....	Academy of Music.....	Baltimore
"Funmakers".....	Belasco theatre	Washington
"Success".....	Mishler theatre	Altoona, Pa.
Do.....	Weller theatre	Zanesville, O.
Do.....	Court theatre	Wheeling, W. Va.
"Echoes of Broadway".....	Shubert theatre	Pittsburgh
"The Rose Girl".....	Garrick theatre	Chicago (Sept. 24)
"Hello Everybody".....	Garrick theatre	Chicago
"Carnival of Fun".....	Park theatre	Indianapolis
"Mulligan's Follies".....	Shubert theatre	Louisville
"Laughs and Ladies".....	Sam S. Shubert theatre.....	Cincinnati
"Midnight Rounders".....	Empress theatre	St. Louis
"Say It With Laughs".....	Sam S. Shubert theatre.....	Kansas City
"Whirl of New York".....	Brandeis theatre	Omaha
Do.....	Berchel theatre	Des Moines
"Troubles of 1922".....	Garrick theatre	Minneapolis
"Hollywood Follies".....	New Palace theatre.....	St. Paul
"Midnite Revels".....	Engelwood theatre	Chicago (Sept. 24)
"Stolen Sweets".....	Engelwood theatre	Chicago
"Zig Zag".....	Detroit opera house	Detroit
"Facts and Figures".....	Princess theatre	Toronto
"Spice of Life".....	Criterion theatre	Buffalo
"Steppin' Around".....	Park theatre	Utica
Do.....	Wieling theatre	Syracuse
"Gimme a Thrill".....	Sara S. Shubert theatre.....	New Haven
Do.....	Bijou theatre	Pall River
"As You Were".....	Majestic theatre	Boston
"Follies of 1922".....	Shubert Grand theatre.....	Hartford

TWO ALIENATION ACTIONS BY MALE PROFESSIONALS

**Arman Kaliz Suing Brooklyn Dentist—Sascha Piatov
Awaits Action From Husband of Natalie—
Kaliz Under Alimony Order**

Two suits for alienation of affections, each brought by a male professional, were in the theatrical office this week.

One has been started through Harry Saks Hechheimer against Dr. Louis J. Lautman, a Brooklyn, N. Y., dentist, by Armand Kaliz, husband of Amelia Stone. Mr. Kaliz alleges the Brooklynite has weaned away the love of his wife, though Kaliz and Stone, formerly stage partners, have been separated for some time. Kaliz is under court order to pay his wife weekly alimony. He is said to be under a technical charge of contempt for not settling the alimony as directed.

A few weeks ago the Kalizes were reported having become reconciled. One evening as Kaliz (who presents and is with the "Spice" show) left the performance at the Winter Garden earlier than usual, he noticed, he said, as he approached his wife's apartment, one of two men affectionately bidding her good night at the door, and leaving a kiss on her lips before he finally left.

An altercation followed on the street between Kaliz and the two men. It ended when Kaliz, after an exciting taxi ride with the two men, whom he had placed under arrest as a civilian, was unable to secure police aid, the ride ending by Kaliz losing his prey.

Following that incident Kaliz is said to have had a detective agency investigate for him, with the alienation suit an aftermath.

Service was made on the dentist by a chorus girl in "Spice." She called at his Brooklyn office, had her teeth examined, asked the doctor's name, and when informed it was the genuine Dr. Lautman himself, the girl said she thought her teeth were all right and she would pay his fee.

ter the funeral and sued her husband and former partner, Ferrari, for divorce. Ferrari countered with a denial of her charges, and told friends that he intends to sue Sascha Piatov, Natalie's present partner, for \$100,000 on allegations of alienation of affection. Piatov is here, having crossed with her, and he says he is ready to defend any such action.

The team will probably remain in this country for a vaudeville tour, returning to fill European dates next fall.

REPUBLIC OPPOSISH

**Sunday Concerts by Markus Banned
by Loew Office**

The Loew office notified its agents this week not to place acts at the Sunday vaudeville concerts being given at the Republic, New York, booked by Fally Markus only on the Sabbath.

The Loew order included no other of the Markus-booked theatres, which left the agents in a position to book with the independent if they did not send any of their acts into the Republic.

Markus booked his first concert at the Republic last Sunday.

The Shubert vaudeville booking office this week also stated the Republic would be considered opposition, probably to the Shuberts' New York Sunday concerts.

Wesley Barry in Musical Turn

Wesley Barry, picture star, makes his debut in vaudeville the week of Sept. 18 with a nine-people musical comedy skit. The act starts at the Orpheum, San Francisco.

Low Golder arranged matters.



MAY ERNIE of ED and MAY ERNIE

After a severe illness and operation, which kept her away from her profession for the past six months, has fully recovered and opened her ORPHEUM TOUR at the PALACE, CHICAGO, this week (Sept. 10).
Direction: HARRY WEBER

FOUR UNIT CENSORS WATCHING ALL SHOWS

Weekly Inspection—Censors Unknown—General Producer as General Fixer

A form of censorship devised by I. H. Herk to keep the various Shubert unit shows to standard throughout the season calls for a weekly inspection by four censors, each unknown to the other, who will travel over the Shubert circuit. The identities will be kept secret from the producers.

Additionally the plan embraces the appointment, due this week, of a nationally known producer, who will be a member of the Affiliated Theatres Corp. staff, and who will, acting on the recommendations of the secret censors, personally look over each show reported as needing repairs.

The general producer will re-stage the whole show, if necessary, or make all repairs needed, such as fixing up bits that flop, numbers that fail to land, etc. The producer's recommendations will be supplemented by an author, if that is found necessary.

The salary of the general producer will be paid by assessing the amount on a pro rata basis among the 30 shows, with each show paying a stipulated amount weekly, the same as in the instance of booking fees.

MID-WEST PIRACY

Tab Circuits Playing Pirated Musical Versions

Chicago, Sept. 13.

Small tablaid circuits which operate through Indiana, Illinois and Michigan have run afoul of the Producing Managers' Association and Ligon Johnston, its attorney, as a result of the producers pirating on copyright musical shows. The pirating has been going on for some time. Investigators for the P. M. A. have been keeping tabs on the shows with the result they have kept abreast of advance bookings and billings, so that when the troupes arrived in towns they found local managers refused to play them, due to the consequences of becoming involved in piracy litigation.

Practically all of these shows which have been dodging the payment of royalty on material they use are booked through a Chicago concern.

COSMOPOLITANS FOR LOEW

The Loew circuit has booked three Cosmopolitan productions for the entire circuit, the three getting between 90 and 110 days each. The pictures are "Valley of Silent Men," "Little Old New York" and "Enemies of Women," the latter two not having been released as yet.

The International and Cosmopolitan productions are being sold apart from the regular Paramount output, Harry Buxbaum, the New York district manager, closing the deal early this week.

ACTS' ADDRESSES

**Keith Office Wants File of Them
for Booking Managers**

An order sent out by D. W. Wegefarth calls upon the Keith agents to furnish booking managers with the correct addresses at all times of acts on the agents' lists, hereafter, when such information is requested by the booking men.

While it does not mention it, the Wegefarth order relates to another order issued by him several weeks ago, in which the Keith agents were instructed to place all salary offers before acts and allow the act to determine whether the salary was satisfactory or not, and not the agent.

This latter order was occasioned by a Keith agent refusing to submit a salary offer to an act on the ground the offer was too small for consideration.

It appears the bookers have had considerable trouble in keeping the agents in line with respect to the order instructing them to permit the act to determine on the acceptance of a salary offer, and when bookers have tried to get in touch directly with acts, agents have occasionally held out on the whereabouts of the act.

A complaint by the bookers to Wegefarth followed, with the new order ensuing regarding addresses.

COLUMBIA'S KEITH'S CONCERT

The Columbia, New York (burlesque), had its first Keith's booked Sunday vaudeville Sept. 10. The theatre played to about \$1,400 on the day, about \$250 below capacity, the lighter attendance having been at the matinee. At night there was a sell-out.

For the first time the Columbia is honoring Keith passes for the Sunday show. The Keith office is issuing slips requesting admission of the bearer, "a Keith booking agent." Previously all managers and agents paid admission to the Columbia's Sunday shows.

The first bill of nine acts booked by Pat Woods and Al Libby, Carol Girls, the Gellis, Harry Holman company, Marguerite Coates, Versatile Sextet, Mel Klee, Allman and Howard, the Faynes.

HOUSE OPENINGS

The Empress, Danbury, opens Thursday, Sept. 12, playing five acts and pictures the last half only. Straight pictures will be the first half policy. Fally Markus will book the vaudeville portion.

The Albermarle, Brooklyn, recently taken over by the Keith office, opens Sept. 16 with a straight picture policy, due to switch to vaudeville later. The usual opening publicity and ballyhoo, including Keith's Boys Band, an address by E. F. Albee to the Brooklyn Chamber of Commerce and other special features will accompany the opening proceedings.

PISANO LEAVES GERARD UNIT

General Pisano and Co., shooting act, retired from the Barney Gerard Shubert unit, headed by Johnny Dooley, at the final dress rehearsal Friday afternoon, following a disagreement with Gerard. The Pisano act was to have been spotted No. 5 in the vaudeville olio. It would have included considerable additional comedy business by Johnny Dooley, in a burlesque on the Pisano shooting tricks.

The Dooley unit opened Friday night for a break-in in White Plains.

3,000-SEAT INDEPENDENT

A new 3,000 seat pop vaudeville and picture house is to be erected by the Small Bros. in the Bridge Plaza section of Williamsburg, Brooklyn.

The promoters now operate the Republic, Brooklyn, which plays independent vaudeville. The new house is to be the nucleus of a Brooklyn circuit of independents that will include Frank Keeney's house, according to the report.

RYAN AND LEE FOR LOEW

Ryan and Lee have been routed for ten weeks over the Loew circuit, opening Oct. 2.

The team will play full weeks in the larger Loew houses, changing their act twice weekly, offering "Hats and Shoes" the first half and "You've Spoiled It" the last half.

Ryan and Lee have been playing independent vaudeville houses for several seasons past.

Wilmer & Vincent's New House

The Wilmer & Vincent circuit opened Sept. 11 a new house (Rajah) at Reading, Pa. It seats about 2,400. Combinations vaudeville booked by Keiths.

KEITH'S BIG TIMER FOR N. Y.'S EAST SIDE

**Reported Site Between 59th
and 125th Sts.—Afraid
of East Side**

A new Keith house is contemplated for the east side of Manhattan, to be located midway between Proctor's 58th Street and Proctor's 125th Street, the only two Keith booked houses on the entire east side of Manhattan.

The decision to build is said to have been reached when it was called to the attention of the Keith people that this densely populated territory was without a big time vaudeville house.

According to insiders, the new house is to be ready for 1923 and will be of large capacity. The policy will either be big time or "State Lake," depending upon local conditions.

The neglect of this territory by big time vaudeville is attributed to the belief prevalent among theatrical people the east side will not pay big time prices for vaudeville. This is regarded as a fallacy by the Keith people, who will test the theory, with the new house changing to the pop policy, if necessary.

SING SING SHOW

Opening Bill at Peekskill Entertains at Prison

Sing Sing, N. Y., Sept. 13.

Merritt Trimble Wyatt, director of entertainments of the Mutual Welfare League of Sing Sing, sends this appreciation for a show given for the inmates:

The opening of the new theatre at Peekskill, N. Y., was signaled recently by the transport of the entire bill of vaudeville acts to the intramural theatre at Sing Sing prison, where Manager Harry McCormack presented five excellent turns. The theatre orchestra, under the leadership of Professor Perwein, opened the performance. The overture was followed by three baritone solos, sung capably by Mr. Schling.

June Lamont then sang a cycle of songs and was met with most enthusiastic applause. Blackface acts are always popular at the theatre and Wilson and Wilson went over with a wallop.

Marie Donia kept the spotlight busy for ten minutes while she did character songs and recitations which proved more than acceptable. The final act, which brought down the house, was the "Boys of Long Ago," who illustrated the old dances of yesterday. "The Crimson Challenge," featuring Dorothy Dalton, closed the show.

CANTOR OVERSEES CHI UNIT

Chicago, Sept. 13.

Low Cantor, Loew agent, arrived this week to oversee the production of "The Manicure Shop," a unit production routed over the Junior Orpheum circuit. The Cantor unit opened at the Lincoln Monday.

JOHNNY COLLINS BETTER

Johnny Collins returned to the Keith office Wednesday, after a six weeks' absence due to illness. Mr. Collins has been under the care of a physician following a nervous breakdown.

He was the former booker of the Keith middle western houses, but his latest assignment was assistant to W. Dayton Wegefarth, the Keith booking manager.

STRAW VOTE FOR "SUNDAYS"

Memphis, Sept. 13.

A local straw vote taken here indicates the public wants Sunday entertainment in the theatres.

The straw vote cards were distributed in the theatres, addressed to the mayor.

The Star and Gayety (2), Brooklyn, open Sunday with Keith pop vaudeville, booked by Harry Carlin and Bob Hutchinson. The same bookers are also booking the Bayonne Opera House, Bayonne, N. J., a former Feiler & Shea house, which has been leased to local interests. The house will play a split week policy of five acts and pictures.

Walter Nealand, well known as a circus press agent and at present spreading propaganda for the Con T. Kennedy shows, has resigned his position to enter commercial pursuits in Chicago.



WALTER CRAIG

JUVENILE with JACK KENNEDY in "A GOLF PROPOSAL" SIME SAYS: "Walter Craig looks and works enough like Joe Santley to be his brother."

NEW YORK CLIPPER: "With his ability to sing, dance and act this boy should go a long way toward success."

In the way of a summons as she handed him the service.

Kaliz is now with "Spice," playing in Philadelphia.

Natalie, the dancer, who had just left an engagement in Denmark abruptly to jump to America on a cable that her father was dying, had a week of melodramatic adventures. The day she landed her father died and she did not reach him in time to see him again alive. He was George Damon, who for some 25 years had been a musician in Shea's theatre orchestra, Buffalo.

Natalie returned to New York at-

TOURING BILLS

I. R. Samuels, who books the Colonial, Alhambra and Royal, New York, for the Keith offices, is trying the shifting of the entire Alhambra bill of last week into the Royal for this week. Most of the Royal show may go to the Colonial next week, when that house re-opens.

Mr. Samuels may try, it is said, sending the bill when finishing at the Alhambra into the Royal, then Colonial, making that a regular weekly change.

KEITH'S MAY ADOPT UNIT VAUDE IDEA

Dependent on Public's Demand—Orpheum, Keith Ally, Experimenting Already

If the unit type of performance now being introduced by the Shubert vaudeville circuit and being experimented with by the Orpheum and Loew circuits is successful, the Keith office is prepared to adopt a unit type of show for their vaudeville bills.

The Keith units will be minus the chorus girls and will be in the nature of an afterpiece, in which all of the acts in the vaudeville bill will participate.

The promiscuous booking of bands and orchestras was explained as along the lines of preparedness, by one of the officials in the Keith office. The same authority is responsible for the statement that the Keith forces are open minded as to the new type of show and that if in their judgment the public is desirous of the unit form of entertainment, they will fall in line and supply units as long as they are in demand.

Several experiments along this line have been indulged in by the Orpheum circuit, a Keith ally. Comedians with experience as producers have been given Orpheum routes with authority to arrange "afterpieces" for the Orpheum road shows. The shows remain intact over the circuit, thus simplifying the producers' labors.

A special clause in the Orpheum contracts makes it possible for the "units" to be installed all over the circuit should the officials so desire.

The Loew circuit has also played several units which were in the form of vaudeville and afterpiece without a girl chorus. It is reported that the Loew circuit will play the units as often as desired. Lew Cantor is commissioned to produce five of this type.

KEITH'S STILL DICKERING

Pan's Booking Arrangement Only for Eight Weeks

The Keith office is still dickering for the former Gus Sun houses at Toledo and Indianapolis, now booked by Pantages. From sources close to all concerned it is learned the booking arrangement recently consummated between the house owners and Pantages is for eight weeks only and contains a four-week cancellation clause.

A deal was in process between Olsen and Sauerbeer with the Keith office whereby the latter were to take over the two houses on a pooling arrangement. The Keith house in Toledo was to play stock, Keith vaudeville transferring to the Rivoli.

The arrangements came to an end when the middle-western promoters demanded \$100,000 cash from the Keith people as one of the prerequisites for the switch.

The Pantages representative had been previously notified that if the Keith people did not decide in 24 hours the two houses would be placed in the Pantages office for bookings.

The Pan road shows are playing both stands. It is considered the nucleus for the Eastern territory that Pantages is making herculean efforts to line up. A recent deal reported was for the Fox houses to affiliate with the Pantages circuit, thereby giving Pantages over ten full weeks in the East and putting them in a position to secure acts now being held in abeyance by the recent Keith edict declaring the Toledo and Indianapolis houses opposition.

The Miles houses in Detroit and Cleveland, reported to play Shubert vaudeville, started the season playing Pan road shows.

Edna Luce Engaged to Pitcher
Edna Luce, ingenue with Jack Reid's "Carnival of Fun" (Shubert unit), recently announced her engagement to George Cykowski, pitcher of the New Haven club of the Eastern league. The engagement followed a courtship of forty-eight hours.

UNIT SHOW ITEMS

Louise Kelly will replace Frances Demarest in the Weber and Fields Shubert unit when the show opens at the Central, New York, Sept. 17. Joe Smith Marba will also be added to the cast.

POET WANTS HIS

Georgian Avers Jolson Song Infringes on His Private Muse

Where copyright infringement suits in popular songs heretofore always revolved about the melody, Robert Loveman, the poet, has brought a plagiarism suit in the U. S. District court against Al Jolson, B. G. DeSylva, Harms, Inc., and Sunshine Music Co., Inc., on the charge the lyric writer infringed on a poem written by the plaintiff in 1901, called at divers times "April Rain," "The Rain Song," "April Showers," "It Isn't Raining Rain for Me," and other titles. The alleged infringing song lyric is "April Showers," Jolson's hit in "Bombo," which was published by the Sunshine company and distributed by Harms. DeSylva is involved as lyricist (Louis Silvers, composer, not figuring) and Jolson as having popularized the song on the stage and via phonograph records.

Suing through Guggenheimer, Untermeyer & Marshall, Loveman, a native of Georgia, recounts that Harper & Bros. published the poem, copyrighted it, reassigned it back to the author; that the poem was included in a book of verse, "The Gates of Silence," written by Loveman; that the late John Burroughs, H. L. Mencken, Israel Zangwill and other critics had praised it; that it was published in school text-books and was "set to several different musical scores by various composers and said scores have been published and are being sold."

The poet places a value of upwards of \$50,000 on his poem, and wants to restrain the marketing of "April Showers" and an accounting.

ANNA HELD'S PASSPORT

Finally Secures One—To Leave United States

Anna Held, Jr. (Liane Carrera) got a passport to sail for France on the "Rochembeau" Thursday of this week, after a tri-national controversy that had the Department of State jumping. It developed that she is not a citizen of any country, though she may claim citizenship in three.

Her father was a Uruguayan and she is a citizen of Uruguay, South America, by the established rule that a child inherits its father's citizenship. She is a citizen of France by the equally sound law that birth determines nationality. She is a citizen of the United States because her late mother married Flo Ziegfeld, Jr., while Liane was a minor, making her mother an American citizen and therefore her minor children ditto. She was told that if she married, an American citizen herself that would straighten her out, but she passed the suggestion.

Miss Held finally got a U. S. passport on Ziegfeld's affidavit.

POINT FOR ARBITRATOR

Maurice Goodman, the Keith counsel, will act as umpire and arbitrator in two separate actions Grace Davies and (Miss) Bobby Lee have begun against Henry Bellitt for two weeks' salary in lieu of a fortnight's notice. The girls are now members of George White's "Scandals."

After playing several weeks with the act, it closed through no further bookings. The act reopened a week thereafter and then again closed. The parties have agreed to the following clause in submitting their case to Mr. Goodman: "Under the above circumstances were the plaintiffs entitled to two weeks' notice of the termination of their employment? In the event this question be determined adversely to the plaintiffs, the action will be discontinued without costs. If the question is determined in favor of the plaintiffs, the action will proceed to trial solely upon the questions of whether or not the defendant gave to the plaintiffs such two weeks' notice."

11 PEOPLE ON 6-ACT BILL

Kansas City, Sept. 13. The bill at the Mainstreet last week was composed of the fewest artists seen on a six-act bill here for some time. Headed by Victor Moore and Co., three people, the program consisted of Bob Hall, Frank Wilson, Stanley and Blanes, Murray and Geerish, Adelaide Bell and Co., the company consisting of a piano player, making a total of eleven people on the stage for the six acts.

O'Neill Representing A. & H. in Chi. San Francisco, Sept. 13.

Jimmie O'Neill is acting as the Chicago representative of Ackerman & Harris and taking care of most of the bookings.

WEALTHY SHOWMAN IS RETIRING

Frank A. Keeney Will Sell His Houses—Wants to Enjoy Wealth

Frank A. Keeney casually remarked this week he intends to retire from the theatrical business, in which he has been engaged for years as a theatre owner and manager.

Mr. Keeney is among the wealthiest showmen in America. A part of his wealth is through inheritance, he having been the sole heir to his father's (Seth Keeney) large estate.

Accounted a shrewd operator, Keeney for several years has maintained a metropolitan circuit of independent vaudeville theatres, increased to three or four last season but lessened by one this summer when the Shuberts secured the lease of Keeney's, Newark. Two of Keeney's Brooklyn theatres are owned by him.

Mr. Keeney said no one was negotiating at present for his theatrical properties though he had had inquiries, but he would sell all his holdings at an agreeable price.

"I want to go away in the winter," said the manager-financier, "and I don't want my theatres to hold me down or back."

Keeney has had an interesting business career, dating from before his father's death. It has been often remarked that what Keeney took hold of he put over. For a couple of seasons he has been about the biggest better at the metropolitan race tracks and is now reported quite considerable ahead of the bookmakers, a condition he also arrived at last summer when the racing season ended.

MACK GETS OUT

Ex-Wife Consents to Settlement—\$500 Cash, \$2,000 in Jewelry

Syracuse, N. Y., Sept. 13. Posting of \$500 in cash and jewelry worth \$2,000 brought freedom for Charles E. Selders, otherwise Charles E. Mack, blackface comedian, of Moran and Mack, after over 24 hours in the Onondaga county jail, following his arrest on a court order secured by his divorced wife, Mrs. Grace Ellsworth (Hollner), of Harry and Grace Ellsworth.

Miss Ellsworth claims her husband was back to the extent of \$1,450 in weekly payments of \$20, directed by the court for the support of their young daughter.

Selders, after his arrest, was held in default of \$1,500 bail. In Syracuse there was no one to answer his call for assistance with a bond.

It was his ex-wife who came to Selders' rescue. She directed her counsel to consent to a stipulation withdrawing the warrant and accepting the best terms that the comedian could offer. While Miss Ellsworth's attorneys were silent, it was said that Selders put up \$500 in cash and his jewelry to satisfy his ex-wife that he would pay up.

At first worried, Mack finally used his plight material in the act at Keith's last week.

ALIMONY REFUSED

Gracie Deagon (Mrs. Grace E. Dickinson) was denied her motion for alimony and counsel fees in her divorce suit against Homer C. Dickinson (formerly Dickinson and Deagon), now teamed with Florenz Tempest (Tempest and Sunshine). Miss Deagon recently teamed with Wilbur Mack for vaudeville.

Justice Burr in the New York Supreme Court, before whom the motion was argued, decided this week in part: "To warrant the court in awarding alimony and counsel fees it should appear that plaintiff is reasonably certain of success upon the trial of the action."

The plaintiff in her complaint sets forth they were married Sept. 16, 1911, in Parkersburg, W. Va., and that Dickinson deserted her last April 12. The infidelity is alleged to have covered a period of years, specifically at the Hotel Pennsylvania, New York, last August, naming an unknown woman. Miss Deagon asks for the custody of their seven-year-old son, Homer C. Dickinson.

H. S. Hochheimer represented the defense.

Harry Weber's Nephew Joins Staff
There is another Harry Weber in the office of that name now.

A nephew of Harry Weber joined the staff this week.

AT ELLIS ISLAND

Foreigners, Coming in Third Class, Detained

An English act which arrived here on the "Adriatic" was held up by immigration regulations this week, though the turn was plentifully supplied with money. The reason was that the professionals were listed as third-class passengers. That was the only way they could secure passage, and the players boarded the liner in order to reach here in time to open with the Jean Bedini show Monday. After they boarded the vessel they secured berths in the hospital ward, and were given first class meals. Despite that, they were taken to Ellis Island, the regulations calling for all steerage passengers to clear in that manner before being admitted to the country.

Princess Nyota-Nyoka, the East Indian dancer engaged for the "Follies," arrived here Monday, accompanied by her young sister. The youngster was also held up at Ellis Island on the grounds that she was a minor traveling without her parents.

WM. MCCAFFERTY BOOKING

Youngest Keith Booker Handling New Independent Houses

The independent houses recently acquired by the Keith office are being booked by William McCafferty. The Strand, Jersey City; Ritz, Jersey City, and Strand, Hoboken, opened Labor Day.

The policy of the houses will be six acts and pictures, twice daily, with three shows Saturday, Sunday and holidays.

The newly erected house at Montclair, N. J., opened Monday, Sept. 11, with seven acts and pictures, twice daily on a six-day week.

The booking man has been assisting Jack Dempsey in the bookings for the Middle Western houses. He has grown up in the Keith organization, winning a book after service, which started as an office boy. He is one of the youngest bookers in the Keith office.

Back With McHugh

Philadelphia, Sept. 13. Brendel and Bert, vaudeville couple, last season with a Shubert vaudeville show and now with their Shubert contract about expiring, have returned to the managerial direction of their former vaudeville agent, H. Hart McHugh. Brendel and Bert were "discovered" by McHugh and promoted by him in vaudeville until joining the Shubert playing forces. McHugh is a Keith booking agent.

SUNDAY VAUDE ON W. 42D ST.

Keith Sunday concerts open their season at the New Amsterdam, New York, Sept. 17, booked by Pat Woods of the Keith office. The opening bill is headed by Vincent Lopez.

The Republic, across the street, is playing Sunday vaudeville, booked by Fally Markus. The Republic has been scaled to a 50-cent top for the matinee and \$1 at night.

Arrived from Australia

San Francisco, Sept. 13. Recent arrivals from Australia on the "Ventura" included Otis Mitchell, Vardell Brothers, Four Giltin Girls, Holden and Graham and Aerial Delos.

COLORED SONGWRITERS HELD IN \$5,000 BAIL

Perry Bradford, Lemuel Fowler and Spencer Williams Charged with Conspiracy

Perry Bradford, Lemuel Fowler and Spencer Williams, colored songwriters and music publishers, were remanded to the Tombs Friday by Judge Julian W. Mack in the United States District Court in default of \$5,000 bail each, on charges of conspiracy (Bradford and Fowler) and perjury (Williams).

The song, "He May Be Your Man But He Comes To See Me Sometimes," is the fulcrum in the mix-up which eventuated from a Federal Court injunction and accounting suit the Ted Browne Music Co. of Chicago started in New York against Fowler, the author of the song, and Bradford who is alleged to be dealing as several non-existent corporations. Bradford figures as the present publisher of the song, although the Browne Co. alleges it holds the copyright thereof and also published it in Chicago on assignment from the Francis Clifford Music Co., Chicago, which originally accepted the song from Fowler on a royalty contract.

Bradford and Fowler's defense was a prior contract, Clarence Williams, himself a songwriter, testifying he witnessed the contract signature at a date that antedates the Clifford-Browne contract. Evidence was introduced in the form of correspondence showing that Williams was in New York at a time he alleges he was in Chicago.

The matter goes to the Federal Grand Jury.

Bradford on August 17 was arrested for threatening and interfering with a U. S. Deputy Marshal who endeavored to serve him in another suit, and was released in \$500 bail.

In the New York State Supreme Court a month ago or so, Fowler began an action against Bradford for an injunction charging the publisher with having obtained a copy of "He May Be Your Man" and publishing it without permission, although another publisher holds the copyright on it. Fowler was granted relief in the form of a temporary injunction, but evidently this was never enforced, the litigants having gotten together.

The Browne Co. has been granted an injunction to restrain the further publication of "He May Be Your Man" by Bradford.

KEITH'S, CLEVELAND

The new Keith house in Cleveland will open its doors Oct. 17. The house will play the big time Keith bills. The theatre is reported as the last word in modern theatrical architecture.

Pop price shows will remain at the Hippodrome. The Keith office has been without a big time vaudeville stand since the 105th St. changed its policy to thrice daily.

LOTHROP RECUPERATING

Carl Lothrop, booking the Temple, Rochester, and Temple, Detroit, in the Keith office, left New York for a four weeks' period of recuperation at a western health resort.

J. Aloz will book Rochester and Detroit temporarily.



LOLA and SENIA
in "TERPSICHOREAN TID-BITS"

The dancers of personality. Look closer. Photo by Bert K. C. Bookers. If you hear something, wire MARTY FORKINS, 1562 Broadway, N. Y. He knows all about us. Next Week (Sept. 17), Hennepin, Minneapolis.

MUTUAL CASTS OUT TAYLOR SHOW; MANAGER BRINGS SUIT

\$200 Weekly Guaranteed for Five Years—No Notice Given—"Footlight Frolics" Closed at Cleveland

Charles E. Taylor, producer of "The Footlight Frolics" on the Mutual burlesque wheel, has re-titled Frederick E. Goldsmith to bring an action against the Mutual Burlesque Association, for breach of its franchise contract with him which was responsible for the enforced closing of his show on the wheel on one day's notice.

Taylor alleges that he has been damaged to the extent of \$30,000 on his \$200-a-week guarantee for 30 weeks a year for the five years the franchise was to run. "The Footlight Frolics" closed Saturday at the Empire, Cleveland, on a wire from Al Singer, general manager of the Mutual Circuit.

The Empire, Cleveland, was the initial stand of "The Footlight Frolics." During the middle of the week Taylor states he received a route which would have carried his show along for at least three additional weeks. Friday last he received a wire from Singer which informed him the show was to close the following day and that no future time would be assigned to the attraction on the circuit.

Under the franchise contract which Taylor holds there is a proviso that the show is to be passed on by three censors of the circuit and he was to have been informed as to any changes which they desired made in the show after which the management was to have 21 days in which to comply with the findings of the censors. If in the event that the show management failed to do as ordered, the circuit executives have the right to lay the show off until the changes were made and the revised edition was passed on. Taylor claims that he received no notification at anytime.

The franchise provides the shows shall have seven principals, 16 chorus girls and a carpenter and leader. Taylor states he had nine principals and the required number of chorus people, as well as the leader and carpenter as stipulated. The closing order, he maintains, came without any reason whatsoever, although he states that he was making two changes in the cast of his own volition.

Those of the cast and chorus of the show all held the regular Mutual Association contracts with Taylor. It provides the players shall receive two weeks' notice. Taylor says he issued these contracts because the Mutual insisted on them and that the Mutual's office was to receive 5 per cent. commission on the salaries paid to the players. With the closing order issued to become effective within one day, the people he had under contract are looking to him for salaries under the two weeks' clause.

At the time that the order was issued Taylor says that he had advanced to the members of his company some \$800 on I. O. U.'s and that he is out of pocket for this entire amount.

His arrangement under the franchise was that he was to frame a show that was to cost not more than \$950 a week in salaries to players, director and crew and that he was to receive \$200 a week for a period of not less than 20 weeks or more than 30 weeks each season for five years. Under the agreement the Mutual pays the producer a flat sum for the show with the stipulated guarantee of \$200 weekly flat to each producer, the circuit assuming all cost of transportation and transfer.

In addition there was to have been a bonus at the end of the season for the attractions on the wheel that finished one, two and three on the amount of gross business done on the circuit.

At the offices of the Mutual Burlesque Association it was stated Taylor's show had been ordered off after an inspection had found it below the standard desired.

The Mutual, according to an official of that organization, paid the expenses of the "Footlight Frolics" company back to New York from Cleveland.

It was further stated the show that was taken off would not be permitted to play again on the Mutual wheel, but Taylor would be permitted to produce another show

POP SONG REPETITION

Columbia Order Against Same Published Numbers

A supplementary order regarding the repetition of pop songs week after week in Columbia shows was sent out Monday to all Columbia house managers by Sam Scribner.

The new order specifically mentions "Three o'Clock in the Morning" and "Indiana" as having been heard too much by Mr. Scribner while he was making inspections of Columbia shows recently.

Hereafter if a Columbia show arrives at a house with a published song that has been done in three, or at most four, preceding shows, the house manager, according to the Scribner order, is instructed to order the repeated number out.

IMPERIAL DARK

Chicago, Sept. 13.

The Imperial, which stopped as a Columbia wheel stand Saturday, following four weeks of the worst business experienced by a first class burlesque house in many years, will remain dark for the present, with no policy in contemplation.

The Imperial is controlled by the Columbia Amusement Co. under a five-year leasing arrangement at an annual rental of \$12,000. The Columbia leased the house from Frank A. P. Gazzolo at the beginning of the current season.

The Star and Garter has replaced the Imperial with Columbia burlesque.

BEDINI-WELLS "ROCKETS"

The title of the new show Jean Bedini and Billy K. Wells are producing as a successor to Joe Maxwell's "Varieties of 1922" will be "Rockets."

The cast includes Holmes and Wells, George Hunter, Frankie and Johnny, Lew Welch, Sterling Saxo Four, Elaine Beasley, Ruth Wheeler, Jimmie Miller, Armstrong and Howarth. The latter are English comics who have not appeared over here.

"Rockets" opens at Miner's, Bronx, New York, Sept. 25. It will play the route of the former "Varieties," taken off the Columbia wheel three weeks ago when the Columbia censors decided it was not up to standard.

FRANK PIERCE DEAD

Frank Pierce, manager of Frank Finney's Revue, died Sept. 11 in a sanitarium in Scranton, Pa. Death resulted from double pneumonia. Mr. Pierce was 58 years of age and had been associated with Chas. Waldron's Columbia wheel enterprises in an executive capacity for a number of years. He was stricken with pneumonia about a week previous to his death.

The deceased was also house manager of the Gayety, Buffalo, for the Columbia burlesque wheel for a season or two a few years ago. A wife survives.

PARK STOCK POSTPONED

The opening of Minsky's Park theatre stock burlesque, scheduled for last Friday, was postponed until tonight (Friday), following a dress rehearsal Tuesday night, last week, after which it was found the show could not be whipped into shape to open the following night.

The dress rehearsal started at 9 p. m. Thursday and ran until 2:30 a. m. Friday, the first part only having been gone over by that time. Several effects and scenic accessories undelivered, also, figured in the postponement.

to replace the one removed, which show would have to pass inspection before it would be placed on the Mutual wheel. That the show that would constitute a second chance for Taylor, in addition to being up to the standard set by the Mutual, would have to be different in every respect from the one removed was also said to be a condition attending the new show's production.

BOSTON BARS BARE LEGS; CENSOR CASEY ON JOB

"Keep Smiling" Brings Official Letter—Gayety, Boston, Stood for Bareness

Boston, Sept. 13.

Bare thighs are barred in Boston, and will continue to be barred, according to an edict couched in no uncertain terms and sent yesterday to Sam Scribner from City Censor John Casey.

The issue was precipitated by the action of Mrs. Tom Henry, manager of the Gayety, the Columbia circuit-owned wheel house, who permitted James E. Cooper's "Keep Smiling" to play a full week with bare thighs, knees and calves during the absence from Boston of Casey, who was on his vacation. Whatever chances there were of Casey smiling at an occasional display of dimpled knee caps in a flash number are now gone, as Mrs. Henry's action has forced his hand, and the Ministers' League and several other similar organizations are more aggressively on the job than they were at any time during the previous administration.

The Casey code of morals was compiled about eight years ago, after Mayor Curley had been in office about a year. In brief, it barred double entendre touching on obscenity, bare legs by any but recognized dancing artists, undraped fleshings for mere display of figure, movements of the abdomen in dancing, bare legs or thighs, nance impersonations, and the taking of drugs, such as needle jabs, snow-bird sniffing and hopheads. It was rigidly adhered to during the Curley administration, reasonably enforced during the ensuing four years of a so-called reform mayor (Andrew J. Peters), and upon the re-election of Mayor Curley this year Casey has been again given unqualified backing. At least a dozen other cities have since adopted it.

Casey is an old-time showman, rated generally by the profession as being absolutely on the level and willing to give an even break to anybody who is trying to work clean. His last open row was with Ann Pennington, who was determined she would play bare-legged, and was given an alternative of wearing diaphanous silks or closing the show. She wore 'em. And so will the Columbia and Mutual wheel shows, regardless of whether they hit Boston without fleshings for the ponies, as was the case with Cooper's "Keep Smiling," which Mrs. Henry let play through the week.

Casey's letter to Scribner lays the facts cold on the table regardless of the "bars up" word that has been passed down the line by the Columbia powers-that-be.

"Burlesque has cleaned its house creditably," said Casey, in an interview today. "It has made itself a national amusement institution and the phenomenal increase it has made since it started its campaign for cleaner performances proves that it was shrewd showmanship. It has been a pleasure to watch the development of the Columbia circuit and the proving of the theory that the old burlesque patron is just as happy and pays just as regularly as he did in the old days when another element now attending was conspicuous by its non-attendance. The Boston standards are not unreasonable in my judgment, nor do they interfere with the legitimate business whether it be burlesque or the 'Follies.' Beautiful bare legs, for example, as we usually get them on the stage, average far from attractive as when covered with a sheen of silk. And one thing is definite, the Boston code is known to every Boston house manager and those who violate it are doing it not through ignorance, but deliberately.

"And I have no intention of stepping backward in a policy eight years old that has obviously helped rather than hurt the yearly profits of the business."

FILLS OPEN WEEK WITH FILM

The Grand, Worcester, Mass., Columbia wheel stand, will not play one of the wheel shows next week, but will have a feature picture.

The picture will fill in the week, otherwise open on the Columbia wheel, that Joe Maxwell's "Varieties of 1922" was scheduled to play, but was not, through having been ordered off the circuit a couple of weeks ago.

BURLIQUE REVIEWS

BOWERY BURLIQUERS

(Columbia Burlesque)

Buffalo, Sept. 13.

In two acts and eight scenes. Book by Billy K. Wells. Staged by Marty Semon. Lyrics and music by Schubert, Razaf and Woolford. Dances by Ben Bernard. With Billy Foster, Frank Harcourt, Mildred Cecil, Libbie Hart, George Rose, Estelle (Arab) Nack, Fay and Florence. Marty Semon, Bert Spencer and Hamid Troupe.

Joe Hurtig's 1922-23 edition of the "Bowery Burlesquers" is a credit to its producer and an ornament to burlesque. It is as fresh and snappy as a spoke as the Columbia has in its circuit, and in all the essentials of good entertainment it need take a back seat for none. In every department this year's "Bowerys" is a top-notch. The production is as fine as burlesque can boast, with settings and costumes which, while not new, are at least clean and fresh, and look like money. The staging, by Marty Semon, shows some semblance of intelligence, and the dancing and ensembles by Ben Bernard, while nothing sensational, are well above the average. In the comedy department Foster and Harcourt deliver strongly, with only occasional help from the "book." In addition to this the show has some real voices, more than the usual amount of talent, and is run off with all the snap and dispatch of the best of its two-dollar brethren.

The show starts as though there might really be a book, but it is abandoned before the first act is well under way. After that the comedians are thrown largely on their own resources and do exceedingly well. Foster has a tendency to lapse into low-brow stuff of the German pre-war variety. Harcourt is a comedian of parts and looks as though, given the right material, he might qualify for better things. His work shows restraint, an uncommon quality for burlesque, and the fact that some of his funniest stuff was local reveals him to be possessed of a ready wit of his own. The two enliven the proceedings on every appearance. Foster carries some rough stuff and his "tempter" scene in the Garden of Eden was deep blue. There's work for the censor here, although it is doubtful if the Eden scene can be cleaned up and still remain funny.

The show is unusually strong on the feminine side, with Mildred Cecil, Fay and Florence, Libbie Hart and Estelle Nack scoring repeatedly. Miss Cecil's good voice, appearance and stage presence make the average olio prima donna look like a novice. Difficult as it may be, however, she will have to bring herself down to earth, as she is now working sky-high over the heads of her associates. Ray and Florence did several numbers and a specialty strongly reminiscent of the Wilton Sisters. The girls harmonize well and display good showmanship. Libbie Hart is an effective soubrette and fills the fleshings to almost the point of perfection.

Among the males Marty Semon plays the semi-straight with a poise and assurance seldom seen in burlesque. Rose and Spencer have a two-act which failed to get much, but which showed Rose to be a good comedian, straight or with the Hebrew makeup. The presence of Hamid's Acrobats added speed and snap to the show and served as a refreshing novelty for burlesque.

The Columbia may be proud to number the "Bowerys" among its attractions. It is splendid burlesque entertainment and will go far toward maintaining the traditional standards of the wheel.

Burton.

HOWE FIXING UP

Dave Marion Will Reconstruct Show While it Travels

The Sam Howe show "Joys of Life" was ordered re-constructed, with a change of book and some changes of principals last week, following an inspection by Tom Henry and Jess Burns, Columbia censors.

Dave Marion was delegated by the Columbia Amusement Co. to go on to the Howe show the latter part of this week and superintend the making over. Marion may put on an entire new book with carte blanche to make any changes in the principals deemed necessary.

The Howe show will not be taken off the Columbia route, the changes being made at morning rehearsals and after the night performance or such times as available.

Chas. Koster in Ill Health

Chas. (Kid) Koster resigned the management of the "Jazztime Revue" on the Mutual wheel last week because of poor health. Mr. Koster is now in Saranac Lake, N. Y., where he will recuperate.

He would like to hear from his friends, the general post office at Saranac Lake being his address.

PELL MELL

(MUTUAL BURLESQUE)

Bevo Bum.....Billy Kelly
Hiney Klats.....Charley Country
Tete, a porter.....H. E. (Happy) Ray
Jack Hammond.....Harry C. Van
Dick Davis.....Jack Alton
Jim Swift.....E. R. Jenkins
Marie Sweet.....Pauline Harer
Grace Loveland.....Mabel White
Helen Wade.....Doris Brandon

"Pell Mell" is a Mutual Burlesque attraction at the Olympic, New York, this week. Harry M. Stouse is the producer. The burlesque is in two parts of four scenes, two of them full stage nondescripts to which the dialog has been fitted, reversing the usual procedure. The other two are drops in "one."

The show is fairly well cast, with Billy Kelly as a dirty tramp, assisted by Charles Country, a Dutch comedian, the two comics. This pair go the limit for laughs, injecting "expectoration bits" and "blue stuff" with the choruses and principals in the dancing line, wherever the occasion warrants, which is often.

They are a capable pair of comics for this grade of burlesque, which, judging from the shows seen, will cater mostly to a stag audience. The women also do the "couch" and "shimmy" stuff continuously, at least as regards Doris Brandon, a stout, queerly proportioned girl, and Pauline Harer, a personable dark soubrette. The latter is all over the show and will be liked by stag audiences. She is a nice looker, with a fair singing voice, and steps a mean jazz. Miss Brandon's dancing repertoire consists of three steps, by actual count.

Mabel White, a good looking, tall, statuesque, old school prima donna, with some nice wardrobe, is the singer. Harry Van is the stalwart, Jack Alton the character man and H. E. (Happy) Ray a blackface comic throughout.

The book, by Billy Kelly, is a bit and number arrangement made up of tried and true comedy bits. They are handled well and pulled laughs due to the low comedy methods of the comics, who took falls and flops every few minutes. The lines are secondary and consist of a perfect 100 per cent. of released and familiar material.

A messy table bit was about as daring as will be seen in any of the Mutual shows. The prima donna and Dutch comic are acquiring a stage jag with prop wine. Kelly staggers on and expectorates across the table, leaving a rivulet running down stage. The Dutch comedian uses some offensive pantomime and dialog ancient the responsibility for the aqua that was one of the loudest howls heard on 14th street in many moons. The scene ends with the comics doing real clever acrobatic stuff as "drunks."

One of the heaviest applause getters was a jazz band composed of banjo, guitar, life and washboard by Kelly, Alton, Ray and Country. On an encore Country played a bass violin made out of a dishpan. A quartet of Kelly, Alton, Ray and Van, along old school lines, passed with flat harmony and rough hokum. The 16 chorists represent all shapes and sizes. The costumes shown are economical choices, looking two seasons old, but clean. The hunch works barelegged throughout, looking from the front like an acrobats' convention.

Alton had some heavy moments in a comedy scene with Kelly. The former did a Jekyll and Hyde bit, finally assailing the comic after the transition to the murderer. The bit is old, but was well received.

The last scene consisted of specialties by several of the principals in a set supposed to represent a roof garden. It could have passed as the Aquarium just as well. Miss Harer and Harry Van had solo songs, followed by Ray in a song and dance, the latter a slow drag jazz affair, getting mild returns.

On reports from the other Mutual attractions seen around, "Pell Mell" is about the average show. Before a discriminating audience it would have about the same chance as a "hoover" in leg irons. Three-quarters of a houseful in, with the amateurs partly responsible. Con.

"ROCKETS" WITH "SCANDALS"

The new Columbia show, "Rockets," which Jean Bedini is staging, will have the scenery and production stuff from the White's "Scandals of 1922" (last season's White show) as a basis.

The Columbia Amusement Co. bought the last year's "Scandals" from White recently with the purchase price reported at \$5,000.

Rube Bernstein will produce the "Rockets" show conjunctively with Jean Bedini, an arrangement having been made with the Columbia Amusement Co. Wednesday whereby Bedini and Bernstein will operate on a partnership basis.

Bernstein has the "Broadway Flappers" on the Columbia wheel, and Bedini "Chuckles of 1922." Both Bernstein and Bedini will retain their individual shows, aside from the partnership arrangement for "Rockets."

Chicago, Sept. 13.

But Johnson does look good. No sign of a paunch. Fast and undeniably powerful. They say around Harlem that he is only 38, and that is not over the age limit for heavyweight. In his preliminary, talk he expressed his ambition to get back into the ring. He asked the audience to notice that he could still hold his own, and in the bout he made the opponents look silly. Granted the latter were no real class, it's a mistake to class Johnson as a dead one. His little stretch at Leavenworth was unfortunate, but it doesn't seem to have hurt him any. He said he would like to get into the ring with Wills or Dempsey, and was sure he would give a good account of himself. There is one way to start or settle arguments in that direction, and that is for Johnson to coax Wills into the ring this winter. Johnson might tantalize Wills with Godfrey, but he'd do better to tackle the highly rated Wills himself. That match, if it could be arranged, would draw a world of money.

Playing B. F. Keith Eastern Time for Next Fourteen Weeks, Returning to New York Christmas week Direction: MORRIS & FEIL

DAY AND DATE CIRCUS CLASH IN ARIZONA

**Ringling and Sells-Floto in
Phoenix Sept. 18—Popu-
lation of 30,000**

Phoenix, Ariz., becomes a battle ground for the Ringling-Barnum and Bailey outfit and the Sells-Floto show next Monday, Sept. 18. Showmen were surprised to see the two biggest big tops spotted in that city, day and date and are somewhat at loss to account for the booking, as Phoenix holds a population of less than 30,000 and the draw from the surrounding country is not considered anything like the measure needed to supply paying attendance to the two shows on the same day.

Both shows are on their way East, routed through the southern states. The routes indicate that both outfits will battle it out in Texas. The Ringling circus touches that state first, playing El Paso Sept. 21, but goes back into New Mexico to play Albuquerque Sept. 23. The Sells-Floto show strikes the latter stand two days ahead, then moves on to Trinidad, Col., on the 23rd. The other stands in Arizona and New Mexico, except Phoenix and Albuquerque, are not routed in opposition, the Ringling show taking the same dates and towns as played four years ago, and the Sells show picking other stops.

Indications are that the Sells-Floto outfit has tired of breaking trail for the Ringling show, and that it will not attempt to precede it in the Texas territory.

The Ringling show will close its season Nov. 8 at Greensboro, N. C.

A warm contest is predicted for the Phoenix stand. The Ringling show gets into town on the Santa Fe while the Sells show probably will arrive on the El Paso and Southwestern. The latter line belongs to the Phelps Dodge interests, allied with Frank Lincoln, mining millionaire and at times associate of the Ballard people.

After leaving Phoenix the Ringlings get on the El Paso line going into New Mexico. The railroad facilities of Phoenix are none too vast for the accommodation of two circuses and a jam is expected to develop when the rivals get into close quarters.

The John Robinson show is still in Indiana but is routed into the South Atlantic states where the old John Robinson name is a big draw. It probably will cover Georgia, Alabama and the rest of the territory before the Ringling outfit gets through with its Texas stands. The Yankee Robinson show also is playing out of the Middle West into the Texas Panhandle district, while the Wallace show is within striking distance of the Lone Star State.

BENEFIT FOR ED KORKRELL

Chicago, Sept. 13. Ed Korkrell, old-time circus and theatrical press agent, known throughout the country by theatre managers and performers, has been confined to the Wesley Memorial hospital with a broken leg since last May.

Korkrell being one of the old veterans he has not all the worldly possessions that some people have at his age. When this was brought to the attention of theatre managers here they arranged to give a benefit performance for him on Sunday, Sept. 24, at the Cort.

Frank Bacon, who is appearing here in "Lightnin'," has promised to act as master of ceremonies at the performance and is scouring the "Loop" theatres for volunteers to assist him.

Korkrell in the days of P. T. Barnum was press agent for the Barnum and Bailey circus and also did courier work for Buffalo Bill. During the past few years he has been doing work for the local theatres.

Concession men playing independent dates and doings around Chicago are having a tough time. Most of the heavily boomed special events have been bloomers.

NORTHWEST FAIR RECORD

Minnesota Event at Rate of 900,000
Admissions—Michigan Big

Two of the biggest fairs are reported as doing record business. The Minnesota affair, now on between the Twin Cities, occupying what was the old trotting track, is going at the rate of 90,000 admissions, a new mark against the old record of 775,000.

The Michigan fair at Detroit last week piled up more than 1,000,000 admissions. The latter is a six-day affair. The Minnesota fair runs seven days. Industrial exhibits are said to be returning to favor. The big splash of the Detroit fair was the General Motors Co.'s exhibit, which cost \$9,000 and comprised the many household devices such as motor-driven washing machines, mechanical refrigerators, besides automobiles.

CIRCUS COMPLAINTS IN 'REFORM BULLETIN'

**Organ of Civic League, New
York, Contains Statement
of Charges and Arrests**

Albany, N. Y., Sept. 13. "The Reform Bulletin" for August contains the printed report of five different incidents within the month where a charge was made against a circus or an arrest in connection with one.

These charges concern "women shows," "shows for men only," and gambling. In one town two women with a circus were arrested and fined \$25 each, following a defense at their trial for indecency.

"The Reform Bulletin" is the official organ of the New York Civic League. It goes to 60,000 homes up New York state and 10,000 are distributed monthly throughout the country.

GIRL MOTORCYCLIST THROWN

Rochester, N. Y., Sept. 13. Spectators at the exposition were given an added thrill on Thursday night when the motorcycle Pearl Davis was riding in the motordrome bowl became unmanageable and she was thrown to the bottom of the bowl. Whirling around the big wooden bowl of the T. A. Wolfe shows, the machine crashed into the guy wire that serves to keep the machines from going over the top of the bowl. Miss Davis, 20 years old, lost control and was thrown twenty feet to the floor where she lay stunned.

An ambulance was called, but she refused to be taken away. The surgeon could find no broken bones, but advised an X-ray examination. She was severely bruised, but this did not prevent her from continuing her performances later in the week. When the accident happened Miss Davis was trying to ride around a line painted on the perpendicular wooden walls near the top. She moved the handlebars just enough to ride into the steel cable. The speed of the machine was so great that several of the cable supports were torn from the wall and the machine was held suspended in midair for a moment before it swayed and dropped with its rider.

It was the last performance of the night and the gallery was filled with spectators. There was much commotion.

TROY NEGLECTED

Troy, N. Y., Sept. 13. The circus season closed here Monday when the Walter L. Main circus exhibited on the North Troy grounds. The Sells-Floto and the Ringling Brothers-Barnum and Bailey aggregations did not play here this year, as is their usual custom. Sparks Brothers was the only circus to visit this city, other than the Main.

W. R. Tumber, formerly side-show manager with the Patterson Animal Circus, has joined Main's Circus in a like capacity.



Capt. Johnny Jenkins Jones, Jr.

The one-year old son of Johnny J. Jones, who, on his first birthday, was made an honorary member of the Boy Scouts of America with the rank of Captain, at Regina, Sask.

His father is the boss of one of the biggest and best carnivals that ever traveled.

GRAND OPERA AT FAIRS POSSIBLE NEXT SEASON

**Tried at Toronto—First of
That Character—West Vir-
ginia Considering It**

Grand opera as an attraction for fairs may be extended next season. The first fair booking of the kind was tried at the Toronto Exposition, which played De Foe's company. The Toronto fair is a two-week event, the operatic experiment being inserted the second week successfully. For it the million dollar horse show building, added since last season, was used.

The West Virginia State Fair is now considering opera as a feature next season. The fair held at Wheeling last week went for a new attendance record, the admission gates clocking 120,000, which is a 20 per cent. increase over last season.

Because of the coal and rail strikes it was thought that fair cancellations would be forced and requests for booking releases were sent in by several fair associations in the districts most affected. It is understood now, however, that while the shows have been cut down, the fairs will be held as scheduled.

Nine or ten concessionaires who were a part of a small carnival were arrested at Buffalo, N. Y., where showing under the auspices of the German Hospital. The police seized five wheels and the wheelmen were held in \$500 each pending the hearing, set for Sept. 12. Mark and Harry Witt, promoters of the show, were not molested.

WEATHER TO BLAME

Indiana State Fair a Loss This Year
—Theatres Suffer Accordingly

Indianapolis, Sept. 13. The weather man plays some peculiar tricks upon amusement enterprises, but the state agricultural board claims it is the prize goat of the year.

For several years the Indiana State Fair has been a paying proposition, but each year a rainy day or so has proved just enough of a damper to prevent a clean-up. This year the board sought to break the jinx by taking out \$100,000 rain insurance.

"It didn't rain until Saturday night, after the fair was over, but it was so hot attendance fell off to 75,000, as compared to the record of 200,000 three years ago.

For the first time in years the fair will show a loss, officials said.

Local theatres did not have the usual good business that comes from the out-of-towners who come to the fair and stay over a night or two.

BEARS ATTACHED

Troy, N. Y., Sept. 13. The owners of a trained bear troupe exhibiting at the Rensselaer County Fair last week tried to skip away without paying for their space, but were thwarted by the arrival of attachment papers. Fair officials got wind of the fact that the animal owners were preparing to hop out and they tied up the property.

To prevent the escape of the bears, a deputy sheriff was stationed near by. He found that two of the bears had been taken from the midway in packing cases. The officer had just made the discovery when the papers arrived and the animal owners decided to pay their bill to release the other pair.

B-B'S LATE CLOSING

Los Angeles, Sept. 13. It will be a late closing date in the south for the Ringling-Barnum-Bailey circus this season. It is said the show is routed for quite some while ahead with the prospect of a record season in length for the show.

CIRCUS ROUTES

Ringling Bros.-B. & C.
Sept. 15, San Diego, Cal.; 16, Santa Ana; 18, Phoenix, Ariz.; 19, Tucson; 20, Douglas (afternoon only); 21, El Paso, Tex.; 22, Las Cruces; 23, Albuquerque.

Sells-Floto
Sept. 15, San Bernardino, Cal.; 16, El Centro; 17, Yuma, Ariz.; 18, Phoenix; 19, Prescott; 20, Winslow; 21, Albuquerque, N. M.; 22, Las Vegas; 23, Trinidad, Col.

Walter L. Main.
Sept. 15, Herkimer, N. Y.; 16, Seneca Falls; 18, Canandaigua; 19-23, Batavia (county fair).

Al G. Barnes Circus
Sept. 15, Hope, Ark.; 16, Eldorado; 18, Monroe, La.; 19, Alexandria; 20, Lafayette; 21, Morgan City; 22, Thibodaux (mat. only); 23-24, New Orleans.

PAGEANT PROMOTER GETS MONEY AND WORRY

**John J. Berger's Neat Los
Angeles Contract—\$75,000
Profit and Divorce Action**

Los Angeles, Sept. 13. The Pageant of Progress, staged by the Chamber of Commerce, Sells-Floto circus and the combined Ringling Bros. and Barnum and Bailey shows, took about all the money Los Angeles had to squander on outdoor amusements, and left the theatres holding the "short end."

The pageant, a 15-day affair, attracted thousands and, in spite of factional rows, John J. Berger, the imported general manager, and concessionaires participating, the gate receipts as well as the concessions got a lot of money. A few complained that they barely "got off the nut," but for the most part the chasers of nickels and dimes folded up their tents with full socks. Berger, who is credited with putting over a vow of a contract with the local commerce board, he getting the bulk of the net, has been experiencing one mess after another. He has been cited to appear before every commission in town; disgruntled concession men are suing him for damages; the city council has had him on the carpet several times and once put a ban on his free fireworks display, later lifting it when he took out a permit; exhibitors have harried him constantly, asserting Berger was giving too much gratis entertainment, which resulted in the crowds passing up the legitimate exhibits, and, to cap the climax, Berger's wife is suing him for divorce.

In spite of all the hoorah, Berger probably will clean up approximately \$75,000 for himself. He had planned to stage the pageant here as an annual event, but nothing short of a miracle could bring him back for a repeat, so bitter is the feeling against him in certain official quarters. Meanwhile the promoter smiles—and holds the money bag.

Sells-Floto didn't do as well as expected. The crowds, it appeared, waited for the Ringling show. But both circuses steamed out of town with enough jack to cause theatre and picture men to howl loud and long.

"POST'S" EDITORIAL

**Big Daily Warns and Savagely
Attack Carnivals**

Boston, Sept. 13. The Boston "Post," New England's largest daily, savagely and editorially attacked carnivals the other day, using as a text the local police closing a carnival at Roxbury.

A wide effect will be spread through the "Post's" comment.

The fairs at Ionia and Caro, Mich., were both blanks, according to concessionaires who made the dates.



JOHN M. KELLEY'S \$75,000 PRIZE BULL

John M. Kelley, the showman-attorney, who represents the Ringling Brothers legally, is the owner of "King Jess Homestead De Kol," pictured above, a Holstein, three years old, now weighing 2,200 pounds and valued by Mr. Kelley at \$75,000.

The bull will exhibit next week with the Kelley herd from the Kelley farms at Araboo, Wis., at the Eastern States Fair at Springfield, Mass., then going to the New Jersey State Fair at Trenton. The only other exhibiting point the Kelley bull makes is the Wisconsin State Fair.

"King Jess" is endorsed by the big cattle men of the country as the Exhibit A of the Holstein breed. The rope around the bull, as may be seen in the picture, is there to give its handlers control of the animal, should it be inclined to go on the rampage. The end of the rope extends to the rear, at the right of the picture. The rope is so strung it encircles the bull immediately over its kidneys, the animal's most sensitive parts, and the slightest tug on the rope would throw the bull on its side to escape the pain of contact. It is also ring-snouted, but the rope scheme is claimed to be the most perfect control.

CHICAGO CONCESSION AND CATERING COMPANY

JAMES McGRATH, President

8 South Dearborn Street

Phone Randolph 1537

CHICAGO

CAPT. DOROTHY JARDON

Police Department Honors Soloist of Its Games

Dorothy Jardon is now a captain of the Police Reserves. She is the first woman that has been honored with a commission of this sort, her appointment having been made Saturday at the Jamaica Racetrack on the occasion of the annual Police Games. Deputy Commissioner Faurot made the presentation of the commission and pinned the badge of office on the prima donna.

Miss Jardon, who is to sing "Carmen" with the Gallo Opera Co. at the Century next week, has appeared at each of the successive Police Games as a soloist and has always been accorded the honor of opening the ceremonies with "The Star-Spangled Banner." It was in recognition of these services that she was commissioned a captain in the Police Reserves.

MISS PAINTER QUILTS

(Continued from page 1)

Painter, at rehearsal Saturday, when requested to rehearse the third and final act of the piece by J. J. Shubert, asked for the script of the piece. Puzzled, Mr. Shubert inquired why the script should be required at that late time. Mr. Sinclair, who was staging the show, replied the last act had not been rehearsed through Miss Painter having objected to its present form.

This is reported to have led to a verbal controversy upon the stage as to the supreme authority in directing rehearsals and a play in general, the producer, Shubert, or the star, Miss Painter, with the ending of the argument culminating with Miss Painter's retirement from the cast.

The third act calls for Miss Painter's absence from its early part until close to the finale. She is reported as having objected to that long absence, with the request made by her for changes in the script, threatening to alter the entire story. Miss Painter is said to have seen the original English version of the piece, and the Shuberts are also said to have purchased the American rights upon Miss Painter's recommendation, for her starring purposes.

At the Shubert office this week it was said "The Lady in Ermine" will continue its bookings. It is due at the Broad Street, Newark, N. J., next week. Lee Shubert will be in Atlantic City near the week's end to look the production over with Miss Howe in it. Asked if Miss Painter might return to the cast, it was said that that was unknown.

Atlantic City, Sept. 13.

When "The Lady in Ermine," the Shubert-produced piece, opened Monday night at the Apollo, Harry Fender appeared before the curtain with the announcement that the prima donna role would be assumed "by the alternate for Miss Painter, Helen Howe."

Inspection of the program, revealed Miss Howe was at the end of the list of "Show Girls," while the meager information obtainable about the house said Miss Howe had been rehearsing for four days and that friction had arisen between Miss Painter and her managers. At the close of the performance newspapermen were notified that Miss Painter's name was to be permanently removed from all advertising matter.

Miss Howe made a masterly effort to fill the role, which more than taxed her abilities.

\$100,000 COMPANY

(Continued from page 1)

scenery which will be the collateral for the loan.

Col. George E. Hams, a Washington financier, is president of the corporation and representing a group of capitalists. It is a close corporation, the full amount paid in, with no stock to be sold or promoted. Lyman Hess (Hess & Kahn) is attorney for the company and secretary of it.

Dudley is the only show man connected with the investment company. He will act as scout and investigator of applicants for loans and will be go-between the production and the capital.

MARIE GASPAR IN ACT

Marie Gaspar, who retired from the stage after her marriage to Lawrence Schwab, the vaudeville agent, is returning to vaudeville, assisted by Milt Britton's orchestra. Miss Gaspar last did a single and was formerly of Gaspar and Sinclair. Britton is of Frank and Milt Britton.

LEGIT ROAD SEASON

(Continued from page 1)

bookings anticipated last spring will become fact. It is believed that some of the 'out-of-town' houses ordered closed by the booking combination would have had to go dark or change policy anyhow.

The major stands outside of New York are fairly well covered with bookings, but it is known that some house managements even in those cities are already scouting in New York for attractions. The situation is accounted for in two ways. One was the Broadway flop crop of last season, the other being the elimination of a number of producers. To that is to be added the reduction in production programs thus far in evidence from managers who were prolific in past seasons.

The too few first class attractions for touring is a natural reaction to the abnormal number of production failures last season. The big offices forecast conditions and that is believed to have been the primary cause of the combination, designed as a protective arrangement doing away with booking opposition.

The booking combination heads maintain that only first class attractions those able to draw more than average business—have any right to tour. The terms in the sharing contracts are so defined that only such attractions can stick, since the load is mostly on the shows, with little burden placed on the houses. In some quarters it is said that the new contract conditions have scared off a number of producers, and it is certain that others have withdrawn because of last season's losses.

Talk persists, however, that present booking conditions will force the creation of a third legitimate circuit. Production managers may or may not believe the houses cannot turn a profit except on the terms as now set down and some are ready to listen to a new booking proposition.

New productions aimed first for Broadway may ease up the road situation before the autumn season wanes. Up to now, however, the first flight of attractions is about on the same level as last season's first week. The difference is that there are fewer new plays on the list. Theatre patrons are picking the best of the lot and the balance are getting slient support. Evidence of the season's slow start is seen in the number of attractions resorting to extra advertising early in September. Of the two dozen new shows which have already arrived, it is believed ten can quit, having little or no chance. Three have already gone to the storehouse and two are attempting to stay by resorting to cut rates of the "two for one" system.

Claims that the severity of the critics has had a lot to do with the mediocre or bad business of some of the new productions is considered. Showmen rather take the position that the critical opinion is sincere enough, but that if the play is "there," such influence cannot be but temporary. Several of the new arrivals are waiting out bad notices and hoping for business when the weather settles. Such attractions are getting plenty of opportunity this season, for there is no theatre shortage anywhere in sight, the condition being just the reverse of the past four seasons.

Broadway will not offer a full list until late next month. Delayed new productions are again finding difficulty in getting try-out dates and in some cases week stands have been accepted. Production activity is noted at its height in some offices and from such quarters is expected strength to bolster the season.

Reports from one nighters are that there are very few attractions out and indications in New York are that there will be no more than last season.

SALARY DEADLOCK

(Continue from page 1)

mitted routes and refused to sign at the terms offered within ten days' time would be removed from the acts available lists and not played on a week to week booking arrangement.

This rule has gone by the board on account of the number of acts involved which would leave the bookers in a quandary as to material. Meanwhile the bookers are said to be panicky over the situation, reporting a decided shortage of comedy and feature acts.

The Keith and Orpheum circuits are reported as having retreated a little from their uncompromising attitude on salaries this season, but the above number of acts are said to have been offered cuts that in one instance was \$300 less for an act that got \$1,700 last season.



HERMINE SHONE

in "WINDOW SHOPPING," by EMMET DEVROY

This Week (Sept. 11), B. F. Keith's Riverside, New York
Next Week (Sept. 18), B. F. Keith's Orpheum, Brooklyn, N. Y.

THOMAS' REQUEST

(Continued from page 1)

what he considered plain truths to the country's leading managers in the legitimate field. He stated that members were entirely too personal in their interests. He asked that the association act in concert for the benefit of theatricals in general and that all resolutions adopted and action decided on be entered into whole-heartedly by the membership in total.

The new directing chairman begged leave to state that he accepted the assignment with the manager's association because of his love for the theatre.

That Mr. Thomas had rejected an offer calling for \$50,000 per year, or twice the salary the new position calls for, is known. The offer came from the Munsey publications.

Mr. Thomas is highly regarded politically, and he is said to have refused candidacy for the governorship of New York. He also has been mentioned as a Vice-Presidential candidate.

The P. M. A. meeting last week was solely to make a revision in the by-laws relating to the bonds guaranteeing the faith of members. The amount of the bond has been reduced from \$10,000 to \$5,000, which amount was considered sufficient. The changes also were aimed to clarify the purport of the bonds.

SUNDAY SHOWS

The Majestic, Brooklyn, and Hudson, Union Hill, N. J., resumed weekly Sunday vaudeville Sunday. The Academy of Music, Brooklyn, starts Sunday, Oct. 8, with Sunday shows. All of the three houses are booked by Johnny McNally through the Keith office.

The Majestic, Brooklyn, and Hudson, Union Hill, will play a straight vaudeville show, but the Academy, Brooklyn, will have six acts and a feature picture for the Sunday bills.

BENTHAM'S ANNUAL BREAK

Mike Bentham, the touring vaudeville agent, got his annual break Tuesday when landing on the "Majestic" after several weeks abroad.

Mr. Bentham broke his left arm shortly before leaving the boat, when slipping on a deck. He has been at his office daily, but is under the care of Dr. Albee, the specialist.

A year ago, when at Hot Springs, Ark., Mr. Bentham broke his right arm and was laid up for several weeks.

ACTOR BY PIECE WORK

Robert Collins (Cohen), protean artist, has retained Morris L. Greenberg to act for him in a breach of contract claim for \$450 against Morris Wolf and Joseph Berman. Collins was to receive at the rate of \$12.50 a performance (four shows a week, \$50) for his act in connection with a charity drive Wolf conducted through the summer resorts up-State this summer. The contract is alleged effective from June 15 to Sept. 3.

After working two weeks, Collins states, he was sent back to New York and told to await further instructions.

ENGAGEMENTS

Murray Minchart, Nell Evans, Robert Calley, Timothy Daley, William O'Neal for "The Lady in Ermine."

Harry Kelly for "Springtime of Youth."

John Keefe for "The Spite Corner."

OBITUARY

ALLAN KELLY

Allan Kelly, vaudeville, died Sept. 10 in his dressing room in the Majestic theatre, Houston, Tex., aged 59. Mr. Kelly was leading man in "The Woman Who Knew," on the bill of the Majestic and died suddenly while waiting for his trunk to

SUN BACK?

Report Gus Will Return to Keith Office

The Gus Sun houses may re-enter the Keith offices if a deal now being made is consummated. Sun has been in conference with Keith officials and will place his theatres back in the office, which he withdrew two years ago following a dispute about Sun's houses at Toledo and Indianapolis.

According to the story, the move is necessary for Sun on account of the layout of the Sun circuit as now constituted. The loss of several of the Sun full weeks in the east has placed the Sun office in a position where the railroad jumps have become a real problem.

To overcome this, Sun has been willing to bury the hatchet and return to the Keith fold.

STAMPER-GROODY TURN

Next week at the Royal, New York, Dave Stamper and Helen Groody will start out on the new act they have called "What Does It Mean in English?" over the Keith time.

Mr. Stamper is the composer of the music for Ziegfeld's "Follies." He has been in vaudeville before. It's Miss Groody's first variety experience.

CENTRAL, J. C., REGULAR

It was said during the week that the Central, Jersey City, may become a regular stand on the Shubert vaudeville circuit.

The house held the Gertrude Hoffman show this week, with "The Rose Girl" (Shuberts' own unit) going in next week, owing to the business attracted by the Hoffman company.

JOSEPH LEONARD

Practically starved to death as the result of his inability to swallow food, following an attack of pemphigus, Joseph Leonard, 70, old-time minstrel favorite, died Sept. 12 at the Onondaga County Home, near Syracuse, where he had been an inmate for about four years. Leonard was with Happy Cal Wagner and other minstrel combinations for many years. He was stricken with his fatal illness three weeks ago.

HARRY MANDEL

Harry Mandel, 37 years of age, died at the Gibbs Sanitarium, Chicago, September 7, after an illness of more than a year. He was the brother of Eva Mandel, of Zeno and Mandel, vaudeville, now retired, and originally belonged to burlesque. At one time he was a member of the Newsboys Quartet and worked under the name of Fox when he was of Fox and Gilda. The deceased was buried at the Waldheim cemetery, Chicago.

CHARLES L. HAMER

Charles L. Hamer of 318 North Aurora street, Ithaca, N. Y., manager of the Crescent theatre, formerly

HE HAS GIVEN, HE HAS TAKEN
My Dear Pal and ex-Partner
HARRY MANDEL
on September 12th, 1922
May his soul rest in peace
DAVE ROSE

merly manager of the old Star theatre, and for many years connected with theatrical circles in the state, died Sept. 10 at his cottage at De Ruyter, N. Y., following a few days' illness with pneumonia. Mr. Hamer, who was 50 years of age, is survived by his mother. Before his residence in Ithaca he was on the stage.

CHARLES WILSON

Charles Wilson, minstrel and company manager, died at his home in Brooklyn Sept. 7 at the age of 41. He was stricken with pneumonia last spring while on tour in charge of "The Girl from Greenwich Village."

Heart disease was the aftermath.

IN LOVING MEMORY

of a Dear Beloved Friend
HARRY MANDEL
ROTH AND SLATER

He also managed Dockstader's minstrels.

Mrs. Anna T. Moore, mother of Florence Moore, died at her home in Great Neck, L. I., Sept. 9.

The mother of Bert and Andrea Kennedy (Kennedy and Wynne), died recently at her home, 4767 Hollywood boulevard, Los Angeles.

IN MEMORY OF
MRS. ANNIE P. MOORE
MOTHER
OF
FRANK and FLORENCE MOORE
and
MRS. EMMA VERRALL
Died September 9th, 1922, at the home of her daughter, Florence, at Great Neck, Long Island, N. Y.

arrive preparatory to making up for the first performance.
The Houston "Evening Post" devoted a half column in laudatory editorial comment on the deceased performer who "carried on" up to the last second. Interment was in the Holy Cross cemetery, Houston.

FREDERIC S. ISHAM

Frederic S. Isham, 57, died of pneumonia Sept. 6 at his home, 417 Riverside drive, New York.

Isham wrote many plays and novels, his best known stage successes being "Three Live Ghosts" and "Nothing but the Truth."

When taken ill he was putting the

IN MEMORIAM
TO OUR DEAR BROTHER
HARRY MANDEL
Who Departed This World,
Sept. 7th, 1922.
May His Soul Rest in Peace
MANDEL FAMILY
MOTHER, SISTER and BROTHER

finishing touches to the book for a musical comedy in which he was collaborating with Augustus Barratt (music).

John Murray Anderson was to produce it. The show will be presented in New York under the title of "The Cherry Chair." He is survived by his wife, Helen Frus of Detroit. There are no children.

The father of Joseph and Hugh Leblang, of the "Public Service Ticket agency," died of asthma at his home in the Bronx Sept. 8. He was 76 years of age. Three years ago Mr. Leblang celebrated his golden wedding anniversary. The last of his six children was married several months ago.

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The Brunswick record company is exploiting the sale of a series of golf records by "Chick" Evans which reveal the inside golf secrets of the champ gutta-percha walloper. The royalties of the disk are to go to the "Chick" Evans Foundation, a fund to be collected under the auspices of the Western Golf Association to make it possible for American caddies to compete in an annual national championship and pay the youngsters' expenses. The records sell at \$7.50 a set, and only through caddies, who will receive a personal commission of \$1 on each set outside of the royalties that go to the caddies' foundation fund. Golf is reflecting on American popular song in that a music publisher has already marketed a "19th Hole" composition.

Harry Williams and Gus Durkin, the principals of the Duwico, have obtained the exclusive agency for the United States and Canada from the Radium, Ltd., of Berlin, for the sale of the luminous radium paint for stage purposes. Williams was for a number of years one of the active executives of T. P. U. No. 1, and with Durkin he has been recently engaged in the manufacture of electrical stage effects. The new radium paint will be utilized by them in the construction of effects that they build as well as the sale of it to individual artists and producers.

Coney Island's annual Mardi Gras celebration was held as scheduled this week despite the resort's bad season. It was counted on as the last chance of the concessionaires to recoup some of the profits washed away by the summer's unprecedented rains. For the Island's blow-off celebration, the big amusement ventures there stood the expense as formerly. It is said that Luna Park's contribution was allotted at \$10,000. It is the street concession man, however, that the Mardi Gras mostly benefits, the parades and celebration being outside the parks.

Mary Katherine Campbell, who appeared as Miss Columbus in the Atlantic City pageant, was selected as the most beautiful girl by a jury consisting of Chas. Phillips, Howard Chandler Christy and others. Miss Campbell dethroned Margaret Gorman of Washington, who has reigned supreme throughout the past year as Miss America. She was chosen out of 58 different types of beauty.

Virgil N. Lapaeus, assistant manager at Proctor's New theatre, Troy, N. Y., has been appointed manager of Harmanus Bleeker Hall, Albany. Mr. Lapaeus has been at Proctor's the past two years, prior to which he was connected with Rand's opera house. He will be succeeded at the New theatre by John Wager, now the treasurer.

Joseph F. Du Bois, veteran musician and charter member of the Musical Protective union, left a net estate of \$3,851.39 when he died, Aug. 2, 1917. His will, executed Dec. 29, 1916, cut off five cousins. It was unsuccessfully contested by one upon the ground of alleged unsound mind and memory.

The Supreme Concert Management, Inc., recently organized under the patronage of Dr. Joel O. Greenspoon, announces its plans to be artistic rather than commercial, with the prime purpose of arranging debut concerts in order to develop and exploit unknown artists. Herbert R. Nagler is managing director in charge.

Jules C. Rabiner & Co., of 25 Broad street, brokers (with an office also in the Romax building, 245 West 44th street, catering to the theatrical profession) had an involuntary petition in bankruptcy filed against them in the Federal District

INSIDE STUFF

ON VAUDEVILLE

The Keith people have been looking for a site for a theatre in the Yorkville section of New York. An offer made by the Keith interests to the Anchenbroedel Society (German Musicians' Club) for its clubhouse, 56th street near Lexington avenue, of \$175,000, was turned down by the society, with something around \$200,000 named as a figure that might be considered. Loew has a pop vaudeville-house (Orpheum) and a picture house on 86th street. The negotiations between the Keith interests and the musicians' society are understood to be still on.

A man-and-woman team, married, doing a vaudeville talk and song act, split recently through domestic troubles, then decided to work along as partners again, and resumed playing last week. The wife tells her marital tribulations as part of the act now, and it gets laughs from the audience, which does not realize that it is inside stuff. One of the lines, especially, draws a howl: "I have to work with him to get my alimony," which is 100 per cent correct, since he now gives her half the salary.

Eddie Cantor was ready to jump into the "Gingham Girl" cast Wednesday night to replace Eddie Buzzell, who was expected to walk out following a dispute with the management over billing. Buzzell and Lawrence Schwab and Dan Kusell, the producers, had been at odds all week over the billing matter, Buzzell claiming a verbal promise to feature billing. Late Wednesday the matter was reported as adjusted amicably, but Buzzell threatened to leave the cast Wednesday when his name was still in oblivion as far as the front of the house was concerned. Cantor is said to have immediately volunteered to go into the cast and read the part if necessary. Harry Rose also received a hurry call to hold himself in readiness should Buzzell persist in his determination to leave. Some compromise was reached which was a victory for Buzzell, it being understood that the comedian is to be featured beginning next week.

The Coleman brothers, who conduct the Lafayette, a colored show shop in Harlem's colored section, claim their house is a stepping stone to Broadway. The mixture of colored and white acts appears to be drawing a number of agents uptown to give the talent the double O. One colored turn was recently signed up for "Queen of Hearts," the new Nora Bayes show, after being caught there. As a try-out spot it is the nearest thing in sight, and the house is not opposition.

A sister act appearing around is referring to the Prince of Wales as "the quince" during their act. It's not getting them a thing, and was only a laugh during the war, when the German princes were covered by it. That may be good for a laugh yet, as the Germans are probably still held in that denoted esteem. It's bad judgment for the girls, who likely haven't discovered the Prince of Wales is a pretty popular fellow all over the world; that he's democratic, red-blooded and regular, with all publics believing it. One could imagine that after hearing the line flop for weeks the girls would sense it was wrong.

One Shubert unit vaudeville star secured the idea his unit had proven too good a show for \$1 top, and thought about asking the producers to sell it to him. His intention was to take the show on the road as a \$2 attraction. He has said nothing about his plan, however, to the producers.

A peculiar case came up for arbitration before E. C. Mills, executive secretary of the Music Publishers' Protective Association. Last year a songwriter placed a song with one publisher. Recently he placed another of his compositions with another music house. The first publisher contended that the chorus of the second song was a copy of the verse of the composition he has in his safe awaiting publication. The songwriter's contention was that since the music publisher had kept the song for a full year and not published it, he thought he was justified in incorporating the melody in another of his songs.

Mills arbitrated that the songwriter was to blame in his careless practice, for had both songs been issued simultaneously it would have precipitated expensive litigation. Accordingly, he ruled that the second publisher may continue exploiting his song, and that the first publisher should be reimbursed for the loss of what might have proved a valuable piece of property by sharing 50-50 in the royalties the songwriter receives from the second song. Half of the royalties are to be made out directly to the publisher.

A Variety reviewer saw the Jack Singer Shubert vaudeville unit show, "Hello New York," three times at the Crescent, Brooklyn, between Friday and Wednesday. Friday night the show gave an invitation dress rehearsal, with the reviewer present. The performance did not run right, and Saturday night, when the show publicly opened, he saw it again. It was still being shaped up Monday, and Tuesday night he once more sat through the performance to detect the alterations, by request.

The experiences of the two vaudevillians, previously reported having become financially interested in bookmaking through investing with a couple of bookmakers, have not proven profitable. The young men thought, since they were steady losers betting against the books, that as the books won from them, the money at the track must be in making book. As the bookmakers' angels, one lost \$7,000 and the other \$8,000 before quitting. They have the customary reason—that it's a bad season for the books. The bettors on the ground are also saying it's a bad season for them.

The Shubert unit shows, or the few opening last week, had varying experiences with the gross receipts. Those in the West ran against the unbearable heat for the week-end, while those in the East had towns off the regular circuit, excepting the Weber and Fields show, that showed a good week. At Stamford, Conn., where Davidow & LeMaire's "Troubles of 1922" (Geo. Jessel) played for two days, the town was billed with the show's paper, calling it Shubert vaudeville, with the house scaled at \$2. That killed business, as Stamford is too near New York. The house refused to reduce its scale, in order not to educate the Stamford people. Hereafter, in any stands the unit shows are filling in open time, it is unlikely its vaudeville paper will be used. Most of the shows intend when playing off the circuit to make it \$2 top. In fact, a couple of the units are already talking about themselves for \$2 road attractions. It's not taken seriously, however, for the circuit would not release them, while the shows' managements might prefer chancing it for what may be done on the \$1 wheel before speculating as a road show, subject to the combined legit booking office. And how the legit producers are yelling about that booking office!

Court Wednesday, alleging a total of a half million dollar liabilities and \$20,000 assets.

Jules Berkin has joined Ray Miller's band as cornetist. Following the Loew's State, New York, engagement, the band starts rehearsing in the new Music Box Revue.

Ernest Golden, songwriter, has entered a claim for \$512.50 against the estate of William Lock. Golden claims the money due for writing

and arranging the late actor's skit, which he did with Helen Ehey and Nancy Milford.

William Halligan created the role he is now playing in the vaudeville sketch, "Highlowbrow." It was erroneously mentioned in last week's Variety. Mr. Halligan had followed another player in the star's part. The sketch went directly to the vaudeville stage from a Friars' Frolic.

CABARET

"Pete's Place," one of the best known and patronized theatrical restaurants in Chicago opened its enlarged restaurant, which now accommodates 300 people. The rebuilt place has an upstairs and a downstairs, and a private dining room with a capacity of 50. The reopening was made a bit of history by Pete Soteros, the owner, making it very formal, by inviting 200 guests of the most prominent show folk in Chicago and having a special orchestra entertain. The event took place at eight o'clock in the evening, Tuesday.

"Pete's Place" was remodeled after Grecian architecture. The downstairs restaurant also underwent a bit of redecorating, while the upstairs is an entirely new addition. The front of the restaurant was built over, with a balcony, with the name of Soteros blazing forth on the stone work.

Back of this restaurant is a bit of history which has a trading to the profession. A few years back a small cubby hole restaurant which had 13 chairs was discovered by the show folks close to the Colonial theatre. The discovery was of importance because of the wonderful steaks and chops served there. The entire force of employees consisted of one person, the boss, Pete Soteros. He used to make the steaks, cook all foods, wait on the trade, and act as cashier. Business picked up, so at this restaurant, nicknamed the "13th Chair" by show folks, that Pete did not handle the money to any great extent. It got so the patrons would leave their money on the counter and Pete had his hands full just serving and cooking. In a short time show business put this restaurant on the map and Pete had accumulated enough money to open up "Pete's Place." He still stuck to the name given his place, "the home of the 13th chair." In his new place, he prospered phenomenally and amassed enough to open a north side restaurant. The crowning event and that which made Pete Soteros' dream a reality took place, this Tuesday when he enlarged his downstairs restaurant to its present size and beauty.

That Pete Soteros always did his best to serve the profession, in fact the profession exclusively, if possible, is evidenced through that act of his last summer, when the clouds hung heavy over the performers' heads, and Pete accepted tabs for food, until those acts giving tabs were able to go to work. As usual in those cases, there were some who ran away from paying, but the majority were regulars and reimbursed Pete for the credit he extended.

The plans of "Pete's Place" is now to remain open all night for the benefit of the profession. He is angling to serve and cater exclusively after the show to the performer and towards this end is starting special feature inducements.

Liquor prices along the Canadian border, on the American side, are but slightly below the New York quotations for Scotch and gin. The only shade the summer visitors to the Thousand Islands have been getting is the rate on beer and ale, both of the latter of excellent quality. Ale, in fifth quarts, 24 to a case, costs \$14. Scotch, from Canada, is \$85 a case.

The opinion along the border is that the Province of Ontario, Canada (which skirts the St. Lawrence on the Canadian side and includes Toronto) will go wet at the next election. It has been dry for several years, in part, and for the past two years totally dry. Ontario adjoins the wet Quebec province, and has been one of the bootlegging reasons for Canada. If Ontario goes wet there will be considerable loosening up of the booze inflow to the States, for there will be an additional stretch of border, separated only by the river, that the revenue men will be unable to watch any more closely than they do now most of the rest of the long American-Canadian line.

One of the islands among the thousand or more, about a mile and a half northeast of Alexandria Bay, has its cottage on the Canadian side and the flagpole on the American. It isn't the island Lew Golder, the vaudeville agent, bought for \$1,500 this summer. The Golder buy is in Eel Bay, one of the best fishing sections of the river. It's a small island with a small cottage on it, about

half a mile off shore. No speculation in it, for the islands are farther behind as a summer resort now than they were 20 years ago. Golder made the purchase to have his own summer estate with fishing grounds.

The New York City squad of prohibition agents got out of Saratoga last week without making any big raids, although the tipsters passed the word almost hourly that "a crash was coming." Between rumors and counter rumors, saloon-keepers were in a quandary, but they played safe and covered up. As a matter of fact, only one raid Hotel where nothing prohibited could be found. The agents secured a search warrant in another city and went to the States, where they had previously arrested an alleged bartender and waiter. Every room in the house except those occupied by guests got the "once over," according to stories.

Shanley's on 43d street will have a revue of the girly type for the first time in that restaurant. Percy Elkeles will produce it about Sept. 18. The company will number around 25, of which 12 will be choristers. Elkeles is said to be putting on the show under a percentage plan, his favorite method of producing restaurant floor shows. Last spring for a time Shanley's tried a dance policy of the popular variety, but abandoned it with the coming of summer. The Shanley restaurant has one of the largest capacities in the city and with its central location, besides a high and magnificent dining room, is quite likely to prove a big factor with its first girl show that will get \$1 cover, with dancing included.

The rainiest summer on record walloped the outdoor resorts as never before. The wetness of the week-ends not alone sank the amusement men, but it turned the hotel keepers to vinegar. Some became so desperate that when a likely guest came along they tried to sky the rates. Down at Long Beach one of the smaller hotels asked \$75 a week single, European. When the guest who secured quarters elsewhere for a great deal less said he was alone, the hotel man replied, "Go out and get yourself a wife on the beach."

The two border prohibition agents whose discharge was announced by Prohibition Director Ralph A. Day last week lost out through failure to stay on their job, it is said. They took too long vacations, according to reports, and complaint was made to the prohibition heads. When Mr. Day and E. C. Yellowley, chief of the general agents, visited the border on an inspection trip they investigated the complaint and the discharges followed.

Large seizures of liquor continued upstate last week. A Ford car with 240 quarts of whiskey and 36 quarts of beer fell into the hands of prohibition agents near Bombay and a Buick machine carrying 96 quarts of champagne was seized at Clinton. Three men from Providence, R. I., were in the Buick. During the chase the car hit a Ford, driving it into a ditch, but doing little damage. A fice transporting 240 bottles of beer and 12 bottles of Old Crow whiskey was also caught. The alleged bootlegger driving it had his sister as touring companion.

Nina Sergeyeva will dance at the "Fashions and Dances of 1923" to open in New York Oct. 15, according to report from Cincinnati. Irene Castle selected the Russian dancer, alleged to have been discovered at an amateur entertainment at Geneva, Switzerland, where she was a piano teacher. The show will be under the direction of Ernest Briggs.

The new Tavern Chop House will open Monday at 5:30 p. m. Billy La Hiff is the owner. The Tavern is on West 45th street, just east of Broadway. The Tavern announces there is nothing to be had there but food and water, but each of the best and at the food at reasonable prices. To make good on the best water Mr. La Hiff claims a spring was discovered beneath the building two weeks ago and it has been converted into an artesian well, which is a regular anyway. The place has seven private dining rooms and the main room seats 250.

\$5.50 AND \$4.40 TOP LEGIT SCALES CONTRADICT PREDICTED LOW PRICES

Five Broadway Shows at \$4.40 and Two at \$5.50 by
Oct. 15—Other Musicals at \$2.75—"Old Soak"
Newest and Biggest Hit

A deluge of high scaled musical plays is descending upon Broadway. There will be two attractions at \$5.50 top and five at \$4.40 top when by the middle of October the full flight of major musical productions will be in competition. Never before has so many big priced attractions, both on the list concurrently. Managerial comment recently that the season was looked forward to favorably because of the moderation in admission prices is set down as bunk. Other managers contemplating the battle of high scales say some of the musical producers "don't know the war is over."

The undercurrent reasoning apparently leading to some of the high scales angles with the ticket agencies. But the theory is exaggerated. Producers of the big musical shows figure that if the brokers are able to get fancy prices for the lower floor seats, the raising of the scale to a \$4.40 top or higher merely takes that much away from the broker who can average in some cases \$7 to \$3 a ticket for the hits. It is doubtless true that gyping is practiced, but the number of tickets sold in those agencies is overestimated. There may be from 20 to as high as 100 tickets sold at excess premiums. The average house berthing a musical comedy holds between 500 and 600 seats on the

lower floor. Four-fifths of these seats are sold at 50 cents over the box office price if handled by an agency. The effect of the high scales must come from the bulk of lower floor patronage. Unless the show is exceptional the big rates are liable to becoming on the box office. On the producers' side it is contended the production cost demands big grosses. Regardless, the fall lines up as a battlefront between the musical attractions.

The record crop of seven "big" musical shows in the running at the same time is accounted for partly by the presence of two revues which in former seasons were classed as summer productions and which went to the road early in the fall. They are the "Follies" and "Scandals." The Ziegfeld show established the \$4.40 scale for the entire lower floor this season and is the logical attraction entitled to high admissions. White opened "Scandals" at \$3.50 top, then jumped to the \$4.40 scale the second week. The other shows adopting the same scale are the "Greenwich Village Follies," which opened Tuesday at the Shubert, the price being 50 cents more than former scales, but with a balcony rate of \$2.50 remaining the same. "Orange Blossoms," which comes to the Fulton next week at \$4.40 top, and the "Passing Show of

1922," which arrives at the Winter Garden next week, also at that top. The brace of \$5.50 shows are the new "Music Box Show," which comes in about a month, and "Chauve-Souris" at the Century. The Music Box management figures on the limited capacity of the house and the establishment of the big scale last season for 13 weeks, although the scale for the first eight weeks was \$4.40 top. Limited capacity may apply as the reason for the "Orange Blossoms" high rate. "Chauve-Souris" is an extraordinary attraction and has broken all records for the \$5.50 top charge. A new program will be put on at (Continued on page 24)

SNOW LEFT 120 PLAYS

Character Actor Had Completed 75—Organized Producing Co.

Hiram Berry Snow, actor and playwright, left a net estate of \$52,455.65 when, at the age of 44, he died a victim of pneumonia on Jan. 6. It was disclosed this week in the Kings County Surrogate's court, through the filing of a transfer tax state appraisal of his property.

Under his will and codicil this passes over as follows, the Chase National Bank, of New York, being the executor:

Corra Kellogg Snow, widow, of 7 Flower Hill place, Port Washington, L. I., 1875, \$5,000 in cash, absolutely, and a life interest, or until she remarries, in the residue, or \$43,962.15; If she remarries then she is to receive a life interest in only half of the residue.

Alfreda Shirley Kellogg Snow, daughter, who was born Oct. 25, 1911, and resides with her mother, a \$150 ring, absolutely, and all of the principal of her mother's life trust fund at the latter's death. If, however, her mother remarries then she is to receive a life interest in half of the residuary estate.

Mrs. Mabel Rae Norton, of 115 Rugby road, Brooklyn, \$3,000 in cash, and \$282.50 in specific bequests. Lavina M. Norton, her daughter, of the same address, \$1,000 in cash. Robert Rae, also of the same address, a \$61 watch and chain.

The gross value of the estate left by Mr. Snow amounted to \$58,333.31. In an affidavit made by Mabel R. Norton, and which is attached to the appraisal, she said that:

"During the years of 1918 to 1922, under a joint authorship or co-partnership agreement, between the said Hiram Berry Snow and myself, as collaborator, 120 plays and scenarios were written—75 completed, the rest in synopsis form—and several of these finished plays and scenarios were presented to various prospective purchasing channels throughout the United States for consideration or sale." None was accepted.

In his will Mr. Snow bequeathed all of his Hiram Berry Snow Corporation stock (organized to produce the plays) to his daughter, Alfreda, and then said:

"All plays, scenarios, novels and stories owned or written by me/together with Mabel Rae Norton, collaborator, and any and all proceeds from the sale thereof, or royalties or income received from or by their use, I give and bequeath to my said daughter, Alfreda Shirley Kellogg Snow, and to the said Mabel Rae Norton to have and to hold the same equally, share and share alike."

"The said Mabel Rae Norton, however, is to have the absolute control of the said plays, scenarios, novels and stories and the use, sale and the collection of royalties and the income therefrom, without any hindrance, molestation or interference on the part of any person, and her judgment as to the value, the terms of sale, the terms of royalties and the income to be received or paid shall be conclusive and not to be the subject of review by any person."

Mr. Snow, who was born in Brooklyn, where he made his home, was a character actor. His last appearance in a professional company, about ten years ago, was with the Kelsey-Shannon Co. in the "Moth and the Flame." Due to injuries to his leg, sustained by him following the closing with the "Moth and the Flame," he took up writing of plays of the more serious order. He was making plans to become a producer at the time of his last illness.

LEAVITT WINS POINT IN 19-YEAR-OLD CASE

Judgment for \$2,794 Recommended—Dates Back to Far East Tour

An old suit Michael B. Leavitt started in 1902 is finally reaching conclusion.

Julius Frank, the referee in the case, late last week handed in his report recommending Leavitt be given judgment for \$2,794.73, with interest from May 24, 1904, against Sylvian J. Lee and Julius and Anna Zancig (Lee and Zancig Co., mental telepathists). The interest, compounded, totals over 109 per cent.

The suit revolves about a South African and Far East tour of the company under Leavitt's management. He sued to recover sums he alleged had been overpaid to the act or expended in its behalf for posters and other items. The referee's examinations covered a period of nine years from 1913 to 1922.

An act in vaudeville several years ago was known as the Zancigs.

WHERE'S MISS EATON?

"Spice" Missed Doris—Show Moves to Philly

The "Spice" management is curious to know where Doris Eaton is. The show claims a verbal contract with Miss Eaton, but she failed to appear for rehearsals Sept. 5, after having been granted permission to travel to Bridgeport with the celeb crowd that went there to open the new Poll house.

If the "Spice" people don't forget about it, they threaten to place the matter before the Producing Managers' Association.

Miss Eaton was to have replaced Violet Carlson in "Spice." Miss Carlson has left the show with her role filled by the promotion of a chorus girl. Helen O'Shea also left the piece before it departed for Philadelphia, where the show opened to capacity Monday at the Forrest. Miss O'Shea is going into vaudeville. Another chorus girl has taken over her production bits.

TWO SHOWS ON 2-FOR-1 PLAN

Broadway is resorting to the "two tickets for the price of one" idea earlier in the season than ever before. Two attractions, "East Side-West Side" at the Bayes, and "The Plot Thickens" at the Booth, are already employing that plan of cut-rating. Both shows have fared badly at the box office and there are no new attractions to immediately succeed.

The two-for-one patrons have grown wise to the plan of ticket sellers and it is not unusual for them to trick the box offices into parting with choice locations. It has been worked by patrons holding money in their hands and asking for seats down front and then when they are forthcoming, presenting the two-for-one coupon. This has started all sorts of arguments.

\$100,000 ALTERATIONS REPAID IN RENTALS

Poli's, Washington, Spending \$100,000—Rent Down to \$5,000

Washington, Sept. 13. The terms upon which the remodeling of Poli's theatre is being done was today announced for the first time. This government-owned building has always been a matter for conjecture and the deal by which S. Z. Poli could feel justified in expending some \$100,000 for remodeling.

After lengthy negotiations, the lessee, whom it develops is P. B. Chase, now of Sparta, Ohio, is to advance the money for the reconstruction and have it paid back to him by the expedient of having the rent reduced from a yearly basis of \$17,000 to \$5,000 until the expenditure for the improvements has been returned to him, at which time a new rental basis will be set.

The government has stated that it is impossible to utilize the building for any other purpose than a theatre. Since the Knickerbocker disaster the district commissioners have placed such stringent regulations that if they were to realize any revenue from the house it would be necessary to make some such arrangement as has now been agreed upon, as Congress has provided no funds to reconstruct the house.

Chase, who sublets to Poli, can have his arrangement terminated with nothing more than a 30-day notice from the government.

MOTHER-IN-LAW ON MACK

Los Angeles, Sept. 13. Willard Mack's own asserted separation from his wife, No. 4, it seems, has been one of a few days only, and not a matter to be adjudicated by the divorce court.

In San Francisco the noted playwright said Mrs. Beatrice Stone Mack had gone the way of Maude Leone, Marjorie Rambeau and Pauline Frederick by saying:

"Good-bye, Bill; I'm going to get a divorce."

"It appears, however, that the latest Mrs. Mack had only come to Los Angeles to be with her mother, Mrs. Ida Finkel, whose whereabouts here were ascertained only after a two-day search."

Said Mrs. Finkel last night: "All reports that my daughter and Mr. Mack have separated are untrue—so untrue, in fact, that Bebe left for San Francisco last night to rejoin her husband."

"She came south with me a few days ago for a little visit here. The visit is over and she has gone back to her husband. That's all."

Mrs. Finkel replied that, in so far as she knew, Mack's condition was not such as to cause him to harbor any impression that Mrs. Mack had quit him.

"I understand he is—or has been—in a hospital near San Francisco, and that he was there as a result of a near breakdown from overwork," she said, adding:

"But he's better now and is to appear at a theatre in Oakland tomorrow."

"Therefore, in view of the facts, I think it somewhat premature of Pauline Frederick to say that she supposes my son-in-law will keep on marrying."

AISTON'S PLAY CLOSED

Arthur C. Aiston's production, "Woman's Greatest Sin," closed a three weeks' preliminary tour Sept. 9 in Kingston, N. Y., for re-casting and a new production.

\$1,000 FOR BOXES

\$10-\$25 Seat Scale for Prohibition Benefit

The theatrical committee of the Association Against the Prohibition Amendment, of which Daniel Frohman is chairman, has set the benefit performance in behalf of the association for the Apollo, New York, Oct. 1. The prices for the performance are to be \$1,000 for boxes, while the orchestra seats will be sold at a \$10 and \$25 scale.

On the committee are Augustus Thomas, Sam H. Harris, Elizabeth Marbury, John Emerson, Lionel Atwill, John Drew, Arthur Hopkins, Edgar Selwyn, Marc Klaw, Frank Gilmore, Howard Kyle, Sam Scribner, William Harris, Jr., and others.

In view of the fact that solicitors from the downtown headquarters of the association have been invading the theatrical district, it is suggested any one making contributions to the association should make the same by check to Daniel Frohman, as chairman of the theatrical committee.

B'WAY TRUE TO FORM

Broadway's new season has started off somewhat like last year and a quartet of flivvers is already acknowledged, with others sure to follow. Comment about one of the shows taken off after two weeks was the subject of cruel witticism between managers.

One's remark might be termed the "unkindest cut of all." One piece which failed was "I Will if You Will." Said one producer to the other: "I hear that So-and-So is going to put on another show. It is called 'I'll Close if You Will.'"

UNDERWOOD'S DENIAL

Los Angeles, Sept. 13. Franklyn Underwood, secretary of the Morosco Holding Corp., arrived here last week in the interests of the corporation. He issued a denial of the stories to the effect that he and the vice-president of the corporation, George Bentle, were aligned against Oliver Morosco for the control of the company.

OPERATED ON W. BAXTER

Los Angeles, Sept. 13. Warner Baxter, leading man in the Oliver Morosco production "The Sporting Thing to Do," which opened a week ago, was suddenly taken ill and removed to the hospital and operated on.

Joscoe Kerns replaced him in the cast.

"APE" AND POLICE

Philly's Commission Receives Complaints on O'Neil's Play

Philadelphia, Sept. 13. "The Hairy Ape" was reported causing many complaints to be filed with the police and the director of public safety advised the Lyric management that he may be compelled to order the show closed. Until today no official action had been taken, and it is expected the O'Neil drama will be permitted to finish out its two-week engagement, which expires Saturday. Business here for the much commented play has only been fair.

When the piece ran at the Plymouth, New York, the police claimed to have received many complaints from patrons. That led to front page newspaper publicity and business jumped upward briskly. Chief Magistrate McAdoo ordered the script of the play submitted to him. He read the play and returned it without comment, that terminating all police activity in the matter.

RICE'S "SURPRISE" ACTS

"The Surprise Party" to be given as a benefit for Edward E. Rice this coming Sunday night (Sept. 17) at the Apollo, New York, has among its volunteers Burr McIntosh, Amelia Summerville, Henry E. Dixey, with J. Fenimore Lee doing his dance from "Evangeline" (which Rice produced). Gus Hill is announced to do his old club swinging act, and "Yours Merrily" John R. Rogers will present his "famed wire act."

Ned Wayburn is taking charge of the stage.

TO COAST AND BACK

Henry Savage's "Merry Widow" company is playing the south, headed for New Orleans. It will travel to the Pacific coast and return via the Northern Pacific. It is planned to play a 1923 summer run in Boston.

Campbell Casad is with the organization as advance man.

WILKINSONS DIVORCED

Phyllis Wilkinson (musical comedy) has been granted an interlocutory decree of divorce on statutory grounds by Justice Callahan in Brooklyn against Montague Wilkinson.

James Timoney, represented the plaintiff.

THE "TIMES" FOREIGN EXPERT ON F. ZIEGFELD, JR.

Printed in New York "Times," Sept. 10, 1922

If Mr. Ziegfeld were working anywhere in Central Europe he would undoubtedly be known as the "Old Master" among numerous young Americans, who would make pilgrimages to his shrine and write pieces about his advanced art. There is not a showman in all Europe who is the equal of Mr. Ziegfeld in the matter of staging or lighting. Reinhardt's great performances of "Orpheus in der Unterwelt"—known to the vulgar as "Orpheus in the Underworld"—at no place approaches in magnificence, in beauty, in originality or in conception any of a half-dozen scenes of this year's "Follies."

INSIDE STUFF

ON LEGIT

When "Scandals" opened at the Globe last week it was reported that a number of tickets for the premiere had been disposed of to certain ticket agents at \$20 each. The price of the first night seats was \$11. The report was denied, but it was stated that three brokers had offered to handle 50 seats each for the opening at the price. It was further claimed that checks for that many seats at the lofty price had been tendered, but that the offers were refused.

May Irwin has a play written by Clara Lipman, and Miss Irwin may appear in it during the new season. At present Miss Irwin, with her husband, Kurt Elfeldt, is at the Irwin farm on the St. Lawrence river, near Clayton, N. Y. A few days ago there was a bull on the farm valued at \$2,000. A neighboring farmer got a bargain when he purchased it for \$65, but Kurt doesn't think so. The bull was a bit unruly, and somewhat vicious besides. For proper handling it had two rings through its nose and was attached to a fence with a heavy chain. Kurt must have made faces at the bull or done something the he-cow didn't like, for the afternoon before the bargain sale the bull started after Kurt, two rings, chain and all, going right through the fence, with Kurt making the Northern New York running record ahead of it. They got the bull before the bull got Kurt, but it was a close shave for the man in advance.

When "Orange Blossoms" reaches New York, probably immediately after its Philadelphia run, society may evince a decided interest in Pat Somerset, who is among the principals of that musical play, which scored roundly when opening in Philly last week. Its featured player is Edith Day, she of "Irene" fame over here. Mr. Somerset's social prestige may arise through his being the son of the Earl of Somerset.

Arthur Goodrich, who wrote George M. Cohan's variously received "So This Is London!" is of New Britain, Conn. He attended the New Britain High school and graduated. At school he was slightly known for special interest in plays, but he was better known for his variegated interests. He attended the New Britain Institute library as regularly as school, reading voraciously. Goodrich is author of "Yes and No," besides other plays and novels. The New Britain idea seems to be that, at last New Britain is represented on the Broadway theatrical Parnassus.

The magnitude of the production of "The Merchant of Venice" for David Warfield by David Belasco is indicated by the gross amount so far spent on it by Mr. Belasco, \$225,000.

Figures of grosses around New York last week did not foretell anything about a "good season," according to legit showmen. The Atlantic coast was not stricken with the heat as in the mid-West. Rather favorable show weather prevailed throughout the week, with Labor Day ideal as the starter. "The First Year" got \$8,300 in Brooklyn; "Lawful Larceny," in the Bronx, \$8,600; "Why Men Leave Home" (new), at Washington, under \$5,000; "Demi-Virgin," at Atlantic City, \$8,000, and the "Passing Show," also at A. C., \$14,000 (less than looked for with the new Shubert production).

A tale of a missing leading lady in a play not yet opened on Broadway is recited. It tells how the piece was postponed without the leading lady's whereabouts being known to the management, and how and where she was finally located. It's funny if it's true and it's funny if it's not, taking everything, including the title of the play, into account.

Basil Dean arrived in New York this week from London to stage "Loyalties" for Charles Dillingham. It is likely A. H. Woods will ask Mr. Dean to look over and touch up "East of Suez," already produced on the other side. Florence Reed has been added to the "Suez" piece. While it is said the role admirably fits Miss Reed, it is also reported she doesn't like it. "Loyalties" opens at the Gaiety, the house "Tons of Money" was intended for. When that play faded away, the shift was made, leaving the Knickerbocker, where "Loyalties" was first carded, open to take Erlanger's "Yankee Princess." It's reported Erlanger stalled a bit with the "Princess" production, under the impression that the "Follies" would fall off, when he could have the Amsterdam for his own show. As the "Follies" held up to capacity, nothing was left but for the "Princess" to take to the Knick, which it will do. Heat or rain, nothing stops the "Follies," or has not so far, the capacity being taken care of at all times by the advance sale.

Reports from New England speak rather highly of the innovation which William A. Brady is presenting in that territory in the regular attraction houses. The show is a combination of vaudeville and concert. It has Thomas Burke, whom Brady has under contract for five years, on the concert end of the program, with Alice Brady appearing in the act out of the production of "Drifting" which she used in vaudeville. The entertainment opens with Burke's concert offering, which takes up the entire first half of the bill. After intermission Miss Brady appears in the playlet, which runs about 35 minutes, and then Burke appears again for the balance of the evening.

The advance work is intended to work two ways. The concert and Irish fans are attracted by Burke, while the picture fans and those who liked Miss Brady on the legitimate stage are gone after in both the motion picture and dramatic departments of the papers.

John D. O'Hara arrived back from Australia after being starred there in a number of American plays. He appeared in "Lightnin'" for two seasons and "Three Wise Fools" for six months, also playing with Jules Jordan in "Welcome Stranger." O'Hara also starred in "Shore Acres." He finished his engagement with "The Laughter of Fools," which caught on despite opinion against it. O'Hara will return to Australia with a repertory of American plays in the spring of 1924, appearing under the direction of the Talts and Williamson combination.

Frank Tinney was carded for an entertainment which he arranged for the cafe of the Nassau hotel, Long Beach, L. I., Saturday evening. It was to have been "Tinney and His Daffy-Dills." He arrived at the resort about two Sunday morning, with half-a-dozen choristers from the "Daffy-Dill" show. The girls did not appear with Tinney, and guests wondered where the "Daffy-Dills" part came in. That may have been explained when several tables piled on top of each other to supply a platform for Tinney collapsed and a flock of roaches scamped across the floor. Women at nearby tables jumped on the chairs and squealed.

A budding monologist is a newsboy who sells the early edition of the New York "American" outside the theatres on 48th street during intermissions. The kid is a roofer for the "Barney Google" cartoon, a comic feature of the daily, and uses it to sell his papers. His line of chatter includes: "Spark Plug the winner. Barney Google the feature. John D. goes broke in a pinochle game. Snowstorm in Hoboken."

During the big scene of the opening performance of "Why Men Leave Home," at the Morosco, a stray black cat wandered in and all but ruined the premiere. The entrance of the cat caused a giggle, but when the angry husband (John MacFarlane) had to say to his derelict wife: "Yes, you went to Europe and left me here all alone with the cat," there was a scream. The next line was "Well, the cat went out nights—and so did I." Just then the cat did a dive over the footlights. Avery Hopwood, in his curtain speech, said that "The Bat" had stayed there two years, but the cat had a short run.

STOCKS

The Empress Players at Vancouver, B. C., disbanded after a run of five years in that city. Ray Collins and Chas. E. Royla had the stock, with their wives (Edythe Elliott and Margaret Marriott) alternating in the leads. The late Geo. Howard had an interest in the company up to his death. Miss Marriott (Mrs. Collins) has organized another company and will open at the Empress, Vancouver, with Louis Wlethoff as her company manager.

The Auditorium Players opened in Malden, Mass., last week in "East Is West," with Walter P. Richardson and Dillon Deasy as the leads. Others are Arthur Ritchie (director), Edith Spencer, Dorothy Holmes, Hal Munnis, Bertha Creighton, Owen G. Coll, Jack Westerman, Edward Robson, Fred Johnson, Joseph Thayer, William Hiatt, Ray Gayton.

The summer stock season at Proctor's, Troy, N. Y., will end Saturday, Sept. 30, and the regular fall and winter vaudeville will begin the following Monday. The Proctor Players will return to Albany. William Boyd, director and leading man of the company, took a vacation last week, Carroll Ashburn substituting. Genevieve Cliff was another newcomer to appear with the Players. Business has fallen off slightly with the increase in prices and the opening of school.

Maude Fealy's stock, at the Orpheum, Newark, N. J., made a very favorable impression the opening week with "East Is West," and got fine press notices. The gross (85 cents top) was \$3,500 for the week. Miss Fealy jumps from "Gertie's Garter" this week to "Romeo and Juliet" next. Frederick Lewis has been specially engaged to play Romeo.

Seldom does a performance of such remarkable excellence take place in a stock house as the current attraction at the Garrick theatre with Garry McGarry's Garrick Players in "Seventeen," in Washington. Percy Helton gives a remarkably good performance of the youth, while a local girl, Ruth Hoffman, is what might be termed a "find" in the role of the younger sister, "Jane." These are the closing weeks of the stock company, finishing up with "Clarence" for the coming week. In "Seventeen" are Duncan Penwarden, Gertrude Augrade, Henry Dalyby, Constance Brown, Martha McGraw, Edwin Trushelm, Granville Palmer, George Henry Trader (the director), Woodruff Youngs, Alice Stewart, Mildred Brown, J. Elliot Joiner.

Stuart Walker will close a ten weeks' season of repertoire Saturday in Cincinnati with a play which he himself authored, entitled "Five Flights Up," given its premiere by Walker's other stock company at the Murat, Indianapolis, last week. Things were breaking bad for Walker during his first weeks in Cincinnati. He was on the verge of quitting, but with his usual grit decided to hold on a little longer. Then the Shubert interests, to induce him to remain, offered to throw in a week's rent—\$300—if he would try it six weeks more. This was the turn. From that time on, in spite of the hottest weather Cincinnati has had in years, Walker held on and established a big clientele. Cincinnatians regret that he doesn't intend to establish a permanent company there. Walker has succeeded in popularizing the Cox theatre for the Shuberts. It will open with "The Hairy Ape," the first road attraction, next Sunday.

The Majestic Players will close their stock season at the Majestic, Utica, N. Y., Saturday.

DALY IN "ON THE STAIRS"

The A. L. Erlanger office is re-staging "On the Stairs," with Edward MacGregor in charge of the revived production.

Arnold Daly will be in the lead of the piece, which opens next Monday at Pittsburgh.

JUDGMENTS

James Hussey; F. E. Goldsmith; \$2,243.14.

Nicholas Kessel; Evans Film Mfg. Co., Inc.; \$3,585.46.

C. R. Isaacs, Inc.; H. C. Fry Glass Co.; \$91.55.

Harry Akst; Bway. & 98th St. Realty Co., Inc.; \$516.70.

Edith Haller Dillon; Harry Collins, Inc.; \$1,660.13.

LEGIT ITEMS

Sessue Hayakawa, the Japanese film star, commences rehearsals in a new legit piece by Fred de Gresac Oct. 1. The Shuberts are sponsoring the production.

Al Bernard is writing the book, lyrics and score of a new all-colored musical show which goes into rehearsal shortly. It is titled "Te-Na-Na." The author is the phonograph singer better known as "the Boy from Dixie."

Mitzi completes her third season in "Lady Billy" in February, following which she commences rehearsals of a new piece Zella Sears has written for the star. Henry W. Savage still remains production sponsor of Mitzi.

William Randolph Hearst will establish a new daily evening and Sunday paper in Syracuse, N. Y. Hearst agents purchased the building of the Firestone Tire company. The new paper will be known as the Syracuse "American." Business, advertising and editorial staffs are being recruited in Syracuse, and the paper will probably make its appearance coincidentally with the democratic state convention. Hearst recently invaded Rochester with the "Sunday American" and the "Daily Journal," the latter being produced this week for the first time. Hearst proposes to cut advertising rates in his drive for business.

In sending out the opening press seats for the premiere of Edward Royce's "Orange Blossoms" at the Fulton, New York, Sept. 19, E. A. Bachelier of the press department enclosed a complete score of the Herbert music for the operetta.

A Shubert special train of 16 cars left New York Wednesday morning, carrying three companies including the Joison show, bound for mid-western points.

The home of Lawrence and Julian Anhalt at Bayside, L. I., when opened, after being closed all summer, was found to have been burglarized. The thieves got away with about \$1,200, mostly represented by clothing. The loss included two cases of reputed first-class booze.

Frank Myers resigned as treasurer of the Lyric, New York, and took charge of the box office at the Criterion, which opened under the direction of the Cosmopolitan Pictures Thursday night with "When Knighthood Was in Flower." Frank Callahan was switched from the 44th Street to the Lyric box office. Max Cooper remains as manager of the Criterion.

Harry L. Lipsqn, formerly with the Public Service Ticket Agency, and last season treasurer of the Comedy, has taken over Mrs. Schlusser's ticket agency, which has been renamed the Empire Theatre Ticket Office. Interested with him in the brokerage venture are Sam Roth and Lew Gompers.

The Irish Regimental Band of the 110th Canadian Regiment, with headquarters at Toronto, begins its first tour at Niagara Falls, Oct. 1, and is to play at the Hippodrome Oct. 15. It will play American dates for about three months. The tour is under the direction of the organized Irish societies of the United States. It is said to be the first all-Irish musical organization ever assembled on this side of the water.

OTHER COAST TIME

Lesser and Gore Want to Play Legit Attractions on Coast

The presence of Sol Lesser and A. L. Gore in New York this week is said to be in part in quest of attractions for legitimate theatres to be operated by them in San Francisco and Los Angeles.

The report is that Messrs. Lesser and Gore have reached some understanding with the managements of the Mason in the lower city and the Curran-Columbia, Frisco, through which no opposition will be placed against their negotiations with the combined syndicate booking office in the East.

The theatres in prospect are reported as of the expensively constructed group of coast houses and readily available. No names of the proposed houses have leaked out.

CURRAN OPENS

New Shubert House on Coast, with "Mike Angelo"

San Francisco, Sept. 13.

The new Shubert-Cufran opened Monday, with Leo Carrillo in "Mike Angelo" as the initial attraction. Every seat in the house was occupied. Many were turned away. The house seats 1,780, with 712 on the lower floor. The stage has a width of 106 feet, with the depth 36 feet.

For sheer beauty and elegance the theatre outstrips anything on the coast, excepting the new vaudeville and picture theatres that have been built. A glass foyer deadens street sounds. The width of the house makes it cosy and intimate despite its big seating capacity.

There are many weak spots in "Mike Angelo," but the play gives the star ample opportunity for his talents. He scored triumphantly with the first night audience. Carrillo was the only speaker on the occasion of the opening performance, although there were many calls for both Oliver Morosco and Curran. Clifton Broke directed the piece.

CLAIRE NAGLE'S ESTATE \$1,444

Claire Nagle Hammerstein, third and last wife of Arthur Hammerstein, the theatrical producer, left the following property when, without leaving a will, she died at Reno, Nev., Nov. 11, according to an affidavit, jointly made by Roderick I. Kennedy and Edward P. Colman, public appraisers, filed in the Surrogate's Court, New York, last week:

"Cash, with Union Dime Savings Bank, in New York city, \$151; cashier's check, Reno National Bank, \$200; balance in Gotham National Bank, New York, \$229.77; one squirrel fur coat, \$150; one mole-skin coat, short model, damaged, \$50; and one diamond pendant watch, \$800.

In addition to the above described and appraised personal property of the decedent, there also exists a quantity of miscellaneous wearing apparel, consisting of hats, clothes, shoes, hosiery, underwear, etc., which are not here inventoried, as such wearing apparel is in the possession of Charles Nagle, of Buffalo, N. Y., father of the deceased, and the only other party to this proceeding.

"The above is a complete inventory and appraisal of all the personal property of Claire Nagle Hammerstein, deceased, exhibited to us by Arthur Hammerstein, administrator herein."

Attached to this affidavit is another made by Mr. Hammerstein, which reads:

"I, Arthur Hammerstein, administrator of the estate of Claire Nagle Hammerstein, deceased, do hereby swear that the annexed inventory of the personal property of said Claire Nagle Hammerstein, deceased, is, in all respects just and true; that it contains a true statement of all personal property of the deceased, which has come to my knowledge, and particularly of all money belonging to the deceased, to the best of my knowledge."

Mrs. Claire Nagle-Hammerstein, in musical comedy, became acquainted with her husband when she appeared in the Hammerstein-Selwyn production of "Tumble In." The couple were married June 9, 1919, by Mayor Frank Hague in Jersey City. She gave her age as 25 and said she was a spinster. At the time of her death she was at Reno about to commence divorce proceedings, and was later buried from her father's home at 225 East North street, Buffalo.

Mr. Nagle, heir to half of her property, recently waged a fight in the Surrogate's Court to force Mr. Hammerstein to file an inventory of the property, which Mr. Nagle said amounted to between \$25,000 and \$30,000, notwithstanding Mr. Hammerstein's affidavit when the latter obtained administration letters that it did not exceed \$1,500 in personality.

Because Mr. Hammerstein continued to ignore the orders of the Surrogate, the proceedings developed to a point in which he was ordered to show cause why he should not be punished for contempt of court. On the day he was ordered to appear before the Surrogate on the contempt proceedings, he appeared through counsel, said that he had no objection to the filing of the inventory demanded, and asked that the court pursuant to Section 195 of the Surrogate's Court Act, appoint two disinterested appraisers to make the inventory, and have them file their report with the clerk of the court.

ZIEGFELD'S NEW SHOWS FOR MISSES BRICE AND EATON

Talks Back to Poiret—"Follies" Weekly Cost \$14,500—"Sally" Pointed for Chicago—Paris Twenty Years Behind New York

F. Ziegfeld, Jr., informally answered Paul Poiret, the Parisian style creator, who broke onto the front page of the dailies last week saying he was returning home sooner than he intended because he was not greeted cordially and incidentally stating that New York was ten years behind Paris. Ziegfeld says he looked the French capital over pretty carefully and it is his opinion that it is 20 years behind New York. That makes for the widest divergence between two admitted experts on beauty.

The manager returned from Maine with Billie Burke to prepare three productions, timed for completion during the fall. He spent much of his time abroad in Paris and called on Poiret. The latter Ziegfeld said, sent word he would "give him five minutes." When the manager replied he didn't care whether he talked to him or not, Poiret changed his mind and the pair chatted at length. Ziegfeld's purchases in Paris amounted to \$100,000, costumes and costume designs making the bulk of the buying. Six costumes costing \$32,700 were purchased from Molyneux, considered the best of Parisian designers at present. They will be used in the new Fannie Brice musical piece by Rita Johnson Young and Jerome Kern, due to open in November. From the same designer Ziegfeld bought \$7,100 worth of costumes for Miss Burke.

Another purchase while in Paris was the American rights to "Mont-

martre Rose," a song written by Thomas Lyman and Raymond Barton, formerly entertainers in Kelly's East Side cafe, New York. The men are now popular in Paris. The "Rose" song may be inserted in the "Follies" shortly. Ziegfeld's producing program calls for a musical play starring Mary Eaton and due in December. It is by Guy Bolton, Jerome Kern and P. G. Wodehouse.

The "Follies" will be held at the New Amsterdam until the holidays and may run through the season. Its business has averaged over \$37,000 since opening and never fell more than \$200 under that figure. The average weekly expense taking in the house share is over \$26,000 weekly. To date "Follies" bills paid amount to \$201,000, as against last year's production cost of \$187,000. The most expensive number is the painted scene upon which was expended \$32,000. This year's salary list is \$14,500 weekly.

Princess Nyota-Nyoka, a dusky dancer from East India, will enter the "Follies" Sept. 25. She was the only player engaged by Ziegfeld while abroad. The manager saw her while appearing in Poiret's famed open air theatre which is screened from the outside by foliage.

"Sally" will be sent to Chicago late next month. Present plans call for it opening there about the same time as the "Music Box Revue." The latter is booked only for eight weeks in Chicago. "Sally" is expected to round out the season in Chi.

DIVA SUES MANAGER

Would Prevent Booking of Rival Singer by Representative

Luella Melius has brought suit in the Federal District Court for an injunction and accounting against Jules Daiber, concert manager, and Harold F. McCormick and Ganna Walska McCormick. The plaintiff, a resident of Chicago, who states she "was and still is a leading coloratura soprano of world-wide fame," alleges a contract of May 19, 1921, whereby Daiber agreed to act as her exclusive manager for a period of three years and also agreed not to manage any other woman vocal artist.

Up to May, 1922, Daiber secured engagements for Miss Melius, complying with the 30 days a year minimum. The alleged contract violation occurred in May, when Daiber also placed Walska under his management, the plaintiff alleging that "the agreement was for the purpose of enabling the defendant, Ganna Walska McCormick, of utilizing and trading upon the fame and reputation earned by the complainant."

Alleging herself injured in fame and reputation, Miss Melius prays for an injunction to restrain Walska's performing for Daiber and an order to restrain the carrying out of the agreement, in addition to an accounting of any profits already realized.

RECORD ADVANCE BILLING

Indianapolis, Sept. 13.

Manager Nelson G. Trowbridge of the Murat is thought to have established a local record for advance advertising a road attraction. This week he started publicity on "The Hairy Ape," due at the Murat the half-week beginning Oct. 26, seven weeks hence.

"For Goodness Sake" did not do much at the Murat last week. It was the first attraction of the legit season. The house will be dark until the first of October, when "Anna Christie" is billed.

English's re-opens the week of Sept. 25 with Richards, the musician.

"YANKEE PRINCESS" OPENING

"The Yankee Princess," personally staged by A. L. Erlanger, will open next week in Baltimore, playing Pittsburgh week Sept. 25, and to open at the Knickerbocker, New York, Oct. 2.

ADVERTISING BATTLE BY BROADWAY SHOWS

Extra Space to Boom Attractions—Freak Ad for Marguerite Maxwell

An advertising battle has been waging for the past week on the part of producers of current attractions along Broadway in an effort to attract business. Practically every show along the big street has been going in for extra space with "East Side—West Side" and the George M. Cohan attraction, "So This Is London!" leading in the space used.

A. L. Erlanger is reading a campaign in behalf of "The Endless Chain," the James Forbes play at the Cohan theatre. Harry Reichenbach was to have taken over the post of special publicity and advertising manager for the attraction, but refused to accept the post unless arrangements on a percentage basis were offered.

The special story on "So This Is London!" which Dr. Frank Crane ran in the "Globe," was utilized by Cohan this week as special ad copy in some of the morning papers.

On the same morning a freak ad appeared in the amusement columns setting forth the fact that Marguerite Maxwell was the find of the season in "East Side—West Side." The advertisement caused considerable talk. At first it was suspected the management of the attraction was taking this means of introducing all of the players of the cast to the public. Later it was discovered Robert Edgar Long, handling personal publicity for the actress, had evolved the scheme to attract public notice to Miss Maxwell. This, incidentally, is her first appearance on Broadway, except for the time that she was a member of the chorus of the "Follies" in 1920. Since that time she had about a year of stock experience and then hit New York hard with her work in this production.

The freak ad had the effect of having several picture-producing organizations starting after the girl for the films.

FIVE COLORED SHOWS

Now Rehearsing—May 'Get on Broadway

Up in Harlem four or five colored shows are rehearsing. It is claimed one or more are aimed for Broadway, with booking promised if the shows are considered promising.

On Broadway it was believed the colored show spasm of last season had passed, with no chance of taking on that type of attraction early in the season at any event. The failure of theatres in the theatre zone to secure attractions, however, may leave an opening for a colored show.

The first of the new crop of colored attractions to get started is "Bon Bon Buddy, Jr.," which bowed in at the Lafayette this week.

The next special attraction succeeds at the Lafayette Sept. 25. It is "All Aboard," which is being produced by Nat Fields.

"AMERICAN WAY" IN LONDON

Johnny S. Black, who has been sojourning in London the past year, is returning to New York for the purpose of engaging talent for "The American Way," which Black authored. He will produce it personally in London next month.

Pauline Frederick Disinherited

Chicago, Sept. 13.

Pauline Frederick has been disinherited by her father, Richard Libby, who died at Norwich, Conn., recently, leaving an estate of \$50,000. This was all due to the fact that "Polly," as she is known to her family, was loyal to her mother when family troubles occurred between her parents that wound up in the divorce court.

In referring to the disposition of the estate, with regards to Miss Frederick, the will reads:

"I mention this omission (of Pauline) to show that the same is intentional and not made by mistake."

All Miss Frederick had to say about the matter when seen at the Woods theatre, where she is appearing at present, was, "I was loyal to mother, and probably father felt that I did not need the money."

NEW SELWYN'S START

Chicago Twin Theatres Hold Opening Sept. 18

Chicago, Sept. 13.

The Selwyns are "pulling off" a hurried opening of their new theatre at Dearborn and Lake streets. Word came from New York last week the christening had to take place Sept. 18. This order found the decorators still working on the interior. The carpet men went to work Monday, with the chairs expected to be ready the latter part of this week. It will be a record opening considering the tieups that labor troubles have cost the management.

Sunday papers carried "smash" displays, giving instructions how the opening night seats are to be secured. The opening prices will be \$5 for orchestra; \$4, \$3, \$2 and \$1 for the balcony. There is no gallery. Monday morning's mail orders after the Sunday advertisements brought a record list of requests. The "brokers" will receive no tickets for the opening night.

The Couthout agency has made an outright "buy" of 400 seats for every performance for six weeks of the opening attraction—John Drew and Mrs. Leslie Carter in "The Circle."

No mention was made of the Harris opening in the Sunday "ads" for the Twin theatres. By pushing the Selwyn opening for Sept. 18, Harris had to be removed from the Harris, completely separating the two theatres for alternate nights opening. As the Harris now stands it will be impossible to open Sept. 25, making it possible that it will be as late as Oct. 9 before the two new theatres are jointly working. Previous contracts with performers are said to have had some effect in directing the hurried opening of the Selwyn, the members of "The Circle" being in rehearsal when the labor troubles tieup came.

En route to Chicago "The Circle" will play matinee and night, Sept. 16, at Erie, Pa.

ST. CLAIR WILL CONTEST

Because of a misunderstanding between Jacob Rothstein, known also as Rochstein, of 124 West 114th street, and Rachel Marks, of 2053 Seventh avenue, brother and half-sister of Edith St. Clair, a former actress who, after a lingering illness, died at the State Hospital, Central Islip, L. I., Dec. 30, a fight over the distribution of the latter's estate was begun in the Surrogate's Court, New York, last week. Miss St. Clair, one of the chorus beauties of 20 years ago, appeared in 1897 in "One Round of Pleasure" and for the next 12 years in musical comedy. Her last appearance in "Miss Innocence" was in 1909.

In addition to her brother and half-sister, Miss St. Clair is survived by a half-brother, Harry Marks, of 1 Church street, New Haven, Conn.

Last week a will, supposed to have been executed by Miss St. Clair, bearing the names of Rachel Marks and Jacob Rothstein as the subscribing witnesses, and leaving her entire estate of "over \$3,000" in personality to her brother, Jacob Rothstein, was filed for probate.

A few days after, upon an affidavit that Miss St. Clair had died leaving no will and an estate not exceeding \$2,000 in personality, and with duly legally signed waivers of renunciations of Harry Marks and Jacob Rothstein, consenting to a petition in the Surrogate's Court for letters of administration upon the estate. She was directed to file a \$2,000 bond, which she stood ready to give by a surety company.

In some way not clear Jacob Rothstein, or Rochstein, found out that the waiver of renunciation he signed was not what he is alleged to have understood it to be at the time he signed it with his lawyer, he hurried to the court house and filed objections to the granting of the administration letters to his half-sister. As it takes several days before administration letters are fully passed upon before they are granted by the court, the filing of the objections came in time to prevent the letters being granted to the half-sister.

Should the will left by Miss St. Clair, which comes up for probate Sept. 29, be probated, it will put an end to the granting of administration letters upon the estate to any one. In view, however, of the dispute already between the brother and half-sister, objections, it is expected, will be filed tying up the probate of will on or before the date set for the probate of the document.

FONTAINE'S SINGLE BEAD DIDN'T SAVE "DEARIE"

Coast Show Laid Off for Repairs—Light Gross Last Week

Los Angeles, Sept. 13.

The failure of the new Dana Hayes musical show, "Be Careful, Dearie," to get a big gross last week was laid to the trio of big outdoor events. However, "Be Careful, Dearie," while a fair entertainment, is no world-beater. It needs a lot of fixing. Billy Frawley and Evan Burrows Fontaine were the hit of the play, Fontaine getting by chiefly because her principal raiment was a bead on a slender thread which threatened to break momentarily and thus kept the front rows in delicious suspense.

The production lays off for awhile before opening in San Francisco in October. Alonzo Price, who directed it, remained here this week for the purpose of cutting and eliminating certain minor players, which is to shorten the show a half hour.

According to one story, the actors were unpaid for their week at the Mason, and there was insufficient funds on hand to pay for the transportation of the company. Another is that the show was to have played the old Pantages theatre here for two weeks following the Mason engagement, but that Will Wyatt, manager of the Mason and the Erlanger representative here, enforced a protection clause in his contract and compelled the company to cancel the further engagement in this city. That made it impossible for them to get one night time lined up to fill in the time between here and the San Francisco date. The show was scheduled for the new Shubert-Curran in the northern city, following "Mike Angelo," which opened there Monday. Now it is understood to be set for the Morosco, San Francisco, opening Sunday next, following the Morosco musical comedy stock organization, which goes on tour in "La, La, Lucille."

After the blow up Saturday the players of the "Dearie" show made an appeal to the local Equity officials and with their aid the backers of the show, who had been financing Hayes, put up additional money. Wyatt was called in by them to handle the tour of the company.

"KU KLOCKS KLAN" A FLIV

The clocking system instituted in the Shubert theatres has proven a fliv after a trial of three weeks. Last week the clocks were taken away from the ushers and only the ticket takers are clicking off the number of persons entering the houses. About two gross of the little recording devices were specially made at \$3 each, and most of them have been discarded. It was a rather expensive experiment, as there are from 7 to 15 ushers in each theatre and all sported the little clickers on their fingers.

While the clocking system was supposed to be a check-up on the box office, nobody seemed to know just why the ushers were called on to click one for every patron seated. The numbers recorded by the ushers' clocks never tallied with the total, with the result that the system earned its nickname as the "Ku Klocks Klan."

It was found that the total registered on the clocks of the doormen and that of the box office also failed to tally.

In many cases the number of persons clocked with tickets was less than the box office statements showed. That was explained because of agency buys. Where brokers did not dispose of their allotments of tickets over the percentage allowed for return, such tickets never showed up on the door, but the treasurers' statements counted all such agency tickets in the performance gross.

SEEK WALLIE McCUTCHEON

Washington, Sept. 13.

A search is being made by the local police to endeavor to locate Wallace McCutcheon, husband of Pearl White. The Missing Persons Bureau of the New York police department requests that such action be taken after it was reported to the missing man's brother by a friend that the missing man had been seen in one of the local sanitariums. The name of this sanitarium could not be remembered by the informer.

McCutcheon is suffering from shell shock.

L. S. HERRICK'S ESTATE

Lee Shaw Herrick, stage director, who had been identified for many years with the staging of musical shows, cabaret revues, vaudeville acts, several legitimate attractions and a large number of road shows, left an estate not exceeding \$1,000 in personality and no will when he died at Bridgeport, Conn., Aug. 25, according to his widow, Florence McGuire Herrick of 238 West 72d street, in her application for letters of administration, which was granted to her by the Surrogate's court, New York, this week.

In addition to his widow, Mr. Herrick is survived by two children, Landon and Anita Belle Herrick, who are both at present at Stamford, Conn.

NEGRO MUSICAL STOCK

Several all-colored organizations having broken up in New York recently, a stock company is being organized for a try at the Lafayette in Harlem beginning Sept. 25.

There will be weekly change of vehicle. Al Dow is promoting the venture, which will make a bid for permanency.

The Charles Gilpin venture of a specialty show tried last week did not come up to expectations. Gilpin himself was reported rather unsatisfactory as a single entertainer.

JULIA SANDERSON'S DIVORCE

It was reported from Boston this week an action for divorce had been started there against Julia Sanderson by her husband, Lieut. Bradford Barnette, U. S. N. The papers named Frank Crumit.

Miss Sanderson and Mr. Crumit are now with "Tangerine" playing in Boston. Miss Sanderson's previous marriage was to Tod Sloane, the Jockey, whom she divorced several years ago.

The Boston report gave Miss Sanderson's age as 38.

FOSSE IN CHARGE

Washington, Sept. 13.

Louis J. "Duke" Fosse has been made general representative of the Shuberts in this city to co-operate with the three local Shubert managers, Ira LaMotte of the Belasco, where Shubert vaudeville will be presented; R. G. Cracrin, of Poll's, and L. Stoddard Taylor, of the Garrick, the latter two houses presenting combination attractions.

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," Little (4th week). John Golden will try with the Marie Tempest show, figuring it will pick up with weather settled. Better last week, bit over \$5,000.

"Abie's Irish Rose," Republic (17th week). One of the strongest sellers in cut rates, with better priced seats easily disposed of, a material aid. With extra performance (Labor Day) last week gross claimed at over \$10,500.

"Better Times," Hippodrome (2d week). His house got off to great start, with splendid notices awarded show by all reviewers. Premiere was Sept. 2, and for eight days takings nearly \$70,000. First night business between \$7,000 and \$8,000.

"Blossom Time," Ambassador (46th week). Steadily improved since resuming, barring one bad weather week. Gross last week nearly \$13,000 and show now figured to run through fall.

"Captain Applejack," Cort (35th week). Sam Harris plans call for this summer-riding success to continue until November. It is beating nearly all of newly arrived non-musicals and may stay longer. Last week it got close to \$5,000.

"Cat and Canary," National (32d week). This holdover from last season also stepped among last week, getting \$5,500, best figure since early summer. Run still indefinite.

"Chauve-Souris," Century Roof (33d week). Morris Gest is rehearsing new bill for his crack Russian specialty organization. Is doing great business with present show (second program), and new show Oct. 9 should keep attraction right with best in town.

"Daffy Dill," Apollo (4th week). This musical show started off like a big money maker, with gross between \$18,000 and \$18,500. Last week it dipped to \$16,500.

"Dreams for Sale," Playhouse (1st week). First W. A. Brady production of season; nearly two months behind his usual starting time. Opened Wednesday.

"East Side, West Side," Nara Bayes (5th week). Opened at Playhouse and moved here last week, changing title from "Manhattan." Business around \$3,000 or a little more. Is trying two-for-one cut rate system.

"Follies," New Amsterdam (15th week). Biggest money draw of Ziegfeld revue series planted until holidays or longer. Last week takings \$36,900, only variation in business being upper floor seats affected by two or three hot nights. Leads Broadway.

"Fools Errant," Maxine Elliott (4th week). Hardly any change here last week, when gross again around \$5,500. If show has stuff it will show as fall season advances.

"Greenwich Village Follies," Shubert (1st week). It opens from New Haven, when show's edges were taken off last week, were favorable. Opened Tuesday night at \$4,400, boost from former Village Follies scales.

"He Who Gets Slapped," Garrick (36th week). Closing in two weeks. Theatre Guild will then start new season's production with "R. U. R." first attraction.

"Her Temporary Husband," Frazee (3d week). Only moderate takings reported for farce, which slid into cut rates soon after opening. House calls for something stronger to get real money.

"Hunky Dory," Klaw (2d week). "Imported Scotch" comedy started slowly and extra advertising used. In agencies; call is light. About \$6,700 first week.

"Kempy," Belmont (18th week). Pace of late around \$5,000, with little over mark for some weeks. Pace means slight profit for house and show; expected to pick up from now on.

"Kiki," Belasco (42d week). Class of the non-musical field last season and still holds that position, with only "The Old Soak" to give it contest. Virtual capacity; weekly gross nearly \$15,000.

"Molly Darling," Liberty (3d week). Picked up last week from Thursday on and ought to land, judged from favorable comment. Went into cut rates, with week's takings claimed over \$12,000.

"Music Box Revue," Music Box (51st week). Extra performance last week and total takings around \$22,000. Two weeks more to go, opening Philadelphia Oct. 2. New revue due middle of October.

"Partners Again," Selwyn (20th week). Held to pace of previous week, \$13,500. Biggest laughing show on Broadway, and ought to climb through fall.

"Sally, Irene and Mary," Casino (2d week). New musical attraction got off to great start, beating \$19,000 for first week. Opened at \$5.50, regular top \$2.50. Easily leads that division. Title considered feature of excellent draw.

"Scandals," Globe (3d week). Extra matinee last week and grossed \$28,800. Corking business, only exceeded by "Follies." Warm weather several nights nicked draw for about \$2,000, but that only took in upper floor locations.

"Shore Leave," Lyceum (6th week). One of money getters of new season. Last week again went past \$12,000 and is beating most of new dramas.

"So This Is London," Hudson (3d week). Looks like hit. Business late last week was almost sell-out, with matinees good. Takings between \$12,500 and \$13,000.

"Sue Dear," Times (10th week). Will move over to Bijou next week. Times Square will be dark a week or two because of fire destroying settings for succeeding play, "The Exciters." "Sue" can break at \$7,000, unusual for musical piece. Last week about \$6,300.

"The Endless Chain," Geo. M. Cohan (2d week). Got panning from critics and first week's business not true test; takings were about

\$7,500. Business in next few weeks will indicate strength.

"The Gingham Girl," Earl Carroll (3d week). New musical show looks set for real run, with much word of mouth boosting. Second week took a jump upward, takings between \$14,000 and \$16,000 and only \$3,000 under capacity. Considered excellent at \$2.50 top.

"The Monster," 39th St. (6th week). Picked up over \$1,000 last week, mostly coming with better weather break for last half. Better pace sent show to nearly \$6,000.

"The Old Soak," Plymouth (4th week). Leaped to lead of the non-musical attractions for third week, \$15,700. At \$2.50 top that means capacity for most night performances. Has builded steadily and looks "in" for the season.

"The Plot Thickens," Booth (2d week). Opened Tuesday last week and following premiere could not better \$200 to \$300 nightly, with the first five days hardly over \$2,000. Trying two-for-one tickets and is likely to be withdrawn.

"The Torch Bearers," Vanderbilt (3d week). Moved here Monday doing better than four figures Monday night. Played two weeks at 48th St.; lost \$400 first week, but made profit second. Well regarded and ought to land.

"Whispering Wires," 49th St. (6th week). New mystery drama has been in running from start and money maker right along. Advanced considerably last week, takings approaching \$10,000. Very good for this house.

"Why Men Leave Home," Morosco (1st week). First Wagenhals & Kemper attraction of season, taking up tenancy of same house and the same management as "The Bat" for 106 weeks. Premiere Tuesday.

"Wild Oats Lane," Broadhurst (2d week). Opened Wednesday last week, getting no break from critics. Business, however, showed life and show may have chance.

BOSTON'S FINE LEGIT DRAW DUE TO HIGH GRADE SHOWS

Mid-Season Grosses Now in Hub Town—"Kelly" Got \$24,500 Last Week—"Follies" Holding Up on Return

Boston, Sept. 13.

Even though the first two nights of this week were ones that under ordinary conditions would result in the legitimate houses doing poor business, just the opposite was the condition, and the takings the opening evenings of this week indicated that the exceptionally good grosses that last week would be at least equalled. Boston is just now in one of those hot, sticky, muggy spells that would naturally keep people away from the theatre unless there was something special to draw them in.

And that is where, in the opinion of those close to the situation, the explanation of the big business being done locally lies. The attractions here now as they line up are as strong, if not stronger, than any that can be anticipated for the balance of the season. It is a case of tried and true successes, shows with a "rep" behind them from business done here and in New York or a show like the "Kelly" show with Cohan's name to put it over that are appealing for patronage—and they are getting it, and from present indications will continue to get it for several weeks to come.

With the exception of "The Nest" at the Plymouth, every house in town is doing capacity or close to it. The only soft spot so far—that is, a soft spot when it is figured that anything less than full houses is a soft spot—is found at "The Bat," which started off at a \$17,000 weekly pace.

As "The Bat" and "The Nest" are the only two shows not of the musical variety in town now, theatre men are led to believe it is only a safe proposition to book into legitimate houses in big cities musical production until the weather has settled into the snappy fall kind. Up to then the theatre-going public prefers entertainment of a very light sort, music and dancing, just a step removed from outdoor entertainment.

Cohan's "Little Nelly Kelly" is sure of three weeks more. There is a possibility that it can stay many weeks longer than that, but outside of the three weeks there is no certainty and after that time it will be a case of touch and go from a booking standpoint. Last week, with nine performances, counting an extra matinee Labor Day, this show did \$24,500. Even in the middle of the season this would be as good a figure as the Tremont could do. A line of ticket buyers stretches into the lobby of the house from early in the afternoon until certain time.

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NEW SEASON'S START SLUGGISH IN PHILA.

Class Patronage Still Away—Confine Runs to Two Weeks

Philadelphia, Sept. 13.

The opening week of the legit season here proved one of the worst in recent years, with the rainy Labor Day break the only thing that saved the grosses from dropping to almost nil.

Of the four shows that opened last week, "The Charlatan," at the Walnut, although not up to some of the others on the opening day, did about the best week's business.

In fact, if any kind of weather prevailed next week this mystery melodrama is expected to realize a tidy profit for its three weeks' stay. It got the best kind of notices, and "second-thought" stuff, with comparisons with "The Bat," sometimes in "The Charlatan's" favor.

"Orange Blossoms," which opened at the Garrick to a whole of a house Labor Day with Victor Herbert directing, and received bulky notices, took an awful tumble on Wednesday (one of the hottest days of the summer here) and has so far failed to recover, though better things are looked for this week. In fact the slump is unaccountable to most of the knowing ones, who classed this Royce "comedy with music" as a pretty sure-fire hit.

"The Hairy Ape," which had a matinee opening at the Lyric with encouraging houses both afternoon and night, fell during the week. It is figured that the natural clientele for this O'Neill show is not in the city yet. It received four, laudatory notices and two hot slams.

"The Blue Kitten," which did \$1,300 on the opening at the Shubert, also slumped with the hot mid-week days, but here there seems a good chance of recovery with any kind of weather breaks.

This week saw two openings, "Dulcy," at the Broad, and "Spice of 1922," at the Forrest. The former got the edge and drew the critics, as the latter is making a return visit. The syndicate people here, however, are trying to cut all mention of its first week at the Walnut, and have it treated as a new show. Both shows opened to encouraging

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CHICAGO'S SHOWS SET BACK BY LAST WEEK'S LOW GROSSES

Couldn't Battle with Heat—"Perfect Fool" in Lead —"Good Morning Dearie" Disappoints—Big List For Next Week

Chicago, Sept. 13.

When the newspapers headlined last week as being the hottest in the last 50 years, and carried figures to prove it, the outside world readily learns the handicap the shows in town had to overcome to register decent business.

It was a scorching week with 98 degrees serving as the predominant temperature, creating not only alarm in the financial status of various attractions, but causing the retirement of some of the performers in the more over-worked roles. It was a solid week's heat, and the first break came Sunday, when a good old-fashioned rain introduced by a series of rattling thunder showers made it appear more prosperous for show business this week. Sunday night's business was crack-a-jack around town.

It's going to take several weeks of ultra-good trade to overcome the losses of last week. The weather conditions dented "The White Peacock" at the Playhouse, for the gross fell so low the house management took advantage of the stop clause, moving Petrova's play this coming Saturday night to book "The Dover Road." Petrova goes to St. Louis and Milwaukee, picking up her one-nighters where, to the observing ones, she will make her greatest wins.

There were other shows in town that could have been sent elsewhere if the stop clauses had been utilized, but decisions were made to fight the heavy losses of the past week.

"To the Ladies" is moving along on thin ice, and just why this should be, the critics in their second thought reviews asked in emphatic terms. Seldom has a show in Chicago received an outstretched hand such as Sheppard Butler in the Tribune gave the Cohan's Grand attraction in an appeal made to the public to keep the show in town by attending. If after what has been done for "To the Ladies" by newspaper writers, and the show should continue its extraordinarily low business for Cohan's Grand as the get-away attraction of the year, it will prove that the public here is growing more independent of the critics' suggestions.

If it wasn't for the Couthoul assistance, "The Guilty One" would be enduring a sad plight at the Woods. The hotels are working hard for the Woods show, and this effort kept the average business up around \$11,000 on the week. Even the feminine clientele found it too warm Wednesday matinee and again Saturday to make either matinee those record audiences which greeted Pauline Frederick at the start of the engagement.

Ed Wynn had the populace buying before the hot spell set in, and the result was that "The Perfect Fool" kept on its way for the honors of the town. Wynn's show is the one head talked about and leaves no uncertainty as to its being the smash hit in town.

"Good Morning Dearie," needs much observing at the Colonial whether or not it will be kept here as long as was hoped. The Dillingham show thus far has refused to agitate the winning demand. Considerable worrying is being done, but it appears with the conditions bettered that the Colonial will turn out the expected \$25,000 week. If not, the engagement will be the first surprise loss of the new year. It is thought the scale may have a bearing, but it's the Dillingham usual one.

Four matinees helped "Thank-U" to slightly better its first week, but like in all other instances, the hot weather made it impossible to credit the positiveness of the popularity of this new show. Wise managerial instincts may pull "The Rubicon" out of trouble. No retorts were made to the barrage of adjectives laid down against the Olympic attraction. Instead the management has gone ahead with a clever newspaper and billing campaign, and the total result will be worth watching.

"Buildup Drummond" gives assurance of being a big winner at the Powers. It was to melodrama that the hot weather patrons turned their thoughts, for on top of the Powers' show steady climb "The Cat and Canary" at the Princess got away to a good week. It was universal approval that the Princess show received, and the fight between the two melodrama plays will be keenly fought, since both have

laid plans for a long run engagement, with the chances of victory going to the Princess due to more favorable booking conditions.

"Strut Miss Lizzie" won't take advantage of its option on the Auditorium after four weeks unless there is a whale of a change in the demand. It was difficult to check actual cash draw of the colored organization, because of the manner in which "paper" jammed the spacious home of the opera. If the show had been liked on the opening night there would have been no stopping of the trade, but Chicago is wiser up greater than perhaps Easterners imagine over what constitutes real colored entertainment. "Strut Miss Lizzie" will probably find favor on the route it will play, but is below local demand of a show of its kind. Despite all bouquets heaped "Shuffle Along," the present Selwyn theatre hit in Boston will have to speed on all four cylinders when it strikes the Olympic to put over the colored show idea in this town.

"The Hotel Mouse" is getting out in nick of time, and another week will prove "Just Married" was tabbed correctly by the booking managers, who will hold the La Salle show to the Sept. 20 farewell.

The unsettled state of affairs caused by the unusual weather for this time of the year made it impossible to reckon how Chicago will "play" the big list of attractions. If Sunday night's business is a criterion of what cool weather will do then it can again be safely stated the loop will give capacity over the week-end to all shows and carry over the same business during the entire week to those classed as smash hits or near-smash hits.

Further curiosity was added to the ability of Chicago to support the big array of attractions booked for September Sunday night when "The Blushing Bride" opened at the Great Northern and with Marjorie Rambeau's opening in "The Goldfish" at the Studebaker Monday.

Two big additions come the next week with Al Jolson opening at the Apollo and "The Circle" serving as the maiden attraction at the Selwyn. On top of these two stellar attractions the Garrick will branch out Sunday night as the local Shubert vaudeville center.

If the town is still show hungry after this big list gets into full swing the magnates will be baffled.

Last week's estimates:

"To the Ladies" (Cohan's Grand, 3d week). Far from hitting anticipated stride, \$6,500.

"The White Peacock" (Playhouse, 1st week). As result of experiences in Boston, Philadelphia and now in Chicago, Petrova's only chance is on the one nighters, where her picture following remembers her better than the cities, as Michigan towns last fall proved. Scheduled next Saturday by "The Dover Road" fought hard for \$5,000 last week.

"Buildup Drummond" (Powers, 2d week). Appears to have "caught on." Fell trifle short of \$10,000.

"Just Married" (La Salle, 20th week). Three weeks to go and no chance for losing week for entire engagement. Hopped along for \$7,600.

"Lightnin'" (Blackstone, 53d week). "Where do they come from" is the loop slogan discussing this record-breaker. Stopped checking at \$14,600.

"Strut Miss Lizzie" (Auditorium, 1st week). Owners are in \$35,000 on this attempt, counting railroad fares from New York. Unless immediate improvement is shown in enthusiasm, and counting first week's business, will average \$14,000 by way policy is being guarded to prevent bottom falling completely out.

"Cat and Canary" (Princess, 1st week). Happily set for run with \$11,000 start.

"The Perfect Fool" (Illinois, 2d week). Continued on at record pace with hotels selling out several days in advance. Will keep high until challenged by Al Jolson. Reported at \$23,700.

"Thank-U" (Cort, 2d week). Extra matinee Labor Day and another on Thursday pushed gross over previous week. Checked at \$17,200.

"Good Morning Dearie" (Colonial, 2d week). Picked up much lost ground with good house Saturday night, but far from expected figures on week. Extra performance over first week failed to beat \$18,500.

"The Hotel Mouse" (Apollo, 16th week). Simply serving as "hold-in" for Jolson's opening Sunday night. Reported below \$10,000.

OUT OF TOWN REVIEWS

THE STAR SAPPHIRE

Buffalo, Sept. 30.

Harry Sheridan..... Claude King
Percy Carr..... Percy Carr
Margaret Lawton..... Martha Hedman
Dillon..... Averell Harris
Nicholas Gregory..... Bertram Marburgh

This E. Ray Goetz production, regardless of its ultimate success, is something of which Mr. Goetz can be proud. Given a three-act drama combining high literary quality with dramatic value, he has provided it with a cast of a uniform excellence rarely seen here, and in so doing has added another name to the small but undaunted managerial band who have the courage of their convictions and who still dare to believe in their own judgment.

"The Star Sapphire" is an unusual play, not in its subject matter, which is familiar enough, but in its style and treatment. Being such it is foolhardy, if not precarious, to prophesy its future, although the local newspaper scribes endeavored almost without exception to do so. Taken for what it is, the play unfolds an exciting, interest-compelling story replete with effective characterization, finely written, admirably acted and superbly staged. Given such a combination, success would seem assured for nine plays out of ten. And yet it is the very novelty of idea in the author's treatment of the story which must give the prognosticator pause.

For here for the first time, coming hard on the heels of the mystery drama epidemic, is a mystery play without a mystery, a murder melodrama with all of the keen character limning of the intellectual drama school, a thriller of the high tension type which still manages to maintain something of the approved dramatic form in its construction and technique.

Here we have a murder committed before our eyes in the first act. It is a bloodless, gentlemanly murder and comes as a distinct relief after some of the blood-thirsty lingering homicides recently perpetrated for the edification of the theatregoing eye-witnesses. The remainder deals with the detection of the murderer and the various perplexities which come to the characters during the solution.

The entire success is going to depend upon whether the public will pay to see others trying to untangle the identical sort of mystery which the same public has been paying to try to solve for themselves for the past two seasons. This new (or perhaps old) method is far more firmly founded in dramatic psychology than that followed in plays of "The Bat" school. This reviewer, in common with the majority of the audience at the premiere, found the confounding of the stage characters and the unraveling of the skeins of their dilemma quite as interesting and exciting as the thrills of any thriller yet produced. It is a fundamental trait of human nature to gloat over the mystification and confusion of one's fellows. It is the elemental basis of the earliest amusements of childhood. And who is more childishly elemental than the so-called average theatregoer?

The first act is an admirably executed piece of work with perhaps a tendency to verge on fine writing. This will undoubtedly be remedied in time by the deletion of certain apparently redundant passages. The second act is a straight drama of the "soul conflict" type, with motives and emotions running high and wild. In the biggest scene between Mr. King and Miss Hedman the situation seemed to have become so confused and the motives so conflicting that neither the author nor the actors appeared quite certain of their ground. Mr. King particularly left the impression of uncertainty and lack of conviction of the plausibility of his role in the final act. The author has succeeded through an obvious trick in evolving a safe and sane ending, safer than it is sane in the fact that it is morally impossible because the murderer escapes scot-free. This, however, may be in stricter accord with the modern practice of justice. The fact is that the denouement has a real two-fisted drive and holds the audience baffled, though unconsciously so, to the end.

Miss Hedman is an everlasting delight to the eye, though sometimes somewhat hard on the ear. The role makes small demands of her art, but she is calculated as always to adorn whatever she essays. Mr. King struggles manfully with the leading male role and emerges triumphant, though not without a few scars. Hugh Huntley plays the wholly thankless part of the juvenile murderer with a bit too much restraint. Averell Harris adds another inspector to his already long line of ineffectual characterizations and Bertram Marburgh has an effective character bit as the prematurely murdered uncle. Percy Carr as the unexpectedly villainous butler contributes one of the real hits of the performance and won enthusiastic returns for his work.

William H. Gilmore staged the piece with his usual artistry and skill. It is Gilmore's type of play and he did the utmost with it. The

opening performance was letter perfect and ran off like a two-year-old. The show goes east from here, being due in New York. Sam Harris was on hand during the week and is said to have been impressed.

"The Star Sapphire" is an unusually interesting and highly effective play with a dozen good points to recommend it. It deserves success. *Burton.*

THE LADY IN ERMINE

Atlantic City, Sept. 13.

Despite the announcements and the expectation, Eleanor Painter was among the absent when "The Lady in Ermine" opened Monday at the Apollo. It was evident that Helen Howe, listed among the show girls and announced as the alternate prima donna, struggled with a passionate nervousness to fill the role, which was trying difficult in its musical score. Her efforts were rewarded with personal applause at the finale.

"The Lady in Ermine" is the prima donna plus Robert Woolsey doing comicallities slightly similar to those of the eccentric gentleman of "Fiddlers Three," plus Helen Shipman with a strut and a magnetic personality for her intensified soper expressions, plus Walter Woolf trying to be a serious near villain in charge of an Austrian army, plus a very dainty bit of grace called Gladys Walton, Marie Burke as a vixenish ballet principal, Harry Fender with romance, Harry Conroy looking on with an elderly smile, a brief moment with Isabel Rodriguez in her usual Spanish dance, and a large group of soldiers and comely chorus maidens.

If the chorus and the soldiers had had some songs and some dances, in fact, if the principals themselves had attempted more dances—"The Lady in Ermine" might have stepped more lively on the opening night. It lacked the military glory that marked these Hungarian pieces when Henry Savage put them on. The sumptuous wealth of song and dance and humor that vied with the costumes have yet to be supplied.

"The Lady in Ermine," handsomely set, is from a foreign original. The book of Schanzer and Welisch is now known as of Frederick Lonsdale and Cyrus Wood, while the music has been absorbed entirely to the credit of Jean Gilbert and Alfred Goodman.

The piece is an elaborate, highly colored entertainment wherein the military and the feminine counter for control. The results are not particularly evident in the mixture of song and story until the climax reveals the happy culmination. *Scheuer.*

BANCO

Washington, Sept. 13.

Charlotte..... Lola Fisher
Foster..... Hal Higley
Louis..... Ernest Conant
Louis..... Edward G. Robinson
Garon Henri Delignieres..... Francis Byrne
Julia..... Robert Strange
George Dalou..... Alvin John
Feydall..... J. Malcolm Dunn
Count Alexandre de Lussac, nicknamed "Banco"..... Alfred Lunt
Baroness Delignieres..... Charlotte Granville

This French farce of Alfred Savoir, adapted by Clare Kummer, which has had quite a vogue in France, is rather thin in construction, and at times comes mighty close to being rather boring, but when taken as a whole the evening could not by any means be considered wasted, because amusement is truly offered. True, at no time does the excellent dialog create outbursts of laughter such as the plays from our own Avery Hopwood do, but the final create innumerable chuckles of the sort that makes one feel as if they alone were enjoying the laugh.

It must be admitted, and by no means grudgingly, that the apparent success of the piece Monday at the Belasco was due to the very capable work of Alfred Lunt and Lola Fisher. Mr. Lunt as the self-confident husband who fought against falling in love with his wife portrayed the role in such a whimsical manner with such a delightful light and shade that the final curtain dropped you wished you could have even more of the man. This is equally true of Miss Fisher as the wife. She brings to the part unlimited charm, and in the battle of wits with her husband her determination not to let him win the battle is done with such suppressed firmness and still such inconsistency as to make it no wonder that after he had lost her the husband would go to any ends to get her back again.

Married by her mother to a court (Mr. Lunt) because mother thought he had unlimited funds. The play opens with the couple at a gambling casino, she determined not to leave until her husband ceases playing cards, and he determined not to stop playing until she went to their rooms.

Neither will give into the other and after some 83 hours of play the eternal triangle, purchases a bed for the lady to sleep in at this Casino and plays his trump card when he

tells her that the husband in marrying her won a large wager.

That is the final straw, leaving a note for her husband that she has left him forever and she departs with the other man, who is going to accompany her to her mother.

A year later finds her married to this other man after divorcing the count. It is their wedding day at his country home. Husband number one, by the simple expedient of running his machine into a pond near this house, gains admission and an invitation to spend the night. He vows that she is still his wife and that this other man shall never have her.

The balance of the play takes up to the bridal chamber, with the count behind the curtain; his fight for his wife, even threatening to take her by force; why he sets the house on fire so as to get rid of the new husband, and, finally, when morning comes, she having won her fight to save herself by playing cards with him all night, she finally goes into his arms, and when she asks him if this second marriage can be annulled right away Lunt states that if it takes a year she will be the wickedest woman in Paris.

The play is abounding with clever dialog, and the author has taken no pains to conceal his meanings. It cannot be termed risqué, but still the situation of a first husband saying to his friend that if he feels as he does when his wife walks in the garden with the other man how is he going to feel that night when she goes to her room, makes it a comedy that couldn't be considered a bed-time story for children. In addition to the exceptionally good performances of Miss Fisher and Mr. Lunt, the work of Francis Byrne as the other man, by his suppression and excellent portrayal makes husband number two a real treat.

The sets of Livingston Pratt are remarkably beautiful, and Robert Milton is to be commended on his direction.

The title "Banco" is the nickname of the count. *Meakin.*

A BRIDAL SUITE FOR THREE

Boston, Sept. 13.

Anne Kingsley..... Frances Howard
Rodney Kingsley..... Ralph Kellard
Hilda Frank..... Jessie Nagle
Mrs. Standard..... Antoinette Roche
Mr. Perrin..... Paul McAllister
Edward..... William Lennox
Speed..... Eileen Correll
Mora..... Lella Gerish

Dana Burnett, who gets real money from the "Saturday Evening Post" for writing real stories, has taken a chance at what he calls a farce comedy, although it is in reality a novel angle on the old eternal triangle.

It was the first selection of John Craig and H. H. Frazee for the "play nursery" experiment which they have just launched at the Arlington Square (formerly the Castle Square). The Arlington is frankly a try-out house for Frazee, and the first selection seems to bear out the report that most of the new plays are to be small cast, low-operation productions.

"A Bridal Suite for Three" as it now stands is really a six-person comedy, as the remaining two characters are completely undeveloped and could be eliminated at five minutes' notice without hurting, and in all probability helping, the play. Frazee has had it in mind for himself, but apparently is not slating it for a big-cast production, and probably regards the Boston production as a relatively inexpensive enlightenment.

The plot revolves around a married couple with a young woman friend of the wife visiting them. The visitor is a free-thinker, free-lover, free-waistline, etc., and finally steals the husband by promising him liberty from the shackles of marriage. Husband and wife have made a pre-nuptial agreement that if either falls in love with somebody else they shall frankly confess and be allowed to go their way. The husband breaks the news and the wife decides to fight to retain him. The husband and his new-found free-love mistress decide to go to a lonely inn up the Hudson to launch their liaison and friend wife accompanies them. They can't get rid of her and it spoils all their plans for a perfect evening, winding up with all three sleeping in chairs in the living room of the bridal suite for three.

In the morning the French proprietor is enlisted by the wife, who blackmails the woman in the case out of \$10,000, and after buying a half interest in the inn, kicks her husband and his wealthy lady-love into the garden. She can cook only angel cake and proceeds to jazz up the inn with publicity and to exploit angel cake as a creator of rosette complexions and a reducer of weight. She is a banker's daughter and the newspapers splash the yarn; the news runs that the newly named "Angel-Cake Inn."

Husband returns, is allowed to hire room at \$30 a week in his wife's inn, and with a typical Shavian conclusion he ultimately returns to the shackles of wedlock and starts for home carrying among other things the pink bolster from their bed, which through the show he has characterized as an emblem of slavery, because of the fact that every night of their married life, before retiring, he has been forced to take the useless ornament, which he

GREENWICH VILLAGE FOLLIES

A. L. Jones and Morris Green, comprising Bohemians, Inc., presenting, with John Murray Anderson staging. Book by George V. Hobart, lyrics by Irving Caesar, and Anderson, music by Louis A. Hirsh. Ballets and dances staged by Carl Randall and Alexander Yakovlev. Two acts; 20 scenes programmed. At Shubert, New York, Sept. 12.

This new "Greenwich Village Follies" lives up to the reports when it was forming that people for musical comedy were scarce. Not alone this "Follies"; it's the same with the Shuberts' new "Passing Show." The Shuberts had to place the Howard brothers in the new production against their first intentions.

There are a number of new musical attractions in New York, all reported doing business, and most of them at \$2.50 top. "The Follies" comes in at \$4 top, but it's no \$4 show as against the others of the lower price. Neither was White's "Scandals," but White's show has been doing capacity business at the Globe with its \$4 scale since opening. Maybe it's the title. If so, then the "Greenwich Village" production has something to look forward to at the box office.

As the seasons roll on and around, with producers trying to hold up a title for an annual production, the chances seem to grow less and less, excepting in that institution, "The Follies." But who besides Ziegfeld or the Music Box and Dillingham will gamble over \$200,000 on one show before it opens? The feeling is that the "Greenwich Village Follies" of last season has not as yet got its production cost out, but here comes along another. Accordingly there is good reason to hold down on the next if the other is still overboard. A balance must be struck some time.

The "Village Follies," when opening in New Haven last week, was reported in bad shape. It wasn't that bad at the Sept. 12 premiere at the Shubert, its usual Broadway stopping place, but it wasn't good either. Just one of those 50-50 shows that will be improved, but receive a jolt through the first impression.

The show started at nine and ended at midnight, with a long intermission. With an 8:15 start it would have run in regular time and to better satisfaction.

There is no wallop in the piece. It lacks that. In sight it is attractive, along the John-Murray Anderson lines of staging, but it keeps on missing. Material is distributed according to principals. There is much too much of some principals and not enough of others. It looks as though some of those who have the most to do protested against anyone else doing any of it and got away with it, to the damage of the performance.

The show needs a smash finale. There are two finales, with neither counting. The finale of the first half may have looked good in prospect, but it falls down in execution. It is centered around "Traps," the six-year-old boy drummer, who, with his parents, was stopped from appearing in small time vaudeville by the society. The boy should be alone in the production. He's a great kid and a great kid drummer, but he neither looks the kid he should nor does his drumming stand out in the way the bit is here set. The boy should have a scene by himself and dressed as a boy his age should be, by Best's, if that firm is necessary, for the sailor suit with long trousers on this little child ruins the entire effect. And in the center of the assembly, trying to hold up a finale with sticks and drum, this kid looks like a cherry on a floating island.

The Famous Players gave Nita Naldi a five-year contract after she had appeared in "Blood and Sand" with Valentino. F. P. promised Miss Naldi she would be a star before long, although that may be under cover. Miss Naldi is a type. She was a type at the Century when in a production there, The Italian or Spanish or any Latin type desired.

That has nothing to do with this "Follies," only that there is a chorus girl in the line who can give cards and spades to Naldi for type and looks of the very same kind. If the Spanish thing is to endure in pictures, and stand it up in a corner.

The action is snappy, chuckly, and full of novel situations. It looks like a bear of a small stock company proposition, but for a legitimate production its future is doubtful. The casting was a surprise, Frances Howard, an embryonic Bill Burke type, receiving some really exceptional notices.

The house is committed for an entire season to a \$1 top policy in the hope that the low scale will bring enough people to furnish an audience for try-outs. The second week of "A Bridal Suite for Three" showed poor business even at the \$1 top. Next week will probably see the try-out of the "Ponzi Get-Rich-Quick Bubble," which has been dramatized by William McMaisters, the man who exposed Ponzi, and who previously had been Ponzi's publicity man. *Libbey.*

BROADWAY REVIEWS

tures, some one should take that girl, name unknown. And that is how big the "Greenwich Village Follies" is this season, when a chorus girl, and a brunet at that, can hold attention above all of the show.

And still Savoy and Brennan were there and again—which was fortunate. There's a laugh in Bert Savoy and Jay Brennan, always, and always a lot of laughs. In their "Village Siren" specialty, cross-fire, written by Billy K. Wells, they lead up to a tremendous laugh punch when Savoy as the dame, who has held up Brennan for \$25,000 to lay off vamping his brother, pulls aside a curtain against the wall, revealing about 50 pictures of soldiers, with Savoy saying: "Which one is your brother?"

Later they take part in a scene, with Savoy doing "Mary Ape" in a travesty, having a flock of damns, with a couple of them in one sentence often. Savoy does this well, but later when he makes a reference to Nora Bayes that may not be so well. Mr. Brennan, too, should have more. They are the bright lights dimmed in their dressing rooms too long and too often.

And then there were Ula Sharon and Yvonne Georges, though Mlle. Georges should be named ahead of every one else in this performance. Hear her sing "My Man" and get the difference. She's French, expressive and an artiste, even if one might believe her dressing scheme isn't for the "Village Follies" and that she will look better without hanging earrings. But she can sing the French ballad singer kind, with a soft caressing voice that commands notice before you begin to see what a genuine artiste she is. Miss Georges is an importation, probably, and one of the big percentages on the first 50 of the two.

Miss Sharon is a lithe ballet or toe dancer who is toe dancing all of the time. She does it dramatically, gracefully and fetchingly as "The Nightingale" in "The Nightingale and the Rose" from the Wilde story. This scene for pantomime and the poetry of it is quite the best of the whole collection, though there is not a laugh in it. Miss Sharon as a premiere should be at the Metropolitan, not at the Shubert vying with buck and wingers.

A new act and foreign had Fortunello and Cirillino, Italians, calling themselves "The Happy Hiccuppers" and doing comedy acrobatics. They do it well, of a new kind with tall and smaller man or boy, making it easy for them to work in their way. It immediately got over and can stay over here on the big time after getting through with the show.

Getting back to America, Carl Randall seemed to be dancing all of the time, Frankie Heath was either singing or playing roles and also doing for specialty, the happy hiccupping the most for her, while Jack Hazard seemed show shy, appearing little and for one of the times in an old-fashioned illustrated song number with kidding slides. Nothing was funny about it, Mr. Hazard, the song slides or idea. Lucille Chalfant did the prima vocal work, and her going in high to the flute, the song-proof of showdown, while John Sheehan doing a ballet in a "Cha-Cha-Souffle" skit, did it so well many regretted he had not been doing it all the time.

Many other principals were programmed, more or less-known and mostly less. Among them were George Raseley, Grace Kay White, Julia Silvers, Marjorie Peterson, Paul K. Herbert, Dorothy Arnold, Eugenia Repelsky, Josephine MacNichol, Madge North and Alfred Newman, who led the orchestra. Alexander Yakovlev had a "Cha-Cha-Souffle" skit, did it so well many regretted he had not been doing it all the time.

The running order was greatly switched from the programming and some of the listed bits did not show, but either way it remains the same—an uneven performance, with its good and bad too thickly mixed. *Time.*

WHY MEN LEAVE HOME

Butler.....Minor Watson
Grandma.....Jennie Villars
Tom.....John MacFarlane
Piff.....Dorothy Harrison Shirley
Nina.....Theresa M. Conover
Betty.....Audrey Hart
Rybil.....Isabel Leighton
Billy.....Dorothy Harrison Shirley
Artie.....Herbert Yost
Sam.....Paul Everett
Doris.....Wanna Lorraine
Maid.....Peggy Lytton

It has every mark of a success, this new sort of play by Avery Hopwood—new to be Avery Hopwood. He has struck a serious note and drawn a genuine, honest tear, at the same time weaving these invaluable threads into one of the smuggest comedies this prolific out—yes, a bedroom comedy at that, writer of comedies has ever turned.

The story of "Why Men Leave Home" is one of the series lately sprung on problems of modern life among the frivolous couples. Usually it is the man who neglects his wife, sometimes it is both of them neglecting the vital things of exist-

ence for jazz and sporting, now it is the wife leaving the husband while she trapezes about.

It applies to women who do it habitually, but it may be pro-rated among women who do it occasionally. The moral is, leave your husband alone for any considerable time and he will seek diversion with some other woman.

Three wives return in the first act. They have been abroad, having a gay—and what they regard as innocent—jaunt. Their husbands have indulged in mild pastimes to kill their "open time." When the wives find out they raise a rumpus. Tom Morgan, who really loves his wife, and whose wildest distraction (it later turns out, to a corking surprise) has been the comparison of his child to a dove on his own, puts it squarely to his wife.

The wife adores him and she realizes it. But it is not as cut and dried as that. Hopwood has made it a throbbing, realistic drama, punctuated with glistening humor and staccato action.

The second act is an exquisite bedroom scene, working to a climax somewhat like the second act of "Scandal," that memorable sensation. The husband walks out on her after she has gone to every length, depth and extreme to "vamp" him. Florence Shirley was superlative in the scene, as she was through the whole play, one of those inspired performances that make stars.

Those who came prepared for a Hopwood feast of suggestive lines and blue situations had both. But they had with it a throbbing play of the hour, a square-shooting and red-blooded commentary on metropolitan life, and a scored that sometimes made every man and woman in the theatre squirm, as the truth so often does.

The title alone was shoddy and unworthy of the product. "Why Men Leave Home" is an old bar-room "crack" and has at best a gallery appeal. Why Hopwood wished it on his masterpiece when he gave to it so much worth-while substance and such splendid strokes and touches is a mystery. He might have made it "Why Does a Chicken Cross the Ocean," and it would at least have been individual.

But this play will outlive its misnomer title. And it will stay a long time at the Morosco, a successor to "The Bat," of which Hopwood was a co-author, and a very creditable one. *Lat.*

WILD OATS LANE

Melodrama in three acts, presented by George Broadhurst at the Broadhurst, 100 West 42nd St., Sept. 15. The play is based on a Gerald Beaumont short story, "The Gambling Chaplain," the producer being the author. Father Joe, played by Maclyn Arbuckle, is a down-and-out kid. Richard Barbee, "The Professor," is a Douglas Woodley Kirk. Jimmy the Fox, played by James Bradbury, Jr., is Anthony Reynolds. Howard Nugent, Big Ed, is John Ellis. Gordon Jeff, is James Jefferson. Police Sergeant, is Thomas Gunn. Sweet Marie, is Marion Coakley. Father Joe's wife, is Edna May O'Brien. Hope Sutherland, is Helene. Judith Vosselli, is Althea Evans. Florence Earl, is Evelyn. Margaret Nugent, is Mrs. Manning. Evan von Buelow, is Caroline Cummings. Pauline Branstetter, is the producer.

"Wild Oats Lane," an old-school melodrama, ushered in the season at the Broadhurst Sept. 6. For his initial production of the season George Broadhurst has selected a vehicle from his own pen in which Maclyn Arbuckle is the star.

The story of "Wild Oats Lane," first saw the light as a short story under the title of "The Gambling Chaplain," credited to Gerald Beaumont, which appeared in the "Red Book Magazine." In adapting it for the stage Broadhurst failed to develop anything from the Beaumont story other than commonplace melodrama. The play is far less interesting than the short story. The play depends entirely upon one character known as Father Joe and played by Arbuckle.

There are a number of other roles, but few opportunities are given their players, and the majority are capable of displaying ability, to make headway. In each instance when a role begins to take on the semblance of importance a new character is brought into the action, causing the entire three acts to possess a jumbled condition that detracts from anything that resembles smooth running. In fact the piece is so overloaded with players that when it is all over nothing has been brought forth other than one or two old melodramatic ideas which were standbys a decade ago.

The Beaumont story centers around the life of Father Joe, a Catholic priest with a divided parish. One-half includes the people of standing in the community and the other those of the underworld, the latter spending their lives in what is popularly termed "Wild Oats Lane." Father Joe shows a greater fondness for these lowly members than for the more fortunate. By his work righteousness gains a foothold in their lives, and in several instances a complete reversal is enacted. It is a simple story, gaining its interest through the various types of underworld life introduced. There is a whole-heartedness put in the Father Joe role by Arbuckle that makes it something really worth while for him, notwithstanding the shortcomings of the piece. Richard Barbee as the Up and Down Kid had a very male

role of importance, with Marion Coakley taking the lead in the feminine division. James Bradbury appears now and then for short comedy bits, always producing when called upon.

"Wild Oats Lane" was staged by Mrs. T. M. Bradley. It is played in one set.

If pushed by Catholic societies this piece may survive. It is not Broadway merchandise. *Hart.*

BON BON BUDDY, JR.

In Harlem's dusky section they say there is a flock of colored shows rehearsing and that one or more have an eye towards Broadway. The first of the new crop to show its stuff is "Bon Bon Buddy, Jr.," trotted out on the Lafayette, 100 West 42nd St., where it replaced mixed vaudeville and is expected to remain for two weeks. The new show may successfully stick for that time and it will doubtless amuse the colored show patrons in the other stands around the country, but on the form displayed at the premiere it will not be invited downtown.

As is usual for new shows of the kind, there is no production. Irvin C. Miller's book brought out little, bits alone counting as played by Miller and Emmet Anthony. Maceo Pinkard composed the score, with Nat Vincent the lyricist. They came through with a corking melody in "Liza," made the theme number. Another ditty or two of that class might supply enough strength to remake the show for ambitious bookings. However, the "Liza" melody has a recognizable strain of a popular tune frequently used by dance orchestras.

Gertrude Saunders, one time with "Shuffle Along" and recently in vaudeville, features "Buddy." She had the "Liza" song along with George Wright, who really sang the melody while Miss Saunders supplemented with her peculiar crooning. Near the close Miss Saunders singled with "Love Me, While Loving Is Good." That was a goal for the Lafayette, for the lyric had something raw. Whether she could get away with it elsewhere is a question, although some colored shows were able to make a Broadway flash because of dirty numbers.

Anthony is the little chocolate drop who started something in "Oh Love," the colored show that tried in a tent near Broadway some weeks ago and then passed out of the picture. His best was "My Dog" in the "Joy" show. The ditty was inserted in "Buddy" very early and the best it could do was an encore. Perhaps Harlem had heard Anthony sing about his dog often before. Anthony just missed getting into a Broadway revue. He has a funny little squeaky voice both for his chatter and singing, but also totes false to tones that is really exceptional. In male garb Miss Brown gave "For a Girlie Like You" that got something, but "Liza" outdistanced all others and it is likely to retain popularity in the song marts, whatever the producers are able to do with the show.

Best of the comedy bits was before a graveyard drop. Digging up a body at midnight is about the last thing a negro will attempt, and the weakness makes for a never failing comedy situation. The house rocked in laughter at Anthony and Miller's discussion about the job. Miller said he had signed a contract for "us" to do the digging. Anthony replied, "The 's' is silent," and the house was in rhapsody.

There are a score or more of choristers and half a dozen dancing boys. For the most they worked very well. The early stepping pace was allowed to taper down and none of the principals displayed hoofing class. A new chorus step used in the first number attracted attention. It had the girls on one knee. With no change in stockings the mark of the floor was noticed throughout the show.

"Bon Bon Buddy, Jr." is a bright title. For those who like colored shows it is worth seeing, but it needs a lot of fixing and strengthening before trying the grade for white patronage. *Ibcc.*

PHILA SHOWS

(Continued from page 16)

houses, though the regular Broad Street class draw is still away, and hence the downstairs sale was hit. The name and success of the show helped overcome this, however.

The Adelphi is the only house not open, and now, with the failure of "The Hairy Ape" at the Lyric, next door, it is more than likely that "The Dover Road" (scheduled to open the Adelphi) will be held off until later in the month. In fact, the policy of the Shuberts especially seems to be to rush all the possible musical comedies in at the present time, saving the more serious shows for the return of society

and the elite draw. For example, "The Rose of Stamboul" and "The Hotel Mouse" are booked for the Shubert, with "Marjolaine" and "Blossom Time" for the Lyric.

Another significant thing is the absence of extended runs in the fall bookings. The Shubert theatre, which last year had almost all shows in for four weeks, has two two-week bookings, with "The Blue Kitten" unlikely to stay more than that. Even "The Rose of Stamboul" is in for only two weeks, the weakness of "The Last Waltz" and the failure of "The Chocolate Soldier" last year probably bringing about that decision.

"Dulcy" will stay four weeks at the Broad, thus reversing the usual state of things, as this syndicate house usually lasts a two-week run in later years. The Garrick, following the two-week run of "Orange Blossoms," books in another try-out, "Pomero's Past," which also will be limited to two weeks. In fact, outside of "Dulcy," the only prospect of a longer run so far is "The Music Box Revue," which comes into the Forrest Oct. 2.

"Up the Ladder" is scheduled to follow "The Charlatan" at the Walnut, the latter staying three weeks. Walter Hampden is another booking here.

Estimates for the week are:

"Blue Kitten" (Shubert, second week). Only a complete reversal of form and fine weather break can save this one. Dailies praised Carle highly but were lukewarm on show, which started encouragingly on Monday, matinee and night, but slipped down all week. \$10,000 would be a kind estimate. Length of stay uncertain, with only two weeks likely. Next announced booking, however, is Oct. 9.

"The Charlatan" (Walnut, second week). Business, while not satisfactory in many ways, is as good as anything in town, and house and show management both express optimism. Heavy papering has begun to take effect, and word is going around that it is a good show, with result that at end of week pick-up was shown with same signs for this week. Notices were fine. \$8,000.

"Orange Blossoms" (Garrick, second week). Splendid house Labor Day opening, with another good one on Tuesday, but hot weather Wednesday hit show heavily, and it wasn't until Saturday that any jump was shown. This week is figured to show big improvement, as show is liked.

"The Hairy Ape" (Lyric, second week). Bottom fell out of this O'Neill play, which came too early to catch its peculiar clientele. Two-week run, formerly figured by some as too short, now is considered fortunate for all concerned. Despite several extravagant notices, houses subsequent to Monday dwindled away downstairs, with holes in balcony trade too. \$5,000.

BOSTON SHOWS

(Continued from page 16)

and the rows of standees have been practically unbroken.

"Shuffle Along," it is now declared, will stay on here indefinitely. Manager Wright of the Selwyn is informed arrangements have been perfected to keep the present company here as long as the business holds out. This means that some adjustment of the plan for the show to go to London has been made. Last week with the nine performances and at a \$2.50 top, except Saturday, when a \$3 top prevailed, the house cleared close to \$16,000.

With "Sally" the pessimistic expectations—or, to be more correct, the fear—that this show would come a cropper have not come to pass yet. With a repeat such as "Sally" is there is always a likelihood of a break.

Estimates for last week:

"Tangerine" (Shubert, 2d week). Has shown strength surprising those who thought it came to pass yet. With a repeat such as "Sally" is there is always a likelihood of a break.

"Little Nelly Kelly" (Tremont, 7th week). \$24,500 last week, biggest business of stay. Show developing added strength every day and is whirlwind for business. Due to stay three weeks longer at least and possibly more.

"Shuffle Along" (Selwyn, 7th week). Grossed about \$16,000 last week. Consistent capacity business right along. In for indefinite run.

"The Heat" (Plymouth, 2d week). Not as strong as musical attractions, but admitted one of best shows of its type ever in here.

"The Bat" (Wilbur, 2d week). About \$17,000 last week, with strong pull at box office first two nights of this week. Believed absence of capacity business all the time is due to belief by possible patrons that seats cannot be secured.

BED-SIDE CHATS

BY NELLIE REVELL

Three years ago last week, Sept. 6, to be exact, my first cast was put on. I am now in my fifth. In all that time and for a year previous I have not been without pain. True, it is diminishing, but oh, so slowly. It is like eating soup with a fork. And while I cannot note the improvement from day to day, or week to week, I know that I am better than I was six months ago. I sit up a short while each day. Sometimes only for a half-hour, sometimes for two hours. If the weather permits, I am taken into the yard in my Bulek, where I hold receptions to the nuns and nurses who pass through en route to the dining halls, chapels or wards. Each one stops to greet and congratulate me. Sometimes friends happen in while I am there, and their joy at my progress makes me glad I tried so hard to win what three years ago last week looked like a lost cause.

Whenever the feature writers on the Los Angeles papers want to give their readers a real treat they interview Trixie Friganza. Whether discussing on a disastrous matrimonial excursion or a gastronomic achievement, Trixie is always good copy. Grace Kingsley of the "Times" and Trixie have been at it again, this time discussing the cause of the alarming increase in divorces. Miss Friganza offers several reasons.

"This new art of facilitating, for one thing. A lady has a rush of chin to the collar button, and she dashes out and has a couple of pounds of cheek and chin removed.

"That woman can't laugh any more," continues Trixie. "She must then wrinkle her face like a prune. No more hearty ha ha's for her. She'd bust her stitches and her face would get out of its frame.

"She can't laugh at her husband when he tells her he was just playing cards with the boys at the club last night, and that is what made him late.

"Then there's the husband who is a bathroom hound—gets in there and stays a week in the morning; locks the door on you, while you go meekly down to the kitchen tap to wash the sleep out of your eyes; he's enough to turn a saint gray, and probably the cause of many a matrimonial wreck."

Miss Friganza goes on to say:

"Telephones are a source of divorce, too. You give a phone number to a girl, the number of your husband's office, and she takes the number away and plays a game with it, apparently. By the time you get your husband you're all ready for a fight, and if he is, too, why, you have a good one.

"Also there's the mean thing that won't let his wife use his safety razor once in a while.

"And the husband who puts mange cure on his hair when you have company for dinner, and comes in smelling like a flock of dogs.

"But I'll tell you the most aggravating thing about a divorce. A woman marries a man to reform him, and then has to divorce him to accomplish it—and then another woman gets the perfect product."

If music is the language of the soul, jazz must be the cuss words.

Mary Moore writes me that, according to her doctor, I am the first woman who was ever so afflicted, the complaint being strictly masculine. As much as I enjoy the distinction of being the first woman in anything, I must decline the honor in this instance. Her doctor either has not heard a correct diagnosis of my case or is not an expert on orthopedics. While it may not be as prevalent as appendicitis, rheumatism or laryngitis, it is by no means an unusual or isolated disorder. It is of neuter gender and its respectability is established by the fact that three nuns have died with it since I have been here. A policeman suffering with the same complaint was put in a cast the same time I was, withstood the mental and physical torture for nine months, and had to be transferred to Bloomingdale's.

Fannie Hurst, she of the "two breakfasts a week with her husband" fame, was a Labor Day caller. The way Miss Hurst outlines her system impresses the listener with its wisdom—except for one thing. What woman can depend on her husband being home two mornings a week in time for breakfast?

Miss Hurst was accompanied by two friends. We were discussing husbands (I said d-i-s-cussing them), immediate, erstwhile and late. It was finally decided by a standing vote (they were standing ready to go) that immediate meant soon. If they are soon, they are not too late, and if they were not late so often, they would not be erstwhile. So there you are, boys. Divide that among you or take it up at the next meeting of "Only Their Husbands' Club," made famous by the late Rennie Wolf.

Frank Gould of the Metropolitan Magazine is a newly-made Benedict. He met Rube Goldberg in my room. Rube is a family man of long experience, and Frank sought information.

"What did you call your mother-in-law after you were married?" Frank asked him.

"Well," replied Rube, "it was this way. For the first year I called her 'Say,' and after that we all called her 'Grandma.'"

A nurse asked me, "What is a dress rehearsal?"

I told her, "That's when the ballet have their clothes on."

There was a man in our town, and he was wondrous wise;

He didn't introduce his girl to any other guys.

Ada Mae Weeks brought me a canary. His name is Buddie. I am not going to bill him or give him any publicity until I see how he is going to behave. So far all he has done are eat, sleep, sulk and fly around. He acts more like a husband than he does a buddy. I think I'd rather have a lark (you know the kind of lark I mean).

Bonny Gaylor has a grievance. She is a guest of the Hotel Wallick, formed by the new combination of the hotels Claridge and Wallick. While she resides in the Wallick side of the buildings, she has been using the Claridge entrance and exit. Her explanation was that it looked "tonier" to be seen coming in and out of the Claridge. But the new partners in the combined hotels have had a disagreement and have closed and bolted the doors connecting the two. So Miss Gaylor has to use the Wallick side during the period of hostilities, and she feels she is losing caste. (Wish I could lose one.)

We are living in a strange age. I can remember when the staff of the editorial end of a newspaper wouldn't deign to speak to any one in the business office, and neither one of them spoke to press agents. But nowadays dramatic editors and advertising managers fraternize even in public, as was evidenced by a visit from Robert Welsh, dramatic editor of the "Evening Telegram," accompanied by William E. Harahan, advertising manager of the same paper. No, they were not trying to induce me to increase my space. But Mr. Welsh did exercise a critic's prerogative and suggest that I change the cast, curtail my engagement and seek other climes.

I'd like to tell you about my concert, but am unable to do so at this time. Last Saturday while I was sitting up for usual hour-a-day, two good old pals came in. I was so overjoyed at seeing them and so impressed with the real tears one shed when he beheld me in a chair that I overtaxed my strength.

In case any one else feels the inner urge to send records, please send only string music—Hawaiian, piano, violin or harp, but no jazz or voices, as they disturb other patients in the hall.

WANTED TO EXCHANGE: A copy of "Eat and Grow Thin" for three lower teeth.

PALACE

A straight vaudeville show at the Palace this week, with singing, music and dancing predominating. Elsie Janis, making a periodical return to vaudeville, headlined, and may be credited with helping to boost the capacity attendance, although the Palace always seems to pack 'em in, no matter who's headlining or what the bill holds in general.

For a hot, sticky night like Monday the house filled very quickly, many standees being perched behind the rail by 8.20. Leipzig replaced Espe and Dutton, No. 2, the bill otherwise running as set. Leipzig is a magician, and a good one. There is a certain finish about his work that bespeaks the artist. His card tricks are all deftly handled, and is an excellent idea for him to confine his efforts to pastboard experiments. The turn pleased.

The Palace may be the classic vaudeville audience in America, but they're assuredly strong for hokum, not to mid sort, but the pure, undiluted burlesque brand. They laughed themselves into ecstasies over Billy Arlington's rough-and-ready comedy antics and voted the flirtation bit, one of burlesque's best bets, the essence of humor. Arlington is also an artist. When it comes to handling hoke there are few who excel him. The "Chirri Birri Bee" number pleased, as usual.

In a sort of old-song week at the Palace, apparently, "Wait Till the Sun Shines, Nellie," was sung in Arlington's turn. "I'm a Yankee Doodle Dandy" in Ted Lewis' act and "Shade of the Old Apple Tree" by Ford Hanford of Myers and Hanford. Incidentally all of the old favorites landed, which shows the Palace bunch are just as keen for old songs as they are for veteran comedies.

Ted Lewis and Band closed the first half. The Lewis instrumentalists number eight, with two trumpets, two trombones, tuba, drums, piano and clarinet and sax, the latter played at intervals by Mr. Lewis. A real showman, Lewis sells his stuff with a technical precision that is remarkable. The lack of strings in the band is noticeable, as might be supposed, the brasses being kept so well subdued, and the individual ability of each of the band members being of a high order.

Lewis did several numbers in his tragic-dramatic manner, and they all were bull's eyes. A reception at the start and applause that came from all over the house at the finish attested the force of his performance. Wed Myers and Ford Hanford were fourth, with dancing by Myers and music and vocalizing by Hanford. These boys comprise an ideal vaudeville combination. Talent is rare enough in vaudeville acts, what passes for talent usually consisting of "personality" or more often unqualified nerve, but there's real talent in the Myers and Hanford turn. The saw music, with its eerie, weird cadences, hung up a good score, as did Myers' eccentric stepping. The turn did not go so well as it should have at the finish. Why would be hard to fathom, but they deserved far more than they received.

The Klown Review, a pantomime and acrobatic turn, with two men garbed as clowns and a woman with four or five attractive costume changes, opened. If they were opening act at the Palace the house always says so, and they liked this one, bringing the trio back for a bow after the lights had been doused for the following turn.

Tom Patricola and Harrietta Towne were next to closing, and hit 'em for a heavy wallop. Patricola's comedy kept 'em bubbling over ever second he was on the platform, and his dancing was also a wow. In addition to being a good dancer and comedian Patricola is also a musician, playing the mandolin like a virtuoso. The act is different from most of the other man-and-woman teams, Miss Towne contributing largely to the general ensemble effect through her cuteness and dancing. A standard turn if there ever was one.

The dancing that had preceded the Ford Dancers took the edge off the stepping in that turn, which closed, and owing to the conflict more than likely failed to hold 'em as well as the merit of the act should have done. The Ford turn is pretty costumed, with production an important feature. The routine runs to quartets, doubles and singles, with high lights in the ensemble work and the single stepping of Edwin Ford.

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RIVERSIDE

Business Monday night was off. That shows how quickly the upper Broadway crowd gets the lowdown after one matinee. It was hot, and that had something to do with it. But the show was cold, and that did more. The whole program, which ran from 8.20 to 11 o'clock, could be classified under so-so amusement. The several comparative hits were not powerful enough to redeem the long and depressing interludes of blab stuff.

The tale of this show should be told backward, for it graded about that way. Ted Lewis cleaned up, closing, and Brownie did well ahead of him. Crawford and Broderick opened the second portion and did nicely if not vociferously. Ahead of that it was most deplorable.

Hermine Shone and Co. (New

Acts) ran 28 minutes in "Window Shopping." They didn't buy anything. To the public it was boring, and to any one connected with the profession it was excruciating, as strained, hard-worked, well-meant failures always are, the more so when they are long. Ahead of this was Josef Diskay, a Hungarian tenor, who came so near to a hit that his portion, also, was rather trying, especially when he kicked away the last chances he had by pulling a Hungarian encore that was very goulash. (New Acts.)

Miss La Toy, with her chubby form and her several well trained dogs, did an opening turn, No. 3, billed as "vaudeville's prettiest offering." It was pretty enough offered, but the act didn't stir much, and there was no burning reason why it should. The lighting was intricate but not baffling. The dogs did their share satisfactorily. The rhymed slides, probably written by the white mice, which look like a muff, muffed. That turn is about of a standard with the literary quality of the slides. Miss La Toy's appearance saved it from utter disaster.

Greenlee and Drayton, colored boys who do good team dancing, but who talk in five languages without getting four giggles, held up their own success for 10 minutes. When they got to their footwork, which was wild and difficult, they scored.

Yost and Clady opened, clay modeling. There isn't a better act of that specialty afloat, but their spoken comedy wasn't heard beyond the fourth row and nobody laughed in the first, second or third rows. The modeling consisted of three "numbers," all good, but seeming somewhat lengthy, in place of more varied acts at intervals. The girl is pretty and has an especially neat form, which she quickly hides with a smock apron, whereas it is far more interesting than the modeling. It wouldn't be a bad idea if she posed (as nearly undraped as possible—or reasonable, anyway) and the man did her in clay. The act gets the high.

Lewis and his excellent jazzers bowed it over. Ted worked hard and he put in some "talk" with his clarinet against the trombone, as is the recent custom in vaudeville bands. There were yells for "Georgette," real demand and not plugged "requests," and he whanged it over for an encore and a triumph in his own unique way. Lewis is leaving vaudeville shortly to join last year's "Greenwich Follies" on what was a great break for the Riverside that he didn't leave last week.

Browning used the routine he showed at the Palace, which was there voted by this reporter the best line of material he had ever spilled. It found a tired, chilled, perspiring audience, which means a clammy one; but he got them with his first Brownie and went after them and recovered some ground by hard toil. Crawford and Broderick, with Miss Broderick getting laughs on her quiet, suppressed personality and delivery, and Crawford lending a perfect feed, had a show to start, but they did creditably. Miss Broderick's stage "approach" and deportment are models that many comedienne with more palpable assets might do well to observe and emulate.

58TH ST.

Andrew Mack was the headline attraction the first half and, judging from the reception the Irish comedian-singer received, on entrance, his name must have played considerable part in attracting the audience present. Mack was on next to closing.

Prior to his appearance there was but one real stir of applause—that tendered the offering presented by Elsie Clark and Nelson Story. Incidentally the applause made it possible to get a line on what the average small-time audience wants. It is a most suggestive matter, and Miss Clark certainly delivered.

The six-act show held sufficient variety to please any vaudeville patron. Following a Pathe News and overture Maggie Clifton and partner (New Acts) presented a real novelty, comprising some posing, feats of strength, with the woman acting as the understander, and finally a little pole balancing, the woman again in the base and the male partner aloft.

Elsie Clark and Nelson Story (New Acts) were a solid applause hit second. Her material got to the audience rather than her work. She hit the "blues" and "blue" about 50-50, and that was a Babe Ruth wallop to the audience.

For laughs "Bringing the Christmas Tree Home," presented by George Rolland and Co. (New Acts) scored moderately. It is all hokum and a yard of sure-fire of tried and certain situations. The finish, somewhat weak, but the laughs are steady, although without a real wow at any point.

Ben Marks and Dolly Wilson scored fairly well, with a nut comedy, singing and dancing. It is a small-time turn that is going to move along. The Wilson girl is of the type that helps an awful lot for a prettily everything that the comedian offers has been seen before, and although he manages to land with small-time audiences, he would hold no novelty for the better houses.

Andrew Mack (New Acts) has de-

viated somewhat from his old form. At present he leans more to stories than to song, but at the finish a little number planted him solidly in the matter of applause. There was no questioning the fact he was the hit of the bill.

Closing the show, "Just Girls" (New Acts), a minstrel first part with seven girls, pleased. It should not be confused with the "Just Girls" offering of four or five years ago in which Estelle House appeared.

Dorothy Dalton in "The Siren Call," Paramount feature, was the picture.

AMERICAN ROOF

Very good house for a fair show on the American Roof Tuesday night. The audience was appreciative and practically everything on the bill went over to a fair applause return. There were two real hits. Both scored down in the second half. Sid Towne, assisted by Sid Franklin in the piano, had a good turn. But it is the jazz combination and its syncopation that make the backbone of the turn. Bloom and Sher (New Acts) were No. 4.

Then "The Storm" halted the specialty character of the show. The playlet runs pretty long—25 minutes—and grows rather slowly, a serious defect in a show drama. But the climax, in the forest fire, compensates. There seems small reason for paying two salaries to the Indian and his squaw. The story hangs on the three main characters. The comedy passages are pretty mild. All these things, however, make small difference. It is the spectacle that does the work, and it is bound to cause talk.

Burt Gordon and Gene Ford were entirely adequate to pick up the running again after the interval and the hiatus of the dramatic sketch. It is difficult to dissect the comedy of the young comedian. He does get his effects smoothly and without effort, principally by a droll stupidity and an imbecile grin. He uses many of the ancient devices, a jumbled rendition of "The Shooting of Dan McGrew," for instance, but he makes it genuinely funny. His parodies also were laughable. The girl has a fine voice, and a whole of a high note. She is attractively dressed in a white evening gown, but she spoils the picture by standing awkwardly with her hands on her hips and elbows at an angle. Linn and Miller (New Acts) made a sprightly dance number, and Al Lydell and Carleton Macy came through with the comedy punch next to closing.

Lydell's old man character was unique in vaudeville. His tottering old petticoat hound is a classic. "The Old Cronies" gives it capital setting, and his dance finish is a knockout. Tuscano Bros., jugglers of axes, put a novel finish to the bill. Really the turn is an adaptation of the club throwing routine, but the substitution of double-bladed axes gives it an aspect of danger that sharpens the interest.

Rita Shirley had the opening spot of the second half, and her rather winsome manner of putting over a song found favor. That little trick of dressing on the stage is certain to be a wow to small time audiences, and this girl certainly does make a dainty picture. There doesn't seem to be any reason, however, for her offering a dancing finish. She would be better off without it. Just let it go with the numbers that she does and the audience will like her better.

The Samuels act landed heavy in the next spot, and then came Towne. He tried out several months ago without a plan, and evidently decided that he had better have a musician with him again, for he now has Sid Franklin at the piano. Towne just about cleaned up after starting rather slowly. His final number was splendidly put over and was the real touch of artistry. Prior to that it was just a piano and singer turn that was getting over on the strength of the popular appeal of the numbers. Towne did a good thing as he showed with that final number, and it is that sort of thing that he ought to go in for, as vaudeville at this time hasn't anyone that can do the sort of stuff that the late Willie Weston did. Seemingly Towne has that knack if he will develop it.

The Franchini Brothers, closing the show, did a brief routine of hand-to-hand athletics that won applause.

Wallace Reid in the Paramount feature, "The Dictator," closed the show.

ALHAMBRA

A bill without a box office headliner, but with a first-class succession of clean-cut specialties, with comedy and dancing to the fore, worked out into an entertainment made to order for the jaded-in-the-vault vaudeville fans who are wintered thickly in the Alhambra district. The frame-up has good musical values, also; but it stands first of all upon its comedy, and in this respect it is conspicuously strong.

Attendance Tuesday night was only fair, but the audience responded cordially to the show, and it is the sort of bill to build up as the week progresses. A good comedy bill is the best sort of self-advertiser. "The Storm," a blank version of Langdon McCormick's punch melodrama of two seasons ago, gets the top of the billing. It was nicely placed closing the intermission, where it interested least with the swift running of the typical vaudeville Lyout. The rest was pure specialty material. One shift in the running order. Max Bloom and Elsie Sher (New Acts) were moved from opening the intermission to No. 4, swapping places with Gordon and Ford. The reason was probably the more vigorous comedy of the Gordon and Ford turn.

Toto Hammer and Co., contortionists, opened the show with an elaborate scenic turn and striking dress-

ing to back up a neat routine of the familiar twists. Hanev and Morgan, singing and dancing couple, No. 2, haven't changed a line or a detail of material in six months. The woman kills a new frock of light blue with black stockings and street slippers. She still forces her voice in the final song number, striking a high note that grates. But her violin solo is excellent, and the dancing of both, especially the apache finish, is a great applause getter.

The Versatile Sextet, six gifted young men, pack an enormous amount of specialty into a quarter of an hour. The poorest of the routine is the senseless opening, in which all six appear in long, black wigs as music masters, and deliver a rambling recitation that is not to be understood. Then they go to work. Their orchestra combination of two banjos, drum, piano, sax and violin makes exceedingly fascinating jazz music, and the swift succession of individual bits, such as opera tenor, dance steps by the violinist, instrumental solos, makes a fast turn. But it is the jazz combination and its syncopation that make the backbone of the turn. Bloom and Sher (New Acts) were No. 4.

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5TH AVE.

The house is resorting to amateur try-outs again this week, from Monday to Friday, to boost the gate, although the attendance was about the same, capacity Tuesday night. The winners of these try-outs are to participate in the finals next Monday and Tuesday, and a "Hello Fifth Avenue" revue is to be framed from the collective talent for the week after that, the 25th, to play as a regular act.

The show was laid out irregularly, two sketches in full being programmed, with possibly a third coming in similar order if Charlie Leonard, Fletcher's dramatic reciting is viewed in similar light. Mr. Fletcher was spotted No. 2, doing a new frame-up. Preceding "Smiles" (New Acts), a male comedy-acrobatic trio fared nicely.

Foxworth and Frances, No. 3, colored mixed team, did well with song and dance, not spectacular, but neat and holding "class" usually not associated with colored turns, which were more given to energetic rip-snorting delivery. Foxworth is a dude colored boy and Frances a nice creole opposite, although the hunt of the labor is borne by the former.

Valerie Bergere and Co. closed pretty with "O Joy San." Katherine Kavanagh's skit. It is a revival for Miss Bergere, who did it some years ago, and may have been induced by the current newspaper campaign against "immigrants." The novel the Japanese Government suppressed in Japan. While not dealing with the sequestered geisha territory, the inter-marriage of an American and Japanese girl is the basic theme. The boy's mother and his former fiancée enter for the purpose of bringing him back to the States, believing that, like all these temporary marriages, it is an alliance for six months or a year at the most. "O Joy San" (not profane!) leaves, but returns shortly when he discovers how his mother meddled in the matter. For the curtain, he, "Oh Joy" and the "Oh Hell." And, wonder of wonders, the "Madame Butterfly" aria was played once, and then "American man leave his Japanese girl."

Cooper and Ricardo with the

"Whatcha got in greep?" routine somewhat modified and called "Did you see my horse?" were a low comedy wow here, much needed. Cooper still does dutiful straight to Miss Ricardo's female Jimmyhussey, Rome and Dunn and Mrs. Gene Hughes Co. (the latter the second sketch on the bill), both New Acts.

Janet of France, assisted by Tommy Tucker, was next to closing. Miss Janet was obviously annoyed by the backstage noise in setting the Aerial Valentines' props. She'd smile and frown alternately, her temperament snapping in several audible groans. The team got through in excellent style and scored. The same flirtation opening is retained, Tucker following her, the action being confined solely to "one" now for the straight piano-logging.

Aerial Valentines with their "loop the loop" contraption for the get-away closed with a fast aerial routine. The amateurs followed. A word of praise is due to the orchestra, musical prowess, and intelligent method of assisting the vocalists in the vocal accompaniment. The band incidentally is making the overture a spot. Applause greets it periodically and if the leader were fussy about bows he could take one legitimately. As it is, he satisfies the audience with a half nod right and left.

LAFAYETTE

Harlem's colored belt takes a lot of interest in its own theatre, the Lafayette, conducted by the Coleman brothers. The white management has been able to judge what they like best. The policy varies, according to the supply of fresh colored musical shows, and last week there was a mixed vaudeville show, with 50 per cent. of the acts white and Jack Johnson the headliner. This week a new colored revue show is the attraction.

The white section of the bill as given at the midnight performance last Friday, which is the regular day for the late trick, may have held several hide-aways. Two of the turns at least were break-ins, and the billing was probably phoney. The house is conveniently reached by agents and bookers and is in no way opposition to any of the regular vaudeville houses. So far as the midnight show goes, it's a great place to spend the night; the finale curtain dropped at 3:45.

Jack Johnson recently came back from Atlantic City, where he was a feature in a cabaret near the Boardwalk. He is now playing dates and grooming a new heavyweight colored boxer, one George Godfrey. Johnson's salary is said to be \$2,000 weekly. The Lafayette management said it was satisfied and got a flying start with three shows on Labor Day by packing 'em in. As an act, Johnson delivered. Not so much himself and the sparring bits that don't count seriously, but with the comedy angle worked out. As a straight Jack is about what a champion athlete should be, but he has a real comic in Billy Mills. Jack should have tied the boy up before Mills was engaged for a new colored show no more.

At the opening, Johnson spoke about boxing, talking seriously in a low-pitched, but earnest, tone. In appearance and manner he displayed the intelligence always credited him when he sported the heavyweight crown. Mills delayed Jack then, bawling him pretty and threatening to ruin him because of a remark going around that Jack could knock him cold. The fashion of the comedian getting so sassy to their idol was great fun for the audience. With the forefame bit, Mills had the house chuckling all the way. He described himself as a "statue of loose change," and said he had "gangs of dollars." Mills worked as a single while Johnson changed for the sparring bits and put over two songs, "Unexpectedly" and "Impossible." Both are of the Bert Williams school, the latter was a riot. Mills was also on with Jack for a comedy boxing bit between the bouts.

Morris and Madison then opened the show, the Madison part being a trick pony. Amusement was furnished by the pony's nipping tactics and the wrestling bit with the man. Williams and Hughes, a colored duo, got over for a score, on second. The man's work turned the trick. He got a laugh in saying he wouldn't take chances by walking to the entrance and not getting enough applause to bring him on again. Blue lyrics were his chief goods—and sure here—and for other colored lyrics, "Down, Down, My Soul," a blue blues, described as "colored opera," was the tid-bit. The Van Dale Sisters, a white trio, followed, presumably trying out a new routine. Two of the girls danced, the third giving song solos, also accompanying at the piano. Several good-looking costume changes helped. Johnson was next, and for the intermission feature Prince Mysteria answered questions via mental telepathy. The audience aid used a long speaking tube device, where, from the balcony, from the middle of the rows, boxes or from balcony. It was announced that usually private questions were answered in sealed envelopes to be

(Continued on page 24)

ELSIE JANIS.

Imitations.
22 Mins.; Two (Special).
Palace.

Elsie Janis is back in vaudeville with her imitative art, always second to none of the army offering that type of work in vaudeville, polished and developed to the highest degree attainable. Miss Janis in addition to her imitations sings one number at the opening and does two dances at the finish. The song fills in acceptably but the act would gain something if the dances were eliminated and the turn reduced solely to imitations.

An unannounced imitation of the late Bert Williams started Miss Janis with a rush; Impressions of Sam Bernard, as he might act and talk if a traffic cop, next. Ethel Barrymore as Fannie Brice might play her, and Fannie Brice as Miss Barrymore, an excellent twist and a likable departure from straight imitation, and George M. Cohan and Eddie Foy, singing the Gallagher and Shean "Mister" song, with special lyrics holding a comedy punch in the tag line, were all remarkably done. Ethel Levey was the final imitation, also a speaking portrait. That about sizes up all of Miss Janis' imitations; they are so like the originals as to be startling.

As in the past, Miss Janis uses no accessories or make-up, depending entirely on her mimetic gifts to recall the person imitated. All the numbers landed and the applause at the finish, following the two dances mentioned, brought Miss Janis back for a curtain speech and a bow or two added after that. If the act had stopped after the Ethel Levey imitation, or even had one or two more imitations been added, the act would have appeared more compact, with the finish shaping up stronger. *Bel.*

VIOLET VANBRUGH and Co. (2)

"The Difference" (Dramatic)
27 Mins.; Full Stage
Coliseum, London

London, Aug. 29.

Violet Vanbrugh is using this playlet by Matthew Boulton for her return to vaudeville at the Coliseum. Without Miss Vanbrugh it can safely be said the playlet would not get a position on any bill. It is the usual triangle vehicle wrapped up in cheap cynicism and that is labored to the point of boredom.

John and Helen Freeman arrive home. They have been married 20 years and she acknowledges to be bored stiff by his compliments. He decides not to go to the club that night and almost immediately a telephone message comes from her "best boy." She answers it without subterfuge, telling her friend her husband is in the room, listening, and that she can't keep the appointment. Coming to cues she "puts her cards on the table" and acknowledges her love for her friend she wants the rest of her life to be happy with.

Soon it is gathered Freeman also has inclinations not confined to the domestic hearth. In the middle of the discussion as to which of them shall move in the matter of divorce, their son, Eric, appears. He's left his dance early in order to see a pal who is in trouble over a "rotten little milliner's model." If he'd had parents like his, Eric's, he'd never have gone wrong. His language is much freer than most boys use in the presence of women, especially their mothers, but after he has enlisted his father's good services on the part of his pal, he goes to bed, having said good night to "Darby and Joan." His parents decide to carry on in respectability for his sake. A "picture" shows Mrs. Freeman kissing her husband's hand.

The acting is nothing to rave over. Miss Vanbrugh is Violet Vanbrugh as "Mrs. Freeman" and lolls about gracefully. There is nothing to give her any real chance. Ben Webster as "Freeman" was handicapped from the start by an intense desire to make certain the back row of the gallery should hear him and therefore his opening scene was marked by a pedantic ponderousness. Harold French was natural and quite good as the boy.

This is the type of sketch considered quite good form in the West End. Its scene is a library, its characters of the smart set, and audiences that would shudder at a coster beating his wife over the head with a boot rather enjoy seeing a man searching a woman's heart with a rapier, always provided the characters be in evening dress.

"The Difference" has no earthly chance out of the immediate West End and perhaps a few halls where the "star's" name would carry weight. It is well staged, a great play being made with an artistic dimness of light. *Gore.*

ANDREW MACK.

Stories and Songs.
17 Mins.; One.
58th St.

The reception Andrew Mack received here Monday night indicated his name still has box office pulling power.

At this house he managed to draw considerably. Mack has deviated considerably from the old style of vaudeville entertainment he formerly offered. Now he relies to a greater extent on stories rather than songs.

He has a couple of numbers in the act. One, a "Mother" song, he managed well through his acting ability, rather than voice.

He seemed to be suffering from a cold. After this more stories along the same line he delivered at the Friars' Frolic earlier in the summer and, finally after some kidding regarding his appearance and alluding to the fact years and years ago he appeared at the old 14th St. theatre in Irish plays, he told them that, in spite of the fact that they might have expected him to appear in a beard and with crutches, he was just as young as he looked.

To prove it he sang his "Mrs. Flanagan" with the stepping that accompanies it. The stepping landed the house solidly for him.

Mack's present offering looks good enough to be entered in any company with the assurance he is going to deliver. *Fred.*

FREY and ROGERS

Song, Talk
15 Mins.; One and Three

This looks like a new routine for the team. Henry Frey (for years a single) opens with a comedy song that plays on synonymous words. Enunciating clearly, despite the thick, Dutch accent, it got over. The card for the act meantime has not been announced, the idea evidently intended that the announcer is out of order. As Frey starts to announce another number there is some commotion back of him. It is repeated and he orders the olio hoisted, disclosing Miss Rogers. She explains she has been arguing with the rebellious stage crew who would not set her scenery, she being the star of the company. Frey, incensed, mildly "bawls" her, orders the curtain dropped and continues with his song.

Miss Rogers soon makes her appearance, dressed in walking suit for some cross-gagging, starting with her taking offense at Frey's slighting remarks. At her entry the announcer switches to the Frey and Rogers card. She wants the manager, for the purpose of seeking redress, and Frey, for no reason, sings out, "Fally Markus." A little blue stuff seeps in, he asking, "Are you married?" She: "That's my business." After very broad pondering that doesn't miss anything, he asks: "How's business?" A goodly portion of surefire is retained, such as the pedigree questionnaire, "You were born?" He: "Sure." She: "Where?" He: "Upstairs," etc. This is very delicately topped off with a barrage of bawling out and insults wherein he calls her several choice varieties of cheese and other things in German (not Yiddish). Small timey. *Abel.*

LINN and MILLER

"At the Charity Bazaar" (Dancing)
14 Mins.; One and Full Stage (Special)
Alhambra

A bijou production has been framed around the dancing specialty of Ann Linn and Harry Miller, the latter formerly the principal of "International Dancomania," the vehicle having been devised by Albert Von Tilzer and Neville Fleson. It makes a slightly setting for the extremely slightly stepping of the two principals.

Mr. Miller in afternoon dress appears in "one" and in a musical recitation explains that he is looking for an idea for selling dolls at a charity bazaar. Appears Miss Linn to give him the idea, which is that she shall impersonate the dolls and do a dance for each as a sales argument.

They go to full stage, where there is a doll booth and back center a large cabinet. Three mechanical dolls—Hindu doll, French doll and another, are made to dance on a device and after each performance. Miss Linn, dressed in exact duplicate, appears from the large cabinet and does a temple dance, a lively bit of legmania and finally a toe dance. The whole thing is a neatly arranged specialty, artfully handled. Mr. Miller's smooth stepping is a particularly graceful performance. *Rush.*

JOSEF DISKAY

Hungarian Tenor
14 mins.; One
Riverside

Diskay is a portly gentleman with curly hair and dimples, of good appearance and pleasant personality. He is essentially a concert singer, and has neither the florid and effective trickeries of John Charles Thomas, the captivating polish of George MacFarlane nor the romantic appeal of John Steel. He is just a platform singer with a round and cultured voice.

He opened with something in Italian that got away fairly well. Then he sang a Scotch ditty with an understandable treatment of English lyrics that went nicely. He had some friends in a box and they cheered and threw flowers on the stage, a rare American procedure. The house took it graciously and was ready to help Diskay into a hit. He sang "Your Eyes Have Told Me So" well enough to be encored, though it has been sung to far higher effect on that stage.

Then he returned for his encore. It was an endless, climaxless, unprogressive thing in a weirdly strange tongue, probably Hungarian. It had no music and wasn't singable. It ran forever and died on a note in the middle register, and there were no ceremonies over the remains. The flowers had come too soon.

Diskay is a good No. 4 act for that mysterious portion of a vaudeville audience spoken of with respect in booking offices—"music lovers"—and that lets him in and out. He is, strictly speaking, not an act, and will scarcely ever develop more than the opportunity to fill a spot in an average bill. *Leit.*

BERNIE, REMONT and BOWERS

Songs and Talk
15 Mins.; One
Fulton, Brooklyn, N. Y.

Dave Bernie, a brother of Ben (not announced), did a single up to a month or two ago. Two girls now assist him. Bernie opens at the baby grand, planologing a pop number and chatters for three or four minutes before his partners enter. One (Miss Bowers?) does a "Dixie" rag song and the other comes back announcing a "swanee moon" number as Mr. Bernie's latest composition. Looks like Bernie claims dual identity with H. Pitman Clarke, the composer of the number. It is obvious this is done by permission of the publishers for the "plug" it means. Bernie modestly acknowledging the plaudits, tops it off with "Only 30 cents a copy, folks; help the panic along." Bernie then announces his waltz, "Three o'Clock in the Morning." That, too, will probably be news to Julian Robledo, the British composer of the song.

Bernie continues with his single act specialty, doing a medley of standards and ancient which the orchestra boys applauded mockingly. Goldberg's band leading an Irish parade is a variation of Ben's "Marching Through Dublin" idea. The girls have an introductory verse about "matinee girls" and reel off a medley of musical comedy song hits, current and recently departed. Presumably by permission. "Ka-Lu-A" is ensembled for the getaway.

No. 2 at this house. Ditto for three-a-day. *Abel.*

BARONESS LOTHAR VON KOPPEN

Musical
10 Mins.; One
Keith's, Syracuse

Syracuse, Sept. 13.

Baroness Lothar von Koppen, native of Indiana, but long a resident of Germany, who returned to New York two years ago following the death of her husband, made her vaudeville debut at B. F. Keith's here Monday. The baroness, who was appointed court violinist to the Imperial German court when still in her teens, recently has been visiting in this city, and was billed as a special feature for the current state fair week.

Baroness von Koppen is essentially a concert violinist, and, judged as such, is the equal of any that Keith's has offered here during the past two years. Her technique is perfect; her bowing faultless. Her three selections numbered a Miserere, part of which was played muted and with tremendous effect in the sorrowing notes; a wild and rapid Tsiganes sort of Slavish piece and the ever favorite "Tell Me, Do You Love Me?"

The baroness has an excellent stage presence, stately, majestic and gracious. It's the sort of a musical treat that will win patronage from the better class of music lovers. *Bahn.*

GERALD GRIFFIN and CO. (2)

"Twenty Years Ago" Irish Singing Sketch
16 Mins.; One and Full Stage
Special Drop and Set

"Twenty Years Ago" is a likable Irish playlet of the "dream" type. It allows Gerald Griffin to sing several Irish ballads, and songs which are consistently woven into the little story.

There is an old "tad" and an Irish sweetheart for relief. Griffin has a dual role. The act opens with him as an old man reminiscing to his daughter and her mother and their courtship. The song, "Machushla," forms the basis for the tale.

The playlet goes to full stage with the story-teller's courtship and wooing of the "colleen" and his overcoming of the old man's objections to the returned suitor. Mr. Griffin is a civil engineer, returned from America to buy the old man's land for some project and to reclaim his boyhood sweetheart, the daughter.

Several songs by Griffin, sung sweetly, landed during this portion. A return to "one" shows the old man completing his story and a repetition of the "Machushla" song, which opened the act.

It's an interesting singing turn, having a universal appeal, especially just now. The two supporting players are excellent. *Con.*

"SEVEN OF HEARTS" (8)

Girl Act
25 Mins.; Full Stage
Lafayette

Juvenile with seven girls. Each has a specialty. The idea has been used a number of times, coming into vogue last during the war. In this turn each girl and the boy is seated within a heart-shaped lighted frame, the boy announcing the stunts and the names.

The turn opened in one, the music box song first done in "What's in a Name," being an ensemble introductory. The juvenile announced himself as "nobody." His first effort, "Wonderful Girl," was away off key and he flatted badly. One of the choristers, a Miss Miller, repeated the chorus and that helped some. She displayed the best voice of the bunch, although another girl with a high register effort got the act's only real applause. Her name and that of the others were not clearly enunciated, the boy being off in that department, too.

A violin solo was among the specialties, also an Oriental dance. Neither counted. The boy tried with a yodel number just before the turn went into the finale. The act is designed for small-time featuring. It can stand a lot of improvement and the producer might change his line-up, for half the specialties aren't. *Ibec.*

ROYAL PEKIN TROUPE (6)

Chinese Variety Act
14 Mins.; Three (Special)

The Celestial sextet does about everything shown by its predecessors, combining the best and most flashy stunt into a neat 14-minute frame-up. Its members look like recruits from other similar troupes.

An iridescent drop flashily backs up the act, the routine consisting of some extraordinary contortionistic work. Chinese magic, water bowl producing, plate juggling, boomerang exhibition, whirling and a sure-fire getaway with two of the males hanging by their queues. One is a youngster who distinguished himself with his jointless exhibition, literally tying himself into a knot.

They topped the State bill the last half and are a flash for the general run of three-a-dayers and an early spot, about No. 3, on the big time. *Abel.*

"JUST GIRLS" (7)

Minstrel First Part
22 Mins.; Full Stage
58th St.

Nothing novel in this "all girl" minstrel first part. The same title was used by an act which was headed by Estelle House some years ago, but the routine of this offering is different. There are two ends, four girls in the circle and an interlocutor. Each offers a specialty.

The act could be considerably strengthened by replacing at least three of the girls, the girl on the left end, the one that sings the first specialty number and the girl that handles "Indiana Home." Other than that the others manage fairly well.

The interlocutor, after introducing the others, finally handles a violin solo, which finishes the act. A rather plump blo de girl on one of the ends acts as the comedienne and manages to deliver in good shape. -

On the whole the turn is just a flash for the small time. *Fred.*

JOSEPH K. WATSON

Monolog
14 Mins.; One

Joseph K. Watson last year, and three years before that, co-featured with Will Cohan in a Barney Gerard burlesque show, "Gris de Looks." For vaudeville he has a topical monolog, author unprogrammed, but smacking of Aaron Hoffman in point of development.

It is titled a "disarrangement of facts," and burlesques and lampoons pretty much all and everything of current interest. He starts with describing his recalcitrant car, which, at the wrong moment, decided to exceed the speed limit just for fun. Threatened with a summons from the gendarme, Watson explains he squared it by buying five tickets (referring to the Police Field Day). The backbone of the monolog is a truly funny paraphrase on H. G. Wells' "Outline of History."

There's a flock of laughs in the monolog and Watson's 14 minutes totalled a bull's-eye. He encoored with a medley parody of Irish songs about Killarney's lakes and rills being his native state in all seriousness, and, as one wonders what's the idea, he takes the curse of it by tagline lyrically, "That's the last place the devil would look for a Jew." *Abel.*

"SMILES" (3)

Acrobatic
10 Mins.; Three
5th Ave.

A variation of the "on and off" idea. Two men are lounging in an untidy bedroom interior and talking about the booking office and try-outs. The third enters, reporting he has effected a date, and they decide to rehearse their stuff. They want to go to a gymnasium, but one reminds them they have not the wherewithal to "hire one. Accordingly, one of the men removes the shirt he has been ironing on a board and discloses a see-saw which is employed in a number of hand-to-hand leaps as a catapult for the topmounter. There are two underlanders, a heavy and a middleweight, used for the three-high pyramids. Comedy is effected through the comedy posing for bows, one of them forgetting which is the front of the house and gesturing with his back to the audience. The burly chap takes some mean falls, and his nonsense with the inseparable black derby was always certain of returns.

The comedy does much to elevate the otherwise legitimate, though not extraordinary, acrobatics. It qualifies on the strength of that as a good opener for the biggest houses. *Abel.*

MAGGIE CLIFTON and PARTNER,

Acrobatic.
8 Mins.; Full.
58th St.

Rather a neat acrobatic novelty, which holds a combination of posing, some very good hand to hand and head to head balancing and, for a finish, pole balancing. The novelty lies in the woman acting as understander throughout, her partner as topmounter.

Maggie Clifton has a manner of working in tempo with orchestra accompaniment that fits rather well. She is a large athletic type. The pair open with two poses up stage and then come down for the hand to hand work. This is followed by head to head feats and finally the long pole is introduced. For the pole work "Glow Worm" is used as the accompaniment, the woman working with the music, getting laughs from the fact the man atop is pretty well shaken by her doing so.

The dressing is neat, both people working in white silks. The turn looks available for the smaller big time houses. *Fred.*

CHAMBERLAIN and EARL

Singing, Talking and Violin
14 Mins.; One (9); Two (3); One (2)
American Roof

The girl, while not landing especially hard with either the handling of a number or the speaking of lines, does get over on the strength of two corking looking gowns, a wonderful smile and laugh, and a bit of violin playing. The latter would have showed to better advantage if the roof orchestra had given her a little more of a break on Tuesday night. The man handles comedy all the way and gets over any number of laughs. The pair are using a prop violin of tremendous size that they work for laughs, but seemingly it was out of kilter on the night the act was caught.

If the girl ever develops so that she can get lines over, then this pair is due to step right along to the better time. She certainly has everything else to land her there. *Fred.*

KOLA, JACKSON and Co.
Dancing
16 Mins.; Full Stage (Special)

Kola, Jackson and Co. disclose two men and a woman. They are excellent dancers, the men apparently from one of the numerous Russian dancing trunks that have played around during the last few years. That may go for the girl, too. All are youthful.

The opening dance is a double, of the Russian folk dancing polka type. Instead of the usual native costumes, the man is in tux and the woman evening dress. Single Russian dance by the other man, the latter wearing bell boy garb. This has the usual whirled, twirled and twirls, and it's executed with ability.

Girl in toe dance next. She's petite and strong on looks, and does toe stuff with grace and an agile technic. Double by the two men, clad as devils, with black union suits, horns and all, next.

For closing, an Apache, with two men as the Parisian toughs, and girl the sought for prize. Knife duel by men in this, with the Apache thing well done.

Act has class and talent. It should be heard from. *Bel.*

GEO. ROLLAND and Co. (2).
"Bringing Home the Xmas Tree."
18 Mins.; Full (interior).
5th St.

Here is a laugh lift of certain caliber that should manage to hit the big small and small big time audiences. The act is composed of practically all the sure fire hook that has ever come along, and the manner of presentation would be entirely small time were it not for the fact Rolland, with his squeaky Cockney dialect, was in the act.

Opening in "one" for a few minutes, Rolland and the feeder are shown "on the way home on a Christmas eve."

Rolland is offered a dime as a package carrier and has loaded him with everything except the kitchen stove. Arriving at the house at 3 a. m., the straight enters the front door, but insists that the carrier go around to the rear and up the fire escape.

With the act in full stage, a conventional parlor interior is used. The men cross-fire for a couple of minutes and then the nurse, who is in the apartment, appears with a baby, comes back a moment later with another and then a third just as the clock strikes three. This frames it for the old "Lucky you didn't come home at 12" gag.

Moderate laughs, but no great outbursts any time during the act. For the greater part the gag lines pulled are about on a par with the 12 o'clock joke. Still, small time audiences like that sort of stuff. *Fred.*

ELSIE CLARK and NELSON
STORY.
Piano and Songs.
15 Mins.; Two.
5th St.

Elsie Clark evidently wants to be known as a "blues" singer. She is blue all right as far as material is concerned. Personally, she has a voice that is colorless, and every number of the five offered was delivered in the same manner. Nelson Story, her accompanist, is just that and nothing more, although he soloed during the time Miss Clark made a change half-way down in the act.

There is no gainsaying Miss Clark was a real hit. On second at the 5th St. Monday night she won the honors second only to Andrew Mack, who headlined.

Still she does not qualify as anything beyond a small time act due for the deuce spot on the bills.

The applause the act received was on the semi-suggestiveness contained in the numbers. A "blues" number was used to open, mildly liked, followed with about as rough a double entendre number vaudeville has heard in some time in "It's a Gift." That sure is a bad baby of a song that ought to be great stuff for the girls working stag entertainments, but not for vaudeville's mixed audiences. A tough topical number was the best thing Miss Clark did, then another "blues" and finally "Cow Bells." The latter song holds promise and, while rough in spots, was not as bad as the "Gift" number. *Fred.*

MOLERA REVUE
Operatic
Full Stage

An operatic sextet with three men and three women with another man at the piano. An elaboration of the former Molera Trio, also operatic.

Grand operas furnish the arias and the turn is safe anywhere on small time where they want class singing. *Sims.*

SNOW, COLUMBUS and HOCTOR
Song and Dance Revue
15 Mins.; One and Full Stage

The act is programed as Nelson Snow and Charles Columbus with Harriet Hoctor (the latter's name in lower case type) making her appear subsidiary in it, when in truth she appears most often on the stage, doubling with her two partners, also each in turn, besides soloing. Miss Hoctor is a cute hair-bobbed trick who does every form of stepping in a naive fashion.

The turn is titled "Promise Me" which is the theme of the introductory number. Special music is credited to Richard Myers, lyrics to Jacqueline Green and dance arrangements to Tarosoff. Eight song and dance numbers are programed, being a series of specialties by each of the trio.

The men are neat steppers, making nice appearances. Miss Hoctor assists capably. The trio were second after intermission and can hold down a spot in fast company. *Abel.*

EDITH CLASPER and CO. (4)
Dances and Songs
16 Mins.; Full Stage (special Sets)

The fleecy little Miss Clasper stars in a magnificent production from the Law studios. She is discovered in a novelty opening as a mechanical manikin in a store-window, with the Trade Twins on each side as clothes dummies. Charles Bennett brings her to life with a song, and they dance. It is a lovely waltz and Miss Clasper is an exquisite waltzer, and this with the extraordinary scenic surroundings bring it to the proportions of a fine turn before it is two minutes old.

Thereafter the Trados promptly tie it up twice with their perfectly synchronized team dancing, and Miss Clasper outdoes herself in a toe effusion such as she and only very few others on this globe can execute. For the finishing number, following a fine butterfly effect in which she is let out of a huge practical butterfly from the air, the finish sees a catchy and intriguing vaudeville conception when Miss Clasper is revealed as the Goddess of Liberty on a huge gold piece. The closing song might be stronger, as it is not in keeping with the heft of the entertainment and the class of the optical treat. But it drew six hearty curtains, and the act is easily over as a feature for any program.

The music and lyrics are by Hanley and Stanley, and the dances were staged by Carl Randall. There is credit enough for them all in the result, and for Miss Clasper as an artist and a personality. *Lat.*

LEE and VIOLA DOHERTY
Comedy and Songs
11 Mins.; One
American Roof

Here is a real clever little man and woman team that is doing comedy and songs in a manner that is certain to please the audiences of the big small time and small big time houses. Their routine runs to rather clever talk about a female insurance solicitor while the man works as an eccentric boob.

His topical number anent home-brew was a real hit. The cross-fire that he and his partner did following went for laughs all the way, although the pair seemed to be doing a little kidding. Tuesday night, however, the aside kidding went, for it fitted the general atmosphere of the act.

Viola Doherty suggests that she could handle a jazz number especially as far as the strut goes, and her laugh manages to infect the audience with a similar contagion. The pair do a fine girl number for the finish, which, with a bit of comedy business, sent them away in nice shape. *Fred.*

YOST and CLARK
Clay Modellers
14 Mins.; Three

Man and woman, billed as the "popular French comedians." A garret effect is obtained for the setting by setting up scenery flats with the canvases to the audience. The man is in picturesque velvet and the woman in characteristic Latin Quartier attire. The clay modelling is aimed to be subsidiary to the comedy, or at least as an excuse for the chatter. A continuous flow of crossfire is maintained between the couple, the man modelling the heads and the woman assisting in moulding clay on a table. Three heads are done with no attempt at audience concealment. They are also band painted for color effects, comedy being enacted through making the heads laugh, cross-eyed, etc.

A couple of minutes too long but acceptable openers for any house. *Abel.*

CHARLES LEONARD FLETCHER
"19th Hole"
15 Mins.; One
5th Ave.

Charles Leonard Fletcher has varied his familiar protean routine. He opens in golf attire, explaining he intended telling golf stories at first (although he does use one), but will give an impression of a prisoner at the bar charged with murder pleading his own case. In his golf clothes he does the prose recitation, winding up with receiving a "not guilty" verdict. Mr. Fletcher explained he was so impressed with this bit he intends writing a scenario from it. It would make a threadbare screen script at that, and as for vaudeville, it is too chautauqua.

The second and last number is the old park bench philosopher recitation, "Take It From Me." Mr. Fletcher making up at a little table at the left of the audience. The encore, in same hobo garb, is a travesty recitation about an ice cream addict and the curse of the soft drink parlor.

Mr. Fletcher was spotted No. 2, rather early for him ordinarily. Alongside his former straight protean stuff, this frame-up suffers by comparison, although it really entertained in the early position. *Abel.*

MRS. GENE HUGHES and Co. (4)
"The Impulsive Mrs. Pelly"
25 Mins.; Full (Special)
5th Ave.

Harry Wagstaff Gribble authored Mrs. Gene Hughes' new vehicle, paratrichally sub-captioned in the lobby posters as "a first cousin to the Outrageous Mrs. Palmer." The action occurs in a drawing room interior.

Mrs. Pelly (Mrs. Hughes) is appraised by the ingenué of the company that a surprise is awaiting her. The surprise is the return of Mr. Pelly to the family hearth and home after an absence of five years. Mrs. Pelly, from another room (her boudoir), berates her departed lesser-half for having fallen victim to the wiles of that Sadie Shipman. That situated planted, Pelly, Jr. (Just returned from college) enters, explaining he has not bothered with his college exams, having been too wrapped up in working on a play for the famous Rose Colgate, which the actress accepted through a play broker. John, Jr., raves about his inspiration that being a playwright, like his absent father was, is the lowest form of degeneracy for any virile young man to fall heir to.

Johnny is expecting his "inspiration" (Miss Colgate), and, introducing her to mother, learns that Rose Colgate and Sadie Shipman are one and the same. Rose-Sadie is the dame who vamped his dad and now has come back for the son—so Mrs. Pelly thinks. In reality, Miss Colgate, when reading the play, thought the old gentleman had written it, had never dreamed of his having a grown-up son. Enter Pelly, Sr., for the clench curtain, explaining he had never been with Sadie all this five years, detectives hired by his wife (not known to him) having always kept them apart. Exit vamp, and curtain.

It runs fully twenty-five minutes, quite a distance for a sketch, but has a story that sustains. The support is well taken care of, particularly the young man who is very earnest in his interpretation. He took one bow with the star, the applause denoting unanimous approval, genuine and spontaneous. *Abel.*

"STORY BOOK REVUE." (5)
Songs and Dances
20 Mins.; Full Stage

Harry Rogers presents "The Story Book Revue." The stage is set with a number of prop volumes of gigantic size, the covers of which carry the names of "Evangeline," "Scarlet Letter," "King Lear" and other standards. Man sings introductory, with two girls appearing next, both singing with indistinct enunciation.

From this point on the act becomes a specialty turn with two other girls appearing, like the two former, making their entrances from the prop books. Among the specialties are a soprano solo by one of the girls, a travesty Indian number by another and Russian dancing by a third girl. The girl who does the Indian travesty number, burlesqued the Russian dance and did it well. This girl shows ability as a comedienne and can stand development.

The story book setting doesn't mean anything of importance. The specialties carry the act, which has been pointed for small time and which fills its mission acceptably, classing somewhat below the best type of small time and a similar degree above the worst. *Bel.*

BLOOM and SHER
Talk and Songs
15 Mins.; One
Alhambra

Man and woman enter and go into flirtation stuff. Her gown is cut to the waistline in the back and between the shoulder blades is fixed a silhouette of a horse with a movable tail that is worked for laughs. She disregards the comedian's flirtatious advances, standing with her exposed back to the audience, and this leads to a dissertation on chiropractic, rather long drawn out.

Flirtation at length prospers, and they go into a bit illustrating in travesty style the lovelomaking of a bashful Englishman. This is delightful nonsense deftly handled in a quiet vein of humor. For a finish they go into a caveman courtship bit that is rougher, not nearly so clever, but noisier, and the knock-about got the desirable laughs for a finish. Placed No. 4 on the Alhambra bill, an especially fast specialty show, and did yeoman service in getting the proceedings started in the laugh department. *Rush.*

DODD and NELSON
Singing and Piano
12 Mins.; One (Special)

Dorothy Dodd and Nellie Nelson have a singing and piano turn that qualifies nicely for an early spot in the pop houses. Miss Nelson is at the piano, also singing, and Miss Dodd handles several numbers competently. An introductory song by Miss Nelson brings on Miss Dodd for the opening. Pop number by Miss Dodd, double with Miss Nelson harmonizing at the piano, the latter with a Hawaiian bit, at the finish, next.

Piano solo by Miss Nelson, in which she introduces one of the latest and most difficult of jazzy compositions and gets away with it handily. Another pop number by Miss Dodd, a double "blues," and a melody for the finish. Miss Dodd is blonde and Miss Nelson brunette, making for contrast. Miss Nelson shows a tuneful soprano besides presiding over the ivories like a real musician.

Miss Dodd should make a change of costume from the jetted one worn throughout the turn. The act pleased No. 2. *Bel.*

ROME and DUNN
Songs
15 Mins.; One
5th Ave.

Two men in tuxes spotted No. 6 at this house. They do straight pop stuff to orchestra accompaniment, but get it over for surprising returns. The "Take My Place" double, although chorus repeated, tied up the act for a third encore. The songs are hot off the publishers' presses, sounding new accordingly, and doubly interesting. They enunciate clearly and enhance the lyric stories with expression and feeling that make for undeniable attention. They accepted an encore.

A good straight singing team, adaptable to any and all bills. They would fit in as easily in an early position on the biggest of lay-outs as in a spot in the three-a-days. *Abel.*

FRANK BESSINGER
Songs
15 Mins.; One

Frank Bessinger, a baritone, possessing a mellow and powerful voice, is following a straight vocal routine, including standard and published numbers. Opening with "Road to Mandalay," seemingly one of the most popular numbers for straight vocalists, that suffices nicely, he brings forth a southern ballad, two pop numbers, an operatic selection and another pop at the finish. Bessinger has value as a singer. At present he is not a vaudeville single. Teamed with a man he could supply all that is needed in the vocal end. At the Jefferson the audience were highly in favor of his work, an abundance of applause being credited him in the No. 2 spot. *Hart.*

LORDON SISTERS (2)
Aerial
10 Mins.; Three

The two sisters open with some dual gymnastics on the double trapeze. The balance of the routine is an iron jaw frame-up, one doing a butterfly and another an "angel," gripping a single suspension. A double-jaw grip is another highlight, closing with a revolving chimes contraption, the sisters tapping out "Home, Sweet Home" while gripping the ends of the loose bar with their teeth.

By no means a sensational routine of its kind; in fact, familiar, it is effectively built for the small time, judging by its reception, opening at the State. *Abel.*

HERMINE SHONE and CO. (8).
"Window Shopping."
28 Mins.; 7 Spl. Sets.
Riverside.

In very crude form, creaking with newness and reeking with confusion, Hermine Shone showed a new vehicle at the Riverside to an audience that sat mute and numb. Closing the first half and following a succession of unimportant, uninteresting vaudeville, the skit was discovered in an interior, living room, and the plot unfolded itself. Miss Shone was a girl being sought by two men in marriage—a preposterous "millionaire" and a ridiculous working boy. It was the old choice between the gilded cage and the second floor rear.

They took her out and showed her a furniture window on Third avenue and one on Fifth avenue; the life in the surroundings of each, also. One was the fate of twins and unpaid-for installment sticks; the other was the stiff and base existence with a man who hated children and pelted his wife with too many servants and a tutor. In the end she marries a third, who is a medium between, and who shows at the last second for what should have been a "surprise," but wasn't anything. It was so abrupt and meaningless that the act just never did end at all.

Emmet Devoy is the author. He put in some gags that got something, but the lengthy and labyrinthian plot went right out of the open door. It was built somewhat as a modern morality, but it failed to get hold because it had no plot merit, no comedy value, only fair production and most indescribably villainous acting.

Miss Shone, a vaudeville luminary of much experience and some worthy accomplishments, mimed widely throughout, except at the end of a Coney Island episode, where she got something on props and physical humor, but at that juncture she ruined the only bright spot in the act by stopping to sing (or talk) a witless song on a bench.

By the time the end was reached the house was all but groaning aloud, and the "applause" was heart-rending in its paucity.

Miss Shone is miscast as the poor girl and as the rich girl, except in the Coney Island scene, in which she is excellent. She should save that part of the act from the wreck, and develop around it. The rest is apparently hopeless. In its present form, looking at the act in all charity, it hasn't a ghost of a chance. *Lat.*

"GOLDEN SHOWERS" (3)
Songs and Music
15 Mins.; Full Stage (Special Drops)

Hawaiian turn comprised of three male musicians and a young woman number leader and dancer. The act opens with the young woman singing off stage and entering as the drop rises, disclosing a Hawaiian scene with the musicians beneath a large umbrella from which gold streamers hang. The work from then on is divided between the men and the girl. During her absence for costume changes they furnish music on string instruments. She offers a Spanish number and finishes with a Hula Hula dance.

The act possesses sufficient speed to close the general run of three-a-day bills. *Hart.*

OLIVE DE COVENEY (1)
Songs
12 Mins.; One

Olive De Coveney is a personable young woman of imposing appearance, which is backed up by a powerful mezzo-soprano, well adapted for the mammoth State. She opens with the "Firefly" hit number, followed by a Tosti's "Goodbye" adaptation. The male pianist, in tux, medleyed some pop tunes to permit for the costume change, Miss De Coveney resuming her better class song recital, encoring with a pop "plantation" number.

No. 3 at this house she satisfied. A standard woman single for the three-a-day. *Abel.*

KATHERINE and ANNA KANE
Songs
12 Mins.; One

Two girls, one singing the lead, and the other alto, soprano and contralto combination, in a simple singing turn, with five published numbers comprising the repertoire. Ballad-doubled-for-opening, with two different types of "blues" succeeding, all three harmonized pleasingly.

Single by one of the girls, with another double for closing. Both girls have voices of good quality. Turn is O. K. as it stands for No. 2, neighborhood houses. *Bel.*

BILLS NEXT WEEK (SEPT. 18)

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
Elsie Janis
Mitty & Tully
Y. Lopez Band
Howard & Clark
Van Horn & Inez
McLaughlin & M
Seed & Austin
"Son Dodger"
(One too fill)
Keith's Riverside
A & G Falls
Hawthorne & Cook
Brown & Whitaker
Patricia & L
Lionel Atwill Co
Hall Ermine & B
(Three to fill)
Keith's Colonial
Gardinet Bros
Gordon & Ford
Moody & Duncan
Duffy & Sweeney
Geo Choo's Rev
Lilly Van Kovas
(Three to fill)
Keith's Royal
Toto Hammer
Tuscano Bros
Keene & Speer
Versatile Sextet
"Groovy & Rump"
London & Gardner
Marion Harris
Johnny Burke
Burns & Lorraine
Keith's Alhambra
Wm Moore Co
Joe Tellegen
McKay & Ardine
Frances Arms
Snow Columbs & H
(Others to fill)
Broadway
Jarow
Johnson & Baker
Miller & Bradford
L. B. Bortol
(Others to fill)
Moss' Coliseum
Tamaki 4
B. Barriale Co
Joseph Diskay
(Three to fill)
2d half
Margaret Kessler
Van & Corbett
Rafayette's Dogs
Tracy & McBride
(Two to fill)
Moss' Franklin
Monahan Co
Walter & Gould
Cartmel & Harris
T. E. Shea Co
(Two to fill)
2d half
King Bros
Clinton & Rooney
Berrick & Hart
Joe Laurie Jr
(Two to fill)
Keith's Hamilton
Amaros & Yocco
Lyons & Yocco
(Others to fill)
2d half
Wilson & McAvoy
The Sharrocks
(Others to fill)
Keith's Jefferson
King Bros
Alman & Hardy
4 Marx Bros
McCormacks & B
Mildred Emerson
Clinton & Rooney
(Two to fill)
2d half
Tamaki 4
Dunham & O'M
Camaron & C'nor
Rogers & Moon
T. E. Shea Co
Pierce & Goff
(Two to fill)
Moss' Regent
Penman & Lillian
Herrick & Hart
The Sharrocks
Dane's McDonalds

ALTOONA, PA.
Orpheum
Taylor & Hobbs
Read & Selman
"Listen Lester"
(Two to fill)
2d half
Crawford & Shid'n
Sampson & Do'glas
Bill La Var Co
(Two to fill)
ASBURY PARK, N. J.
Main St.
Hall & Shapiro
Elliot & La Tour
Mabel McCane Co
(Others to fill)
2d half
Little Driftwood
Leighons
(Others to fill)
Proctor's 5th Ave.
2d half (14-17)
Veronica
"Schnie & Squires"
Coogan & Casey
Leedom & Gardner
A. Alexander Co
(Others to fill)
2d half (18-20)
Pierce & Gold
Carliste & Lamal
Boys of Long Ago
Sfili Vane
Amey Lloyd
(Others to fill)
2d half (21-24)
Castleton & Mack
Crawford & Brod'k
Joe Browning
Flashie Songland
Jaie & Whalen
(Others to fill)
Proctor's 23d St.
2d half (14-17)
Phillips & Eby
Frazier & Bunce
"Emerald Rev"
(Others to fill)
2d half (18-20)
Rees & Foss
(Others to fill)
2d half (21-24)
Murray & Popk'w
Sharkey Roth & H
(Others to fill)
FAR ROCKAWAY
Columbia
2d half
Dane's McDonalds
Nash & O'Donnell
1 Marx Bros
Bryant & Stewart
(Others to fill)
BROOKLYN
Keith's Bushwick
Schicht's Manikins
Hedegus
Gennard & Gold
Joe Cook
Alex Bros & E
Healy & Cross
Wilfred Clarke
J. K. Wason
Keith's Orpheum
Herbert's Dogs
Owen McGivney
Sophie Tucker
W. J. Wheeler
W. J. McDonald
Hermine Shone
Yost & Clady
Lydel & Macey
Dotson
Moss' Flatbush
Kelso & Leo
Chiel Caspolican
Walters & Walters
Van Hoven
(Two to fill)
Keith's Greenpoint
2d half (14-17)
Miller & Young
"Show Off"
Healey & Cross
B. Well Macey & K
(Two to fill)
2d half (18-20)
Gellis
Bigelow & Clinton
(Others to fill)
2d half (21-24)
Carliste & Lamal
(Others to fill)
Keith's Prospect
2d half (14-17)
Van Cello & Mary
Ella G. Hughes Co
Miller & Bradford
Cooper & Ricardo
Castleton & Mack

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ATLANTA
Lyrie
(Birmingham split)
1st half
Patrice & Sullivan
J. & P. Paige
Bond Wilson Co
McFarland & P.
"Canary Opera"
AUBURN, N. Y.
Jefferson
1st half
Ioleen
Kane & Grant
Morgan & Binder
"Modern Cocktail"

BALTIMORE
Maryland
W. & G. Ahern
Morton & Brown
El Cleave
Josephine & Hen'g
J. & D. Bird
Ibach's Entertainers
Demarest & Collet
Flying Henrys
BIRMINGHAM
Lyrie
(Atlanta split)
1st half
Hazel Moran
BOSTON
Lee & Mann
Perrone & Oliver
Quincy 4
Rialto & Lamont
B. F. Keith's
Willie Schenck
Nell & Mite
Smith & Barker
Grace Hayes
Billy Arlington
Eddie Foy Co
"Creative"
Carliste & Lamal
(Others to fill)
Keith's Prospect
2d half (14-17)
Van Cello & Mary
Ella G. Hughes Co
Miller & Bradford
Cooper & Ricardo
Castleton & Mack

BILLY GASTON AND CO.
IN HIS FAIRY TALE
"IN YEARS TO COME"

BUFFALO
Shea's
J. & A. Keely
Leo Donnelly
Barry & Whittedge
Billy Sharpe Rev
Dixie Four
King & Whitney
CHARLESTON
Lyrie
(Same 1st half bill
plays Columbia 2d
half)
The Rickards
Green & Myra
Johnny's New Car
Harry Johnson
Nelson & Barrys
2d half
Makin
In Hanley Co
Sully & Thomas
Olsen & Johnson
Ely & Co.
CHARLOTTE
Lyrie
(Reno split)
1st half
Wolford & Hogard
Green & Lafeil
Keene & Williams
A. Shayne
7 Honey Boys
CHICAGO, PA.
Adm'g
Ralph Seabury
Bradbury & Scollay
Leon Vavara
Hostock's School
Casey & Harren
Morton Jewell 2
2d half
Dallas Walker
Rudell & Dunigan
"Thank U Doctor"

CINCINNATI
B. F. Keith's
Frank Ward
Fridkin & Rhoda
Conlin & Glass
3 Kitaros
Mary Haynes
Craig Campbell
CLEVELAND
105th St.
The Sterlings
Anderson & Pony
DETROIT
Temple
Willie Hale & Bro
The Letter Writer
Green & Parker
Josephine & Hen'g
J. & D. Bird
Ibach's Entertainers
Demarest & Collet
Flying Henrys
EASTON, PA.
Able O. H.
Morton & Brown
El Cleave
"Curio Shop"
The Silens
Cooper & Ricardo
2d half
Baggot & Sheldon
Morris & Young
Blue Plate
Morris & Shaw
Ed Janis Co

ERIE, PA.
Colonial
Breakaway Barlos
Jack Little
Raymond Bond Co
Pierce & Ryan
Breen Family
GRAND RAPIDS
Empress
Cross & Santora
Grace Doro
Stone & Hayes
The Comebacks
La Bernicia
HARRISBURG
Majestic
"Spoofing"
Sampson & Do'glas
Billy La Var Co
(Two to fill)
2d half
Taylor & Bobbe
Kibbie's Orchestra
The Speeders
(Two to fill)
INDIANAPOLIS
B. F. Keith's
Clown Seal
Paul & Goss
Binns & Grill
Adams & Griffith
Harriet Remple
Schlen Dennes & S
"Little Cottage"
Burke & Dorkin
JACKSONVILLE
Arande
(Savannah split)
1st half
Valdare & Cook
Rice & O'Brien
Billy Clifford
Clara Howard
Pietro
L/G BRANCH, N.J.
Broadway
Nathan & Sully
Leon Vavara
Clifton & De Rex
"Sheiks of Araby"
2d half
Hall & Shapiro
Elliot & La Tour
Lovenberg & N
(One to fill)

LOS and LEE
PLAYING KEITH VAUDEVILLE

LOWELL
B. F. Keith's
Venetia
Libonati
Sultan
Will Mahoney
Bronson & Edw's
M. Montgomery
MOBILE
Lyrie
(N. Orleans split)
1st half
Louis & Mitchell
Leighons & Duball
Waiman & Berry
Anger & Packer
Stars of Record
MONTREAL
Princesse
(Sunday opening)
Yule & Richards
Great Blackstone
Ida May Chadwick
Anderson & Tye
Norwood & Hall
Levitt & Lockwood
The McIntyres
MT. VERNON, N.Y.
Proctor's
2d half (14-17)
Maggie Clifton Co
Fisher & Hurst
Janet of France
Stars of Yesterday
Al Raymond
Sharkey Roth & H
1st half (18-20)
Castleton & Mack
Bert Fitzgibbons
"Flashie Songland"
Valerie Bergrere Co
(Two to fill)
NEWARK, N. J.
Proctor's
Van Cello & Mary
Florence Brady
"Show Off"
Jimmy Lucas Co
Palmer Children
Vern & Schenck
(Others to fill)
NEW BRUNSWICK
State
N. & J. Farm
Alice Hamilton
Mullay & Conroy
Exposition Four
"Doctor Shop"
2d half
Shirwin Kelly
Reilly Feeney & R
Dalton & Craig
Donovan & Lee
Paul Nolan Co

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NEW ORLEANS
Lyrie
(Mobile split)
1st half
F. & A. Smith
F. Daugherty
Melody Rev
Lemaire Jones Co
Lilletta
NORFOLK
Academy
(Richmond split)
1st half
Willie Solar
Pearson & Lewis
Ryan Weber & R
PHILADELPHIA
B. F. Keith's
Vadi & Oryl
Glen & Slay
Barbette
Jack Wilson Co
Lewis & Dody
(Others to fill)
Keystone
Little Yoshi Co
Frank Dobson Co
Stephens & Hill's
Rome & Gaut
Dorothy Royce Co
William Penn
Paul Nolan Co
Furman & Nash
Hal Johnson Co
Joe Darcy

TRENTON, N. J.
Capitol
Bowers Writers & C
Helen Moratti
Dalton & Craig
Reilly Feeney & R
Princeton Five
2d half
Harry Deotell
Exposition Four
Hal Johnson Co
Howard & Sadler
Collins & Hart

TORONTO
Shea's
The Castilians
Barret & Farnum
Zuhler & Ketter
Emily Lea Co

UTICA, N. Y.
Gaiety
Foster & Ray
(Five to fill)
2d half
Zelda Stanley
Holmes & LaVere
Sabbott & Brooks
Robby-Bendall
Modern Cocktail
(One to fill)

WASHINGTON
B. F. Keith's
Blue Demons
Burns & Lynn
Stars of Yesterday
Patricia & Farnar
Ker & Weston
W. Faversham Co
Flinton & Boyle

WILMINGTON, DEL.
Aldine
Dallas Walker
Rudell & Dunigan
Lucky & Harris
"Thank U Doctor"
Donovan & Lee
Four Belhops
(One to fill)
2d half
Ralph Seabury
Bradbury & Scollay
Mabel McCane Co
Alice Hamilton
Hostock's School
Joe Darcy
Morton Jewell Co
YONKERS, N. Y.
Proctor's
2d half (14-17)
The Westons

PROVIDENCE
F. F. Albee
Williams & Taylor
Powers & Wallace
Lois Bennett
Mrs. S. Drew Co
18 Araksia Japs
QUEBEC, CAN.
Auditorium
Rasse & Co
Burke & Betty
& Lunatic Chinks
Adams & Thompson
READING, PA.
Majestic
Foster & Joyce
Loughlin & West
Roger Gray Co
(Three to fill)
2d half
Holland & Oden
"Listen Lester"
(Five to fill)
RICHMOND
Lyrie
(Norfolk split)
1st half
Diamond & Bren'n
M. G. Deeds
Bab Carroll & S
(One to fill)
ROANOKE
Roanoke
(Charlottesville split)
1st half
Krayona Radio Co
Princeton & W
Cook & Oatman
Chun'g Wha 4
Samaroff & Sonia
ROCHESTER
Temple
Al Striker
Ormsby & Remig
H. J. Conley Co
Marion Weeks
N. J. Dermott Co
William Eba
Will Collins
Papita Grenados
SAVANNAH
Bijou
(Jacksonville split)
1st half
The Trolongs
Margaret & Ford
Maggie & Redford
Blackface E. Ross
McCartone & M
SYRACUSE
B. F. Keith's
Bill Genevieve & W
Briscos & Rauh
Al Herman

POLI CIRCUIT
BRIDGEPORT, SP'GFIELD, MASS.
Poli's
Reddington & G't
Nan & O'Brien
Mabel McCane
Palace
Rose & Mayne
Gene Morgan
Anderson & Graves
SP'GFIELD, MASS.
Palace
Rose & Mayne
Gene Morgan
Anderson & Graves

TED LEWIS
SAYS
FOR A REAL
REPRESENTATIVE
—SEE—
ALF T. WILTON
B. F. KEITH'S
Palace and Riverside
This Week

HARTFORD
Capitol
Jane & Miller
Van Dyke & Vinc't
L. L. Co
Marion Murray Co
Mack & Lane
Yarmark
2d half
The Duponts
Boudini & Bernard
Kitty Donner Co
Fields & Sheldon
(Two to fill)
NEW HAVEN
Palace
Jewell & Rita
2d half
Fields & Sheldon
Kitty Donner Co
2d half
Reddington & G't
Nan Traveling Co
Mack & Lane
Mabel McCane
Roger Williams
Viasta Manlova Co
SCRANTON, PA.
Poli's
(Wilkes-Barre split)
1st half
Earl & Mathews
Kennedy & Davis
J. R. Johnson Co
Lane & Freeman
Kloven Rev

WILKES-BARRE
Poli's
(Scranton split)
1st half
Earl & Mathews
Kennedy & Davis
J. R. Johnson Co
Lane & Freeman
Kloven Rev
WORCESTER
Poli's
Bohemian Trio
Ruby Royce
Veterans of Variety
Hlanders & Mills
M. Gasper & Band

CHAMPEL and Leonhard

BOSTON B. F. KEITH
Boston
Eddy & Earl
Ann Gre
Zuhler & Ketter
Texas Comedy 4
Berzacs Circus
Gordon's Olympia
(Scollay Sq.)
Joe La Vaux
Kennedy & Kramer
King & Irwin
Finlay & Hill
Cevenne Troupe
Gordon's Olympia
(Washington St.)
Thirty Pink Toss
Wm Edmunds Co
Morley Sisters
Dunbar & Turner
Ruloff & Elton
Howard
T. F. Jackson Co
Redford & Wch't'r
BANGOR, ME.
Bijou
The Marions
H. & G. Dudley
Glenn & Richards
Sandy Shaw
Syva Brann Co
2d half
S. Mora & R. Duo
Jack Sydney
Meehan & Newman
Wylie & Hartman
Al Libby
2d half
The Marions
H. & G. Dudley
Glenn & Richards
Sandy Shaw
Syva Brann Co
2d half
S. Mora & R. Duo
Jack Sydney
Meehan & Newman
Wylie & Hartman
Al Libby

LEWISTON, ME.
Music Hall
S. Mora & R. Duo
Jack Sydney
Meehan & Newman
Wylie & Hartman
Al Libby
2d half
The Marions
H. & G. Dudley
Glenn & Richards
Sandy Shaw
Syva Brann Co
2d half
S. Mora & R. Duo
Jack Sydney
Meehan & Newman
Wylie & Hartman
Al Libby
MANCHESTER
Palace
Adams & Robinson
Overholt & Young
"Awkward Age"
Juliette Dika
Zemeter & Smith
2d half
Dance Fantasies

LUCILLE HALEY
In "Recuperation"
ORPHEUM CIRCUIT

Princes Wisona
Marion Murray Co
Carson & Willard
Barnold's Dogs
NEW BEDFORD
Olympia
Three Whirlwinds
F. & T. Hayden
Columbia & Victor
Diani & Rubini
A. & F. Stedman
Max Ford Revue
2d half
Kafka & Stanley

CHICAGO B. F. KEITH
CINCINNATI
Palace
Vallat & Zermaine
Sovay & Capps
Emmy's Pats
Hughie Clark
Billy Gerber Revue
Johnson Bros & J
Napanes
CLEVELAND
Hippodrome
Austin & Cole
Donna Darling Co
Georgia Howard
Russell's Minstrels
Burke Larry & C
Sawyer Girls
L. Anderson Co
DAYTON
B. F. Keith's
Yokohama Boys
Worth & Willing
Walmaley & Keat's
(Two to fill)
2d half
Sealo
Cantwell & Walker
Succo Bros
Chic Supreme
(One to fill)
La Salle Garden
Paul Sydel
Delacoi Long & H
"Oh My Goodness"
(One to fill)
2d half
Kimball & Goman
Halkings
Senator F. Murphy
(One to fill)
EVANSVILLE, IND.
Victory
Flanigan & St'ue't
R. Hodge Co
Chas Oleot Co
Martine & M'm't'n
2d half
Capman & Capman
Bell & Caron
Worth & Willing
La Petite Ballet
(One to fill)
FT. WAYNE, IND.
Palace
Davis & Denner
Earl & Mullen
Chapman & Ring
Sen F. Murphy
2d half
Paul Sydel
Driscoll Long & H
(Two to fill)
KALAMAZOO
Regent
Gus Erdman
J. & M. Kennedy
Seaback
Mrs Eva Fay
2d half
Nelson's Patience
Moher & Eldridge
McGrevey & J
Mrs Eva Fay

KOKOMO, IND.
Strand
Humberta Bros
Muriel & Gainer
Christy & May
Myron Pearl Co
Hubert Dyer Co
Casson & Klem
Twynman & Vincent
ORPHEUM CIRCUIT
CHICAGO
Palace
(Sunday opening)
4 Runaways
Bernard & Garry
D. D. H?
Oliver & Op
Juggland
Harry Carroll Rev
Wells & West
"Rainbow's End"
State Lake
(Sunday opening)
Ethel Parker Boys
Hensle & Balrd
Frances & Jerome
(Others to fill)
DENVER
Orpheum
(Sunday opening)
Roosce Ails
LEWISTON, ME.
Music Hall
S. Mora & R. Duo
Jack Sydney
Meehan & Newman
Wylie & Hartman
Al Libby
2d half
The Marions
H. & G. Dudley
Glenn & Richards
Sandy Shaw
Syva Brann Co
2d half
S. Mora & R. Duo
Jack Sydney
Meehan & Newman
Wylie & Hartman
Al Libby

LOS ANGELES
Hill Street
Fon & Curtis
Skatelle
Jekel Dancers
Sewell Sis
Geo Yreman
Cook Mortimer & H
Memphis
Orpheum
(Sunday opening)
White Kuhne
Rubin & Hall
Singer's Midgets
Shattuck & O. Nell
McDevitt & Kelly & Q
Sawyer & Eddy
DULUTH
Orpheum
(Sunday opening)
Mildred Harris
Claudia Coleman
Jack Norton Co
McCarthy Sis
Novelty Clintons
Lawton
Leo Beers
KANSAS CITY
Main Street
(Sunday opening)
Jackie & Hillie
Brown Sis
Bob Fern Co
Geo Lovett Co
4 Camerons

TERRE HAUTE
Liberty
Nabe Tom Payne
Czngni Troupe
2d half
Melroy Sis
Martini & M'm't'n
ORPHEUM CIRCUIT
Gibson & Connell
Orpheum
(Sunday opening)
Osborne 3
Jimmy Savo
Stan Stanley
Rogers & Allen
Chic Sale
Meehan's Dogs
Folsom & Denny
Dolly Kay
LINCOLN, NEB.
Orpheum
(Sunday opening)
Gus Edwards Co
T. H. Debrau
Joe Rolly
Sandy
Redmond & Wells
Lloyd & Nevada
Emerson & B'dwin

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LOS ANGELES
Hill Street
Fon & Curtis
Skatelle
Jekel Dancers
Sewell Sis
Geo Yreman
Cook Mortimer & H
Memphis
Orpheum
(Sunday opening)
White Kuhne
Rubin & Hall
Singer's Midgets
Shattuck & O. Nell
McDevitt & Kelly & Q
Sawyer & Eddy
DULUTH
Orpheum
(Sunday opening)
Mildred Harris
Claudia Coleman
Jack Norton Co
McCarthy Sis
Novelty Clintons
Lawton
Leo Beers
KANSAS CITY
Main Street
(Sunday opening)
Jackie & Hillie
Brown Sis
Bob Fern Co
Geo Lovett Co
4 Camerons

MILWAUKEE
Palace
(Sunday opening)
A. Nelson & Boys
Hall & Dexter
Bill Robinson
Stanleys

Wellington Cross
Frank Wilcox

MINNEAPOLIS
Hennepin
(Sunday opening)
Minnetonka
Hennepin
Victor Moore Co
V & B Stanton
Lila & Senia
Mabel's Cookhouse

NEW ORLEANS
Palace
(Sunday opening)
Mabel Ford
Eddie Foy
Frank Sabini
Lester Bros
Allen & Lee

OAKLAND
Orpheum
(Sunday opening)
Ras Samuels
Franklin & Chas

HUGH HERBERT

Love & Schenck
Frey & Rogers
"Money Is Money"
(One to fill)

BROOKLYN
Metropolitan
Mykoff & Vanity
Monte & Lyrone
Frey & Rogers
Townes & Franklin
Fitch's Minstrels
You'd Be Surprised

Fulton
Edwards & Allen
Peggy Brooks
Philbrick & DeVoe
Mason & Bailey
"Puppets of 1932"
Bobby Carbone Co
Aromaths

Gate
M. Romane Co
When We Grow Up
Demarest & Wms
Anast Trio
(One to fill)

SEATTLE
Orpheum
(Sunday opening)
York & King
Herbert & Dare
Fisher & Gilmore
Smith & Strong
Kennedy & Berie
Nagyfia
"Flashes"

SIoux CITY, IA.
Orpheum
Valiant & V
H. Clark
H. & A. Soyemore
"Wonder Girl"
H. Santrey Band
24 half

The Seymours
H. Santrey Band
Brown & Grider & T
(Three to fill)

VANCOUVER, B.C.
Orpheum
Harry Watson
Weaver & Weaver
Dabcoe & Dolly
Vincent O'Donnell
Hector
Hime Herrmann

WINNIPEG
Orpheum
Morgan Dancere
Billy Gleson
Faber & McGowan
J. & N. Olms
Roy La Rocco

BL' M'NTON, ILL.
Majestic
Rob Hill
Michellini & Trujillo
(One to fill)

Cross & Santore
Olsen & Mary Ann
(One to fill)

C'DE RAPIDS, IA.
Majestic
Lawton
Glen & Jenkins
"Pittsburgh"
Jean Granes
Riding Davenport
Sevah Brown Girls
Lloyd & Goods
(Five to fill)

CHAMPAIGN, ILL.
Orpheum
Dougal & Leary
Walter Fisher Co
Mons Adolphus Co
Sig Frisco
"Spring Follies"
(One to fill)

CHICAGO
American
Crane & Wallace
Fairman & O'mith
Bluebird Revue
Gifford & Morton
(Two to fill)

NEWARK, N. J.
Llewellyn
Gordon Gille & G
Taylor Macy & H
G. & E. Part
Cliff Edwards
C. W. Johnson Co

NEW ORLEANS
Crescent
Burns & Larkin
Jean Perry
Mysterious Will
Haley & Lerner
Spencers & Wilbur
24 half

Warwick
Miller & Murphy
Ryan & Moore
Maxwell Quintet
Marcus & Lee
Paul Kleist Co
24 half

OTTAWA, CAN.
State
Montambo & Nap
Lee Mason Co
Frank Stafford Co
Calvin & O'Connor
"Sunbeam Follies"
24 half

PROVIDENCE
Emery
C. & E. Frabel
D. McClell & Perry
A. & L. Wilson
Helene Davis Co.

JOPLIN, MO.
Electric
Morgan & Leary
Bayes & Fields
24 half

Francis & Scott
"Vanity Fair"

KANSAS CITY
Globe
Rollinger & R'nolds
Harry Coleman
Nancy Boyer Co
McCall & Paul
Sterling Rose Trio
24 half

Gabby Bros
Dana & Locher
Karl Kary
Pioneer's Alpine Co
(One to fill)

KENOSHA, WIS.
Orpheum
Bill & Eva
Hayden & Devin & R
Arthur Devoy Co
(Two to fill)

LEVENWTH, CAN.
Orpheum
Gabby Bros
Dana & Locher
Sternad's Midgets
24 half

LINCOLN, NEB.
Liberty
G. & I. Wheeler
Walker & Brown
Brown, Grider & T
Bob Jones
Pioneer's Alpine Co
24 half

Kramer & Johnson
Bogany Comedians
(Two to fill)

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Phone 445. Bryant. 160 West 46th St.
BOOKING LOW AND
ALL INDEPENDENT CIRCUITS
To Good Acts—Immediate Action.

Walter Manthey Co
24 half
"Four of Us"
(Four to fill)

Lincoln
Hamlin & Mack
Bobby Henshaw
(Four to fill)

Grant & Wallace
Fairman & O'mith
Bluebird Revue
(Three to fill)

Majestic
Michon Bros
Art Devoy Co
Harvey Haney & O

MADISON, WIS.
Orpheum
Hardy Bros
Reed & Tucker
Doree's Celebrities
Whitefield & Irel'd
McRae & Clegg
(One to fill)

MILWAUKEE
Majestic
Maud Elliott Co
Leo Haley
Gordon & Day
Maxfield & Olson
"Cotton Pickers"
Jack Osterman

INTERSTATE CIRCUIT

DALLAS, TEX.
Majestic
Bisset & Scott
Betty Washington
Harry Hayden Co
Coley & Jaxon
Sylvester Family

FT. SMITH, ARK.
Majestic
Gardner & Aubrey
Dave Ferguson
Spencer & Williams
Kav'nigh & Everett

FT. WORTH, TEX.
Majestic
Billy Lamont Trio
Wright & Dietrich
Mme. Jenson Co
Jack Clifford
Dewitt Burns & T

HOUSTON, TEX.
Majestic
Perez & Marguerite
Dufoir Boys

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"Watch Next Week's Name"
Or I Can Get You a Route.
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HARRY A. ROMM
312 PUTNAM BUILDING, NEW YORK CITY

Dainty Marie
Ned. Norworth Co
Henry's Seriot

LITTLE ROCK
Majestic
Gardner & Aubrey
Frances Kennedy
Spencer & Williams
Kav'nigh & Everett
(One to fill)

Willie Brock
Bell & Wood
Conroy & Lemaire
Creedon & Davis
George Lemaire Co
(Two to fill)

Lightelle & Coffin
Dave Harris

WICHITA, KAN.
Orpheum
Degnon & Clifton
Gardner & Aubrey
Frances Kennedy
Spencer & Williams
Kav'nigh & Everett
(One to fill)

Willie Brock
Bell & Wood
Conroy & Lemaire
Creedon & Davis
George Lemaire Co
(Two to fill)

KETCH AND WALMA

"Vocal Variety"

Featuring Fred Ketch, the only man singing in two voices at one time WITHOUT the aid of a concealed assistant.

Alexandria
Lyell & Gibson
Wylie & Hestman
Ramadell & Deyo
Armstrong & Phipps
P. Brenner & Bro

OMAHA, NEB.
Orpheum
Herbert Brooke
"Show Off"
Jean Granes
Shella Terry
Trixie Frignaza
Martin & Moore
Murray & Gerish

PORTLAND, ORE.
Orpheum
(Sunday opening)
Senator Ford
Jessie Reed
Bully Houghton
Leon Co
Both Berri
Amee & Winthrop
Tracey & McBride
J. & J. Gibson
Croole Fash Plate

ST. LOUIS
Orpheum
(Sunday opening)
Maya
Chas Harrison
Haveman's Anim's
4 Mortons
Hime Eryck & Wiley
Boeman & Grace

ST. PAUL
Orpheum
(Sunday opening)
Kane & Herman
Chandon Trio

REGARDING YOUR COSTUMES

When in front of your audience you are "IN THE PICTURE." Is the picture all that you would have it? Stop in and let us show you how we can accentuate your personality.

BIRMINGHAM
Bliss
The Lytells
Albert & Irving
P. & V. Royce
Phlegard & Croll
Frawley & West
24 half

OBSON & Price
Dunlevy & Chesl'n
Rudolph
Downing & Buddy
"Dancing Shoes"

Nelson & Leonard
Nita Johnson
Rose & Barton
Belles & Belles
(One to fill)

BALTIMORE
Hippodrome
Palmer & Dogs
Gordon & Delmar
Nevins & Gordon
Weber & Elliott
"Old Times"

DAVENPORT, IA.
Columbia
Sawyer & Eddie
Chas Keating Co
"Let's Go"
Fenton & Fields
Seven Brown Girls
(One to fill)

ELGIN, ILL.
Hiale
Gone Greene
(Two to fill)

Harry Gilbert
Walter Manthey Co
(One to fill)

FARGO, N. D.
Grand
McNally
Flake & Fallon

M. L. LAKE
(Composer) Arranges for
VICTOR HERBERT
JOHN PHILIP SOUSA
GEORGE M. COHAN
Playhouse Theatre, New York City

Cornell & Faye Sis
(One to fill)

Malloy Bros
Jack George Duo
Hayden Gwin & R
Ford & Price

FD DU LAC, WIS.
New Garrick
Jack Lipton
Gifford & Norton
Theodora
(Two to fill)

GALESBURG, ILL.
Orpheum
Chadwick & Taylor
Lauriel Lee
Carl Rosini Co
24 half

Dave Manley
Harry Langdon
Boh Hall
(Three to fill)

QUINCY, ILL.
Orpheum
Dave Manley
Janita Hawaiians
(One to fill)

Wade & Wilson
Jack Polk
(One to fill)

FEORIA, ILL.
Orpheum
Jason & Harrigan
"Let's Go"
Signor Frisco
McCall & Paul
Hartley & K
(One to fill)

Humberto Bros
Harry Langdon
Boh Hall
(Three to fill)

DAVE MANLEY
Harry Langdon
Boh Hall
(Three to fill)

DAVE MANLEY
Harry Langdon
Boh Hall
(Three to fill)

RECORDING LOW AND

ALL INDEPENDENT CIRCUITS
To Good Acts—Immediate Action.

Walter Manthey Co
24 half
"Four of Us"
(Four to fill)

Lincoln
Hamlin & Mack
Bobby Henshaw
(Four to fill)

Grant & Wallace
Fairman & O'mith
Bluebird Revue
(Three to fill)

Majestic
Michon Bros
Art Devoy Co
Harvey Haney & O

MADISON, WIS.
Orpheum
Hardy Bros
Reed & Tucker
Doree's Celebrities
Whitefield & Irel'd
McRae & Clegg
(One to fill)

MILWAUKEE
Majestic
Maud Elliott Co
Leo Haley
Gordon & Day
Maxfield & Olson
"Cotton Pickers"
Jack Osterman

PANTAGES CIRCUIT

MINNEAPOLIS
Pantages
(Sunday opening)
Daly Mack & D
Tuck & Claire
Kennedy & Rooney

SAN FRANCISCO
Pantages
(Sunday opening)
Delmar & Lee
Conn & Hart
Al. Jennings Co.
Anderson Revue
Green & Dunbar

OAKLAND
Pantages
(Sunday opening)
Page & Galt
Fulton & Burt
Gallerini Sisters
Walter Weems
Alexander

LOS ANGELES
Pantages
Gordon Wilde
Ward & King
Rob Willis
"Indoor Sports"
Sybil Brower Co

SAN DIEGO, CAL.
Savoy
Three Belmonts
Crane Sisters
Caledonia Four
Willard Jarvis Rev
Willard Mack Co

LA BEACH, CAL.
Pantages
Lyle & Emerson
Victoria & Dupree
Charlie Murray
Springtime Fris
Ferry Conway Co

SALT LAKE
Pantages
"Last Rehearsal"
Homer Sisters
Fred Berens
Parish & Dan
Dan Des Artistique

OGDEN, UTAH
Pantages
(21-23)
O'Hanlon & Z'b'n
Bob Bender Tr
Jim Thornton
Coscia & Verdi
Pettit Family

SPokane
Pantages
Kitamura Japs
Mabel Phillips
Pardo & Archer
Abbott & White
Golden Bird
Earl Fuller Band

SEATTLE
Pantages
J. & V. Jean
Rose & Edwards
Barrett Clayton Co
Rivers & Arnold
(One to fill)

VANCOUVER, B.C.
Pantages
Carson & Kane
Robinson & Pierce
Page Mack & M
Goetz & Duffy
H. Swede Hall Co

TACOMA
Pantages
Juggling Nelson
Fein & Crullis
Rosa Wye
"Stepping Stone"

PORTLAND, ORE.
Pantages
Four Roses
Hudson & Jones
Valentine Vox
Brower Trio
Robyn Adair Co

RAVINE, WIS.
Hiale
McRae & Clegg
L. Anderson Co
"The Volunteers"
(Two to fill)

ROCKFORD, ILL.
Pantages
Hardy Bros

SHUBERT CIRCUIT

A somewhat incomplete list of all Shubert vaudeville unit shows opening next week, with acts and names of principals as far as could be ascertained up to press time.

This list will be carried weekly, with such changes noted as Variety may be notified of and the show, known by their titles, placed under their next stand.

NEW YORK CITY
Central
"Reunited"
Weber & Fields
Chas T. Aldrich
Lynn Cantor
Louis Kelly
Ladellas

CHICAGO
Garrick
"Hello Everybody"
Gertrude Hoffman
H. & W. Lander
McCoey & Walton
Louis Kelly
"Stolen Sweets"

BROOKLYN
Crescent
"Hello Miss Radio"
Vera Michelena
Fred Hilderbrand
Julia Sarafon Co
Jerome & Cameron
Lynn Ormsby
4 Entertainers

ASTORIA, I. I.
Astoria
(Boro Park split)
1st half
"Hello New York"
Bobby Higgins Co
Lon Hasall
Phil Parker
Helen Eley
Betty Fuller
Peterson Bros

ALTOONA, PA.
Misher
(Same bill plays
Weller, Zanoville;
Court, Wheeling)
"Success"
Abbe Reynolds
Nonette
Moses Everett
Ben Holmes
Warren & O'Brien
Bernard & Scarth

BALTIMORE
Academy
"Main St Follies"
Jed Doolay Co
Dorcy Higgins Co
Fred Arndt Co
Flying Russell
Commodore Band
Burton & Carr

BOSTON
Majestic
"As You Were"

Official Dentist to the N. V. A.
DR. JULIAN SIEGEL
1493 B'way (Putnam Bldg.) N. Y.

Ring & Winninger
Hert Baker Co
3 Pals
Pauline Bros
Elbe St Leo

BUFAILO
Criterion
"Spice of Life"
Sylvia Clark
Kramer & Boyle
Frank Gabby
Julia Correll
Hett & Walker

LOUISVILLE
Shubert
"Mulligan Follies"
Delaven & Nice
Jos Towle

HEMMENDINGER, Inc.
JEWELERS
West 46th Street
Telephone Bryant 1543

LOEW CIRCUIT

NEW YORK CITY
State
The Cromwells
Graustoff
Ryan & Ryan
Billy Saxton Co
Rice & Edgar
B'way Snapshots
(One to fill)

Turner Bros
Audical Alvinos
Farrell & Hatch
Archer & Belford
Fox & Britt
Indian Reveries
(One to fill)

Americana
Perry White
Lady Alice's Pets
Ubert Carlton
Gleason Rev
Jean Boydell
Maude Leone Co
Permaine & Shelly
Blum Co
(One to fill)

Goldie & Ward
Foater & Day
LaMaize Trio
Weir & Great
"Yachting"
Chalia & Lambert
Demarest & Wms
(Two to fill)

Victoria
Turner Bros
Irving & Elwood
Murray Leslie Co
Fox & Britt
Indian Reveries
(One to fill)

The Cromwells
Monte & Lyons
Little Lord Roberts

Rainbow Mohawk
Lambert & Fish
"At the Party"
24 half

Edwards & Allen
Graustoff
Philbrick & DeVoe
Eddie Clark Co
Townes & Franklin
Lady Alice's Pets
Delancey St.
You'd Be Surprised
24 half

J. & B. Burke
Rose Allen Co
M. Romane Co
Lester Bernard Co
Lambert & Fish
Arnaud Trio

National
Reo & reitmar
N. & G. Vergy
W. & C. Avery
Win Dick
Elita Garcia Co
24 half

Mykoff & Vanity
L. & G. Harvey
Homer Lind Co
Hart Wagner & E
"Puppets of 1932"
24 half

Orpheum
Maurice & Girtle
Chalis & Lambert
Procher & Boiford
Hart Wagner & E
"Yachting"
24 half

Ergott & Herman
Wardell & LaCoste
Frey & Rogers
Permaine & Shelly
"At the Party"
24 half

Boulevard
Van & Emerson

BOSTON
Orpheum
Downey & Claridge
Klase & Brilliant
"Betty Wake Up"
Otto Bros
Syncoated I

BUFFALO
State
Bender & Herr
Homer & Elaine
Marie Russell Co
Telephone Tangle
L. W. Gilbert Co

DAYTON
Dayton
LaBelgo Duo
Hanley & Howard
Calderton 4
Gordon & Healy
Genevieve May Co

HOBOKEN, N. J.
Loew
Ergott & Herman
Delea & Orma
Harry Bewley Co
Cliff Nardo
Jazz Jubilee
24 half

Xio Duo
Peggy Brooks
Joe Mack & Girls

Jane & Whallen
"Putting It Over"
24 half

Stevens & Laurell
Harvey & Stone
Jack Walsh Co
Jimmy Lyons
Yoh Japs
(One to fill)

SP'GFIELD, MASS.
Broadway
Stevens & Laurell
Harvey & Stone
Jack Walsh Co
Jimmy Lyons
Yoh Japs
24 half

C. & B. Frabel
Helene Davis Co
Jana & Whallen
"Putting It Over"
(One to fill)

TORONTO
Loew
The Rackos
Reeder & Armstr's
Broken Mirror
Tilguy & Rogers
Carnia's Dancers

WASHINGTON
Loew
Ed Hill
Dodd & Nelson
Cupid's Close-Ups
Heim & Lockwoods
Joe Fanton Co

WINDSOR, CAN.
Loew
Russell & Hayes
A. & L. Barlow
Fred Gray Co
24 half

J. & M. Graham
Bender & Armstr's
Dellis 4

Ritter & Knapp
(One to fill)

MINNEAPOLIS
Seventh Street
Hurlo
Tyler & St. Clair
Walton & Winn's
Dunlap & Merril
Skelly-Hart Rev
Belle Montrose
Lloyd & Goods
Beckwith's Lions

NORFOLK, NEB.
New Grand
Frank & Rue
Brown Gardner & T
24 half

Jack Lee
Knight & Sawtelle
Baltus Trio

OMAHA, NEB.
Empress
Schenp's Circus
Knight & Sawtelle
Billy Walsh
McNally
Flake & Fallon

Kirkmitch Sisters
Rigoletto, Bros

WINNIPEG
Pantages
J. & E. Mitchell
Miller & Miller
Casley & Beasley 2
Sussman & Sloan
Prosper & Merritt

GT. FALLS, MONT.
Pantages
(19-20)
(Same bill plays
Helena 21)

Selma Braatz
Hrie & King
Caledonia 4
Kajiyama
Stein & Smith
Kluting's Animals

BUTTE, MONT.
Pantages
(16-19)
(Same bill plays
Anacosta 20;
Minoula 21)

Bert & Shubert
Fargo & Richards
Billy Kelly Co
Weiderson Sie
Vokes & Don
The Lambs

SPokane
Pantages
Kitamura Japs
Mabel Phillips
Pardo & Archer
Abbott & White
Golden Bird
Earl Fuller Band

SEATTLE
Pantages
J. & V. Jean
Rose & Edwards
Barrett Clayton Co
Rivers & Arnold
(One to fill)

VANCOUVER, B.C.
Pantages
Carson & Kane
Robinson & Pierce
Page Mack & M
Goetz & Duffy
H. Swede Hall Co

TACOMA
Pantages
Juggling Nelson
Fein & Crullis
Rosa Wye
"Stepping Stone"

PORTLAND, ORE.
Pantages
Four Roses
Hudson & Jones
Valentine Vox
Brower Trio
Robyn Adair Co

RAVINE, WIS.
Hiale
McRae & Clegg
L. Anderson Co
"The Volunteers"
(Two to fill)

ROCKFORD, ILL.
Pantages
Hardy Bros

IGS WORTH WILE
Toupees Make-Up
Send for Price List
G. SHINDHELE
109 W. 46th St. N. Y.

Amer Comedy & Elizabeth Sall Co
24 half

Arnold & Florence
Farrell & Hatch
Lester Bernard Co
Wilton & Kelly
Elizabeth Sall Co
24 half

Reo & Helmar
Irving & Elwood
V & C Avery
Win Dick
Elita Garcia Co
24 half

Greedy Sq.
T & E Burke
Collins & Dunbar
Jeff Heavy Co

L. & G. Harvey
Little Lord Roberts
Amer Comedy 4
Stanley Hughes Co
24 half

Arnold & Florence
Ryan & Ryan
Murray Leslie Co
Mason & Bailey
Cameo Rev

Avenue B
Verce & Verce
Kearney Duo
Homer Lind Co
Bobby Carbone Co
John Regay Co
24 half

Wonder Seal
sacoma

GENEVA, N. Y.
Temple
Ackland & Mae
L'Hoon & Dupreco
(One to fill)

GLEN'S FLS., N.Y.
Empire
Celeste Co
Hall & Hajas
Mae & Gerard
Ackland & Mae
(One to fill)

24 half
Australian Le-Morris
Dwyer & Wrensen
entertainment-casie
(Two to fill)

NEWBURGH, N.Y.
Academy Music
Celeste Co
Hall & Hajas
Mae & Gerard
Ackland & Mae
(One to fill)

24 half
Australian Le-Morris
Dwyer & Wrensen
entertainment-casie
(Two to fill)

OSHKOSH, WIS.
Grand O. H.
The Gabberis
Reed & Hooper
Wade & Wilson
Jack Polk
(One to fill)

FEORIA, ILL.
Orpheum
Jason & Harrigan
"Let's Go"
Signor Frisco
McCall & Paul
Hartley & K
(One to fill)

Humberto Bros
Harry Langdon
Boh Hall
(Three to fill)

DAVE MANLEY
Harry Langdon
Boh Hall
(Three to fill)

DAVE MANLEY
Harry Langdon
Boh Hall
(Three to fill)

WATKINSON, N.Y.
Avon
Apple B'way Time
Fitch & Harrigan
Little Lippifox Co
24 half

The Guildford
Goldie & Thoin
Spoor & Parsons
(One to fill)

WESTERN VAUDEVILLE

AURORA, ILL.
Fox
Harry Manthey Co
24 half

Quinn & Avery
Adelaide Bell Co
(Two to fill)

JOHN PHILIP SOUSA

JOHN PHILIP SOUSA
George M. Cohan
Playhouse Theatre, New York City

DR. JULIAN SIEGEL

DR. JULIAN SIEGEL
1493 B'way (Putnam Bldg.) N. Y.

LOUISVILLE

LOUISVILLE
Shubert
"Mulligan Follies"
Delaven & Nice
Jos Towle

BROADWAY STORY

(Continued from page 13)

the Century in October and the Russian specialty novelty is counted on to hold to its remarkable draw. It's a guess about some of the others.

The "Follies" scale of \$11 top for the premiere has also been adopted. "White's Scandals" used it and so did the "Greenwich Village Follies." The "Passing Show's" first night is similarly priced and so are the other highly geared musicals. The "Village" revue used the big first night price for the first time and drew a record performance gross at the Shubert of nearly \$8,300. The balcony was scaled at \$5.50 and the gallery at \$2.20, while standees numbering 200 paid \$3.30 each. The Saturday night scale is at \$5.50 top.

Four of the other musical shows on the ground are priced at \$2.50 top. "The Gingham Girl," at the Carroll; "Sally, Irene and Mary," at the Casino; "Molly Darling," at the Liberty, and "Sue Dear," at the Times Square. There is one \$3.30 musical in "Daffy-Dill" at the Apollo. All the dramas are \$2.50 with one freak exception. "Sally, Irene and Mary" started off with excellent business the first week, going well past \$19,000. A \$5.50 premiere helped, and even more so the title is credited with the exceptional business. "The Gingham Girl" is regarded as a sure hit, with its second week jumping steadily and the gross going from \$14,000 to \$15,000. "Molly" started slowly, but built up late last week and was figured to have a good chance on the pace early this week.

"The Old Soak," the Arthur Hopkins attraction at the Plymouth, jumped to the lead of the non-musicals last week, getting \$15,700; and starting off this week at capacity. It now pars or betters "Kiki," Belasco's holdover dramatic smash, which continues at virtual capacity. "Why Men Leave Home," trotted into the Morosco by Wagenhals & Kemper, whose "The Bat" left the same house after a run of over two years, opened with much promise Tuesday. The "Greenwich Village Follies," which opened the same evening, is regarded as a cinch success. "Dreams for Sale" was a Wednesday premiere at the Playhouse.

More strength to the list as evidenced by the week's arrivals was heightened by a better weather break, and improvement in business noted to last week for the favored attractions. The presence in town of 14,000 buyers for the men's clothing style show figured in the dash of box office activity.

"Better Times" at the Hippodrome got off to its best start in years and drew a great set of press opinions without exception. The opening night (Sept. 2) drew in over \$7,000, with business for the first eight days quoted at nearly \$70,000. The big house's scale is \$2.50 top.

Next week, a plugging of Broadway holes will be made by the arrival of seven new attractions. "It's a Boy" takes the Sam H. Harris; "The Guilty One" relights the Henry Miller; "Orange Blossoms" arrives at the Fulton; "The Passing Show of 1922" comes into the Winter Garden; "East of Suez" opens the Eltinge season; "Banco" is listed for the Ritz, but not certain, and the San Carlo Opera company starts a four-week date at the Century.

Broadway, however, will not touch the 40 mark in total attractions until the week of Sept. 25, which schedules the opening of "La Tendresse" at the Empire; "Loyalties" at the Gaiety; "Rose Bernd" at the Longacre; "The Exciters" at the Times Square; "Lady in Ermine" at Jolson's, and "Dolly Jordan" at the 63d Street. To escape the influx of that week Charles Dillingham may elect to send his "Loyalties" off to a Saturday night start (Sept. 23).

Two of the series of flops hoping for business may stop Saturday. The Park with its new stock burlesque policy postponed its opening until Friday of this week.

Buyers and Cuts at Stand-Off

It was a stand-off practically between the number of attractions which the agencies are holding outright buys for and those that were offered on sale at cut rates. The former held 16 attractions while the latter managed to post 15 on their sale board. Five of the attractions that are held in the buy list were also present in the cut rates. One of the features of the week in the ticket market was the removing of two attractions that were previously on sale in the cut rate market out of that sales agency through the fact that business improved. They were "Whispering Wires" and "Sally, Irene and Mary."

Of the new attractions this week "The Greenwich Village Follies" at the Shubert managed to clear the entire lower floor back to the Q.

HARRY VO

TAKES GREAT PLEASURE IN ANNOUNCING HIS SONGS FOR THE COM HAS BEEN VERY FEW SONGS ON THE MARKET FOR THE PAST FEW S FROM THE HOUSE OF HARRY VON TILZER. IN THE SONGS MENTIO HAVE THE KICK IN BOT

DID YOU SING "ROW, ROW, ROW"?

IT'S RA

Lyric by ANDREW B. STERLING

A WONDERFUL TWO-FOUR SONG, WITH A LAUGH IN EVERY LINE. C OR QUARTETTE. IT'S AN OVERNIGHT SENSATION

I CAN HONESTLY STAT

A PICTURE WIT

IS THE BEST BALLAD THAT I HAVE WRITTEN IN TWENTY YEARS. A WONDERFUL COMPLIMENT BY TELLING ME "IT WAS THE BEST B IN YEARS. GREAT FOR SOLO, TRIOS OR QUARTETT

Lyric by ANDREW B. STERLING

DID YOU SING "HOME AGAIN BLUES"? HERE'S A BETTER SONG

HIGH BROWN BLUES

IT'S COMING LIKE A RACE HORSE. THE BEST "BLUES" ON THE MARKET. WONDERFUL PATTEN CHORUS

By MILTON AGER and JACK YELLEN

TWO GREAT SONGS

I THANK YOU

A BEAUTIFUL STORY BALLAD, WITH A GREAT MELODY AND WONDERFUL CLIMAX

NEW

ADDRESS

HARRY VON TILZER

Broadway Central Bldg.

1658 BROADWAY, CORNER

row to the agencies on an outright basis for the first eight weeks of the run of the piece.

The complete list of buys include "Daffy Dill" (Apollo); "Kiki" (Belasco); "Kempy" (Belmont); "Sally, Irene and Mary" (Casino); "The Endless Chain" (Cohan); "Whispering Wires" (49th Street) "Geo. White's Scandals" (Globe); "So This Is London" (Hudson); "Molly Darling" (Liberty); "Shore Leave" (Lyceum); "Fools Errant" (Maxine Elliott); "Music Box Revue" (Music Box); "Ziegfeld Follies" (New Amsterdam); "The Old Soak" (Plymouth); "Partners Again" (Selwyn); "Greenwich Village Follies" (Shubert).

In the cut rates the offerings were "Daffy Dill" (Apollo); "East Side West Side" (Bayes); "Kempy" (Belmont); "The Plot Thickens" (Booth); "Wild Oats Lane" (Broadhurst); "The Endless Chain" (Cohan); "The Gingham Girl" (Carroll); "Her Temporary Husband"

(Frazee); "He Who Gets Slapped" (Garrick); "A Fantastic Fricasee" (Greenwich Village); "Molly Darling" (Liberty); "A Serpent's Tooth" (Little); "Fools Errant" (Maxine Elliott); "Able's Irish Rose" (Republic); and "Sue Dear" (Times Square).

LAFAYETTE

(Continued from page 19)

picked up on the door on leaving at \$1 each. But two for 50 cents was the offer, and the way they fell for it was an eye-opener. Queries like "Will I marry again, and when?" were worth all the four-bits to the colored misses in front.

The Four McGintys, a Scotch musical turn, did but fairly opening intermission. The colored team, Allen and Stokes, went for a hit next. The man's fiddle bit put the turn over, he harmonizing in minor strains with the girl's voice. A two-man colored dancing turn, Brown and Grise, was next to closing, and was sure-fire. "King

Rastus" Brown, as he is known, displayed a varied routine of hard-shoe hoofing, and excellently, too. He offered to dance any man for \$20—if the contender did as much as he and lived, the dough would be turned over. Both men stepped it at the close for a prize, which was "the one-half pint of gin in the dressing room."

"Seven of Hearts" (New Acts) closed.

YOU'D BE SURPRISED

The second of a series of five units Low Cantor is producing for the small time (Loew) was the attraction at the Fulton, Brooklyn, first half. It is titled "You'd Be Surprised" (not to be confused with the show of similar name—You'll Be Surprised)—playing currently on the coast, and consumes 30 minutes flat in running time. Nine people, five men and four women, are in the afterpiece. There are only nine people in the four acts in the fore section of the bill, they being the sole participants in the concluding

revue or skit or tab, or whatever one chooses to term it. It is really undifferentiable, being merely a continuation of each act's specialties, with a very threadbare connecting story.

The Fulton is located on Fulton street, near Nostrand avenue, a business section, but drawing its clientele from the residential sections adjacent. Obviously the Fulton patrons are not very sophisticated or epicurean in their entertainment demands. Everything went, and if this audience (Monday night) is the average criterion of the average small-time attendance the unit idea is "in" beyond the shadow of a doubt.

Considerable depends, though, on how the succeeding units are handled. There is the omnipresent danger of their becoming a drag on the market. Where the big-time (Shubert) units have choruses to lend it a fairly early appearance, always a variable by new dance maneuvers and stage effects, the small-time has nothing like it. The afterpiece is merely a combination of all the people on the four acts preceding

VON TILZER

ING SEASON. EVERY ONE IN THE PROFESSION KNOWS THAT THERE ARE REASONS WITH GREAT PUNCH LYRICS, THE KIND YOU USED TO GET USED BELOW YOU WILL FIND A WELL ASSORTED VARIETY THAT SINGS LYRICS AND MELODY.

WELL, HERE IS ANOTHER ONE

RAINING

Music by HARRY VON TILZER

GREAT FOR ANY SPOT IN YOUR ACT. GREAT FOR MALE, FEMALE. A HIT. GET IT WHILE IT'S NEW.

THAT THIS BALLAD

WITHOUT A FRAME

ERNEST R. BALL, THAT EMINENT WRITER OF BALLADS, PAID ME A VISIT AND SAID: "THIS BALLAD I HAD EVER WRITTEN!" IT'S DIFFERENT FROM ANY BALLAD YOU HAVE HEARD. GET A COPY AND I THINK YOU WILL AGREE.

Music by HARRY VON TILZER

ANOTHER GREAT COMEDY SONG

MEET THE WIFE

FULL OF LAUGHS—GREAT DOUBLE FOR TWO MEN

BY ABE OLEMAN

I WANT TO GO HOME

WITH A GREAT PATTERN CHORUS—GREAT HARMONY SONG

R MUSIC PUB. CO.

51st STREET, NEW YORK

Phone Circle 8775

NEW

ADDRESS

into what resembles a tab. Judging from the reports about the first Cantor unit, the same cut-and-dried formula was followed even unto the radium gown finale (now out west breaking in for an Orpheum, Jr., tour). The first unit didn't play this house, which may account for the spontaneity of applause that greeted the finale. It threatened to stop the show and the feature picture immediately ensuing.

The four acts and the afterpiece consumed an hour and a half, starting at 8.30 and through at 10 sharp. The Lampinos, comedy magician and female assistant, did as well as any small-time opener could ask from a small-time audience—in fact, much better. All the old hoke was sold for all it was ever worth, and that dates back quite a while. The travesty levitation trick, with the girl extending two prop legs to lend the appearance of floating in air; the ragging, "She can't speak one word of English, can you?" and all the tried-and-true mental telepathy hokum was devoured by the customers. About the only legitimate thing offered was the closing trunk

trick which Herbert Brooks has been identified with. But for 10 minutes the team were entertaining, judging from the laughs.

Bernie, Remont and Bowers (New Acts) twiced. Mason and Cole, with a new skit that looks good for the big small-time at least, were a bright pair in the troy. They work before a cottage exterior, boy and girl fashion, he doing a tightwad lover part. A neat-looking pair with a legitimate No. 3 skit, something more than wanting to work for Loew must have attracted them. Clayton and Lennie preceded "You'd Be Surprised." The English top and manhandling straight combination scored the wow of the evening; it was more like a panic, laughs toppling laughs.

"You'd Be Surprised" is presented in a draped interior set, Fay Cole being tendered a surprise party in celebration of her engagement to Mason. The man of the Lampinos does the butler, four couples doing "straight." The men are in tuxes, the women in evening gowns. It develops into a series of specialties intermingled with some chatter,

such as comedy toasting booze, flappers, etc. Miss Bowers of the No. 2 three-act tied up proceedings with her coen shout of a "cry" pop number. Cole and Mason, the newly engaged, did their Frenchy song and dance, which is retained from an old routine. The butler announces "The Spanish costumes have arrived," for no reason other than to get everybody off (but Clayton and Lennie) to make their changes. The two-act plugged a three-minute wait with some more crossfire, Mason and Cole returning for double tango dance. They stood out in the straight fandango stuff, although Clayton wowed 'em again with his eccentric treader get-up. The radium dress finale closed to an applause barrage.

An audience of the Fulton's caliber may in time be educated to what the unit idea means. Capacity prevailed Monday, but it does every first night, Monday or Thursday, at this house, the nearest to the Bedford residential district.

The Fulton, incidentally, is one of the noisiest yet. With the roar of the avenue traffic and "L," which

passes the door, every open window and fire-escape door certainly does aid toward peace and quietude. Sitting in the mezzanine, the chatter could only be fully understood every several minutes, depending on the train schedule.

Word-of-mouth advertising is certain to draw them on the off days. The unit is a novelty to all vaudeville, but more radically so to small time. Its novelty will be the lodestone. One thing, though, is too obvious for anyone to let by in Cantor's unit. That is his brazen "plugging" of a certain music publisher's catalog. Cantor is allied with this music house, having written two or three songs for it. The No. 2 act sang a Dixie number Cantor particularly authored, which is legitimate enough, but when it goes out of the way to announce song titles and credit them to the authorship of Dave Bernie, who never wrote them, it is too palpable a plug to overlook.

Abel. Maxwell and White, colored boys, are with the Columbia burlesque show, "He's Good Times."

NEWS OF DAILIES

The present edition of the "Musio Box Revue" will close at the Musio Box, New York, Sept. 30, after a run of over a year, and opens at the Forrest theatre, Philadelphia, on Oct. 2. The second edition opens Oct. 19. The cast will include Clark and McCullough, Grace LaTue and John Steel.

William Harris will produce "Banco," a French comedy by Alfred Savoir, author of "Bluebeard's Eighth Wife," at the Ritz, New York, Sept. 20. Clare Kummer made the adaptation. Alfred Lunt and Lola Fisher will do the leading roles.

"That Day," by Louis K. Anspacher, is in rehearsal and will open in New York in October.

Max Marcin will produce four plays during season. The first will be "The Faithful Heart," by Monckton Hoffe, which had a London run. Frederick Stanhope, associated with Marcin, will stage the play. "Mary Get Your Hair Cut," to feature Miss Carroll McCormac, goes in rehearsal Monday. The third production will be Aaron Hoffman's comedy, "Give and Take," to be followed by a new play by Samuel Shipman.

It is reported that Harold F. McCormick is negotiating through his attorney to buy the Champs Elysee theatre, Paris, France, in which to star his wife, Ganna Walska. It is also reported his daughter Muriel plans to sing in her stepmother's company.

Arthur G. Delameter has accepted "The Doormat," a comedy drama by H. S. Sheldon, for immediate production.

Doris Rankin, William B. Mack, Charles Francis, McKay Morris and Dudley Digges have been engaged by Arthur Hopkins to support Ethel Barrymore in Hauptmann's "Rose Bernd," which opens at the Longacre, New York, Sept. 26.

"Sweet Petunia," a new farce by Wilson Collison, is in rehearsal.

"Mike Angelo," with Leo Carrillo, will open the Shubert-Curran, San Francisco, Monday. The play was written by Edward Locke and will be presented by Oliver Morosco.

Lucille LaVerne, rehearsing with "East of Suez," was injured by a fall last week and will be replaced by Katherine Proctor.

Fred Stone was installed as president of the National Vaudeville Artists Sunday night at the clubhouse, with a banquet attending.

Sigmund Romberg has written the score for "Springtime of Youth," which the Shuberts will produce.

The Shuberts will soon produce a new play by Louis Evan Shipman entitled "Poor Richard," dealing with the life of Benjamin Franklin.

"Thin Ice," a three-act comedy by Percival Knight, has been placed in rehearsal by the Shuberts. The cast will include the author, Gilda Leary, Felix Krembe, H. Dudley Hawley, C. Henry Gordon and T. Tamamoto. The show opens in New London on Sept. 22.

An injunction was asked for by Lucinda M. Bacon claiming exclusive right under an assignment to the devices necessary to produce "air floating" features now being used in White's "Scandals." She charges infringement on French patents. Nathan Burkan in behalf of White argued that under the French presentation the feminine figures were of paper mache while in the "Scandals" girls are hauled aloft. The court reserved decision.

Maurice Schwartz announces that he will open the season at the Jewish Art Theatre, New York, with "Anders," by H. Levick, Sept. 23.

BIRTHS

Mr. and Mrs. Thos. J. Kennedy, Sept. 3, son. The parents are professionally known as the Dancing Kennedys.

Mr. and Mrs. Jimmy Duffy (Mr. Sweeney and Mr. Duffy) at the Manhattan Square Sanatorium, New York, Sept. 4, a nine-pound son christened William Rogers Duffy after Will Rogers in whose "Frolic" Sweeney and Duffy recently appeared.

MARRIAGES

Eleanor Webster (Webster Sisters) to Harry Hoffman, cafe proprietor of Ridgewood, Brooklyn, Aug. 28. The marriage and celebration was held at Gallagher's, Coney Island.

Miss Webster will continue in vaudeville.

IN AND OUT

Harry Fox was out of the bill at the Golden Gate, San Francisco, Monday because of illness of Beatrice Curtis, returned to the show yesterday. Ernest Hatt filled in for the star during the day that he failed to show.

SHUBERT UNIT REVIEWS

(Continued from page 5)

Clark. The nearest to new material was the old liquor drops, here made into compressed tablets that begot a souse by those using them. The novelty was the prohibition suggestion and that only, but neither was this well worked for laughs.

The first or vaudeville part was excellent in construction, but ran without comedy. Even Cooper in his Empire Quartet turn held down the comedy too far, keeping away from the slapstick for some reason, what the act should have had. That is one of the bits which may be developed, however. Other than that possibility the vaudeville held little comedy, in turns or material, but maintained an attractive setting through being placed on a roof garden with the entire company grouped for the opening, while the Blonell Sisters, six boys as a musical combination, danced here and there until driven off the platform by Cooper for a bit that meant far less than the absence of the band.

The acts playing in this section were the five Melody Changers, a turn in vaudeville some time ago and maybe another revival. Bert Shadow and Lillian McNeill and Leighton, Pettie and Baby Josephine.

Miss McNeill became the principal woman without opposition and Baby Josephine became the hit of the entire performance. The baby is a mite of six years, well and carefully coached, but performing with a freedom that removes all traces of coaching. She did her bit in the three-act and again in the candy store scene, where she earned laughs through trying several flavors of ice cream, finally deciding she did not want any ice cream.

In production there is not a fault to find. The show is well dressed and mounted, expensively in both. Its chorus girls are above the average, in looks especially, and work exceedingly well.

Had the revue atoned for rather a mild first vaudeville half there would have been a balance, but now the whole performance is out of killer, requiring rearrangement and new matter, also perhaps new people in the revue, if new scenes are placed there, who can get the value out of them.

This is excepting the quite likely chance the show will build itself up as it progresses, through playing and rehearsals. But on the surface and as it looks "The Ritz Girls" needs much fixing, and, oh, how it does need new fields!

George Sofranksky, the former vaudeville agent, is the show's manager. His father did much, if not all, of the booking for the show, including acts and people. *same.*

SPICE OF LIFE

Detroit, Mich., Sept. 12.

One of the hottest days of the summer did not serve to hold back Detroiters who wanted to see "The Spice of Life," the first Shubert unit to play the Shubert, Detroit, this season.

Capacity houses greeted A. L. Jones' production, and their enthusiasm indicated that they heartily approved it. There are no big names in the show, and yet it is a sample of what may be expected, the Shubert units are certain to enjoy big business locally. Already David Niederlander reports that the number of season reservations far exceed last year's.

The matinee was very late in letting out—close to 6 o'clock—which means there will be considerable trimming to do during the next 10 days, by the elimination of some of the patter, dances and encores. It doesn't mean that the show did not run smoothly. Morris Green is the managing director, and the proud of what he has accomplished. The entertainment is big value for \$1 and \$1.50.

The first part opens by introducing the vaudevillians, and in this section the 11 Tivoli Girls do a dance number that immediately stamped them as a hit. They are followed by the Three Misses Wainwright, who are very clever young entertainers. Julia Keely sings three numbers, which she puts over very nicely. Tom and Ed Hickey do a lot of comedy dancing that also put them in the "hit" class. Sylvia Clark presented a number of character songs, her best number being "Russian," that got a lot of applause. Dave Kramer and Jack Boyle stopped the show with their comedy. Frank Gaby has a novel ventriloquist act. In this part there are specialties by Rita Bell, a dance by Irene Delroy, a strut number by Sylvia Clark, assisted by the Misses Wainwright, Dan Walker and the Strut Girls.

Part two is the revue. The first travesty was "The Forest of Fate," by Rita Bell and Ray Greene as the newlyweds; Frank Gaby as the Spirit of Evil; Irene Delroy as Love; Maxine Clare as Frivolity; Patricia Rossiter as Jealousy; Ruth Hamilton as Nicotine; Winifred Read as Gambling, and Andelle as Alcohol and Passion. Fair.

"Both Members of This Club," presented by Gaby, Kramer, Boyle and Sylvia Clark, is very tame and tends to slow up things. It could easily be eliminated; in fact, the show would move

"Daddy" was a song number presented by Irene Delroy and Ray Greene, assisted by 12 girls.

"The Everlasting Triangle" was a good comedy travesty, with Julia Keely, Jack Boyle, Dan Walker, Sylvia Clark and Frank Gaby.

Ed and Tom Hickey did their vaudeville mind-reading act, "Selling a Gold Brick," with some new gags. It went for a hit, as it is full of good comedy.

"Cameo" was a very beautiful number presented by Rita Bell.

The Misses Wainwright follow with a song, "Happy Harmonies," that was well received.

Frank Gaby, assisted by Kramer, does a burlesque on ventriloquism, and got a lot of laughs.

"Food for Fun" is the closing of the revue, and in this all the stars appear, but the hit of this part is the big dance of the London Tivoli Girls. They are never danced full of pep and well trained. They only appeared twice and were well received both times.

Mr. Green has gorgeously dressed the girls and shown excellent taste in his staging.

The revue can stand a much better ending—it should have some big song number as the finale with the Tivoli Girls doing a hit. This would be much stronger. The present finale is too mild and tame.

The book, lyrics and music are by Bert Kalmar and Harry Ruby, with Elmer Floyd responsible for the staging.

MULLIGAN'S FOLLIES

Indianapolis, Sept. 12.

Aside from technical merit of this week's bill chief local interest in affairs of the Shubert-Park centered in whether the second offering would add to the foundation the Shuberts seek to build here or tear down the splendid cornerstone laid last week with "Laughs and Ladies."

That's hard to tell, but this early in the week it looks like George W. Gallagher's outfit was going to help the Park. Just one or two little things might work against such results, but maybe they were not important enough to count in the long run.

The Park until this season had been the best burlesque house for several years. It had the burlesque crowd. Now there is no burlesque in town. The Park has got to build its figure from the regular big-time vaudeville crowd in Indianapolis and such of other factions as can be obtained.

With De Haven and Nice and Joe Towle as the headliners and not a real weak spot in the show, "Mulligan's Follies" certainly gave the top notch variety lovers their money's worth. But—there came these one or two little—buts—bare legs were bare just a bit too high and scattered just a little bit broad in spots. With an established vaudeville clientele it wouldn't matter, but here in Indianapolis in all friendliness it looked like risking it. But they weren't talking about it when they walked out Tuesday afternoon. They were praising the show.

The show is in two parts, with a two hours and 15 minutes.

The sparkling first half constitutes the first half of "Mulligan's Follies" proper the last. The "Follies" end of it is in six scenes.

D'Arville Sisters in a song and dance, banjo and saxophone mixture, and Lorrie Allen with her rope skipping dominated applause in "The Flapper's Jubilee," an opening number that started the show on high.

Arthur Brown's comedy about his partner and B. V. D.'s didn't get over, but his song with Barbara Merle in "Caught in the Rain" did. "Candle of Dreams" in this number was one of the musical hits. "Climbing the Stairway of Love" in the finale was the other.

De Haven and Nice really warmed the folks up for the first time in "The Backyard Entertainers." The best hit in the whole two and a quarter hours is their business with the huge, slow bounding by balloon in a "What Ho, Variety" dance.

Then Joe Towle in single worked the lethargic mob up again. From then on they were fairly easy to please, the tumbling act into which the song and dance opening, "Entertaining the Shell," developed, going big.

The last half is principally musical. Very well done, too, with a burlesque acrobatic turn by De Haven, Nice and Towle and a novelty in the days hanging over a bar in "A Glimpse of Havana" thrown in.

The finale copied the Winter Garden stairway scene with success.

Fred Nice conceived and produced the show and James Stanley Royce wrote the special lyrics and music.

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HELLO EVERYBODY

Lyrics by McElbert Moore, Music by J. Fred Costa. Comedy scenes by Harry Lander, Russian ballet by Fokine. Other dances by Dave Bennett.

Gertrude Hoffman and Leon Baris, Ruth Kuzak, Ferial Dances, Florence Koltzky, Harry Lander, Willie Lander, Frank Marr, Fred Bannan, Billy Rhodes, Carlos Costa, Harriet Power, Louise Herman, Mary Bancroft, Emma Kluge, Alma Nash, Edith Maglen (Claira de Piquette).

liminary engagement Monday for three days at the Central, Jersey City, it proved one of the season's surprises. The show as it stands, without a single cast change, could move into any Broadway house and do business at musical comedy prices.

It is a kaleidoscopic array of scenery, pretty girls, beautiful costumes and a certain number of specialties. The 16 girls are slandered when described as choristers, for each one is a specialist and a looker. This is accounted for by the presence of Gertrude Hoffman and her entire vaudeville cast, all of whom are principals but who work in the line.

There are so many strong periods in the revue it almost discourages description. The Lander Bros., from burlesque, are all over this portion, registering consistently with comedy. Harry Lander in trap and chase will probably never again get away from the legitimate producers. His work is flawless. He secures his laughs in a quiet manner, in decided contrast to the blatant methods employed by most comics of this type. His brother, working opposite, with red nose and trick mustache, feeds intelligently and helps.

Miss Hoffman has never worked harder or appeared to better advantage. She and her company close the vaudeville section, doing a full-hour. Miss Hoffman is also present in the revue, accounting for an "Apache" dance with Willie Lander in Montmartre attire. The specialty is backed by a special drop, "In Front of London Bridge." The billing should be changed. Miss Hoffman in red wig sings "My Man," which Fannie Brice popularized over here, and followed with a dramatic Apache dance in which she kills her lover, then stabs herself to fall prostrate across his form. This is one of the few Hoffman specialties that can be spared.

She also led in "Hawaii," with the girls in bare-legged hula costumes, for a squirmy dance and ensemble. In the Hoffman vaudeville act, many interpolations appeared. One was Miss Hoffman again doing "Impressions." Her Harry Lander and Petrova in "Shulamite," a dramatic bit well rendered despite severe hoarseness, were faithful. A Beesie McCoy working the drums and traps also landed.

The rest of the dancing specialties banded over as usual with solos by Emma Kluge and the "Mirror Dance" of Harriet Fowler, a contribution of masterpieces. Among other things, the Hoffman vaudeville act, many interpolations appeared. One was Miss Hoffman again doing "Impressions." Her Harry Lander and Petrova in "Shulamite," a dramatic bit well rendered despite severe hoarseness, were faithful. A Beesie McCoy working the drums and traps also landed.

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Other novelties in the vaudeville section were a picture scene which costed in "one" before a special showing of life-size fence posters, two high of movie stars. Harry Lander as Will Hays interrogates the different stars in cross-fire comedy dialog. The personages are given a life-like appearance by the substitution of a human head. The scene goes to full stage where the 13 principals in costume replicas of the posters entrance for specialties. The finale of the scene, a wow, was an ensemble dance with the flashing lights giving the motion picture effect. It was a real novelty handled. The talk in "one" lost some of its strength through amateurish line reading from the posters. This could be shortened.

The Landers in "A Greek Restaurant" did their burlesque "table bit" before a magnificent silver set. Leon Barte had a song and dance specialty here, the latter part of which registered. The only light department in the production, incidentally, was the vocal one. Billy Rhodes, possessing the voice of this production, also had several numbers in clever fashion.

Another comedy wham was "At the Circus," with the Landers as the "Corsican Twins." The three-legged business is also from the Jack Singer show of last season and was interpolated by Lander, who is program-credited with the staging of all the comedy. "The Fisherman" was another pip, with the comics fishing for women, using fruit for bait, but switching to "tough" with better results. A special set accompanied this bit also.

The show has a finale that sent them out buzzing. It is labelled "Green and White." The act is a poem in green and white coloring blending, the stage being enveloped in a white cyclorama. Billy Rhodes leads "I Want to Step," with the girls in pretty green minstrel costumes led by Miss Hoffman in a ruffled knicker and ruff, ready for a whirlwind finale with the entire company strung across the stage in single file.

The vaudeville section (10) opened

IN LONDON

(Continued from page 3)

"The Sign on the Door" and three with "Bulldog Drummond." The management boasts it can fill in its companies 45 weeks in a year, and the names of the directorate probably explain why. Those are J. B. Mulholland, of the Kings, Hammer-smith and elsewhere; Tom B. Davis, one of the best known of West End managers; Philip Rodney, of the Prince of Wales, Birmingham, and Frank B. O'Neill.

The story of "Cinderella" will form the basis of this year's Hippodrome pantomime.

"Tons of Money" opens at the Aldwych Oct. 9. In the brief space intervening between the farce's finishing at the Shaftesbury and opening at the new theatre Donald Calthrop will produce a new comedy, "Double or Quits." This is the work of Theophilus Charlton, the author of several provincial melodramas.

Arthur Lewis, now playing the King of Algarve in "Decameron Nights" at Drury Lane, celebrated his 76th birthday Aug. 19, and at the same time the 50th anniversary of his connection with the theatre. Bruce Smith, the leading scenic artist, also registered 50 years at the theatre on the same day.

J. H. Benrimo has taken a lease of the Ambassadors in conjunction with Archibald Nelford and will there revive a series of popular plays. Their first production will be a revival of W. G. Wills' historical play, "Charles I.," on or about Sept. 18. In this Russell Thorndyke will play the leading part. This play was originally produced at the Lyceum in 1872.

Owing to the non-arrival of the scenery, the "hustle" production of "Lawful Larceny," at the Savoy, has been postponed until Aug. 28. There has also been a change in the cast. Morgan Wallace being substituted for Lowell Sherman, who is prevented from appearing through domestic affairs.

Violet Vanbrugh is to join the Coliseum bill in a new playlet by Matthew Boulton, entitled "The Difference." She will receive her principal support from Ben Webster.

It is suggested that a new wing be added to "Brinsworth," the Variety Artists Benevolent Fund home for aged performers, in memory of the late James W. Tate ("That"), who did valuable work as president of the fund. The organization of the committee whose duty it will be to raise the required money, about 2,000 pounds, is in the hands of Julian Wylie.

Already forecast, it is now officially announced that an Anglicized version of Willmetts and Christine's "Dede" will be Andre Chariot's next production.

When Sir Charles Hawtrey produces the as yet unnamed piece by George Birmingham he will again play the part of "Dr. Lucius O'Grady," the humorous hero of "General John Regan," a play which was an enormous success in London and provinces, but created not a few disturbances in Ireland.

Nothing definite has been settled about the cast of "The Cabaret Girl," which follows "Sally" at the Winter Garden. The principals already engaged, however, include Dorothy Dickson, Heather Thatcher, Molly Ramaden, Gregory Stroud, George Grossmith and Leslie Henson.

"Double or Quits," tried out at the Golders Green Hippodrome before coming into the West End at the Aldwych, has Robert Horton, Donald Calthrop, Arthur Eldred, Frank Celler, Eric Lester, Pamela Cooper, Gina Graves, Ruth Maitland, Winifred Izzard, Agnes Imlay, and C. W. Somerset. Donald Calthrop produced.

"Bellinda" finishes at the Globe Sept. 2.

Glady's Cooper's next production at the Playhouse will be adaptation of "L'Ecole des Cocottes," by Paul Armont and Marcel Garbion.

Maurice Moscovitch has secured a new play by Jerome K. Jerome entitled "The Soul of Nicholas Sniders." Jerome is, of course, one of our best known authors but has the singular reputation of having only written two very successful works. The one a novel, "Three Men in a

Boat"; the other the play, "The Passing of the Third Floor Back," which made a fortune for Sir John Forbes-Robertson.

The full cast of "The Torch," which Alexander Aaronson will produce at the Apollo in conjunction with Maurice Moscovitch, is Maurice Moscovitch, Leslie Banks, Nat Madlson, Cyril Raymond, Margaret Halstan, Muriel Alexander, Olga Lindo, and Violet Penule. Moscovitch is working a press publicity stunt in which he says that a woman, a spiritualist but a complete stranger to him, has seen him in all his successes and has always noticed the spirit of a child hovering over his head as though guarding the actor from failure. This, says Moscovitch, must be the spirit of his little sister who died many years ago.

Poppy Wyndham, who made a brief appearance in the theatrical and film world some time ago and who is the daughter of Lord Inchcape, has just taken out her certificate as an air pilot. She married an actor, Dennis Wyndham, after nursing him during the war, but subsequently divorced him. Lady Diana Cooper, better known as Lady Diana Manners, is also said to be taking up aviation seriously.

"Fan Tan," which has just been produced in Birmingham by the local Repertory Company, has three acts, six characters, two murders, and a suicide. William J. Rex, who created the part of Abraham Lincoln in the Drinkwater play, is the leading man.

Sir Charles Santley, a famous concert baritone, who has been seriously ill following an operation for appendicitis, is reported to have made considerable progress toward recovery. He is 88.

"Jane Clegg" finishes at the New Sept. 16. Lady Wyndham (Mary Moore) and Sybil Thorndyke produce Henri Bataille's "La Scandale" Sept. 18.

H. R. H. Princess Henry of Russia (her mother was a sister of the late Czarina) is designing the costumes for the forthcoming production of "The Cabaret Girl," slated to succeed "Sally" at the Winter Garden here. The piece is being produced by Jack Haskell, who is also rehearsing "The Midnight Revel," which will be produced at Queens Hall, Sept. 7.

The chairman, Albert Joyce, and the organizer, Monte Bailey, of the Variety Artists Federation will attend the Trades Union Congress which opens Sept. 4. Their principal object is to get the support of the Unionists for the Registration of Theatrical Employers, which was presented in the House of Commons April 10.

This bill is for the registration of every person who for private gain employs any person in any theatre, music hall, concert hall, circus and in the making of a picture. Although pledged to support the V. A. F. in this movement, the Actors' Association is not being represented at the Congress. The A. A. appears to be backing the V. A. F. very half-heartedly and has in fact been negotiating with the Association of Touring Managers with the object of promoting another bill for the registration of theatrical managers only.

Alfred Delysia has evidently recovered from the illness which was said to have compelled her retirement from the cast of the last Cochran revue at the New Oxford, "Mayfair to Montmartre." She is to do a series of "flying matinees" for Moss Empires.

Teddie Gerrard is due back. She is almost certain to return to Andre Chariot's "A to Z," at the Prince of Wales, but a Marconigram was sent to the Aquitania on which she sailed, offering her big money for the Victoria Palace and also two weeks at the Queens Hall cabaret.

Bert Levy is returning to America. He sailed on the Aquitania Sept. 2. He should have worked in Germany for four weeks on an old pre-war contract, but discovered his salary of £125 was payable to him in German marks. So he has called the dates off and is settling the commission also in German marks.

Martin Henry, in conjunction with Arthur Gibbons, will produce an American comedy, "Peggy Behave," at Brighton Sept. 25. The star is a well-known Australian actress, Eileen Robinson.

Meggie Albanesi, Basil Rathbone, Charles V. France and Malcolm Kreen are among the cast of the Somerset Maugham's "East of Suez" at His Majesty's. The production is getting a good deal of publicity from the fact that the management is employing 60 "Chinks" for supernumeraries. The amount of hopeless unemployment, the Chinese might have been left to their own mysterious avocations and the "supers" recruited from the few thousand players who are walking about London.

CORRESPONDENCE

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All matter in Correspondence refers to current week unless otherwise indicated.

CHICAGO

VARIETY'S OFFICE
State-Lake Theatre Bldg.
CHICAGO

Frank Westphal and his band of eight, including himself, headlined for the second week of the adaptation of the multiple policy at the Majestic. Westphal, being an experienced showman, brought his band into the bill with a snap and class that made it stand out. Westphal, since his vaudeville retirement, has been supplying the music at the Rainbo Gardens, a local cabaret. His aggregation also took a trip to New York, and the Columbia Graphophone Co. covered the country with Westphal dance records. This makes him a local draw. The Westphal bunch were placed on fifth. The house orchestra just came in for a few bits but remained out of sight most of the time. The music of Frank Westphal as played at the Majestic is the same tempo and swing which is heard on his

records and at the Rainbo Gardens. All music is specially orchestrated and tastefully arranged. Westphal has absented himself from vaudeville for a long time. He can always come back with the band or otherwise.

Bert Howard preceded the Westphal act with a bit of monolog and piano playing. Howard dresses well, and chooses his material as cleverly. His piano playing is masterly, although he now makes it secondary. Fred Whiteland and Marie Ireland followed. Fully a minute of laughs followed the showing of their "Umph-ville" curtain, with its many comic lines and inferences. Whiteland and Ireland were in good trim, even though it was raining outside, and cracked out a finished bit of acting.

Hubert Dyer and Co. cling to Dyer's clever pantomime and start the show with a zip and bang. He is always good for that. Jason and Harrigan, two women, harmonized sweetly in the deuce spot. They take a fling at all of songland for a program. Douglas Graves and Co. (a woman) offered a sketch. The audience must have been dozing or the poor impression received at this Monday first show was the cause for the flop. Not one person in the house applauded the curtain bows.

Fred Lewis next to shut with the same act. But Lewis acts his act, and so it is still good for a couple of rounds of hefty applause. Margaret and Morrell, man and woman, in "Dancin' Around" have a nice offering which could stand the middle of the bill spot. The woman is a light and nimble dancer, who carries charm and class in her personality and wardrobe, too. The man sang and danced but a trifle, but fitted into the picture. Frank Brown and Angel and Fuller not seen at this show. Loop.

The band craze has struck the Rialto grade of house as well as

other circuits. Most of the bands appearing in the past have been with some woman or specialty people, but it is only recently, at least here, that just bands were used for a "name" draw. Sol Wagner, who followed in Elgar and His Band, collected 10 men and arranged a routine of numbers and accepted a week at the Rialto. Wagner is a West Side product, who started in a small way, built up a following of dance hall fans, and went in for supplying bands for dances. He therefore is locally well enough known to mean something to the vaudeville fans. Wagner is a musician of excellent tastes, with a sense of high appreciation for the finest tricks in arrangement. The Wagner bunch are each musicians, but not showmen; they haven't been in vaudeville enough to know that.

The Unusual Duo made their name mean something besides just a phrase. They started the show off unusually. Malroy Sisters danced deftly and brought the deuce spot up to a good tempo. Sol Berns, who has identified himself with a certain brand of Hebrew dialect and comedy, stuck to this mark. He dresses neatly and works smoothly. Stanley and Wilson Sisters unfolded a three-scene offering in 15 minutes. The Sisters are the act, with one doing comedienne and the other doubling on character work. Stanley was simply a reason for the girls to change clothes. Major Rhoades, who one time worked under the name of "The Street Urchin," played his violin in a newboy's ragged outfit. Rhoades struck a popular chord. G. Swayne Gordon has a new man and a new woman to assist him in his act, not as good as he has had, but Gordon is himself, doing the same "drunk" as artistically as ever. Joe and Martin Kennedy, blackface, twisted a new wrinkle in their act by opening with a prison scene from opera, and the other standing behind the bars. The Kennedy brothers go along year in and year out, gaining momentum in their race for fame. The Wagner band closed the bill. Hazard and George and Yoni and Fugl not seen.

Minus a headliner the show here this week is a good, strong, consistent and pleasing offering. Headliners mean really nothing at this house. Promptly at noon Monday more than 300 persons in a pouring rain stood on the sidewalk outside. Their waiting was worth while, for when they got in they saw a slambang and fast-going vaudeville show.

Opening the show was Kinzo, with his comedy juggling feats. Kinzo is a past master at his game. Following him were Tony Hughes and Ollie Dyer with comedy talking and singing. Hughes, an unassuming straight man, with an appearance and demeanor which impress, serves as an excellent feeder for Delrow, who supplies the comedy in blackface. They have a line of gags which though not altogether new are dressed out in a most reliable fashion.

Max Veilly and Melissa Teneyck followed with their repertoire of classical dances. This team is one of the class and flash dancing duos, and in this offering they have the real tone. They have a gorgeous cye and the lighting of the turn is in accordance with the scenic embellishment and the work of the duo. During the dancing interludes, Max Bolan and Rex Battle entertain with selections on the piano and violin. Even though the turn was in this early spot the audience realized the artistry of it and attested to these qualities with applause.

Next came Dolly Kay, liked around these parts. She is a good exponent of syncopated melody and gets it over in great style. All in all Miss Kay sang four numbers and got away in good fashion.

William Gibson and Regina Connelly came next with a new comedy skit, "The Debutante," which is a gem. Gibson is a light comedian who knows the value of scenes and situations and uses good judgment at opportune times. He does it in a deft and clean manner. Miss Connelly as an adventurous society girl handles her role in superb style and helps Gibson in getting the punch lines and comedy bits of the vehicle over.

In the next to closing spot were Dan Stanley and Al Birnes, with their eccentric dances. These boys fitted in as though each were made for the other. They knocked the mob for a three-bagger with their stepping. Closing the show, Burns Brothers performed a score of hand-balancing and gymnastic feats that rounded out a corking good entertainment.

McWaters and Tyson and Hall

and Dexter were not seen at this performance.

Al Walle, for many years connected with the Keith and Proctor theatres and later with Marcus Loew as a manager, has been appointed manager of the Shubert Garrick theatre here where the Shubert vaudeville units begin their engagement on Sunday. John J. Garrity, general manager of the Shubert houses here, will supervise the policy of the Garrick in addition to his duties with the other theatres. Harry Hirsch will continue as treasurer of the Garrick and Cecil Cronkhite, who was in the Apollo box office last season, has been brought over as his assistant.

The Midway Hippodrome, the "big" theatre of the Billy Diamond string and the ultimate goal of all acts that play the family time around the west, opened to tremendous business this week. This house, which is owned by Abe Cohen, has been playing musical tabs all summer, but switches to the regular brand of vaudeville this week. The house is playing three, three and one days of shows, which catches the trade, or 70 per cent. of them, for three times a week, and at a 40 cent top.

It takes shrewd booking and keen management nowadays to run a small family house for this price and still show a profit, but year in and year out this house does it. The competition for the family theatre has been made very rocky with the advent of the Majestic and the State-Lake, with their small admission plus capacity. So the only answer seems to be the shows. The show this half was everything—comedy, talk, song, dance, sight act, musical. The first act was a novelty perch and acrobatic act, Percz and LeFleur, man and woman, Cubans, with a high back dive by the man onto his hands, with a row of back flips to take them off. Jesse and Hubert, man and woman, need a little material and are all set for something better. The man does a quiet comedy, while the woman has all the appearance of big time, besides a grand opera voice. Harris and Holly, two colored boys, went for a wow. The boys have everything in their favor, coming out in one, shoving a piano and then proceeding to polish it, dressed in stage hands' uniforms, fooling the best of

them. The O'Neil Sisters, two young girls with an abundance of personality, were the high points of the show. These two young women are brand-new, not only around here but to show business, but to see them work they belie that fact. They are assisted by a piano player and a gold back drop, with two changes of wardrobe, from kid rompers to ankle lengths. The girls are in easy for the big time. Jimmy Sax and Duffy held the next to shut and with some talk and saxophone work made the spot stand up. The flash act of the bill was Natalie Harrison and Co., two men and four women. The act has every kind of dancing. It needs plenty of work to make the grade, but has possibilities.

Old "Sol" was driven from the center of the stage Sunday by the much wanted "Jupe" Pluv., with the result that the latter in unstinted fashion paid his tribute to Chicagoans the entire day and made it a bearable one for the theatre. The result of the breaking of the heat wave was a crowded house at the opening matinee at the Palace Sunday. So tolerable were they, the people, that the fact that the show was held for some 20 minutes, due to the late arrival of some acts, did not annoy them in the least. The only change made by the late arrival was the moving up of Chlo

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An Earful For the Managers

DAMON RUNYON SAID: "Whoever booked Babe Ruth was smart enough to couple him with WELLINGTON CROSS, a good ad lib comedian."

PERCY HAMMOND (anent the "Night Boat"): "In the plot WELLINGTON CROSS appears, a distinguished comedian who clowns well and who possesses the quality which in the argot of the theatre is known as class."

DORIS ANDERSON, *Los Angeles "Examiner"*: "WELLINGTON CROSS, held over from last week, is bound to headline any bill for those who are inclined to be critical of their amusements. American vaudeville is redeemed on rare occasions. This is one of them, when it seems that you need neither be too vulgarly blatant nor asininely incompetent to succeed. A gentleman and scholar can make a fairly decent living at it."

Productions, MAX HART

Sales to the sixth position, taking the place of Wellington Cross for this performance and Cross taking the next to closing spot.

The bill summed up is not a flash or class bill. It is one heavily studded with dancing and grand pianos. The pianos and dancing were just properly placed, with the audience enjoying the avalanche of melody and terpsichore offered. The dancing ran a bit heavy in the early part of the bill, being done in the first five acts and then followed up with added potions in two other acts. The piano did yeoman service

in four of the acts, but was shown at intervals, and therefore did not become an eyesore as it generally does when used too frequently on programs.

The show in its entirety was a well arranged vaudeville show, as there was an abundance of song, dance, talk and comedy. It had all of the essentials which are required to get approbation from the patrons, and the ingredients that were dispensed were substantial and worth while.

The "eyeopener" was handed out by Beeman and Grace with their instrumental selections of syncopated melodies, Miss Grace solo dance and concluded by novelty roller skating of Beeman alone and with his partner. Beeman is probably one of the best of the roller skaters and should pay a little more attention to this than he does to the instrumental portion. More of the roller skating and less of the music for Beeman will make navigation much easier and more profitable.

Edd Ernie, the monopedic hooper,

aided by May Ernie, had an easy matter of it in the deuce spot. Ernie is able with and without the aid of a crutch to show folks what a person can do in the line of terpsichore. He worked hard and consistently and his partner did likewise, with the result that the team got a rousing greeting.

The first sign of comedy was in the next act, Harrison and Dakeln, who are aided at the piano and elsewhere by Billy Hogue. The trio have a comedy talking and singing melange which they program as "The Three of Us." That is the theme of their vehicle and used in lyricized form for the opening and closing. Harrison is a light comedian of no mean ability. His support by Miss Dakeln and Hogue is unsurpassable, with the result that they registered 100 plus at the matinee as they stopped the show cold.

Following them were the ever-dependable Pearson, Newport and Pearson. This trio have achieved a reputation in these environs within the past few years, so much so that last season saw them about five times in the loop houses. They have a sure-fire offering and have always goaled their audiences with their acrobatic and eccentric dancing efforts, but it appeared that on this occasion the applause forthcoming was not as spontaneous and thunderous as it has been in the past. The trio got over in good shape, but their reception was not up to what it has been in the past, making it quite obvious that their appearance here was a bit too premature. They are a good standard act and desirable for any bill, but some thought should be given of sending them too frequently.

Next were John Hyams and Lella McIntyre, aided by Lella Hyams and Teddy Powell, in a light skit with song, entitled "Honeyusuckle." It is a mighty, sweet and satisfying vehicle for the team.

Then came "Chic." Sales with his rural characterizations. Sales has not been seen hereabouts for some time, with the result he achieved his usual clean-up.

He paved an easy path for the Four Mortons and they tread over it in the usual Morton fashion. Sam

Morton seemed to be in unusually good trim and worked like a beaver, with Kitty standing alongside of him taking and giving as fast as things came in her direction. Clara and brother Joe did their share with Mother and Father, and all in all the reeling to the Morton Family was one of the high spots of the show. This was just 5 p. m., and a second later Wellington Cross, who had a long night ride from St. Paul and came into town four hours late, stepped out as spic and span and fash as though he came out of a band box. He had Dean Moore at the piano with him. Cross started off with a comedy song, told a few gags, sang another song, did a telephone bit similar to the one with Babe Ruth (but now Babe being the person at the other end of the wire) and concluded it by allowing Moore to sing a ballad and doing a little more warbling himself. Some of

Cross' "gags" are tried and true, while one or two are new, but the turn is a pleasing one. A little less lengthy than the usual Cross act, as the mind-reading bit was eliminated, it got over in great style.

Closing the show were Fred Galetti and Mabel Kokin. Their greatest handicap was the lateness of the hour, with Miss Kokin's dancing and Galetti's and the monkeys' efforts directed mostly to the empty seats. Their turn is a most pleasing one, and under normal conditions they would have made the stay of the patrons worth while.

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REFLECTIONS FROM THE CRITICS' MIRROR

ALAN DALE

in *New York "American"*

"I nominate Eddie Buzzell as the funniest comedian on Broadway, bar none. He was not only humorous, but once or twice he exuded a genuine drop of pathos that carried weight, and proved that here at least was a good actor and not a one-part actor. Louise Allen and Helen Ford are as delicious a twain as one could wish to see."

New York "Tribune"

"Eddie Buzzell was her bad boy in a good comedy part well done."

New York "World"

"Mr. Buzzell's humor is keen and clean and has only one intent throughout. But perhaps this will not be in its favor. At any rate, his performance as the country boy who turned slicker is excellent comic stuff."

New York "Herald"

"But Buzzell made the cookies more easily digestible. This diminutive comedian established himself as a fixture on the legitimate stage in the role of the rustic youth who left New Hampshire, confident of conquering Manhattan, but was overcome by the bright lights and finally had to seek a job from the successful little sweetheart whom he had once pitied to the extent of \$100 in a loan. He has toned down the staccato methods he used in vaudeville and his unforced manner and genial smile won him new friends, while he showed a devastating gift of turning a serious situation humorously just when it was becoming suffocatingly sentimental."

New York "Journal"

"There is much slang in the piece, and Eddie Buzzell, who plays John Cousins, a native of Crossville Corners, New Hampshire, who comes to New York to knock them 'for a row of tenements,' uses the most of it. He is a clever comedian and carries the bulk of the show on his shoulders."

New York "Post"

"Of course, they are not the only high light in this show, for there is Eddie Buzzell as John Cousins, the boy who leaves Crossville Corners for the cafe and Greenwich Village life of the metropolis. Yes, indeed, there is a Greenwich Village scene, for what musical comedy is complete without it? Even in this setting the country boy is quite capable of taking care of himself. But then Eddie Buzzell is even capable of taking lines that are not clever and giving them an originality and a humorous twist that is most contagious. He certainly shares honors with that charming chorus."

New York "Clipper"

"Eddie Buzzell has used the plot of this production as his vaudeville vehicle during the past year, and is making his debut in the legitimate field. His handling of the role, his personality, stamps him as one of the best juveniles in musical comedy today."

BURNS MANTLE

in *New York "Mail"*

"Eddie Buzzell, playing the boy, is a good comedian, who can be snappy without being coarse, and Helen Ford, playing the girl, is an attractive and gifted soubrette. They are splendidly supported by Louise Allen, Alan Edwards, Russell Mack and Amelia Summerville. Helene Coyne and Henri French are a grade above the average acrobatic dancers, and Bertee Beaumont contributes her eccentric dances."

New York "Times"

"A majority of the comedy is supplied by Eddie Buzzell, who is undeniably funny."

New York "Sun"

"Eddie Buzzell, who scored many laughs, was pleasing as a lover."

New York "Globe"

"Obviously in the spotlight were Helen Ford, a demure brunette with a charming voice, and Eddie Buzzell, the bland little comedian."

New York "Telegram"

"Mr. Buzzell was a conquering, entrancing slicker from the country. His opening salutation that he 'got 'em dead and brought 'em back to life' started a laugh that became more infectious every time he appeared."

IBEE

in *Variety*

"The play has been fashioned out of a vaudeville playlet. Schwab and Kusell first presented it as 'A Man of Affairs' with Eddie Buzzell featured last season. To Buzzell fell the entire comedy assignment, and he ate it up. Through two of the three acts he is a wise hick, with his own style of sartorial adornment that even Broadway could not change. Buzzell's best bit was a cafe scene in the second act with Dolly Lewis. Buzzell working with Amelia Summerville as an old maid with a bundle again registered with a laugh score."

WEED DICKINSON

in *New York "Morning Telegraph"*

"Eddie Buzzell, as John Cousins, the country boy, who is going to knock New York for a row of handsomely carved gravestones—and nearly does—has the heavy comedian role. He has a few good lines and makes the most of a part which one feels should have been 'fatter.'"

"Zit's"

"Probably the best of them is Eddie Buzzell, well known to devotees of vaudeville, who proved a hit of huge proportions on the opening night. He exudes personality, knows how to pull a gag, can render a song so that it doesn't hurt the audience and, all in all, handles the role of the country boy in a manner that makes one think it was bequeathed to him."

THANKING THE CRITICS AND MY FRIENDS FOR THEIR GOOD WISHES

TRIXIE FRIGANZA

ORPHEUM THEATRE, OMAHA, NEB.

NEXT WEEK (SEPTEMBER 17)

class of clientele, and the Ascher Brothers in past seasons have found it a blue-ribbon investment. However, of late the house seems to have fallen into somewhat of a rut. Not as far as the physical management is concerned, but in style and type of acts presented.

The theatre throughout the past season has been playing a consistent standard program, with occasionally headline acts used. But this policy seems to have been abandoned of late.

Now the shows are just the conventional small time. Such was the last half. The bill gave the impression the booker was stuck until the last minute and in the predicament took chances.

Opening the show Harris and Harris, two men, in conventional hand-balancing and strength tricks. The routine in some spots is good, but there is an evident lack of showmanship. They naturally felt hurt when, executing tricks thought intricate, did not get the applause they figured they should have. These boys must realize the patrons are accustomed to witnessing the best of the equilibristic turns, and when an act of a conventional line of routine comes along they do not enthuse.

No. 2 was Billy Roeder, monologist and singing comedian. He is a likely young chap, with patter smart and crisp and a faculty for putting over his vocal comedy numbers and ballads in a convincing manner. The "duce" spot for an act of this sort was a rather early one, but it appears as though the crowd realized they were getting something better than the regular run they have been seeing of late, so they voiced their approbation in sumptuous fashion.

In the middle of the bill were the

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This Week (Sept. 10)—Majestic, Chicago

Eastern Representative: LEWIS & GORDON

Western Representative: HARRY SPINGOLD

Graham Reed Sisters and Dardon. The billing for the three girls and a man calls for a "Revue of Tone and Color." Color, yes, in a gaudy old rose eye with silver trimmings, but no tone. The turn, supposedly a flash, developed into borsome singing and dancing by a quartet who could neither sing nor dance and were poorly costumed. Costuming was most essential, but the people seemed to feel the only essential thing was a few novelty dances poorly executed and presented. In its entirety the turn would find conditions rather dubious to even qualify for the smaller of the small-time houses.

Next to closing were Watts and Ringold, colored mixed team. This couple are well known in the smaller houses hereabouts as qualifying well for the duce spot. On this bill the couple, with their low-comedy talk, dancing and songs, were just a bit out of their vaudeville environment, as a number of their gags and dances which are sure-fire in the smaller houses could not produce a spark. They were just misplaced, and it was no fault of theirs.

Closing the vaudeville section were Sol Wagner and band. Local organization of 10 men who have been appearing at private functions. In their sphere the endeavors of these willing and ambitious youths suffice. But when it comes to serving the public from the rostrum they are up against an obstacle, as they have no conception of what is wanted by the theatre patrons, and only served as chasers. Wagner, who presides at the piano, lacks the qualities of a director, and with the exception of two violinists has made a poor selection in the makeup of his outfit.

Bob Zeno, who was erroneously reported as being in a serious condition, will vacation a week, and then return to his duties in the hotel business. Before retiring from the stage Zeno played in vaudeville with his wife under the name of Zeno and Mandel. Zeno has not had a vacation since his stage retirement, and the controlling of the Huntington and Myland Hotels have proven a bit trying. He will return to his business within the next two weeks.

SAN FRANCISCO

VARIETY'S SAN FRANCISCO OFFICE
PANTAGES THEATRE BUILDING

ORPHEUM.—Fanchon and Marco, who are holding forth at the Little Club, across the street from the Orpheum, were especially engaged by Manager Harry Singer to co-headline with Vera Gordon and Co. in "The Lullaby" this week. The double feature scheme was used last week also when Singer brought Theodore Roberts into the bill. He drew capacity business. From the early returns Fanchon and Marco will repeat with a banner week.

The dancing pair and their revue company are doubling at the Orpheum and the adjacent cafe. They have developed a splendid organization. The present vehicle discloses clever performers in Frances Williams, Mlle. Vannessi, Rube Wolf, Frisco Nick and girl partner, the last-named being a pair of shimmying colored dancers who stopped the show.

Miss Williams is gifted with an engaging personality and with a fine female baritone voice set for syncopated numbers and a knack for jazz stepping. She registered an individual hit, as did Mlle Vannessi with her dancing, in which contortion and classical evolutions are merged.

Fanchon and Marco were enthusiastically received for their familiar but effective stepping, and Fanchon's gorgeous gown creations won admiration. It's a lively revue and could hold a place in a New York Palace show. Vera Gordon's fine emotional acting registered unmistakably. So did her handling of comedy passages.

The rest of the bill was excellent low comedy. Al K. Hall and Co., assisted by Walter Pearson, Carrie Cooper and Emma Adams, were placed next to closing and lauded heavily, the audience responding promptly to Hall's type of vigorous funmaking. Dudley Liddell and Del Gibson did well with their female impersonations. The taller of the pair gets rich laughs from his burlesque of the impersonator type, while his partner plays it straight and carries out the deception right up to the wig-removal at the finish. The suggestion is in order that he cut the sentimental ballad shorter.

Harry LaVail and Sister with speedy work on the trapeze and Roman rings started the show in great style, and the Ramsdells and Deyo closed with a brisk dance routine. They dress nicely and the man's eccentric stepping is well worth watching. For a simple dancing specialty closing a show they lost remarkably few customers. Newhoff and Phelps won a dis-

tinct hit with their handling of a group of good numbers. Their conception of a familiar comedy song was an especially bright spot. W. C. Fields' skit, "The Family Ford," a solid comedy number, rivals that standard laughing vehicle, Tate's "Motoring."

PANTAGES.—This house is getting a better play since Loew's Warfield discontinued vaudeville. A good bill is offered this week, with Fulton and Burt providing class. The rich stage settings and Miss Burt's striking frocks supply a wealth of tone. The couple have a neat routine of talk, songs and dancing, delivered acceptably. The act is refreshing and high-class material for any show.

Walter Weems scored a big laughing hit accompanied by those explosive laughs that are the highest tribute to a comedian. The Gallierini Sisters, playing elsewhere in the bill, joined Weems for a musical encore that registered abundantly and stopped the show. The sisters were on just ahead of Weems and did extremely well.

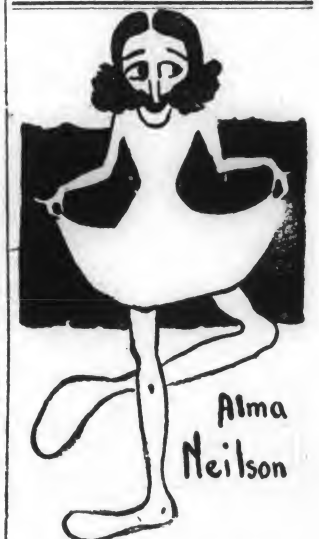
Al Jennings, western outlaw, headlines with a melodramatic episode which preaches a moral against defiance of the law. The action takes place in two scenes with an interlude of picture screen between. Jennings' address telling how he became a bandit is droll. Page and Green opened with good comedy acrobatics and Delmore and Lee made a capital closer with their revolving ladder.

GOLDEN GATE.—With Harry Fox and Beatrice, headlining, and Cissie and Georgie Sewell and Haru Onuki, the show is well supplied with names of high local drawing power. The rest of the show also is above the average. The Harry Fox act, with Charles Thorpe at the piano, found the going easy here and proved a strong favorite. Miss Curtis in a natty walking costume was as easy to look at as ever.

The Sewells with their imposing golden stairway setting presented their classical and jazz stepping to good returns. The girl at the piano, who also participates in the story proceedings, was almost inaudible.

Haru Onuki scored with her songs. Tonie Grey and Co. provoked spontaneous laughter and finished to a substantial hit. Cooke, Mortimer and Harvey, with the novelty of a basketball game on bicycles, made a good closing number. Bert and Hazel Skatelle with their clever stepping on roller skates were written down for a hit at the opening.

Willard Mack, playing an engagement at Pantages last week, had to leave in the middle of his engagement to go to a hospital. While there stories got into all the papers that Mack and his newest wife, Beatrice Beebe Mack, had separated and that the Mrs. had returned to Los Angeles. Mack gave out interviews and proved a capable press agent for himself. In all of the stories the names of his various new plays were profusely mentioned. He



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By AVERY HOPWOOD

A NEW COMEDY

By FREDERIC AND FANNY HATTON

teased along about the matrimonial split but finally gave an announcement denying the whole thing. Mr. and Mrs. Mack returned to Pan-tages, Oakland, going on in the middle of the week and finishing the engagement.

T. Daniel Lawley and his company of players sailed last week on the President Wilson for the Orient and India.

Herman Heller has returned to the Palace Hotel to take charge of the musical programs.

Myrtle Lind returned here last week with other members of a Goldwyn company from Tahiti, where

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The same as contracted for and used by the Greenwich Village Follies and Ringling Bros. Circus. This is the first and only successful device which can be worn and operated by anyone, giving an exact imitation of a person walking on his hands, while in reality using feet only. You can dance, run, walk the wire or globe. Excellent attraction for any kind of show. Fully protected. Price \$150.00. Made to measure of best material. (Permission to use included.) Write for particulars.

O. ARCO, 501 W. 124th St., N. Y. City. The Only Real Performing Canary Birds

they were engaged in filming scenes for a picture production.

Dickson Morgan, chief technical director of the Thomas Wilkes theatrical enterprises, supervised the building of the "East Is West" production in this city.

Mort Harris is appearing at the Granada in the prologs.

The Fred Fisher Music Publishing Co. has closed its San Francisco offices. Mark Morris has been in charge.

Nate Goldstein announces that he is considering producing "Oh, Look," with Harry Fox as the star. The report says the show is to go out in October.

Spreckels, San Diego, is now being booked by Melklejohn & Dunn.

Will King is announced to open at the Hippodrome Oct. 22 with his musical comedy aggregation. On the

**PAMAHASIK'S
FAMOUS CANARY BIRDS**

The Iowa will open early in Oc-

same date the vaudeville that has been housed there will transfer to the Casino. The reason for the switch is said to be due to the fact that at 20 cents the capacity of the Hippodrome was not large enough to get sufficient money into the box office to make the house really profitable. The Casino has a very large capacity, and as the 20-cent brand of vaudeville that Ackerman & Harris are offering appeals to a large clientele, the change is looked upon as a wise move. Meantime the Casino is playing pictures. Last week it had "The Queen of the Moulin Rouge," with an elaborate prolog featuring the Wright dancers.

Oliver Morosco's "Able's Irish Rose," transferred from the Century to the Rialto, attracted large patronage at the opening performances, but business dropped considerably during the latter part of the week. This is the first time this theatre has been used as a legitimate house. Heretofore it has played to pictures and tabloid musical comedy, and has led a very hectic career.

This week a stage version of "Over the Hill" is the offering. The producers spent a lot of money on advance publicity, expecting the play to make a showing because of the success of the picture of the same name.

Ferris Hartman has leased the Rialto for six months' period and will present the old-time musical comedies that he has been offering at the Auditorium in Oakland.

DES MOINES

By DON CLARK

Riverview Park, summer amusement resort, has passed into the control of A. Frankie, who has been one of the minority stockholders of the company.

The Orpheum since opening three weeks ago has drawn capacity for nearly every evening performance, and the matinee crowds are above the average. The lower admission prices (entire lower floor 75c., with balcony 25-50c.) may be instrumental.

Berchel opened for the season last week with Shubert vaudeville. Geo. F. Clark is the new manager for Elbert & Getchell. The house will play vaudeville the last three days, the units coming from Omaha. Road shows the first of the week.

The Iowa will open early in Oc-

tober with "Bluebeard's Eighth Wife." Elbert & Getchell have appointed as manager Harold Cavanaugh, formerly manager of the Berchel.

Franklyn George joined the Princess Players as second man this week. Now playing "On the Hiring Line."

Pictures this week: "Eternal Flame" at Dea Moines; "Blood and Sand" at Strand; "Count of Monte Cristo" at Garden.

ROCHESTER, N. Y.

By L. B. SKEFFINGTON

LYCEUM—"The Star Sapphire," first half; "Passing Show," second half.

TEMPLE—Vaudeville. FAY'S—Sam Liebert and Co., Craig and Holsworth, Little Pippin and Co., Roberts and Boyne, Zaza, Adele and Co., McCormick and Winehill; "In the Name of the Law," film.

GAYETY—"Bowery Burlesquers." EASTMAN—Orchestra, Herma

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will finance Vaudeville Act**

or any meritorious theatrical proposition only. Address
Box 276, Variety, New York

Menth, pianist; Richard Bonelli, baritone; George Arliss in "The Man Who Played God," film.

FAMILY—Harrison's Musical stock.

PICTURES—"Blood and Sand," all week at Regent; "A State Romance" and "The Top of New York," Piccadilly.

Curiosity regarding how the new Eastman will affect other houses is still far from getting a line on the subject. Last week the exposition took big crowds, and the Eastman being now did big business. Interests close to Mr. Eastman last year acquired the Regent, Piccadilly and Star. The latter will not open this year.

Rochester's new daily, the "Evening American," began publishing Monday. It follows the "Sunday American," started several months ago by Hearst.

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West No. 154
Opp. Lyceum Theatre, bet. Broadway
and 6th Ave.
Sponsors of Short Vamp Shoes

EDDIE MACK TALKS:

No. 100

You can tell by the clothes on his back,
They were purchased from Pal Eddie Mack;
When you know who I mean, you'll say right,
Lester Allen in the "Scandals" of White.

—EDDIE MACK

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Street Wear*

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Opp. Strand Theatre

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OTIS MITCHELL

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DOES HE STEP? DOES HE STRUT?
THAT'S WHAT HE DOESN'T DO NOTHIN' ELSE BUT!

LOVIN' SAM

(SHEIK OF ALABAMA')

AND THO HE'S A VALET FOR HORSES
HE'S THE CAUSE OF MANY DIVORCES

A Song that Touches
the Right Spot

WHO CARES?

Incomparable as a
Straight or Jazz Ballad

A Well-Known Fact Humorously Told To A Snappy Tune

BAD LITTLE BOYS

AREN'T GOODY-GOOD TO
THE GOODY-GOOD LITTLE GIRLS

O, WHAT A MOTHER

I HAD

*And You'll Never
Forget It*

*Hear this
Once*

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MUSIC PUBLISHERS

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"GREENWICH VILLAGE FOLLIES"
 on the Road
LOUIS BERKOFF
 AND SISTER
FRIEDA

Have Been Re-engaged for This Season

NOW APPEARING AT THE SHUBERT THEATRE, NEW YORK



DETROIT

By JACOB SMITH

Garrick, "The Bat"; New Detroit, "Lightnin'" (3d week). Business continues good and may hold for fourth week.

Photoplays, "Prisoner of Zenda," Madison; "Slim Shoulders," Capitol; "Blood and Sand," 2d week, Adams; "Monte Cristo," 2d week;

Washington; "A Tailor Made Man," Broadway-Strand, 2d week.

The Orpheum closed Sunday after three weeks of melodramatic stock under Tom Ealand. C. H. Miles, owner, has not fully decided on its future policy. He has had an offer from the Shuberts but has not fully made up his mind what he will do. It is certain that whatever the policy of the Orpheum will be the

coming season—there will be no vaudeville.

The Michigan Motion Picture Exhibitors Association and the Detroit Motion Picture Operators' Union have entered into a new contract for the coming year, the scale of wages being the same as last year. The exhibitors asked for a reduction and the operators stood pat, but they did offer concessions for the small neighborhood houses.

The Temple (Keith vaudeville) has jumped its prices for the coming season, effective Sept. 6. The new scale calls for \$1 for main floor and box seats for evenings during the week and 50 cents for the same seats at matinees. Saturday, Sunday and holiday evenings \$1.50 top. This new scale is the same as charged by the Shubert-Detroit playing the new Shubert units. Last year the Temple charged \$1 for the first 10 rows downstairs and 75 cents for the balance of the main floor. Arrangements have practically been completed for the coming convention of the Michigan Theatre Owners at the Durant Hotel, Flint, Oct. 10-11. Attendance of 500 is expected. The Michigan association recently effected a department of insurance which gives the members a saving of at least 20 per cent. on fire insurance rates. The insurance is carried by one of the state mutual companies.

Amateur night Fridays at the Colonial is proving a big success. Receipts have jumped \$500 every Friday as a result. The show is put on at both evening performances and \$20 in prizes are given away by the management. People are turned away for each show. The amateurs are all local.

The Gladmer, Lansing, reopened Tuesday. Claude Cady, owner, has spent about \$40,000 in renovations. It will play the road shows the coming season.

"Some Wild Oats" continues at the Liberty, its 11th week in Detroit.

With the excursion season over and people back from their summer cottages, show business is certain to improve. All exhibitors and managers are anticipating a splendid season.

INDIANAPOLIS

By VOLNEY B. FOWLER

Special Judge William E. Kelley said the state failed to make a case and dismissed the city court charges of violating the state Child Labor law against Charles Olson, president of the Central Amusement Company, operating the Lyric (vaudeville).

Olson was arrested for permitting the appearance of an act, managed

by Mrs. Maude Daniels, in which children appeared. Olson showed the court his contract with Mrs. Daniels stipulating the Child Labor laws should not be conflicted with in any way.

Three persons suffered minor injuries when a seat broke at the Al G. Barnes circus, Labor Day.

Police discovered a slight blaze in the operating room of the Lenwood (pictures) in time to prevent any, but slight, damage Sept. 5.

Motion picture operators of Evansville decided not to strike when a 12½ per cent. wage increase was granted.

Loew's State, which reopened last week after being closed since July 4, had the second best business in the theatre's business, with Valentino in "Blood and Sand."

Officers from American Legion headquarters and the Indiana Board of Photoplay Indorsers indorsed Ince's "Skin Deep" at a special screening by Manager Ralph Lieber at the Circle last week. The Legion men were called in because the film depicts plastic surgery, which was greatly developed during the war. The film probably will be given its Indiana premiere at Terre Haute, Sept. 25, when the Legion has its State convention.

Egbert Van Alstyne, the composer, is appearing with several singers at the Circle this week. The Circle will present a number of well known song writers and musicians this fall and winter.

Fred Kester, employee of the Johnny Jones' shows, which played the State Fair last week, told police his traveling bag containing \$50 worth of clothing was stolen.

Leopold Kohls of the Circle staff and a young woman companion were robbed by a negro. Kohls losing \$25 and a watch and his companion a wrist watch.

Carter De Haven met the staff of the Film Booking Offices of America and local newspapermen at a dinner given by him at the Claypool

hotel last week. He is repeating the stunt in 30 cities and calling it a vacation. He said he was enjoying himself immensely.

Yeggs, thought to have remained in the house when it was closed, Labor Day night cracked the safe of the Capitol (vaudeville), Clinton, Ind., and got away with \$1,400, leaving just three cents behind. The sum represented receipts for Saturday to Monday, excepting some \$300 paid performers. Manager B. E. Moore said the loss was partially covered by burglar insurance.

Garnette R. Davis, manager of Casino Gardens, the nearest approach to genuine cabaret in Indianapolis, will be tried on a blind tiger charge in City Court Oct. 6.

Federal agents raided the place Aug. 26, claiming they found evidence the management knowingly permitted patrons to drink and kept liquor. He furnished \$500 bond immediately. One of Davis's attorneys said at least 100 letters have been received from prominent citizens offering to appear as character witnesses.

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 PRODUCER OF VAUDEVILLE HEADLINERS

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JOHN E. WALKER

FEATURED COMEDIAN

IN

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LATEST MUSICAL COMEDY SUCCESS

"THE SON DODGER"

Palace, New York, next week (Sept. 18)

PHILADELPHIA

By ARTHUR B. WATERS

Ground has been broken for a new 1,000-seat theatre at Wissinoming avenue near Benner street, in the northeastern section of the city. A son of Congressman Peter Costello is in the company.

The sum of \$40,000 is to be spent in improving the Imperial theatre,

one of the Fred G. Nixon-Nirdlinger chain of theatres in West Philadelphia. Work of remodeling the lobby, installing new seats, redecorating and general renovation will start at once, but the house will not close during the work. The Imperial is on 60th street, and plays pictures exclusively.

Stiefel's Grand theatre, Seventh street and Snyder avenue, opened

for the season, September 2 after improvements and renovating costing \$10,000. An orchestra is a new feature.

The Starlight theatre, North Fifth street, has been sold by H. S. Jennings to Robert Platzer. It has been owned and operated by Jennings for ten years and he will continue until Nov. 7.

The National theatre, South Fifth street, is scheduled to be sold at auction this week in the auction rooms of Samuel T. Freeman & Co. The annual rental is \$1,500. A mortgage of \$9,000, having about three years to run, may remain on the property. The terms provide for \$1,000 to be paid at the time of the sale.

Pierre Garde, one of the editors of the Inquirer here, is to be head of all publicity for the Fred G. Nixon-Nirdlinger amusement enterprises, starting at once. The post was handled at one time by Alvin R. Plough, and when he left the city by Walter Gibson, who has gone to Cleveland. Garde handled the press work for the Felt Brothers at the Aldine and Ambassador theatres when they first opened.

KANSAS CITY

By WILL R. HUGHES

EM PRESS.—"The Other Wife," Drama Players Stock.
GAYETY.—"American Girls," ORPHEUM, MAIN STREET, PANTAGES, GLOBE.—Vaudeville.

PHOTOPLAYS.—"Blood and Sand," Newman; "In the Name of the Law," Liberty; "Crossroads of New York," Royal; "Fighting Streak," Twelfth Street; "Divorce Coupons," Pantages; "Paid Back," Globe; "The Referee," Main Street.

Sunday and Labor Day gave all places of amusement a running start and capacity was the report for these two days, with business holding up fairly well through last week. As usual, the Main Street was the big noise as far as attendance is concerned, the nights being capacity downstairs, with the balcony well filled, and the matinees holding up to average.

If the railroad trouble is not settled pretty soon the Gayety, playing Columbia burlesque, will probably have to change its curtain time for Sunday shows. The companies jump from St. Louis, and should get in with time to spare for the opening, but so far it has been after 3 o'clock before the shows got started.

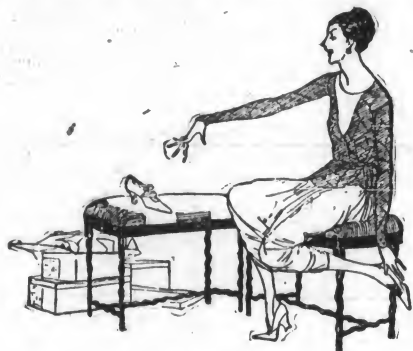
Electric Park closed Sept. 10.

Work on the rebuilding of the Century for Shubert road attractions is progressing. The opening will probably be around Nov. 1.

Whether his interest in circuses is personal or on behalf of the children of Jefferson City is unknown.

yet Governor Arthur B. Hyde gave up an hour of his time and made a special trip to the police station in an effort to assist a circus agent in getting a lot on which to show. It was the intention of the show to secure a lot in Lincoln Park, which is State property. The property is under litigation and no one seemed to

have authority to sign a lease. The agent appealed to the Governor, who promptly responded by making a trip to the police headquarters in an attempt to iron out the tangle. The police claim it was the first time a Governor of Missouri had ever visited the station for any reason whatever.



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That so many ladies of the theatre should wear I. Miller Slippers in their off-stage hours, is perhaps the finest compliment that is paid this house. For who knows better than the woman of theatredom what is proper, what is original and what is stylish in shoes?

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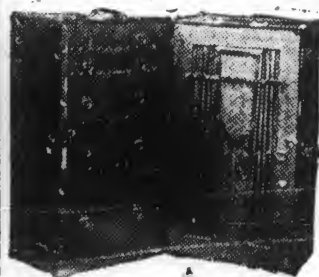
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"EMILY EARLE

Easily the STAR of the Company"

LOUISVILLE "TIMES"

"LAUGHS AND LADIES"

Direction LAWRENCE WEBER and WM. B. FRIEDLANDER

NEW ORLEANS

By O. M. SAMUEL

Amusement-hungry patrons crowded into the Orpheum Monday evening to assuage appetites that craved entertainment, but they were sparsely compensated. The program did not coalesce, and in several of the turns the element of routining so very essential seemed utterly neglected. The bill proper was unwieldy, a stage wait of three minutes slowing the show just when it had gained momentum. Another equally as long would have occurred had not Monsieur Adolphus began his dancing interlude in "one." Conroy and Lemaire and Dr. Thompson are splitting the headline. The Doctor is the exponent of therapy. His act is novelty, interesting and entertaining.

El Rey Sisters proved not so felicitous as when last around. The present opening dragged perceptibly with the succeeding bit but slightly

better. Not until the very end was there any real expression of regard. Changing in view of the audience as the El Reys do it does not hold the interest. Even changing has to be peppy and kicky now.

Jack Lavier grew in affection as he proceeded. He has wisely changed part of his trapeze matter noted in front by many of the fans. Lavier achieved a success of proportions.

Conroy and Lemaire were nicely spotted following and sold "The Sharpshooter" (u. 1 in "The Follies" several seasons ago by Lemaire and the late Bert Williams) to the last ounce save at the finish, when the buffoonery bursts all bounds. In fact, there is no finish at all. The boys need a centimeter laugh to top the six and eight-pounder guffaws ahead.

Monsieur Adolphus, who has been almost-timing these many years, has now arrived with something to spare. Adolphus and his highly competent assistants, including Grace Eastman, who seems a find, ran away with the honors of the performance.

Wilson Brothers encountered little trouble in implanting their standbys. This reviewer has caught the Wilsons a dozen times in the past 17 years, and always they engage the mob with something to spare. They say it's a trick. With the Wilsons it has ever been an easy one.

George Lemaire contributed the concluding act, and appeared in it.

Another bit from a "Follies" production he formerly did with Eddie Cantor. "At the Dentist's" is the title used. It failed to register through lack of attention to pace. Lemaire and Phillips stepped on and smothered laughs that might have elaborated into gales.

The curtain's rise on the season shows something of a new front, with the local theatrical landscape presenting a trifle different aspect. The Orpheum's new manager, Earl Steward, has changed its exterior view at night through the use of powerful x-ray reflectors, lending a brilliant appearance. The theatre's staff within is practically the same as last year save in the substitution of Mr. Steward for J. H. Boswell and in the engaging of George Col-linwood, formerly dramatic editor of the "Item," to replace Edith Cal-lender as press representative. Col-linwood will attend to the publicity of the Palace also.

The Palace started swimmingly with two bills booked in by the Chicago Orpheum office. The two for the current seven days are Orpheum booked, too, but beginning next Monday Jule Delmar resumes placing programs in the south's premier small timer by way of the Keith southerners. J. C. Bertram, who has succeeded Howard McCoy as resident manager, has not changed the personnel of the house except in a minor way. Bertram is seeking to secure better pictures for the theatre.

Col. Tom Campbell has returned from his summer vacation and announces the Tulane will bow in for this year on the 24th with "The Man Who Came Back." Least you have not seen the play, it might be meet to advise the title role is not that of a bill collector, as might easily be assumed. Ned Thatcher will again do the press work for the Tulane.

Variety's information about the taking over of the Shubert St. Charles by the Saengers for a term of years came as a surprise to the local Rialto. It will begin its new regime Sept. 24 with Fox's "Monte Cristo" as the attraction. E. V. Richards and Will Gueringer of the Saenger staff are in New York now arranging for other bookings to follow.

The Strand and Liberty are stepping out in the matter of picture bookings. Currently the Strand has "Nice People" and the Liberty Gloria Swanson in "Her Gilded Cage." Miss Swanson is now the foremost feminine picture "draw" in the southern territory. Successively at the Strand appear "Blood and Sand," "The Prisoner of Zenda" and Guy Bates Post in "The Masquerader."

Reported around the Dauphine will try stock burlesque again this season. It is said Lew Rose, slated to manage the house, has secured sufficient capital to launch the old policy once more.

The picture business is O. K.

judging from the new \$10,000 McFarland purchased by Julian Sanger this week. It's the top by many miles of all the theatrical "buggies" around. Saenger is going west shortly. He went "south" for the car.

MISS ALFARETTA SYMONDS

FEATURED LEADING WOMAN

—WITH—

"MAIDS OF AMERICA"

. BROTHER OF ETHEL

JACK SHUTTA

ECCENTRIC TRAMP

—WITH—

"MAIDS OF AMERICA"

GEORGE LEON

ECCENTRIC HARE LIP

—WITH—

"MAIDS OF AMERICA"

SIDNEY J. PAGE

JUVENILE STRAIGHT

—WITH—

"MAIDS OF AMERICA"

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TOM PATRICOLA

(THE ORIGINAL DANCING PHOOL)

Seconded by His Sparring Partner, HARIETTA TOWNE



Scores a Knockout in the Seventh Round at the Palace Club This Week (Sept. 11). Following Knockouts in the "Prelims" by Ted Lewis and Elsie Janis. At the Bell, Tom Rushed to the Center of the Ring and Hit the Audience a Straight Left with Such Telling Force, He Had Them Punch Drunk Until He Finally Stuck Over the Finishing Punch in the Fast Time of Twelve Minutes.

Other Bouts to Follow, Arranged by CHARLIE MORRISON, of Ray Hodgdon Office

BURLESQUE ROUTES

(Sept. 18-Sept. 25)

COLUMBIA CIRCUIT

"American Girl" 18 Gayety Omaha
 25 Gayety Minneapolis.
 "Beauty Revue" 18 Gayety Pitts-
 burgh 25 Colonial Cleveland.
 "Big Jamboree" 18 Colonial Cleve-
 land 25 Empire Toledo.
 "Bon Tons" 18 Orpheum Paterson
 25 Majestic Jersey City.
 "Bowerys" 18-20 Colonial Utica 25
 Gayety Montreal.
 "Broadway Brevities" 18 Gayety
 25 Louis 25 Gayety Kansas City.
 "Broadway Flappers" 18 Gayety
 Minneapolis 25 Gayety Milwaukee.
 "Bubble Bubble" 18 Gayety Boston
 25 Grand Worcester.
 "Chuckles of 1922" 18 Gayety Mon-
 treal 25 Gayety Boston.
 Finney Frank 18 Gayety Washing-
 ton 25 Gayety Pittsburgh.
 "Flashlights of 1923" 18 Casino
 Philadelphia 25 Palace Baltimore.
 "Follies of Day" 18 Gayety Louis-
 ville 25 Gayety St. Louis.
 "Folly Town" 18 Empire Toronto
 25 Gayety Buffalo.
 "Giggles" 18 Miner's Bronx New
 York 25 Empire Providence.
 "Greenwich Village Revue" 18
 Casino Brooklyn 25 Lyceum Scrant-
 on.
 "Hello Good Times" 18 Gayety
 Detroit 25 Empire Toronto.
 Howe Sam 18 Gayety Milwaukee
 25 Columbia Chicago.
 "Keep Smiling" 18 Miner's New-
 ark 25 Orpheum Paterson.
 "Knick Knacks" 18 Columbia Chi-
 cago 25 Star & Garter Chicago.
 "Let's Go" 18 Olympic Cincinnati
 25 Gayety Louisville.
 "Maid of America" 18 Engelwood
 Chicago 25 Gayety Detroit.
 Marion Dave 18 Gayety Kansas
 City 25 Gayety Omaha.
 "Mimic World" 18 Empire Toledo
 25 Lyric Dayton.
 "Radio Girls" 18 Hurtig & Sea-
 mon's New York 25-27 Cohen's New-
 burgh 28-30 Cohen's Poughkeepsie.
 Reeves Al 18 Empire Providence
 25 Casino Boston.
 Sidman Sam 18 Lyric Dayton 25
 Olympic Cincinnati.
 "Social Maids" 18 Casino Boston
 25 Columbia New York.
 "Step On It" 18 Palace Baltimore
 25 Gayety Washington.
 "Talk of Town" 18 Gayety Roches-
 ter 25-27 Colonial Utica.
 "Temptations of 1922" 18 Gayety
 Buffalo 25 Gayety Rochester.
 "Town Scandals" 18 Columbia
 New York 25 Casino Brooklyn.
 "Varieties of 1922" 18 Grand Wor-
 cester 25 Miner's Bronx New York.
 Watson Billy 18 Majestic Jersey
 City 25 Hurtig & Seamon's New
 York.
 Watson Sliding Billy 18 Empire
 Brooklyn 25 Miner's Newark.
 Williams Mollie 18 Star & Garter
 Chicago 25 Engelwood Chicago.
 "Wine Woman and Song" 18-20
 Cohen's Newburgh 21-23 Cohen's
 Poughkeepsie 25 Empire Brooklyn.
 "Youthful Follies" 18 Lyceum
 Scranton 25 Casino Philadelphia.

MUTUAL CIRCUIT

"Baby Bears" 18 Duquesne Pitts-
 burgh 25 Broadway Indianapolis.
 "Band Box Revue" 18 Majestic
 Albany 25 Howard Boston.
 "Broadway Belles" 18 Howard
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 New Brunswick 25 Bijou Philadel-
 phia.
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 Cleveland 25 Majestic Albany.
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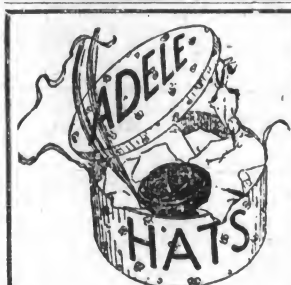
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 21 Freemont 22 Elgin 23 Sandusky
 25 Garden Buffalo.
 "Pace Makers" 18 Gayety Brook-
 lyn 25 Lyric Newark.
 "Pepper Pots" 18 Empire Hobo-
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 "Playmates" 18-20 Bristol Bristol
 25 Olympic New York.
 "Pell Mell" 18 Star Brooklyn 25
 Empire Hoboken.
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BOSTON

By LEN LIBBEY

Keith's

Those in the local Keith house
 Monday who had enough interest in
 vaudeville to recall the conditions
 that existed last year when the
 Shubert vaudeville opened here and
 found the Keith people moving
 along with a policy that savored
 strongly of the belief that they
 were so firmly entrenched that no
 harm could come to them, were
 pleasantly surprised to discover that
 this season the policy is one of fight
 and that the battle will be carried
 by the Keith people into the camp
 of the Shuberts.

The difference was to be noted
 not only in the array of acts chosen
 for the first week of the new season
 but also in the way the different acts
 put their stuff over and the dash
 and speed they maintained at all
 times. This despite the fact that
 Boston is just now in one of those
 sultry periods that go with the visit-
 ation of the Indian summer here.

In seasons past on a night like
 last Monday the tendency on the
 part of the acts would have been to
 let down, feeling sure that the
 weather conditions would be ac-
 cepted by the patrons of the theatre
 and the management alike as some-
 thing that was excusable. But not
 so Monday. Nothing was cut, and

it made no difference whether the
 perspiration poured from the danc-
 ing acts in a stream—there was a
 light on and no letdowns were to
 be had.

It really was up to the Keith
 people to adopt this policy this
 season. They have had time to pre-
 pare; they know the Shuberts are
 shy on alibis and are out to make a
 desperate effort to put their vaude-
 ville over. They also realize that
 this is one of the few, if not the
 only, big cities where the Keith and
 the Shuberts have but one house
 each playing big time vaudeville, as
 all the other houses use "pop." It
 was in this city also that the Keith
 people started vaudeville and laid
 the foundation for the string of the-
 atres throughout the country. So
 much is at stake.

Keith precedents are no more, or
 at least they were not evident this
 week. Van and Schenck, headliners
 last week, are on next to closing this
 week, for the simple reason that

they were always dependable draw-
 ing cards here and last week pulled
 big business. They were not neces-
 sary to give the bill class or bolster
 it up, for, as it stood, without them
 it was strong. But no bets are be-
 ing overlooked and they are held
 over. And a holdover so early in the
 season in the local Keith house is
 rare.

The bill runs strong to singing and
 dancing. This is not due to any
 muddling of booking acts; rather is
 it due to the belief of the booking
 powers that at this season of the

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The waterfall number is at last working and will be an effective scenic bit as it begins to make the circuit. The missing golf links number is still being developed. Weber has had to let down a trifling bit because of trouble with his larynx, and Fields is still obviously ill at ease because of the fact that the unit is still in process of evolution. The personal reception Monday night must have warmed the hearts of both of them, as it was purely an individual tribute.

SYRACUSE, N. Y.
By CHESTER B. BAHN

TEMPLE—Vaudeville and pic-

New York State Fair Week will see new house records established in this city, theatre managers predicted Tuesday. Picture houses opening new bills on Saturday and Sunday did practically capacity. "The Passing Show" in for three days means a regular mint at the Wieting, and there's a heavy advance for the first Shubert vaudeville unit. B. F. Keith's and the Temple both are drawing heavily. The Bastable will make money with "Under Hawaiian Skies."

The Strand pulled two publicity stunts this week to boom its features, "The Masquerader" and "Tillie," tying up with The Herald in both. "Find the Masquerader" was the first, a reward being offered for the apprehension of the impersonator. The second stunt was the offering of prizes for boys dressing like little Jackie Coogan, the Syracuse kid star, in his new film. In addition to the paper the theatre connected with a local clothing house for this contest.

B. F. Keith's used the balloon stunt for publicity this week. One hundred gas balloons bearing tickets to Keith's are being released daily at the State Fair grounds.

In spite of a telegram from his father advising him: "No money on such nonsense, come home," Donald Tiffany McAvoy, son of a wealthy

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Bridgeport, Conn., reality operator, was married here Monday to Doris Ethel Bachman, former Greenwich Village Follies chorister, of this city. It was the couple's fourth attempt at marriage during the past three weeks. Earlier efforts were frustrated at a very turn by hard-hearted city and village clerks who declined to issue licenses. The knot was finally tied by Municipal Court Judge William S. Farmer. The fact that the girl had been adopted by her grandfather when a babe, although she lived with her mother here, was the principal hitch.

Patrick Conway, band master and orchestra leader, and a 20-piece concert orchestra opened a winter season at the Robbins-Eckel (films) Monday. Soloists will also be added to the program. Mathilde Verla sings this week.

One of the best publicity stunts during State Fair Week was staged by the Wieting to boost Shubert vaudeville, which opened Thursday night. Fifteen of the chorus appearing with "Town Talk," the Barney Gerard unit, manned a float that appeared in the Ka-Noo-No-Karnival parade. Inasmuch as practically all Syracuse lined the parade route, it gave the Shubert opening a rousing send-off.

Frederick G. Weper, leader of B. F. Keith's house orchestra, offers one of his own compositions as the overture this week. It's "I've Got the Habit of Going to Keith's Blues."

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Aug. 17-20—Orpheum, Green Bay, Wis.		Sept. 28-30—Terrace, Danville, Ill.	Nov. 2-5—LaSalle Gardens, Detroit.	Dec. 21-23—Orpheum, Sioux City, Iowa.	Jan. 29—Grand, St. Louis
Aug. 21—Palace, Milwaukee		Oct. 1-4—Majestic, Springfield, Ill.	Nov. 6-8—Keith's Dayton	Dec. 24—New Grand, Norfolk, Neb.	Feb. 8-10—Hippodrome, Terre Haute, Ind.
Aug. 27-30—Orpheum, Madison, Wis.		Oct. 5-7—Orpheum, Peoria, Ill.	Nov. 9-11—Ben Ah, Lexington, Ky.	Dec. 25-27—Liberty, Lincoln, Neb.	Feb. 11—Majestic, Chicago
Aug. 31-Sept. 2—New Palace, Rockford, Ill.		Oct. 8—Gayety, Ottawa, Ill.	Nov. 13—Elace, Cincinnati	Dec. 28-30—Empress, Omaha, Neb.	Feb. 22-25—Columbia, Davenport, Iowa
Sept. 3—Rialto, Elgin, Ill.		Oct. 9-11—Orpheum, Joliet, Ill.	Nov. 20—Hippodrome, Cleveland	Dec. 31—Main Street, Kansas City, Mo.	
Sept. 4-6—Fox, Aurora, Ill.		Oct. 12-14—Orpheum, So. Bend, Ind.	Nov. 30-Dec. 2—Huntington, Huntington, Ind.	1923	
Sept. 7-10—Kedzie, Chicago		Oct. 15-18—Regent, Muskegon, Mich.	Dec. 3-6—Palace, Fort Wayne, Ind.	Jan. 8-10—Novelty, Topeka, Kan.	March 1-1-3—Orpheum, Champaign, Ill.
OPEN		Oct. 19-21—Regent, Kalamazoo, Mich.	Dec. 7-9—Orpheum, Kenosha, Wis.	Jan. 11-13—Orpheum, Wichita, Kan.	March 4—Empress, Decatur, Ill.
Sept. 14-16—Rialto, St. Louis		Oct. 22-25—Regent, Lansing, Mich.	Dec. 10-14—St. Minneapolis, Minn.	Jan. 14-17—Orpheum, Oklahoma City, Okla.	March 5-7—Luna, Chicago
Sept. 17-20—Orpheum, Quincy, Ill.		Oct. 26-28—Palace, Flint, Mich.		Jan. 18-20—Orpheum, Tulsa, Okla.	OPEN
Sept. 21-23—Orpheum, Galesburg, Ill.				Jan. 21-24—OPEN	March 12—Majestic, Milwaukee
Sept. 24—Plumb, Streator, Ill.					AND MORE TO FOLLOW

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(Continued from page 23.)

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Harry Cooper
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split)

PITTSBURGH
Shubert
Echoes Broadway
Eddie Nelson
Irving O'Hay
Ethel Davis
Nip & Fletcher

Murray Sis
Geo Sirenel

OMAHA, NEB.
Brandels

(Barchel, Des
Molnes, split)
1st half
Whirl of New York
McCormack & R
Roy Cummings
Florence Schubert
Hohfeld S
Purcell Bros
Kyra

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"Midnite Revels"
Whipple & Huston
Riggs & Witche
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Princess
"Facts & Figures"
Burt & Rosedale
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Leonard & Rose
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ILL AND INJURED

Mary Ann (Hart) states she is in St. Vincent's Hospital, New York, suffering from a broken ankle, caused through her shoe catching when walking down a flight of stairs.

Ro Janis is recovering after an operation for stomach trouble.

Frank Thellen, manager and owner of the Thellen circuit of theatres, was leaving his home in Aurora, Ill., to get his automobile, when a 19-pound brick, falling from a building under construction, struck him on the head. Thellen

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was rendered unconscious and was still in that condition up to Wednesday. He is reported as being in a very critical condition.

Hazel McDonald, of Olive and Mack, suffered a nervous collapse while playing at Loew's Crescent, New Orleans, returning to New York for treatment. Eugene Wood has taken her place, with the billing unchanged.

Frances Robinson, of the Lew Cantor office, New York, who recently had her tonsils removed, suffered a relapse and was compelled to return to the hospital for treatment. She is expected back on the job next week.

Carl Lothrop, booker in the Kelth office, is seriously ill at his home in New York city. James Alonzo is handling the books during his absence.

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MUSIC MEN
The Talking Machine Men, Inc. will hold a public ball at the Hotel Pennsylvania, New York, Oct. 31. The reason for making it a public affair and not strictly a trade social function is twofold. One is to acquaint the laymen—record buyers—with the orchestra whose recordings they purchase. For this purpose the following orchestra leaders and their bands will appear: Paul Whiteman, Vincent Lopez, Ted Lewis, Ray Miller, Yerke's Flotilla Orchestra, Bennie Krueger, Club Royal Orchestra, Happy Six, et al. The second motive is to acquaint the public with the T. M. M. insignia and what it means.

Henry Teller has connected with Harry Von Tilzer as sales manager. He was last with Fred Fisher, Inc.

The Tama Music Co. will publish the score of "Lady in Ermine," Jean Gilbert's English success, known as "Lady of the Rose."

Witmarks are benefiting through a sudden rush of orders for Victor Herbert's "Gypsy Love Song" and "Kiss Me Again." Although both have been consistent standard sellers, the recent release recordings by some of the phonograph companies has tilted their demand. "Gypsy Love Song" was even arranged for dance by one company and the publishers are threatened with publishing a special dance arrangement.

Milton Ager, of Ager, Yellen & Bernstein, Inc., returned this week from Toledo, where he attended the opening of Arthur Pearson's "Zig Zag," which Ager composed. Louis Jordan has joined the A-Y-B firm as professional manager. Billy Mathey has been added to the professional staff.

New York music publishers of new pop stuff report an unexpected lull in sales during the past two weeks, with prospects much brighter than they have been for months. The music trade has been going through an irritatingly long period of dullness. So many reasons were advanced why that publishers have almost been led to believe the pop song business of selling copies was almost over. These present indica-

tions eradicate that opinion, notwithstanding the records and radio. At the same time there has been a perceptible increase in disc sales, which affects the publishers so directly through royalty, it is an added joy, whether momentary or permanent.

Separate suits for alleged infringement of copyrights for certain musical compositions were instituted Tuesday in the United States Court, at Baltimore, against John A. McDonald, proprietor of the Blue Bell Theatre, 1713 Harford Avenue, Linwood Amusement Co., Baltimore Theatre, 3205 Eait avenue and Linwood Theatre, 902 South Linwood Avenue, Greater Baltimore Theatre Company, New Aladdin, 932 West Balto Street and Charles Allen, Paradise Subway cabaret, 817-19 Penna Avenue. The suits were brought by the Waterson, Berlin & Snyder, Irving Berlin, Shapiro, Bernstein & Co. and Leo Feist through Frank Emory, Deeswe & Skeen, attorneys. Five copyrighted productions are involved. It is alleged in each case that the copyright had been infringed upon by public performances of the compositions without authority, an injunction and an accounting are asked in each case.

The music department of the Motion Picture Theatre Owners of America announces that Fred Warren has been co-operating with the organization in having the music score to the American Releasing Corporation's "Queen of the Moulin Rouge" re-cued so as to contain tax-free music only.

UNIT NOTES
Two of the independent houses booked by Fally Markus have booked Shubert "units" for preliminary engagements, buying the shows for a flat sum in lieu of the regular independent vaudeville.

The Five Kings of Syncopation were signed by I. H. Herk this week and will be added to the cast of "Stolen Sweets," which opens the regular Shubert unit season at the Englewood, Chicago, Sept. 17.

Walters and Lee have replaced

Roode and Francis, opening the Arthur Klein unit show. Roode and Francis were engaged for the three-day stand at Jersey City without a contract for further time.

Eddie Dowling's "Radio Girls" (unit show) will play at the Crescent, Brooklyn, next week, with Dowling appearing in it during the afternoons when there is no matinee of "Sally, Irene and Mary," his show at the Casino, New York. This week the unit is in Wilmington, Del., with the probability a stage will be sent there to touch up the numbers.

Barney Gerard's "Town Talk," routed for Springfield next week, will lay off, the stand not having been set as yet for Shubert vaudeville. According to the Affiliated Theatres route, the Shubert vaudeville shows were scheduled to play the Court Square, Springfield, beginning Sept. 17.

NEW ACTS
Signor DeParis, formerly in opera, in skit with five people, including Kitty Hart, Mlle. Janette, Bobby Mack, J. J. Greves.

Louis E. Zoeller, songwriter, and Flo Kelly (formerly of "Juvenility") in "The Producer."

New acts being produced by Milton Aborn are "Listen Lester," with Lee Daly, Dan Marble, George Shields, Lulu Swann, Kathleen Robinson and Mabel Dwight; "Oh Henry," with Fred Lightner and Irene Cattell; "What'd I Tell Yer," with Lew J. Welsh, August Thorne and Helen Namur; "The China Blue Plate," with Maude Gray, Matt Hanley, Charles Compton, Richard Cramer and Bert Fertie; "Petty Larceny," with Charles Lewis, Karl Townsend, Richard Foote and Almeda Dewey; "Spoofing," with M. George Harris and Gerald MacDonald; "The Nut Shop," with Jack Fairbanks and Florence Major.

Hal Sherman and Eddie O'Rourke separated last week. Sherman is going with the "Music Box Revue." O'Rourke will do a single.

Mickey Morton (formerly Shaw and Morton) and Ben Shack ("O Girlie").

Eve Hackett, from production, with Mort Van Moppes, songwriter (last of Holmes and Wells Co.).

Johnny Ford and the Wood Sisters.

Herbert Barnett and Jazz Band. Bob LaSalle and Female Jazz Band (9 girls). LaSalle formerly worked with a piano player after separating from Harry Kranz (Peppie and Anderson).

Mme. Asta Sworince, Russian actress, is preparing a vaudeville sketch.

The vaudeville combination of Frisco, Loretta McDermott and Eddie Cox was re-established again this week.

All plans for the annual "Round-up" at Pendleton, Ore., are now complete, and all of the hotels are sold out for the three days of the show. Accommodation in rooming houses for 10,000 people is being arranged. The "Roundup" will open Sept. 21 with champion cowpunchers, bucking horse riders and lariat experts.

Shubert Theat. 44th St. W. of B'way. Even. 8:30. Matinee Wed. and Sat. at 2:30.

Greenwich Village Follies
Fourth Annual Production

44th ST. THEA. 44th St. W. of B'way. Twice Daily, 2:30-8:30.

MONTE CRISTO
"The World Is Mine"
Staged by EMMETT J. FLYNN

STRAND
"A National Institution"—B'way at 47 St. Direction of Joseph Plunkett
NORMA TALMADGE
"THE ETERNAL FLAME"
STANDARD SYMPHONY ORCHESTRA
CARI EDWARDS Conductor

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GREATEST SPECTACLE EVER
STAGED AT THE HIPPODROME
MAT. DAILY, 2:15; EVES, 8:15

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SAM HARRIS W. 42d St. Even., 8:15.
Mats. Wed.-Sat., 2:15.
WILLIAM ANTHONY MCGUIRE'S
NEW COMEDY

IT'S A BOY
Staged by SAM FORREST
West 45th St. Even., 8:15.
Mats. Wed. & Sat. at 2:15

CORT WALLACE and MARY EDDINGER and MARY NASH
in "CAPTAIN APPLEJACK"

MUSIC BOX West 45th Street. Tel.: Bryant 1470.
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IRVING BERLIN'S MUSIC BOX REVUE
—With a Cast of Metropolitan Favorites—

REPUBLIC 42d St. W. of B'way. EVENINGS at 8:30.
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ANNE NICHOLS' New Comedy
"ABIE'S IRISH ROSE"
With an All-Star Cast

LITTLE W. 44th St. Even. 8:30.
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JOHN GOLDEN Presents

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in "The Serpent's Tooth"
with W. GRAHAM BROWNE

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The GINGHAM GIRL
A SMART, DAINTY MUSICAL COMEDY with a CAST OF UNUSUAL EXCELLENCE, including A CHARMING GROUP OF DANCING BEAUTIES

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ALL NEW GEORGE WHITE'S SCANDALS 1922
PAUL WHITEMAN AND HIS PALAIS D'ORCHESTRA
RARE COLLECTION OF NEW BEAUTIES

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"The best play James Forbes has written. An Amy, Miss Lawrence steps into the front rank of American actresses."—Christian Science Monitor
THE ENDLESS CHAIN
With Margaret Lawrence

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The Smashing Musical Comedy Hit
MOLLY DARLING
"A REAL CHARMER."—Charles Darnott, Eve. World.

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GREATEST MUSICAL HIT OF AGES—
"BLOSSOM TIME"
Second Triumphant Year

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49th St. Theat., W. of B'way. Evs. 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

MAXINE ELLIOTT'S THEATRE 39th. EVES. 8:30. MATS. Wednesday and Saturday.

'FOOLS ERRANT'
By LOUIS EVAN SHIPMAN
Special Cast includes:
CIVIL KEIGHTLEY ALEXANDRA CARLISLE
LUCILE WATSON VINCENT SERRANO
FRITZ WILLIAMS ROBERT CUMMINGS

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Matinees Wednesday and Saturday

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DAVID BELASCO Presents

LENORE ULRIC
as **KIKI**
A New Character Study by ANIHE PICARD.

LYCEUM West 45th St. Evs. at 8:30. Mats. Thurs. & Sat., 2:30.

DAVID BELASCO Presents
FRANCES STARR
in "SHORE LEAVE"

VANDERBILT W. 48th St. Evs. 8:30. Mats. Wed. & Sat. 2:30.
STEWART and FRENCH Present

The
TORCH BEARERS
"Screamingly Funny."—Post.

SELWYN THEATRE W. 42d St.
BARNEY BERNARD and ALEXANDER CARR in
a new comedy
"PARTNERS AGAIN"
By Montague Glenn & Jules Eckert Goodman.
Prices: Evs. \$2.50. Mats. Wed. & Sat.

New Amsterdam Theatre—W. 42d Street
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"SUE DEAR"
New York's Latest, Cleanest and Most Fascinating MUSICAL PLAY
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WAGENHALS and KEMPER Present
WHY MEN LEAVE HOME
By AVERY HOFWOOD

LYRIC THEATRE, West 43d St. Twice Daily, 2:30 and 8:30

WILLIAM FOX Presents
"A LITTLE CHILD SHALL LEAD THEM"
—A Vivid and Dramatic Photoplay—

HUDSON WEST 44TH ST. EVS. 8:30. MATS. WED. & SAT. 2:30
SO THIS IS LONDON!
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39th St. Theatre, nr. B'way. Evs. 8:30. Mats. Wed. and Sat. at 2:30.

THE MONSTER
By CRANE WILBUR
With a Cast of Distinguished Players
Including
WILTON LACKAYE MCKAY MORRIS
FRANK MCGRAWACK MARJORIE RIBBER
WALTER JAMES CHARLES W. WALLACE

F. RAY COMSTOCK and MORRIS GERT Present

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SAT. THEATRE From MOSCOW—Direct From LONDON-PARIS. NEW PROGRAM
CENTURY ROOF THEAT., 62d St. & C.P.W. Evs. 8:30. Mats. Tues. and Sat., 2:30. Entrance on E. 1 St. Tel. Columbus 8860.

CASINO 39th & Broadway. Evs. 8:15. Matinees Wed. and Sat., 2:15.

Musical Comedy Sensation
SALLY, IRENE and MARY
—WITH—
Eddie Dowling and a Great Cast

EAST SIDE WEST SIDE
(FORMERLY "MANHATTAN")
—NOW AT—
BAYES Theat., W. 44th St. Evs. 8:30. Matinees Wed. and Sat., 2:30.

THE GHOST BREAKER

Laaky-Paramount feature, starring Wallace Reid. Adapted by Jack Cunningham from the play by Paul Dickey and Charles W. Goddard; directed by Alfred Green. Shown at Rivoli, New York, week Sept. 10. Warren Jarvis.....Wallace Reid
Maria Theresa.....Lila Lee
Rusty Snow.....Walter Hiers
Duke D'Alva.....Arthur Carewe
Sam Marconi.....J. F. Macdonald
Aunt Mary Jarvis.....Frances Raymond
Maurice.....Snitz Edwards

This is one of those usual Wallace Reid starring pictures, fairly well done, with considerable comedy element that prevents the picture from falling into the classification of ordinary. To the Reid fans the feature will prove pleasing; to others it will be but mildly entertaining. As a box office attraction the draw depends whether or not the exhibitor's average audience is strong for the star. There is nothing in the production that will pull additional business.

Reid isn't present at all in the greater part of the first reel. That action takes place in Spain, where Lila Lee and Arthur Carewe are the principal characters in the story. Miss Lee is the daughter of a lately deceased Spanish nobleman; she and her very youthful brother are all that are between the title, the grounds and castle, a possible buried treasure, which is coveted by the cousin, played by Carewe.

A plan of the castle and its secret passages has been presented by the girl's father to an American, and the girl comes to this country to secure it so that she will be able to seek the treasure which is reported hidden in the castle. The cousin also makes the trip in an effort to forestall her.

In the meantime, Reid is shown as a New Yorker returning to the old homestead in Kentucky, arriving there in the midst of a feud. He is advised to return to New York pronto, refusing at first to take the advice, but after a shooting, in which he and the opposing faction battle it out, he decides to leave. The head of the other clan follows him to New York, and the two come face to face in the hotel elevator; both pull their guns and there is a shooting. Reid escapes unscathed, but dashes into the room occupied by the Spanish girl.

All of this action has used up about three reels of the allotted five, so that with the work of ghost breaking still to begin there is very little footage left for that portion of the story. However, Reid makes his get-away from the hotel the following morning in the wardrobe trunk of the girl and is placed aboard a steamer bound for Spain; the girl misses the boat and is finally put aboard from a hydroplane.

Once back in Spain, Reid readily breaks up the ghost business in the castle and shows up the aspiring and conspiring cousin as the man behind all the spiritual manifestations, winning the girl, who is the real treasure of the story.

If it wasn't for the work of Walter Hiers, who does a blackface valet to the star, there wouldn't be anything to the story. Hiers is the fat comedian, who, it is quite possible, is being groomed by Laaky to replace Arbuckle. His work in this picture pulls all the laughs that there are.

The sets are elaborate and the photography good, but it looks as though Reid had made up his mind that he was going to do as little work in this picture as possible, and possibly conspired with the script writer and the director to help him

out. Things of this sort are about as sure a road to oblivion, as far as the screen is concerned, as being involved in some unsavory scandal. Fred.

HOUD OF BASKERVILLES

R.-C. picture evidently made in England. Founded on the Conan Doyle story of the same title of the Sherlock Holmes series. Shown at Capitol, New York, week Sept. 10.
Sherlock Holmes.....Ellie Norwood
Dr. Watson.....Hubert Willis
Sir Henry Baskerville.....Rex McDougal
Osborne.....Frederick Raynham
Dr. Mortimer.....Allen Jayes
John Stapleton.....Lewis Gilbert
Jeryl Stapleton.....Betty Campbell

The combination of the Sherlock Holmes name, the title of the story and Conan Doyle is pretty certain to pull business, and in the case of this picture seemingly there is no exception. However, the picture itself is rather badly done, and it will not be of the entertainment value that the audience will expect in the bigger houses. At the Capitol Sunday night the picture pulled big, but the audience leaving after the first night show expressed its disappointment rather liberally. It is not a picture for the biggest houses, and the chances are that the Capitol must have been rather badly off for an attraction to have played this one.

This weird mystery tale of Sir Conan Doyle's would have made a whale of a picture in the hands of a capable American director and company. In this production the treatment of the story is very bad, and the producers trusted to night tints to carry the mystery and rather than working up the real suspense.

The direction was by Maurice Elvey, who followed the original tale in a matter of fact manner, letting the story develop on the screen as best it could. His work did not carry it forward with any great speed, nor was there any real element of suspense anywhere in the production.

As to the cast, Ellie Norwood is featured as Sherlock Holmes, but, due to the adaptation for the screen, the honors should have gone to Rex McDougal as Sir Henry Baskerville, who held the center of the lens to greater footage than the character of Holmes did. Mr. Norwood does not measure up to the requirements of the Sherlock Holmes role when one weighs him with the characterization that John Barrymore gave in the recent Sherlock Holmes film in which he appeared. Betty Campbell is the only woman in the cast, and she manages to play a rather difficult role fairly well.

In sets the picture has nothing to boast of, and it is fairly noticeable the picture was rather cheaply made. Fred.

THE CURSE OF DRINK

A six-reel state rights production handled by L. Lawrence Weber and Bobby North. Produced by Joseph M. Shear and presented by Export and Import Film Corp. Founded on the play by Charles Blaney, modernized to meet Prohibition conditions.
Bill Sanford.....Harry T. Morey
John Rand.....Edmund Breese
Ruth Sanford.....Marguerite Clayton
Ben Farley.....George Fawcett
Baby Betty.....Miriam Battista
Mother Sanford.....Alice May
Sam Handy.....Brittley Shaw
Harry Rand.....Albert Barrett
Margaret Sanford.....June Fuller

Combination of a corking melodrama title and an all-star list of names in a state rights production that looks as though it was slated to get the money in the popular priced houses. The story is founded

on the old meller that toured the country for years under the management of Charles Blaney. The play has been modernized so as to meet the present-day conditions brought about by the Volstead Act.

Outside of the fact that there is a good title to draw at the box office and a number of names in the cast, there is nothing about it that places it in the classification of unusual. It is just a good hokum picture that has been turned out to get the money.

The story is that of a railroad engineer, the best driver on the road, who has fallen to nursing a switch engine because of his fondness for the stuff they sell in blind tigers. His daughter is secretary to the president of the line, and his son is beginning to stoke a locomotive.

The boy and girl are in love with each other, but the former's father objects. The heavy is the division manager, who covets the girl. He has her father fired for drinking and the old engineer, inflamed with drink, seeks to take revenge on the president of the line. The latter is about to make a trip on a special and the old engineer boards the cabin of the locomotive, displaces the regular driver and heads for a washout down the line. The girl and the son of the president, boarding another engine, give chase, and the girl finally climbs from the cow-catcher of one locomotive to the rear of the other train, clambering over the roofs of the cars to her father in the cabin and brings the train to a stop, at the brink of the washout. Her reward is the consent of the road's president to her marriage to his son and the old man swears off drinking.

Harry Morey plays the old engineer with a real sense of sousing, while the heavy of Brinsley Shaw is of the type of villainy usually missed in the old days. George Fawcett showed as a speak-easy keeper, who ran his joint to suit himself.

Miss Clayton, as the heroine, impressed, and there was a real thrill in the railroad stuff she did. Albert Barrett was an acceptable hero. Miriam Battista was really clever in the kiddie bit of the picture.

The production holds its thrill in the railroad chase which Harry O. Hoyt, who adapted and directed the picture, handled very well. Fred.

TIMOTHY'S QUEST

A rural drama produced by the Dirigo Film Inc., released through American Releasing Corp. Adapted from the Douglas Wiggin story of the same title and directed by Sidney Olcott. Seven reels.
Timothy.....Master Joseph Depew
"Lady Gay".....Baby Helen Rowland
Miss Avila Cummins.....Marie Day
Samantha Ann Ripley.....John Jabe Slocum
Hilly Tarbox.....Vivia Ogden
Miss Doris.....Gladys Leslie
Miss Milliken.....Wm. F. Haddock

Two kiddies make this production stand out as a sure-fire money-getter for the average exhibitor. It is not a picture that one could play in one of the bigger pre-release houses, but in the regular run of theatres it will stand up with anything and pull business on the strength of the work that is done by Joseph Depew in the role of Timothy and little Helen Rowland.

The picture was made by a newly formed company which is going to devote itself entirely to a brand of Down East rural stories, with their producing center somewhere in Maine.

"Timothy's Quest" is right in line with the other adoption stories, such as "Forget Me Not" and "A Little Child Shall Lead Them," and while it does not lean to the tear stuff as strongly as the other two, its comedy angles are such that the production is certain to register.

A combination of tenement squalor and clean country life forms the background for the action. Timothy and "Lady Gay" are boarding kids in a tenement. When the woman who has had them in charge passes on, Timothy hears a couple of slatterns who are taking charge of the situation arrange how the kiddies shall be disposed of. He then takes little Lady Gay and runs off, beating a ride on a freight train which lands them in a little country town.

The youngster takes charge of the situation by making a house-to-house canvass to ascertain if anyone would like to adopt a baby. He manages to pick a house that he has fancied in dreams, and it is the home of his maiden aunt. She is a stern-appearing woman, who immediately notes the resemblance of the boy to her own young wayward sister, and later manages to check up this resemblance, proving to herself the boy is her nephew.

Eventually she decides to adopt both of the children, and the story closes with both tots assured of a home.

It is a cute story fairly well told, although there are spots where the continuity of the screen version of the tale could be improved on. But in the main the picture is a real good program picture for the regular run of houses.

The cast is one of characters, with Marie Day, as the stern aunt, registering most forcibly, while Margaret Seddon makes a lovely character of the spinster who passed up marriage to be with her girl friend in sorrow. Comedy relief is furnished by Vivia Ogden and Bertram Marburgh. Fred.

THE BLOND VAMPIRE

It is seldom a picture so utterly lacking in merit gets as far as the screen. The work hasn't a redeeming virtue. Even its photography is poor, and when a film in these days of mechanical perfection hasn't at least clearness it is beyond all hope. "The Blonde Vampire" was made half of a double feature bill at the Eighth avenue neighborhood theatre, and by contrast with its companion feature, Arthur S. Kane's "The Real Adventure," suffered intensely.

"The Blonde Vampire" is so conspicuously bad it is difficult to pick out its special demerits. In the first place, the story does not hold together. The characters behave in the most extraordinary manner. A rich mine owner makes his hobby the visiting of poor tenement house dwellers to bring toys to the children. He falls down a flight of stairs and twists his ankle. He seems to make nothing of the injury, but, nevertheless, sends post haste for his butterfly daughter to convey him home.

Oddly enough, the strained ankle immediately turns the old party's thoughts to death; so he decides to make his will, leaving the Poppy mine to his daughter. He knows, or ought to, that his business associate, one Downs, is a blackguard, the executor in his will and the girl's guardian. In visiting the tenement the daughter, Marcia by name, ran over a child's doll with her car, and a young man of the district substantially threatens to strike her for the deed.

Marcia promptly falls in love with the young tough, attracted by his "caveman" attitude, so different from the behavior of the tame society men she meets. Here's where the plot thickens. Downs, with the aid

of a political "master mind," who acts more like a cheap crook, schemes to have the young tough secure Marcia's signature to some sort of a document that will rob her of the mine and then do away with the old man by murder. Marcia is lured to a gaudy dinner party at Downs' home (one of those lurid affairs where everybody gets drunk and men and women fall into the swimming pool while a cabaret show is going on) and the young tough is thrown into her company.

Marcia's real sweetheart, a timid sort of chap, comes to the party and saves her from the plot by offering to thrash the tough, who suddenly turns virtuous and lets him get away with it. You'd suppose that with all this evidence the old man would have changed his will, but that wouldn't keep the story going to the fifth reel. Nothing so simple would do. Instead Downs sends a hired assassin to his home. For various scenario reasons the young tough, his sweetheart and a reformed crook happen at the mansion at the same time. The assassin is foiled and the guilt of Downs is exposed.

There is not the slightest effort to build up to situations. Things just happen fortuitously. One passage concerns the scheme of Downs to get the young tough in his power. It leads to a brisk bit of action, but because the way was not paved to arouse suspense the scene is reached and passed before any interest is awakened. The acting is as mediocre as the photography. The featured character of Marcia, who is the blonde vampire of the title, is absent from the action for a whole reel at a time, and she never for a moment engages the sympathies. None of the characters does for that matter, and the five reels are as tiresome and dull as any picture within memory. Rush.

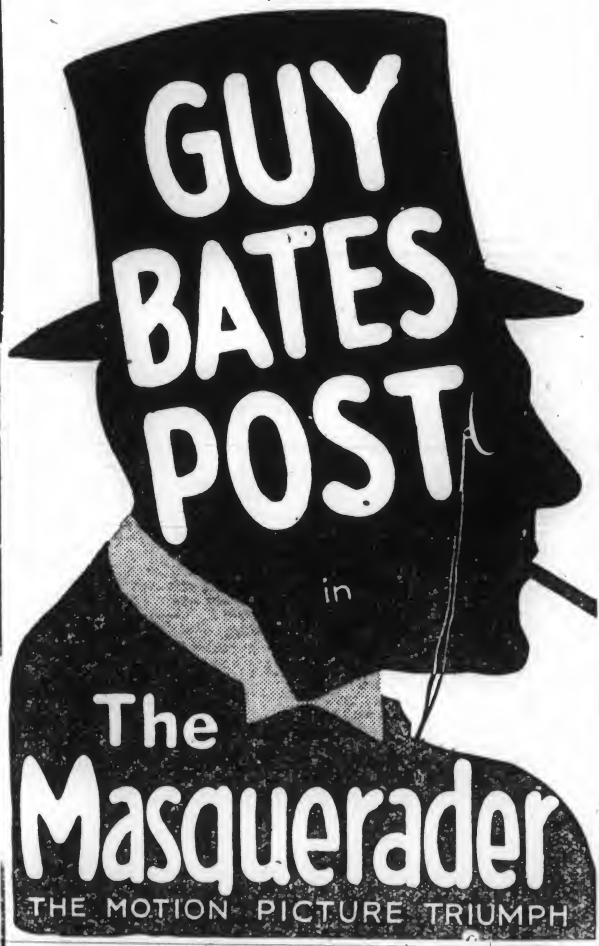
"Sets a New Standard!"

The NEW YORK EVENING JOURNAL says:

"The Masquerader" sets a standard that will be hard to beat. Post's performance is one of real power and subtlety. The two characters he interprets are wonderfully conceived. Thoroughly superb in its minutest details, Post's acting readily predominates an unusually fine production. The story is exciting and the screen version superior to the book and play. The love interest is accentuated with telling effect."

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THE MOTION PICTURE TRIUMPH

From the famous novel by Katherine Cecil Thurston and the play by John Hunter Booth.

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Seats selling eight weeks in advance.

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A Paramount Picture

WHEN KNIGHTHOOD WAS IN FLOWER



THE SIREN CALL

Famous Players-Paramount presented by Adolph Zukor, with Dorothy Dalton as star. Strong cast supporting has David Powell and Mitchell Lewis featured. Story an original by J. B. Nash, with Philip Hurn preparing script. Produced and directed by Irvin Willat.

Charlotte Woods.....Dorothy Dalton
 Ralph Stevens.....David Powell
 Beauregard.....Mitchell Lewis
 Edward Brundage.....Edward J. Brady
 Gore.....Will Walling

The general idea back of this picture was to turn out another "Flame of the Yukon," the picture that "made" Dorothy Dalton. In this respect the effort was a failure. However, a fairly good box office attraction has been turned out. It is a picture of the Alaska country, that has at least two spectacular thrills in it, although the story itself has Miss Dalton as a married woman in the first reel, and that is going to be objected to by some exhibitors and the screen fans to whom this star particularly appeals. That the marriage is a phoney one and the real love story and final happy ending are worked out won't make any great difference to them. Dorothy must be single at the beginning of the picture to make it a draw at the box office, according to the sharps that are serving the pictures to the public.

However, "The Siren Call" has everything that the usual run of Alaskan pictures of this type have. The dance hall, the snow, the mounted police, a dog team and all the regular stuff. Besides that, it has a real cast of names, with both David Powell and Mitchell Lewis as featured members. Powell is coming along in popularity with the women and Lewis is still the bold, bad heavy he always was.

There is considerable comedy relief in early reels of the picture during the dance hall scenes, with an Irish characterization by Lucien Littlefield contributing considerable of the laugh material. This helps the picture materially.

Miss Dalton has the role of the wife of the manager of the dance hall, the marriage of the pair being kept secret for business reasons, as she is the principal box office attraction that the place has. The marriage to the manager was a phoney one put over on the girl so that she would stay on the job and not be lured to one of the other places.

Out on the trail Mitchell Lewis has come across a man and woman who have frozen to death, but the little baby they were carrying is still alive. He picks it up and takes it to the dance hall, intending to win favor of the reigning queen by presenting it as a Christmas gift. She starts a bank account for the kid right there by selling kisses at a dollar a kiss, but Powell, who has come into the room, refuses to buy until she sticks him up with a gun, and then he pays double the amount to insult her again. She thinks it is going to be another kiss, but instead he bawls her out, stating she is unfit to care for the child.

Later, after the local Purity League has managed to burn down the dance hall and drive off the inmates, the girl, her supposed husband and the baby are seen in a small general store along the river. That was always the cherished dream of the girl. Powell is a neighbor. The husband, however, has had a lech for one of the other girls, who has returned to the states, so when Lewis shows up and tries to force his attentions the husband makes a deal with him to turn over the woman and the store for the pack of pelts which the trapper has left in the hands of Lewis. Miss Dalton defends herself by killing him, and Powell, walking in on the murder, starts out after the husband after hearing the story. He and Edward J. Brady (playing the husband) put up a corking fight on a raft floating down the river, and the hero of the story is worsted in the combat. The girl, however, comes to his rescue as the raft is about to go over the falls, and the two are shown taking the drop. Months later the pair are in a cabin when the mounted police show up and word is then received of the death of the husband, which leaves the pair of lovers free to bring about the happy ending.

The picture did not receive a Broadway pre-release showing be-

cause of the fact that the circuits around New York that have booked the Paramount output have been clamoring for the pictures, and the extended runs that the Rialto and Rivoli are playing made it impossible to present them there and hold to release schedule. However, it seems that the weaker sisters were the ones that were turned loose with the usual Broadway runs. But withal this picture will entertain and get some money on the strength of the Dalton and supporting cast names. Fred.

THE GALLOPING KID

Universal western starring Hoot Gibson. Story by Wm. H. Hanly, adapted by A. F. Younger. Directed by Nat Ross. Loew's New York, Sept. 8, on double bill.

Simplex Cox.....Ed "Hoot" Gibson
 Fred Bolston.....Leon Barry
 Helen Arnett.....Edna Murphy
 "Five Notch" Arnett.....Lionel Belmore
 Zev Larabee.....Jack Walters
 Zeke Hawkins.....Percy Challenger

Just one of the usual type of westerns in which Hoot Gibson is generally starred by U. The role of the star in this picture, however, is one that he takes splendid care of. The picture will do nicely where the audiences like westerns, but a fairly accurate life is arrived at from the fact it plays on the double-bills in the Loew daily change of program houses around New York.

The picture has some lighter moments. Gibson as Simplex Cox gets the job of acting as chaperon to the daughter of Arnett, who has a reputation as a gun man. His job is to keep Bolston away from the girl, who fancies she is in love with him. If he fails in the job Arnett threatens to shoot him.

The girl makes an appointment with her sweetheart and Cox follows, but the girl and Bolston stick him up and force him to climb a ladder to a cliff, after which they remove the ladder. Cox, however, manages to get down, and at the same time discovers a gang of crooks who have been mining platinum on the land belonging to Arnett. He rounds them up and at the same time manages to get Bolston. In the end he wins the girl and obtains forgiveness from her father for having failed once on the chaperonage job.

It is one of those regular stories of the west, with the usual horses, and while Gibson is a comer to a certain extent, this sort of material isn't going to take him out of the popular-priced class of western screen stars.

The direction of Nat Ross was all that could be expected with the material at hand. Fred.

BLIND CIRCUMSTANCES

Northwestern drama with some snow stuff. Produced by the Morante Productions Co. under the direction of Milburn Morante, starring George Chesebro. Released by Clarke-Cornelius Co. for state rights.

Dick Hayden.....George Chesebro
 Ruth.....Vivian Rich
 Capt. Erick Ekag.....Alfred Hewson
 Kelly.....Harry Arras
 Pierre.....Frank Calfrey

Rather a weird northwestern made along lines intended to impress the audiences that must have their thrill no matter what the cost. It is a fair program picture of the cheaper grade that will do fairly well in the small daily change houses. Really no great punch to it, and the continuity and photography are pretty bad in spots. The direction is also nothing to boast about at any time.

George Chesebro is the star, with Vivian Rich featured. The balance of the cast matters little, with the exception of Alfred Hewson, who plays the heavy.

The story is laid in a sea coast town in Canada and later in the snow country. Ruth and Dick Hayden are sweethearts, with the heavy coveting the girl. The hero has a scrap with a man on a dock and knocks him out. A few minutes later a couple of the crew of the ship commanded by the heavy who has been assigned to shanghai the hero, pick up the other man by mistake, and the hero is then accused of murder. He makes his escape into the snow country and three years later rescues a man from the snow trail. Later it develops this man is a member of the Royal Mounted sent to find and bring him in. At the last minute it also develops that the officer is really the man supposed to have been murdered, the blow on the head causing a loss of memory, and he has since been under the assumption that he is plain "Bill Jones."

All this tends to a happy ending with the exception that the hero has lost his eyesight in a gun powder explosion. Underlying it all is the "Faith" doctrine of Christian Science that all works out to the general advantage of all concerned if they will only keep the faith. Thus the picture ends.

It is not a really happy ending of the conventional sort, and it leaves a doubt as to whether the hero had faith enough to get his eyesight back. However, for the houses that this one will play the audiences won't go into that any too deeply. Fred.

ANOTHER GORDON HOUSE

Boston, Sept. 13.
 Another house was added to the Gordon chain of New England theatres with the opening of the new Olympia at Brockton, Mass., Monday.

PICTURES TO VAUDE

Central, N. Y., Vacated by U. Is First Local Shubert "Unit" House

Shubert unit-vaudeville will bow into New York Monday, the first attraction being Weber and Fields in "Reunited," which plays the Central.

It is the only theatre selected to date to receive the new brand of vaudeville on Broadway. The house is directly opposite the Palace, and will play \$2 top on Saturday and Sunday night, with the balance of the evening performances topped at \$1.50.

The Central was relinquished by Universal two weeks ago and has been in process of redecoration since. Universal paid the owners \$100,000 rent in advance. As a theatre venture it cost the film company \$75,000 on the year, but Universal put over the best exploitation work in the history of the company. A reissue, "The Delicious Little Devil" (which had Mae Murray and Rodolph Valentino), was played at the Central for six weeks and was accorded \$150,000 in bookings. On that picture alone Universal claims the Central venture profitable.

The Central will have Richard Tant, last season in charge of the Shubert-Crescent, Brooklyn, as manager. Maurice De Fries will be treasurer, with Maurice Singer and Bernice Adams as assistants.

INSIDE STUFF

ON PICTURES

William Fox is home or due in New York from abroad, where he staged "Nero" in London. Upon his arrival the matter of the title of "A Little Child Shall Lead Them," now playing as a Fox special in a Broadway house, will be taken up. Some of the Fox staff are reported opposed to the title as belittling the theme of the story, and for the more important reason, as they say, that it is not a drawing title. Some of the paper gotten out for the film, that of a child's and dog's head in juxtaposition, is likewise not believed by the same Fox bunch to be striking enough as an illustration.

Sam Eckman of Goldwyn pulled a nifty stunt Tuesday, when he gave a luncheon and pre-view of the Rupert Hughes picture "Remembrance" to the Theatre Owners Chamber of Commerce. However, John Iris of the Educational slipped in and stole a lot of the thunder. The Educational is to release a magazine reel in which the T. O. C. C. is interested to the extent that the organization will share in the profits of the reel, which is to be issued monthly. The members of the T. O. C. C. had pledged themselves several weeks ago to play the magazine and on Tuesday the Educational force slipped into the luncheon and walked out with the contracts from the exhibitors, getting them to sign as they were eating and before the showing of the Goldwyn picture.

Last week it was reported that the district manager of one of the largest local exchanges was suspected of having an inside graft line, and that there was an investigation going on. As a matter of fact it was not the district manager but the sales manager suspected. During the current week he waited on the home office officials at their request and showed them his savings bank deposit books, in which he had accumulated about \$12,000 in about 10 years. The firm, it is understood, let it be known in the trade that they suspected the sales manager of having fattened his bank account something like \$100,000 at their expense. This was disproved.

From the stage comedy hit by Paul Dickey and Charles Goddard

Directed by Alfred Green.

Scenario by Jack Cunningham.

(This is the 3-column Press-Book Ad. Mats and electros at exchanges.)



What the New York Critics Say:

- "Made to order for Reid. Miss Lee never more beautiful." —JOURNAL OF COMMERCE
- "Camera work as near perfect as possible." —WORLD
- "Boundless opportunities for fun and thrills. Interesting and amusing." —TIMES
- "Pleasant entertainment. Everything happens with a bang." —DAILY NEWS
- "Good movie melodrama. Scenes around Spanish castle are beautiful." —EVENING SUN
- "Mixture of hair-raising thrills and mirth-provoking situations. Lila Lee enticing." —AMERICAN

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MICHIGAN FILM REVIEW

JACOB SMITH, Publisher

415 Free Press Bldg.

DETROIT, MICH.

HAROLD LLOYD FEATURES A WEEK OF FAIR GROSSES

Showing of "Grandma's Boy" Sets Comedian—
Rialto Outdistances Rivoli by \$1,000—"Slim
Shoulders" Helped by Fashion Show

The picture wallop of last week on Broadway was the advent of the Harold Lloyd first feature length production, "Grandma's Boy," which opened at the Strand and was held over for a second week. The second week did not hold up to the first week's business. However, on the strength of the showing the Lloyd picture made the first week it is generally conceded that comedy stars is made for the future and that he is out of the short reel comedy class for all time.

The fight for top honors between the Rialto and the Rivoli ended with the former house coming out on top, even though it held a picture that had played the week previous at the Rivoli. It was the Marion Davies feature, "The Young Diana" which finished the second week on Broadway with \$21,000, as against "Burning Sands" at the house further uptown which, while billed as "The Answer to The Sheik," managed to fall about \$1,000 under the Rialto business.

At the Capitol the Irene Castle picture, "Slim Shoulders," managed to pull out a fairly good week's business on the strength of the fashion show that was given in conjunction with the feature rather than on the strength of the picture itself. The Capitol gross was almost \$37,000.

The attractions that are running in the legitimate theatres for exploitation purposes dropped off considerably last week with "A Little Child Shall Lead Them" at the Lyric, going practically to pieces and getting around \$2,000, while at the 44th Street "Monte Cristo" managed to get around \$10,000. "The Prisoner of Zenda," at the Astor, also fell off with the gross being around \$9,500.

Next week looks like a battle royal for business for the Capitol is going to have the Mae Murray production, "Broadway Rose"; the Rivoli, "Man-Slaughter"; the Strand, "The Eternal Flame," and last night the Criterion re-opened with the big Marion Davies picture, "When Knighthood Was in Flower."

This week business is about on an even ebb with nothing startling standing out.

An estimate of the gross last week along Broadway follows:

Astor—"Prisoner of Zenda," Metro special, seats 1,131; scale \$1.65, 6th week. Business fell off a little again last week despite the fact that there was a holiday, with the gross going to just under \$9,000. There are only two shows a day and the matinee business is rather fair with a line usually at the box office for the afternoon performances.

Cameo—"Nice People," Paramount, seats 550, scale 55-75. The house started its week to week change policy with this feature taking the pictures on a straight rental basis, the Paramount productions really playing a pre-release third run at this house following the Rivoli and Rialto, but playing the attractions before the regular release to the circuits and the independent exhibitors. Last week with this Wallace Reid feature it looked as though the innovation would eventually build into returning profitable business for the house with the gross reaching almost \$5,000. This week Marion Davies in "The Young Diana."

Capitol—"Slim Shoulders," Hodkins, seats 5,300, scale mats. 30-50-\$1.10; eves. 55-85-\$1.10. Irene Castle star. The fact that "The Irene Castle Fashion Show" was billed in conjunction with this feature is what is accepted as the reason for an almost \$37,000 week at this house. The feature alone would not have stood the gaff as it is rather a weak sister. This week with "The Hound of the Baskervilles" pulled up the Capitol's business.

Criterion—"Love Is An Awful Thing," Selznick, seats 886, scale 55-99. This picture was put in as a stop gap until the Hearst people got ready to remodel the house for the run of "When Knighthood Was in Flower" with an outright rental arrangement. The business was not

particularly strong although the week showed about \$6,100.

44th Street—"Monte Cristo," Fox special, seats 1,323, scale mats. \$1 top, eves. \$1.65, 6th week. Business fell off somewhat at this house but the showing that the box office is making is still on the profitable side of the ledger with the gross last week going to \$10,250.

Lyric—"A Little Child Shall Lead Them" (Fox special). 2d week. Seats 1,400; scale, mats, \$1 top; eves, \$1.65. For the first week's business, after having run two days the previous week, the showing that this production made at the box office was rather disappointing. The picture is one of those weep affairs that should particularly appeal to women and it was counted on being a second "Over the Hill." It may build into that yet, but the answer the first week was \$2,900 at the box office.

Rialto—"The Young Diana" (Paramount-Cosmopolitan). Seats 1,960; scale, 50-85-99. Marion Davies, star. Picture moved down from the Rivoli, where it played to \$24,480, to get \$21,000 for its second week on the street; with the drop it managed to beat the Rivoli receipts for the week, even though that house held a new attraction. This week "Burning Sands."

Rivoli—"Burning Sands" (Paramount). Seats 2,200. Scale, 50-85-99. This feature was heavily played as being made by the man who directed "The Sheik," and it was handled to the effect that it was a sequel, but at that the Rivoli did not pull a turnaway any time during the week, with the final gross being \$20,100. This week "The Ghost Breaker."

Strand—"Grandma's Boy" (Associated Exhibitors). Seats 2,900. Scale, 30-50-85. This picture started off with a rush last week, pulling a gross of almost \$32,500 to the Strand, one of the real big weeks for that house and the first one in a long time, resulting in the picture being held over for the current week, but the business has slumped somewhat. The feature being the first of five reels, with Harold Lloyd as the star, is looked upon as certain to pull that comedian out of the class of short reel stars forevermore, and he is predicted as certain to develop unusual strength with his next long comedy.

Fairbanks Visiting New York

Douglas Fairbanks and Mary Pickford are expected in New York the latter part of next week. The local presentation of Doug's "Robin Hood" is the prime reason for the trip, in addition to consulting with Dennis F. O'Brien, their New York attorney.

HEAVY DOUBLE BILL BRINGS CAPACITY TRADE

Despite Weather, Hip, Buffalo,
Did It—Olympic Added
to Film Houses

Buffalo, Sept. 13.

A scorching heat wave, the hottest spell of the entire summer, which lasted practically the whole week, knocked business a-cropper at local picture houses last week. With week looked on as official opening of new season, all theatres were offering top-notch bills. Result was loss all round with exception of Hippodrome, which turned in biggest week in months. Shea, to offset heavy competition in picture houses and opening of legit theatre, showed double feature bill, running into big money. Cleaned up as result, despite heat and opposition.

Olympic entered the field Sunday with "The Storm." Failed to attract any attention, due to lack of proper publicity. With local competition at height, it is foolhardy to expect that a mere "doors open" policy will bring business.

Last week's estimates: Hippodrome—"Her Gilded Cage" and "Grandma's Boy." (Capacity 2,400. Scale, matinees 15c-25c; nights, 25c-50c.) Heavy double feature program brought capacity business despite extreme heat and strong competition. Gross approaches high water mark for house. Same bill played at Shea's Court street Sunday and North Park all week, running big at both. Bill looked on as coup for Shea and brought returns, while other box offices about town went begging, \$13,000.

Loew's State—"The Dictator" and vaudeville. (Capacity 2,400. Scale, matinees 20c; nights, 30c-40c.) Considerable betterment noticeable in quality of both picture and vaudeville. Feature well liked and night have hung up record except for interference by weather. This house continuing to spend real money for advertising and holding its own with slight variations. \$8,500 last week.

Lafayette Square—"Modern Diana" and vaudeville. (Capacity 3,400. Scale, matinees 20c-25c; nights, 30c-50c.) House slipped last week despite strong feature. Grace LaRue topped vaude card and brought fair returns, although name and act somewhat over heads of crowd. Picture liked by feminine contingent, but not calculated for any special draw. House fell off badly several nights during week. Between \$9,000 and \$10,000.

Olympic—"The Storm." (Capacity 1,500. Scale, matinees, 15c-25c; nights 20c-25c.) First week of new house far from satisfactory. Picture never got start and opening not properly heralded. House has new \$35,000 organ, which is being played up. Picture being held for second week in spite of flop. House

WEEK IN WASHINGTON

"Blood and Sand" Got Edge Last Week

Washington, Sept. 13.

As was to be expected, Rodolph Valentino in "Blood and Sand" at the Columbia was the business getter of the week, incidentally appearing to have hung up a record for business at this house, if not for Washington.

This is even more remarkable when it is taken into consideration that no really hot weather has come along until just during the past week, but that didn't keep them out of the theatre. From the opening of the doors until the final show a constant stream of people were headed for the box office.

Estimates for the week: Loew's Columbia (capacity 1,200; scale, 35 mats.; 35-50 nights).—Rodolph Valentino in "Blood and Sand." Record breaker. A constant lockout from practically four in the afternoon on. Went up above any previous week's business, hitting very close to \$15,000. Is being held over for a second week.

Loew's Palace (capacity 2,500; scale, 20-35 mats.; 35-50 nights).—Wallace Reid in "Nice People." Being Paramount week this picture came in for a little extra in the way of advertising. Reid is always a prime favorite here, although they have been showing his pictures rather close together of late. Without doubt if this film had not had such opposition at the other Loew house, the week would have been well up in the way of receipts. Indications are that the gross held close to \$9,000.

Crandall's Metropolitan (capacity 1,700; scale, 20-35 mats.; 35-50 nights).—Harold Lloyd in "Grandma's Boy." Everyone came away from this theatre with a broad smile on his face. The picture received universal praise and from indications boosted last week's receipts somewhat. Looks to have done about \$7,500.

Moore's Rialto (capacity 1,900; scale, mornings, 25; afternoons, 35; evenings, 50; Saturdays, Sundays and holidays, 50).—Leon Chaney in "Flesh and Blood." Picture stated not to be worthy of the star. Business skidded downward from the previous week and it would appear that not only this theatre but others on Ninth street (Washington's home of bright lights) is away off. Harry Crandall has a small house on this street wherein he shows his pictures for second runs. Tom Moore's Garden theatre is dark and has been for the past six or seven months with the exception of a brief spell of two weeks recently, when business was away off. The Rialto looks to have slipped to around \$5,000 during the week.

reported to be dickering for First National franchise, which will be of material assistance in getting proper attractions. Is direct opposition to Lafayette, although both under same management. Doubtful if business reached \$2,000 mark last week.

JOSEPH DeGRASSE

DIRECTING

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"TAILOR MADE MAN"

"45 MINUTES FROM BROADWAY"

"OLE SWIMMING HOLE"

"19 AND PHYLLIS"

now making

"THE GIRL I LOVED"

From WHITCOMB RILEY'S Poems



"MERCHANTS' TICKETS" TRIED AS K. C.'S BUSINESS GETTER

Stores Give Away Admissions to 12th Street Theatre—Newman Did \$17,000 in Sweltering Week—Opening at 9.45 A. M. with "Blood and Sand"

Kansas City, Sept. 13.

As a compliment to the Paramount company's anniversary week 17 Kansas City theatres used Paramount pictures last week. In the downtown district among the "first-runners," the Newmans had "Nice People," "If You Believe It, It's So" and "Over the Border." To offset these the Hardings offered the Fox special, "Monte Cristo," which held its own in getting business. Appropriately of the Paramount subject, Frank L. Newman, manager of the Newman string of houses, has announced that he has contracted for the first run of all the company's pictures and that the Isis theatre, pictures of the big residential houses, will handle the same ones for the second showing in Kansas City.

With a flying start Sunday and capacity business Monday (Labor Day), the box-office returns should have been much larger than they were, but the weather man was unrelenting and some of the most torrid heat of the summer was experienced.

In spite of the big pictures at the Newman, the management is continuing what is known as "the Newman policy" of giving several feature acts in connection with the film. Last week there were six additional features on the bill, including the Coon-Sanders jazz and singing orchestra, a team of operatic singers, six ballet dancers and a Chinese musical revue. This week in addition to the big picture, "Blood and Sand," the house will feature Grace Nelson (vaudeville) in addition to the acts held over from last week. The management has been working on this idea for some time and states it is the secret of the phenomenal business coming to the house.

The Newmans announce the policy of the Royal, the second-string theatre, will be changed commencing Oct. 17, when future pictures will be shown for indefinite runs, with the prices advanced from 35-50 to 50-75. The first picture under the new arrangement will be "Orphans of the Storm," not so new but never shown here. Special vaudeville and concert novelties, as at the Newman, will be used.

At their third and popular-priced house, the Twelfth Street, the Newman interests have commenced a merchants' ticket scheme. Various business houses are giving away tickets to the house with different purchases and all carrying billing in their windows stating free tickets are being given to the Twelfth Street theatre. That there may be a joker in the scheme is shown by an announcement on the theatre box-office which after giving the starting time of the eight daily performances, states that the first 100 merchants' tickets presented for each show will be honored for free admission and that all others will be good for 10 cents on the 25-cent admission charge.

The Doric, one of the Harding houses, closed early in the summer, is still dark and will remain so until the labor difficulties are settled, when it will reopen with features. Meantime the Hardings are devoting all their energy in booming their Liberty, which this week will have "In the Name of the Law." Incidental with the presenting of this picture the most sensational advertising stunt ever pulled was put over last week. With the aid and co-operation of the police department, the recent hold-up of the Liberty theatre, during which Dave Harding was shot and seriously wounded, and the chase and capture of one of the bandits, the one who fired the shot which did the damage, was re-enacted and filmed and, with shots of the police department, will be shown as a prolog. The filming attracted thousands of spectators, and huge banners were used to tell them what the excitement was all about. As a consequence the management looks for the best business of the season. That the Newman is also counting on all the business it can do with "Blood and Sand," it has been arranged to give an extra performance daily starting at 9.45. The picture will be held at the Newman but for one week.

Estimates for last week: Liberty—"Monte Cristo" (Fox Special) (seats 1,000; scale 35-50). John Gilbert featured. Critics declare Gilbert better than O'Neil in the original production. His work as Edmund Dantes pleasing, as the escaped prisoner convincing, and as the Count of Monte Cristo perfect. Settings are gorgeous and massive and photography almost without criticism. Picture well cast and one of best offerings this house has presented for many months. Special quartet and news reels completed the program. Feature extensively

DETROIT LAST WEEK DID FAIRLY WELL

Average for Summer Maintained Despite Heat—"Blood and Sand" Fell Away

Detroit, Sept. 13.

The terrific hot spell last week "knocked the spots" off amusement business for the theatres but helped the Michigan State Fair which reported the largest attendance in its history. The hot weather set in a few days before Labor Day and up to Sunday (10th) had not subsided. It was unexpected and unusual for the season. While in previous years Detroit has had fairly warm weather around Labor Day the evenings have been cool which stimulated attendance at the night shows but this year it seemed just as hot and sultry at night.

While business was off, the big attractions at the first-run theatres pulled above the average. Anticipating cooler weather for the current week, three houses held over pictures. "Blood and Sand" opened very big Sunday and Labor Day also, but attendance fell off after that. With cool weather this picture would have stood them out as it is creating as much talk locally as it did in other cities. This picture is figured to stay at least three weeks, but should it remain hot the engagement will close at the conclusion of the second week and give way to an indefinite run on "The Storm."

The Broadway-Strand had very good business with Charles Ray in "A Tailor-Made Man," suffering to some extent on account of the heat. Manager Gleichman is banking on cooler weather and held the picture a second week. If weather conditions were normal this picture would get at least \$15,000 on the two weeks at 50 cents top. As it is the gross will amount \$12,000.

The Capitol had Marion Davies in "The Young Diana" and opened to a tremendous attendance Sunday. After that business was the average for the summer. Hard telling what this picture might have done with cooler weather.

The Washington had one of the big Fox specials, "Monte Cristo," which did excellent business for this house. Manager Shafer held the picture a second week. Gross somewhere around \$6,000. This season the Washington is only getting 50 cents top for the Fox specials whereas last year 75 cents was the price. There will be no change from this new scale for the entire season.

Gloria Swanson in "Her Gilded Cage" proved a good drawing card despite the hot weather. The matinees picked up as Miss Swanson has a big following among the women. There were no turnaways but the house was comfortably filled for all performances. Around \$9,000 for the week.

press agent and best business of summer result. Gross near \$7,250.

Newman—"Nice People" (William De Mille's production) (seats 1,980; scale: mats, 35; nights, 50-75). Wallace Reid, Bebe Daniels, Conrad Nagel and Julia Faye. In addition to feature, bill consisted of added features and musical numbers. The feature got big part of draw on account of names of Reid and Daniels. Sunday and Labor Day turnaways, and business held up to expectations, considering the almost unbearable weather. Criticism divided. Gross close to \$17,000.

Royal—"If You Believe It, It's So" (Paramount) (seats 900; scale: 35-80, children, 10). Thomas Meighan. Followers of Mr. Meighan were unit in asserting this the best picture he has appeared in since "The Miracle Man." Business started big and kept up. About \$8,000.

Twelfth Street—"Over the Border" (Paramount) (seats 1,100; scale: 25 cents, children 10). Betty Compson and Tom Moore. Regulars seem never to tire of this "border" stuff, no matter whether it's Canadian or Mexican. Labor Day and the merchants' free tickets given during week boosted to around \$27,700

"BLOOD AND SAND" DOES BETTER IN PHILLY

But Still Overshadowed by "Monte Cristo"—Business Below Hopes

Philadelphia, Sept. 13.

With big specials in two houses and more on the horizon, the fall movie drive here may be said to be on in force, but business as yet has been under expectation.

"Blood and Sand," after starting perilously near to a flop, got going on Labor day and has brought fine business to the Stanley ever since, though no house records were broken. In fact, the success, two blocks away, of "Monte Cristo" has been inclined to overshadow that of "Blood and Sand." The Fox special's fate was considered doubtful, but after a postponement of the Saturday opening until Labor day, it jumped at once into the solid hit class and stayed there.

Lines in both directions for almost a block have been a nightly rule, except on Wednesday, when the intense heat took the sails out of all theatricals here. Its run is now definitely extended to three weeks and may remain longer. There is little likelihood of its equalling the run of "Over the Hill" last fall for two reasons, i. e., the character of the film and the fact neither the Fox nor Stanley people are attempting the exploitation stunts on this that they did on the Mary Carr sobfest! It looks, at any rate, as if this house, which had been a hoodoo for six months, had at last found a tonic. "Manslaughter" next.

In a bad state is the Aldine, which, contrary to expectations, has remained almost stationary since being taken over by the Stanley company. It is generally believed now that the Felt Brothers were fortunate in getting out from under on the terms they did, as recent pictures there have done little more than pay the overhead. "The Valley of Silent Men" last week won nice notices, but the holiday crowds passed it up for the big fellows on Market street, and after that the weather did the rest. It is reported that "The Prisoner of Zenda" is not coming until November and then not to this house.

The Kariton did a fairly good week's business with "The Bonded Woman," which won some patrons by word of mouth advertising, as the dailies gave it little space. At any rate, it was a decided improvement on recent flops at this house. This week, with "The Storm," better things are looked for. It is figured a bully picture in the wrong theatre. "The Masquerader" (coming on Sept. 25 for two weeks) is an ideal Chestnut street picture, and has been purposely held up to await the return of longer vacationists, who constitute the Chestnut street patronage.

The other houses, all with Paramount pictures, did improved business. "Nice People" held up splendidly at the Palace, and "Her Gilded Cage" drew business to the Victoria. The Arcadia, with "The Siren Call," had another case of a good drawing card in the wrong theatre. This smaller and intimate Chestnut street house wants intellectual pictures rather than Alaskan dance hall stories.

Others of this week's bookings are "Blood and Sand" for a second week at the Stanley, after which it will probably go to the Palace; "A Tailor Made Man" at the Palace; "Just Tony," Mix western yarn, at the Victoria, which handles all his pictures, and "Red Hot Romance" at the Arcadia.

Estimates of Last Week Stanley—"Blood and Sand" (Paramount). Fine business, but didn't break house records, as half expected; in fact, Saturday opening was way off; notices were fine and matinee business continues very big, \$30,000; in another week with "Hurricane's Gal" to follow. (Capacity, 4,000; scale, 35 and 50 cents matinees; 50 and 75 cents evenings.)

Stan—"Monte Cristo" (Fox). Opened house for season with a bang, Saturday opening postponed found waiting lines for Monday morning, and even hottest days didn't discourage it. Former scale of 75-cent top in evenings restored making only house matching Stanley's prices; did \$14,000, and will stay at least three weeks. (Capacity, 1,500; scale, 35 and 50 cents matinees; 50 and 75 cents evenings.)

Aldine—"Valley of Silent Men" (Paramount). Though well spoken of by critics, this one was lost in

FRISCO'S OPENING DAY FOR FILMS CHANGED TO SATURDAY

Four Big Houses Adopt New System—Two Holidays Last Week Kept Business High—Police Ballyhoo for "Name of Law" Film Effective

HEAT TEARS DOWN CHICAGO'S AVERAGES

Film Houses in Loop Passed Up Last Week—"More to Be Pitied" Among Sufferers

Chicago, Sept. 13.

The heat in all its glory never ruined the picture field as it did on the Rialto last week. The thermometer registered a high average with the low mark 96 and the highest 100 degrees in the coolest spots in town.

The houses had to content themselves with watching the crowds pass by. The Labor Day holiday brought a good Sunday and Monday. This gave all three houses a chance to get business with their current films on these days, but from Tuesday on the intake dropped as much as 50 per cent. on some of the torrid days.

"Blood and Sand" had two bad weeks in succession, with last week because of the heat considered unfair against the picture's showing. The film will complete its booked time of four weeks. It was thought after its opening week the picture might be held over for six weeks. The previous week the gross for "Blood and Sand" dropped around \$8,500 under the first week, and last week, the third, business hovered around \$12,000. The current and final week may strike the lowest gross of its run. Publicity and advertising were shaved down to meet conditions.

The Chicago played Gloria Swanson's "The Gilded Cage" and got the butt of the heat wrecker. It did not play to a waiting line during the entire week from Tuesday on. With the picture not credited by the dailies as being anything of a sensation, the gross leaned towards \$20,000. The Randolph housed "More to Be Pitied Than Scorned," and in anticipation the Loop business windows were heavily placarded with signs. Added to this an ad-scope, an automatic machine with a trailer of the film, in each of the two lobbies of the Randolph, helped interest. "Pitied" is the old melodrama, and fared miserably in the gross intake. It was only with the Sunday and Monday business, a turn-away from the other theatres, that "More to Be Pitied" was able to reach \$4,000, a new low mark since the Universal took over the house. The film was marked down for two weeks, but was pulled out likely due to its showing. It played the Randolph with the purpose of the distributors, C-B-C, endeavoring to state right it.

Estimates for last week: "More to Be Pitied Than Scorned" (C-B-C), Randolph. Scheduled for two weeks but pulled out after first. Adapted from E. J. play by Blaney. Figured picture would be able to draw through melodramatic appeal and get certain class who would patronize picture version of stage play. House had film well exploited but business dropped to \$4,000. (Seats 656; mats, 35c; nights, 50c.)

"Blood and Sand" (Paramount). Roosevelt; third week (seats 1,275; mats, 35c; nights, 50c; holidays, 60c). Two holidays in succession (Sunday and Labor Day) gave week's gross additional impetus, through holiday prices in effect. Gave film \$12,000, drop under previous week of \$2,500.

"Her Gilded Cage" (Paramount). Chicago (seats 4,200; mornings, 35c; mats, 55c; nights, 65c.). Gloria Swanson. Though press agent as special holiday bill, did not turn out so from box office angle. Film did not seem to be striking enough to draw, with gross about \$20,000. Drop partly due to weather and is far below average of this house.

many openings; also western type not best for house around the corner from Rittenhouse square elite. \$4,500. (Capacity, 1,500; scale, 50 cents straight.)

Kariton—"The Bonded Woman" (Paramount). Put in one Saturday of week before, and did quite nicely. \$3,500. "The Storm" in for two weeks. (Capacity, 1,100; scale, 50 cents straight.)

Palace—"Nice People" (Paramount). Proved that five day stay of this picture at Stanley had whetted interest. Business was good all week, with gross of about \$8,000.

San Francisco, Sept. 13.

The opening day for feature pictures at the four biggest pre-release run houses here has been switched from Sunday to Saturday. Thus the productions open one day earlier at the California, Granada, Imperial and Strand. This policy was inaugurated last Saturday and will be kept in force for all succeeding weeks at these houses.

Last week the business was helped somewhat through the fact that there were two holidays—Labor Day and Admission Day, the latter the anniversary of the admission of California to the United States. These two days offset a decided slump in business at the box office which arrived late in the week, due to a hot wave.

Frank Newman of the Strand deserves the credit for having carried off the honors among the first run theatres last week with "In the Name of the Law." This is a police picture in which the coppers are glorified considerably. Newman lined up 340 of San Francisco's finest and paraded them through the main streets as a ballyhoo for the film. He also had a band of fifty-five pieces. In addition, all of the automobiles in the downtown district were tagged by traffic policemen. The tags, resembling the official police tag, instructed the owners to appear at the Strand theatre to see "In the Name of the Law." The business held up fine for the week, as the Strand patrons really liked the production and showed it in a healthy patronage.

At Loew's Warfield "The Prisoner of Zenda," a fine example of the picture art, continued to draw heavily. This house did a lot of extra advertising that boosted business materially. The second week stood well in comparison with the first, which was really big.

The Frolic, a drop-in-house, continues at normal pace, offering Universal features.

The Tivoli presented a double bill, "Fools First" and "Woman, Wake Up." It proved a draw for the week.

The following estimates of the gross business done last week include that of Saturday, with the advent of the new offerings:

California—"The Dictator" (Paramount). (Seats 2,780; scale, 50-75-90.) Wallace Reid, the star, always draws well here. Got \$17,000.

Granada—"The Loves of Pharaoh" (Paramount). (Seats 3,100; scale, 50-75-90.) Doing well, the gross business going to \$15,000.

Imperial—"Blood and Sand" (Paramount). (Seats 1,425; scale, 35-50-75.) Rodolph Valentino. Held up quite well this third week with \$9,000, considered fine week considering length of run.

Strand—"In the Name of the Law" (R-C). (Seats 1,700; scale, 40-55.) Got good publicity through policemen's parade and special advertising stunts in which the police were quite active. Started out with big business. Got \$11,000 through exploitation rather than picture.

Tivoli—"Fools First" (First National), with Claire Windsor and Richard Dix. Also Florence Vidor in "Woman, Wake Up" (Pathe). (Seats 1,800; scale, 25-50.) Played to \$7,500.

Loew's Warfield—"Prisoner of Zenda" (Metro). (Seats 2,800; scale, 30-50-60-75.) The second week got off encouragingly. The receipts here held up amazingly well with \$15,000 as the gross.

Frolic—"The Kick-Back" (Universal). (Seats 1,000; scale, 10-30.) Harry Carey. Played to \$4,400 on the week.

EDNA FLUGRATH ARRIVES

Los Angeles, Sept. 13.

There was rejoicing in the home of Viola Dana and Shirley Mason, the two talented young women of the films. The occasion was the arrival of Edna Flugrath, their sister, from England, after being abroad for ten years.

Edna Flugrath is one of the leading picture stars of England and has just completed a long term contract for a series of pictures directed by her husband, Harold Shaw.

THEDA BARA'S "16 ONLY"

Theda Bara is returning to the screen under the Selznick banner. "Sixteen Only" is the title of her forthcoming production, to be released after the first of the new year,

FAMOUS PLAYERS RESUMES ADVANCE AFTER SETBACK

Dips from 107 to 100, Then Recovers to 105—Goldwyn Asks for Listing—Orpheum Sags, Reversing Strength in Companion Issues—New Loew Top

The Famous Players pool gave an impressive demonstration of power this week when it bid up its issue from 100, to which it had dropped from 107 last week, working quotations back to 105 Wednesday. Total transactions in Famous Players along for the week were more than \$3,500,000. It is reported around Times Square that the pool has set as its goal for the common a top of \$120 a share. It is at this price that the preferred is redeemable by the company or convertible into common at the option of the holder.

Two Views on Famous

There is no special reason why this circumstance should fix the value of the common, but it is said the pool has set its mind on reaching that figure. The common stock went above 120 at one time in 1920, but since then has been as low as 40.

The dip of last week is explained in two ways. The view of one group of professional traders is that the clique shoved the stock up swiftly, intending to accomplish partial profit taking on a gradual reaction. This is the familiar device, based on the theory that inside manipulation can advance a "mystery stock" rapidly on small volume of buying and then can accomplish distribution of a much larger quality of stock before the price has receded to the starting point. If this is what happened its significance is that the pool apparently finished the round trip from par to 107 and back again with more stock in its possession than it started with, which would defeat the whole design.

Shakeout Likely

The other view, and the one that appears to be more in line with the past performances of the Famous Players clique is that when the stock jumped from the lower 90's to better than par on no apparent development some outside interest scented a bull coup and got aboard. This outside buying could easily have run the stock up quickly in addition to the usual pool operations on the long side. When the price had gotten away from the pool manager the syndicate stepped aside, and by withholding its purchases quietly pulled the props from under the outside trailer. In the course of the intricate operation a mysterious rumor got into the open that an "extra" was possible. This, of course, turned out to be the fabrication of the Wall Street rumor factory. Nobody in the trade paid any attention to it, although it might have inspired some sportive outsider to take a gambling flyer. The common sells "ex" to day and is due to come lower by the \$2 quarterly payment.

At its present level the stock is distinctly a speculation either way. Its advance from 75 this year to more than par goes a long way to discount the improved prospects, and ordinarily it would be attractive to a short seller. On the other hand the pool has given such complete evidence of its willingness to go the limit that the ticker followers are convinced it can do as it pleases. A stock that can be worked up at will is a highly dangerous proposition for the bear side.

Orpheum Off

Orpheum upset all the dope. After crossing 24 it reversed itself on Wednesday in the face of impressive strength in both Loew and Famous Players, receding to 22½. Orpheum is looked upon as a good speculative prospect. Men who have analyzed the basic property figure its book value at better than 50. When the properties were consolidated, "everything was put into the hat." No incidental company units were continued. The 40 per cent. interest in the Keith company represents large equities. No talk is heard of immediate resumption of dividends, but the stock is regarded as an excellent buy for the future on the strength of its underlying position. In all probability the setback of mid-week was an operation of some individual or group to get the price down to a bargain purchase level and at the

same time to discourage weak new holdings and pull them out.

Cautious Loew Buying

Loew ran true to form, reflecting what has every evidence of a campaign of accumulation. Wednesday around noon it got into new high ground at 20½. Loew may be expected to advance gradually with frequent minor setbacks followed by peaks slightly above the last. Whatever interest is building up holdings against the resumption of dividends is evidently regulating prices and working back and forth within a relatively narrow quotation zone. The stock has several times been across the ground between 19 and 20½ seeking to coax out holdings. When the supply becomes exhausted the manipulators make a new bid higher up in an effort to bring out stock held at the better figure. It is likely that this process will be followed indefinitely right up to the time the issue is reestablished as a dividend payer. When this will be is a matter of opinion. Some expect it for the November quarter, others predict a payment in February at the earliest. That the company is approaching a situation where a dividend will be justified is generally accepted.

Flurry in Goldwyn

There was a flurry in Goldwyn Tuesday when around 11,000 shares of stock were reported dealt in, accompanied by a jump in price of a whole point, from 6½ to 7½. This was based on Goldwyn's application for listing on the Stock Exchange. There has been some vague question whether Goldwyn would do "Ben Hur" in the immediate future, but the uncertainty has been put to rest by the pretty authentic news that A. L. Erlanger has approved the preliminary production plans, including the selection of the continuity writer.

The summary of transactions Sept. 7 to 13, inclusive:

STOCK EXCHANGE						
Thursday—	Sales	High.	Low.	Last.	Chg.	
Fam. Play-L...	8,600	103½	100½	103½	+2	
Do. pf.	400	104½	104	104½	+¼	
Loew, Inc.	5,200	20	19½	19½	+¼	
Orpheum	4,300	23½	22½	23½	+¼	
Boston sold	2,500	Orpheum	at	23½	23½	
Friday—						
Fam. Play-L...	7,100	104½	102½	102½	-¾	
Do. pf.	300	104½	103½	103½	-½	
Loew, Inc.	7,600	20	19½	19½	+¼	
Orpheum	2,000	24	23½	23½	-¼	
Boston sold	1,800	Orpheum	at	23½	23½	
Saturday—						
Fam. Play-L...	1,200	102½	101½	102½	-¼	
Do. pf.	100	104	104	104	+½	
Loew, Inc.	1,200	19½	19	19½	-¼	
Orpheum	1,200	23½	23½	23½	-¼	
Boston sold	500	Orpheum	at	23½	23½	
Monday—						
Fam. Play-L...	7,200	103½	101½	103½	+¾	
Do. pf.	200	105	105	105	+¾	
Loew, Inc.	5,600	20	19	19½	+¾	
Orpheum	1,400	23½	23½	23½	+¾	
Boston sold	350	Orpheum	at	23½	23½	
Tuesday—						
Fam. Play-L...	4,100	104½	102½	103½	+¾	
Do. pf.	300	104½	104½	104½	+¾	
Loew, Inc.	6,800	20½	19½	20½	+¾	
Orpheum	1,500	23½	22½	22½	-¾	
Boston sold	160	Orpheum	at	23½	23½	
Wednesday—						
Fam. Play-L...	3,600	105	102½	102½	-¼	
Do. pf.	300	105½	105	105½	+¼	
Loew, Inc.	15,300	20½	19½	20	-¼	
Orpheum	1,100	25½	22	22	-¾	
THE CURB						
Thursday—	Sales	High.	Low.	Last.	Chg.	
Goldwyn	1,700	6½	6½	6½	-¼	
Friday—						
Goldwyn	700	6½	6½	6½	-¼	
Saturday—						
Goldwyn	2,100	6½	6½	6½	+¾	
Monday—						
Goldwyn	2,100	6½	6½	6½	+¾	
Tuesday—						
Goldwyn	10,800	7½	6½	7½	+¼	
Wednesday—						
Goldwyn	6,000	8	7	7½	-¼	

ROADSHOWING "TWIST"

Jackie Coogan 8-Reeler Opening in Legit Houses

"Oliver Twist" in eight reels and with Jackie Coogan, will become a road show before reaching the first and other run picture houses. Sol Lesser reached New York this week, accompanied by Harry D. Wilson, the Coogan publicity pusher.

The opening road show may start out about Oct. 20. Meantime a Broadway house is likely to be secured for the metropolitan exhibition of the feature, directed by Frank D. Lloyd.

The Coogan coterie believes that with the Dickens and Twist names besides Coogan's own, the public curiosity in the \$150 class will be easily excited over the picture.

PATHE STOCK MISSION

Son of Deceased Author Necessary to Settle Father's Estate

Under a \$2,500 bond, Daisy V. Willets, of 67 Winter Hill road, Tuckahoe, N. Y., was last week, by Surrogate Foley, of New York, appointed temporary administratrix of the \$2,500 estate left by her late husband, Gilson Willets, author, traveler and for many years production manager of Pathe at Los Angeles, who died May 25.

The appointment of Mrs. Willets was made upon her petition for two reasons. One was that the whereabouts of her son, who was a wireless operator and who has to be served with a court notice that his father's will has been filed for probate, is at present unknown to her. The son, who was ill, left for the west to regain his health in July, 1921. He sent a card from Windsor, Ont., a short time after and since that time has forgotten to write home.

The other was for the purpose of conserving, protecting and obtaining the immediate possession of all of the assets of the estate pending the probate of the will.

Mr. Willets, who died at Los Angeles, was 53 years old and a native of Hempstead. He had been an editor of several magazines, and during the Spanish-American war acted as correspondent. He was the author of several novels, was credited with having originated the motion picture serial and, in addition to his widow and son, the latter who is about 28 years old, he is survived by his mother and a brother, Elmir Frances Willis, and James E. Hargington, both of 147 West 5th street, New York, according to the papers on file in the Surrogate's court.

By his will, executed Jan. 5, 1910, and witnessed by Theo Neilson and A. A. Wyte, both of 1960 Broadway, Mr. Willets left his entire estate to his widow and named her also as the executrix. He said that she was to receive everything, including the property left to him by his late grandaunt, Rachel Dunham, who died Nov. 19, 1894; his late grandmother, Susana Smith, "and all money due or to become due to my estate from the publishers of my writings, especially all the proceeds and revenues of my late work, 'The Double Cross,' written by me in the year 1909 and about to be published by Whitney Lyon."

He further added: "I commit the care, custody and control of my dear son, Gilson Willets, Jr., to his mother, my said wife, confident that her love for him will secure to him all the benefits and advantages that are properly due to him and his interest."

In her petition for the temporary letters of administration, Mrs. Willets said in part:

"That as your petitioner is informed and verily believes her husband, the above named deceased, at the time of his death, and for some time prior thereto, was the owner of five shares of the preferred stock and five shares of the common stock of the corporation known as the Pathe Exchange, Inc.

"That the possession of said shares of stock has been falsely and fraudulently obtained by some person or persons unknown to petitioner, but whom petitioner believes can be readily identified and located and who now claims ownership of said shares of stock.

"That said person is now attempting to obtain the transfer of stock upon the goods of the said Pathe Exchange, Inc., for the purpose of defrauding the estate of Gilson Willets, which said estate is a lawful owner of said shares of stock.

"That deponent has caused notice to be served upon said corporation and upon its transfer agent, the Corporation Trust company, No. 37 Wall street, New York city.

"That the lawful title to said shares of stock and to all dividends and profits thereon is in the estate of Gilson Willets, and that all other claims therefor are false and fraudulent.

"That for the purpose of promptly proceeding to prevent the transfer of said stock and to obtain the possession thereof, and to protect the assets of said estate, it is necessary and essential that letters of temporary administration upon the estate of the deceased be granted to your petitioner. That it would be detrimental to the interests of said estate to permit said stock to remain in the custody of or under the control of the person or persons who now have the said stock."

Eighteen members of the Roama Film Company of New York will arrive at Carevinct for a two weeks' stay. The company is filming "The Little Mother."

BOSTON'S BIG FILMS

DRAW BIG MONEY

"Blood and Sand" Didn't Hurt Lloyd Comedy—Loew's Orpheum's \$23,000 Week

Boston, Sept. 13.

Business started to skid off from last week's record breaking high point early this week, due to muggy weather mainly.

The Loew interests were not swept off their feet by the wham that "Blood and Sand" put across last week and the hold-over rumors were groundless. "Blood and Sand" took about all the money that was available, including the hanging up of a new house record at Loew's Orpheum, where Labor Day takings were reported at \$6,100, with a \$23,000 week, also a record buster for this pop house. Loew's State ran second for the week, hitting in excess of \$15,500. This is apparently about the net top that this house will play to unless it has a world better, as "Blood and Sand" apparently had them packed in tight all week.

Harold Lloyd's "Grandma's Boy" was a pleasant surprise last week as the general belief was that it would be completely overshadowed by the Valentino picture. But it came through strong, an ascending strength that has justified the hold-over and with every indication that it may be good for a third week.

The pop houses are aggressively going after stranger pictures. Gordon's Central Square in Cambridge got Fox's "Monte Cristo," and Gordon's Olympia, Norma Talmadge in "The Eternal Flame." Loew's Orpheum is using the Paramount "While Satan Sleeps" and the Gordon Scollay is using Marshall Neilan's "Fools First." The Keith Boston is using Tom Mix in "Just Toney."

Last week's estimates: Tremont Temple (25-50c.; capacity 2,000).—Third week of the Fox "A Little Child Shall Lead Them," proving to be disappointment at this auditorium type of house, which usually sails in strong for the salty-taste sniffling productions. Last week with rest of town strong, reported under \$5,000. As an exploitation showing for New England, the proposition is a fly, although on a straight showing basis with low operation cost there is no particular kick coming. The Fox interests took the house on a rental basis with open time.

Loew's State (25-50c.; capacity 4,000).—Valentino's "Blood and Sand" last week said to have passed \$15,500. William de Mille's "Nice People" and Clara Kimball Young in "The Hands of Nara." Advertising copy carried heading of extra attraction, boosting pictures of President McKinley inauguration. Whether this "extra" business was done merely to rouse a little talk or not, the fact remains it was a standing joke throughout the city by Tuesday and probably attracted word while attention to the balance of the bill.

Park (28-40c.; capacity 2,400).—Harold Lloyd in "Grandma's Boy" reported as having hit nearly \$11,000 last week, real surprise. Picture will be held through this week and possibly next week if business holds up as consistently as it did last week.

Modern (28-40c.; capacity 800).—"The Storm" and Richard Talmadge in "Watch Him Step" last week turned the tide effectively in this house, bringing the gross up to more than \$6,000, satisfactory figure for this house even with high cost picture. This week "A Fool There Was" is being used, flanked by "West of Chicago" and Mack Sennett's "Oh, Daddy."

Beacon (attraction, scale and seating capacity identical with Modern, both being operated by same management).—Takings last week were slightly under Modern for geographical reasons and heavier drop-in business.

EUROPE'S BIGGEST

Blumenthal Brings Viennese Production on Biblical Subject

Ben Blumenthal arrived in New York this week on the Majestic, bringing with him a new Austrian spectacle called "Sodom and Gomorrah," which is said to be the biggest European yet in point of number of people concerned and scope of production.

The work was directed by Michael Kertesz and is in 12 reels. No other details have become public, Blumenthal having merely sounded out the possibilities of the market for importations so far.

WILLARD LEE HALL INJURED

Los Angeles, Sept. 13. Willard Lee Hall, screen character actor, was rather severely injured in an automobile smash up which occurred here. He was removed to a hospital, where he is recovering.

PENN. REGULATIONS

Govern Educational Films in Unprotected Buildings

Harrisburg, Pa., Sept. 13.

The motion picture regulations covering non-theatrical exhibitions adopted by the Pennsylvania state industrial board became effective Sept. 1. These regulations, which relate to educational films, are receiving wide attention in the state, according to Clifford B. Connelley, commissioner of the Department of Labor and Industry, of which the board is a division.

"It is the first attempt in any state," he said, "to bring under governmental regulation non-theatrical exhibitions in the interest of safety. The Pennsylvania code provides that where the 'safety' type of film is used the customary fire-proof booth may be eliminated and the pictures may be shown from one of the numerous portable types of projectors. On the other hand, if the nitro-cellulose or flammable film is used, a fire-proof booth must enclose the projector.

"Up to this time 'educational movies' were exhibited throughout the state from portable machines, in buildings that were unprotected from the fire hazard and operators were employed who held no license. These things are corrected in the revised code and the machinery for enforcement has been set up through the Department of Labor and Industry. The regulations were adopted by the state industrial board after a year of stormy debate and public discussion. They were opposed, first by the underwriters as leaving open the door to disaster from fire, and later when this hazard was taken care of the representatives of the churches, schools and civic organizations, who are affected directly, protested the restrictions would drive out of the state a most important kind of motion picture production.

"From the applications that are being received at the Department of Labor and Industry in Harrisburg, there is every reason to believe these interests are accepting the regulations and are preparing to adhere to their enforcement. The bureau of inspection has notified interested parties of the method of procedure to obtain permits for operation of machines, with or without a booth, as well as the procedure for securing building permits. The bureau has drafted a set of rules to follow in making application. Hundreds of these applications are being received weekly."

NAT'L ASS'N'S POSITION

No Meetings Since January, but Organization Still Exists

The odd position of the National Association of the Motion Picture Industry was called to attention again this week. The organization has not had an executive meeting since January, and the executive committee do not know what its status is.

The old offices are still maintained in the New York theatre building where the secretary and several publicity men are installed. It is understood that William A. Brady continues to be president, but has not been active. The trade is under the impression that the expense of continuing the establishment is met by the Hays organization, which in return has access to the old associations records dealing with fire underwriters' rules, the campaigns against censorship and other matters.

PIONEER FILM SETTLEMENT

At a meeting of the creditors of the Pioneer Film Corp. last Friday, plans for the reorganization of the business were formulated and an agreement to that effect drawn up. A. E. Lefcourt, the cloak and suit man, who has been financing the corporation, agreed to waive \$135,000 of his \$215,000 claim and only set himself down as creditor for \$75,000. The film printing laboratories have agreed to continue doing work for the reorganized Pioneer on certain stipulations.

A 20 per cent. settlement with creditors was arrived at, 5 per cent. cash and the balance on notes. The Pioneer has a number of distributing contracts that are considered of value and everyone concerned is interested in perpetuating their value.

The exhibitors of Dallas, Tex., attempted to recruit non-union operators following a threatened strike by the union men through refusal by the managers to meet a demand for an increased scale.

Friday, September 15, 1932

EUROPEAN FILM SURVEY FINDS LITTLE IN SIGHT

**England Most Dependable, but Two Years Off—
America Can Expect No German Features of
Value—Italy, France and Switzerland Also
Mentioned**

London, Sept. 13.

Before J. J. McCarthy sailed for home he had visited all the big European countries and made an exhaustive study of film trade conditions, especially from the producing angle, in each one.

His open-minded examination of the situation led him to form the opinion that America need not expect to receive any big films from Europe for at least two years, he said before leaving.

In Italy things are exceptionally bad and there has been a terrific slump, which practically wrecked many of the producing companies as individual concerns. The result of this crash was that the companies amalgamated into one big concern and sent its stock to the public. Having collected in the public subscriptions, they spent the money, but have turned out no pictures worth mentioning.

Germany's class ignorance and national conceit are doing much to render her position in the film world unstable. They think they know everything, but their knowledge of the business is elementary when applied to many producers. These gentlemen cross to America, stay a few days, and then return confident they have learned everything and are capable of doing better work than their teachers. They refuse to be told anything, preferring to blunder on.

At the moment the Germans are making historical films so far from the actual facts as to render them not worth a nickel in America or elsewhere. Many of these pictures are propaganda and designed to show the historical celebrities of the allied countries in a bad light.

The Swedish pictures are excellent in technique and story, as well as acting, but as they are mainly of a distinctly gloomy nature with tragic endings, it renders them unsuitable for American audiences.

The French set out with the best intentions and were determined to get American producers to thoroughly instruct the natives in all branches of the business. Unfortunately, they got the wrong people, the type of American producer who had never been heard of in that capacity at home or who had become discredited.

The same thing happened to England, whose studios were flooded after the war by so-called producers who spoke loudly of their work in famous studios, but who, as inquiries generally show, were either unknown in those studios or had held very subordinate positions. England, however, soon recovered from this invasion and the "great producers" returned home. She is now working hard with some really good American producers and Englishmen who have for years been working in the big American studios. American stars of genuine repute are also being brought over. England is the only country from which anything can be expected, although it is doubtful whether she will reach the super stage for many years, and in any case it is doubtful whether much can be expected from her studios for the next two years.

BARBARA BEDFORD ELOPES

Los Angeles, Sept. 13.

Barbara Bedford, who created a distinct impression in the Douglas Fairbanks "Three Musketeers" and who since has been cast in many prominent roles in screen productions, and Albert Roscoe eloped to Ventura two weeks ago and were married. Both were formerly well known to the stage and have been in pictures here for about two years.

BAD SCREEN MAN HELD UP

Los Angeles, Sept. 13.

Wallace B. Berry, the hold bad heavy of the screen, was the victim of a stick up here. As bad as he was, the robbers were just a little worse and they nicked the screen celeb for \$250 in cash and a scarf valued at \$500.

L.-A. TAX

Coast City Boasting of Theatre-goers

Los Angeles, Sept. 13.

Los Angeles is running a neck-and-neck race with Pennsylvania and Illinois for second place for the rank of federal taxes paid on admittance tickets to theatres and film houses. New York occupies the first position in the column for August.

The ticket tax for Los Angeles alone places this city for competition with the entire states of Pennsylvania and Illinois, and reveals that no other city in the United States probably contains so many theatre-goers.

The statement is amazing when it is considered that the population of New York is given as being 10,385,227, Illinois 6,485,280 and California 3,426,861. Los Angeles is credited with a population in excess of 750,000.

DESIGNATE SINGLE FILM DELIVERY COMPANY

**Prudential Probably Will Be
Made Official Carrier to
Stop Thefts**

As part of the campaign to end the film thefts in the Greater New York zone, one film delivery company is to be named as the official carrier for the exchanges and the exhibitors. A meeting held last Monday between the Film Transportation Committee of the F. I. L. M. Club and a committee of the T. O. C. C., at which R. T. Woodlee of the Hays organization was present, came to the decision that a move of this sort would greatly reduce thefts.

Another meeting took place on Wednesday. At this meeting it was definitely decided that the Prudential Film Delivery Service would be named as the official carrier for those exchanges represented, as well as for the exhibitor members of the T. O. C. C.

At present there are about 15 individual companies operating in the Greater New York territory. The fact that some of the delivery companies are handling the films as a side line and not specializing tends to make them less desirable. The Prudential carries nothing but film and accessories for exhibitors.

Several months ago the total of thefts became so great in this section that those film delivery organizations which were paying for losses sustained appealed to Will Hays to help them in a situation which if permitted to continue, they stated, would eventually drive them from the business. It was the belief at the time that some one of the delivery organizations wanted to monopolize the business and was directing its activities against the other organizations. An investigation of conditions by the Hays organization brought about the suggestion that one delivery company would help solve the situation.

TWO MORE FOR AMERICAN

The American Releasing Corp. secured two new pictures during the week for its fall program in addition to the list previously announced.

The first attraction was "The Prince and Pauper," from the Mark Twain story, recently at the Capitol, New York. This picture will have pre-release runs in all of the larger cities week of Oct. 15.

The second picture is "That Woman," with Katherine Calvert as star. The production was made by F. C. Munn and directed by Harry O. Hoyt.

DETROIT JUDGE CALLED UPON TO EXPLAIN

**Michigan's State Supreme
Court Issues Order on
Paramount**

Detroit, Sept. 13.

The State Supreme Court issued an order to Judge Theodore C. Richter, of the Detroit Circuit Court, to appear at Lansing Sept. 19 to show cause why he dissolved the temporary injunction previously issued by Judge Ira Jayne forbidding the exhibition of Paramount pictures in any other first-run Detroit theatre except the Broadway-Strand.

Unless Judge Richter can give sufficient reasons there is a likelihood of the State Supreme Court ordering the original temporary injunction to stand until the case can be heard on its merits.

LINER'S FILM

Making the Picture Aboard the "Berengaria"

Harry Shaw, in England directing pictures, returned to New York this week. He first went abroad in 1913 to become director-general for the London Film company. Since, he has made pictures in practically all of the colonies. It was Shaw who first prevailed on George Loane Tucker to make the trip to England and to produce there.

Shaw's present visit is to make a picture for the Cunard Line on board the "Berengaria," his company coming over on that liner and making the return trip with her.

CONTEMPT HEARING

Horace Goldin in Court Again on "Sawing"

Monday Horace Goldin, through counsel, will argue his motion before New York Supreme Court Justice Martin to punish the Clarion Photoplays Corp. and the Weiss Brothers for contempt of court in violation of an injunction restraining the further release of the "Sawing a Woman in Half" film expose. A receiver will also be asked for to assume charge of moneys derived from alleged unauthorized bookings.

Avel B. Silverman (House, Grossman & Vorhaus), Goldin's attorney, states prints of the film have been released on the market after the restraining order was issued, and also wants to stay the delivery of 12 prints to the Goldwyn Pictures Corp.

Goldin originally, lost out on his injunction application but won on appeal. A \$10,000 bond has been posted by him awaiting trial of the issues for final adjudication.

REORGANIZED VITA

Reported Connick Will Succeed Quinn as Head.

The affairs of the Vitagraph are in the rumor market again with the recurrence of the mention of the name of C. E. H. Connick as certain to head the organization when it is reorganized. Quinn, the president of the company at present, is reported about to step out and Connick with his advent to bring along financial backing to the extent of \$5,000,000 with which to rehabilitate the pioneer film organization.

Late this week it was stated that J. Parker Reid was slated for one of the executive positions in the reorganized company with a possibility of his being general manager and that he was to swing Thomas H. Ince and Mack Sennett to the company with a number of attractions each year for a period of three years.

FIVE FILM SPECIALS BARRED BY HIGH THEATRE RENTALS

**Housing Demand Makes Prices Skyrocket—\$4,000
Guarantee for Astor—Producers Would Lose
Money at Capacity Business**

Five "special" pictures are being held back by the difficulty of getting legitimate theatres at rentals that would allow a prospect of profit. Applications have been made for Broadway houses, but the holding price of theatre owners is barring "specials."

The five are Douglas Fairbanks' "Robin Hood," Mary Pickford's "Tess of the Storm Country," "Down to the Sea in Ships," a new 14-reeler produced by Elmer Clifton, former assistant to D. W. Griffith; a special about completed by Universal, and Griffith's own new film designated "At the Grange" as a working title.

Losers at Capacity

One producer applied for terms to the Astor, one of the smaller capacity houses in Times Square, and got the offer of \$4,000 a week guarantee and 40-60 sharing. The \$4,000 was net, the film man to pay all charges of operating the house. It was figured that even if the house played to virtual capacity of around \$10,000, which would cover the guarantee under the sharing terms, the picture would lose money. Counting the operating costs at the lowest level, the picture would be out \$3,000 a week. The items allowed were \$2,000 for a 20-man orchestra, \$3,000 advertising, \$1,200 billing, \$200 for the crew, \$150 for machine operators, manager and publicity man, \$300, and ushers, \$150. This would represent an outlay of \$9,000, or a net loss of \$3,000, without figuring a return on the picture itself, even at capacity business.

The film producers protest that the theatre men are preying on them, but the owners of houses re-

ply that with the season well under way their properties are in great demand and the high prices are in response to that factor. The press of new legitimate productions is crowding out the pictures and the quest for a legitimate winner is such an attractive gamble that the picture proposition loses attractiveness anyway.

Deep Sea Romance

"Down to the Sea in Ships" has just been completed. This is the picture that was financed by New England capital. It deals with the whaling industry in dramatic form. Clifton spent several months in the museum at New Bedford, Mass., before he undertook the venture. Then he bought an old whaling vessel and reconstructed her in every detail. She was taken into southern waters under her own sail and spent more than a month there. Clifton is in New York awaiting a house, with none in sight. Margaret Courtot and Clara Bow are among the principals.

Fairbanks has definitely determined to exploit "Robin Hood" as a road show. Present plans call for the formation of 16 companies under general charge of Harry D. Buckley, who resigned as Los Angeles branch manager for United Artists to undertake the job. Pete Smith has been engaged to handle exploitation by an arrangement with Marshall Neilan. The decision to send out the picture as a show will take it out of the United Artists' list for a year at least. Arrangements are being made to put shows in New York, Chicago, Philadelphia, Boston, Cleveland, Minneapolis, Omaha, San Francisco, Los Angeles and New Orleans.

A. B. C. STARTS WITH 22 IN NEW YORK DISTRICT

**Working Capital Pledged—
Exhibitors Aim to Line
Up Seventy**

The Associated Booking Corp. is the name of the new exhibitor combine. It has taken offices in the Candler building, and an executive session was held there Monday. At this meeting Messrs. Ochs, Rachmell, Hirsch, Blumenthal and Schwartz subscribed capital to begin operations.

The plan of the promoters is to list, at least 70 theatres in the Greater New York zone and with these to parallel the number of days offered by the Loew Circuit. With this as a basis they will try to frame a circuit that in first, second and third runs will comprise 1,000 days of hooking for any picture.

The houses controlled by the five men represented on the executive board number 22. Lou Blumenthal of the Harrin-Blumenthal Enterprises contributes the National, Tivoli and Central in Jersey City; the Lincoln, Union H.W.; the Roosevelt, West Hoboken; the Eureka, Hackensack; the Belmont, the Palace and Annex, the Gem (formerly the Classic) and a new theatre building, all in New York city. A. H. Schwartz is interested in the Rialto, Farragut, Lincoln and Kingsway in Flatbush and the Merrick in Jamaica. Rachmell has the Capitol, Stone, Stadium, Supreme and Sheffield in East New York, while Arthur Hirsch has the Gotham and Harlem Grand. Lee Ochs has his single house in the upper part of New York.

Monday's meeting was held to finance the beginning of the organization. A general layout of the New York territory was discussed with several booking men and salesmen of the New York exchanges with the general idea of apportioning the territory into districts for the fixing of the first, second and third-run classifications.

A number of additional houses were also promised the association by exhibitors as soon as the general form of contract between the association and the exhibitor is in readiness. Nathan Burkan, attorney for the association, stated that within a week's time he believed that the contract would be in readiness for use.

PLAYERS SAILING

Cosmopolitan Group Going Abroad to Make "Enemies of Women"

The Cosmopolitan is sending over 17 people Saturday on the President Harding to make "Enemies of Women" abroad.

Those sailing are Lionel Barrymore, Alma Rubens, Pedro de Cordoba, Buter Collier, Garrett Hughes, Gladys Hallette, Nita Naldi, Alan Crosland, Fred Gans, Lynn Shores, Joe Morgan, George Folsay, Harry Wild, Mrs. Rubens, Dr. David Carson, Mrs. Lewis Goodman, Dr. Goodman.

It was not certain Wednesday whether Mr. Barrymore would be able to leave with the others.

DIXON IN PRODUCTION FIELD

A new film production company, headed by Thomas Dixon, author of "The Birth of a Nation" and many successful novels and plays, has entered the motion picture field, and Mr. Dixon is now busily at work on the first of a series of feature screen plays based upon his own stories.

As both author and director, Mr. Dixon has assembled a notable cast for the initial product of the new organization. The production activities of the new company are centered at the Tilford Studio, where "The Beast," a strong dramatic story, is being screened.

In dealing with the psycho-analytic phase of the story, Mr. Dixon has been assisted by Mr. David Orr Edison, one of the best known psychologists in the country, and author of many notable books on that subject.

In choosing his cast for "The Beast" has Dixon exercised the greatest care. Madelyn Clare has been entrusted with the female lead. Robert Ellis plays the leading male role. Helen Ware has been cast for the most prominent female character part, and Gustav Von Seyffertitz for the important comedy character.

TWO SENSATIONAL BALLAD SUCCESSES

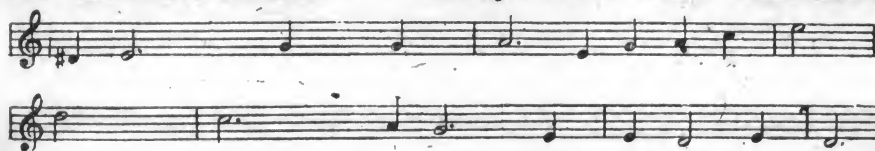
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LOVE SENDS A LITTLE GIFT OF ROSES



PUBLISHED IN KEYS OF "C" "E" flat "F"

THE WORLD IS WAITING FOR THE SUNRISE



PUBLISHED IN KEYS OF "C" "D" "E" flat "B" flat

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VARIETY

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48 PAGES

U. S. BANS VAUDEVILLE ACT

"CRAPS" AND DARKENED AUTOS WORSE THAN SUNDAY SHOWS

Mayor Lew Shank, of Indianapolis, Tells Truths to W. C. T. U. Delegation of Women—Turns Down Petition with 12,000 Names

Indianapolis, Sept. 20.
When a delegation from the Marion County W. C. T. U. called on Mayor Samuel Lewis Shank yesterday and reported it had a petition signed by 12,000 people asking that theatres be closed Sunday, the Mayor replied he thought the playhouses could get a petition with 100,000 signatures disapproving the blue laws, and turned down the ladies.

If he is forced to close theatres, the Mayor threatened he would "close up everything in town."

The W. C. T. U. has been circulating the Sunday closing petition for the last six months, theatrical interests getting word of it that long ago. The delegation threatened to apply for a court order compelling enforcement of the blue law. The Mayor told them to go ahead if they (Continued on page 23)

DIVING FOR BOOZE

Swimmers Search Lake Champlain for Ale and Whiskey

Plattsburgh, N.-Y., Sept. 20.
From the number of divers in Lake Champlain around Plattsburgh last week one would think that a Spanish treasure was hidden there. It wasn't gold the swimmers were ducking for, but bottled Canadian ale and whiskey prohibition agents had tossed into the lake.

The agents had an automobile load of booze to destroy and selected the cold September waters of Lake Champlain as a proper Davy Jones' locker. Instead of cracking the bottles one at a time, the "dry" men decided to try out their eye and their arm by throwing one bottle in the air and hitting it with a second before it landed on the water. They were poor marksmen and scored only about one bullseye in 20.

When the news got around Plattsburgh that Champlain had liquid treasure on its bottom, there was a rush for bathing suits and a general movement toward the lake. Like their brother gold hunters, the liquor divers' efforts met with little success.

BIG BUSINESS START SURPRISES DULUTH

Condition at Orpheum (Vaudeville) Reversed from Last Season

Duluth, Sept. 20.
Continued capacity at the Orpheum (vaudeville) since it opened four weeks ago is a complete reversal of the business condition at this time last season. It is the theatrical surprise of a decade in local circles.

Through prevailing opinion, the former "Clown Night" conducted at the house last season, has been discontinued.

BIG FOREIGN OFFERS

English Agent Hangs Heavy Bait Before American Stars

Lillian Gish, Richard Barthelmess and John Barrymore have been tempted during the past few days to go to England, to star in English-made pictures.

Messrs. Barthelmess and Barrymore, through other engagements, could not consider the proposals, but Miss Gish listened to an offer of \$40,000 for six weeks abroad without returning an answer.

The offers came through Frank Zeilin, the English theatrical agent, now in New York. He represents picture people abroad. Mr. Zeilin will sail back to London Oct. 6.

SUMMER EMPLOYMENT GAIN

Albany, N. Y., Sept. 20.
A gain of 2 per cent. in factory employment for the month of August was reported this week in a statement issued by Henry D. Sayer, industrial commissioner of the State. This is considered unusual, as a summer reduction is generally expected in that month.

JAIL THREAT ENDS TRAVESTY ON NAVY

Government Officials Say Fields and Harrington "Sailor and Yeoman" Tends to Hinder Recruiting—Players Forced to Cancel in Buffalo

APPEAL TO CABINET

Unprecedented action on the part of recruiting officials of the navy, stationed at Indianapolis and Buffalo has forced Fields and Harrington, a two man comedy turn to take the act off the board, under the claim that it might hinder enlistment. (Continued on page 40)

CHICAGO FILM HOUSE INCREASING VAUDEVILLE

Chicago, Sept. 20.
"Syncopation Week" at the Chicago theatre, Balaban & Katz, marks an innovation in the form of amusement this firm is presenting to Chicago. The Chicago is directly across the street from the State Lake and originally used a few specialty singers and one act of vaudeville.

It recently increased the number of vaudeville acts to two, but with the latest move it looks as if booking of from three to five vaudeville acts weekly will follow.

This would give the acts from three to four weeks in Chicago with this firm. The week's program is termed "Syncopation Week" and is being run in conjunction with the picture, "The Valley of Silent Men."

To head this introduction of vaudeville, Harry Rose, a very strong Chicago favorite, was engaged at \$500 a week, for three weeks, with two railroad fares to and from New York. The other attractions are Sherman, Van and Hyman, Virginia Fissinger, Abbot Girls, ballet dancers, and the Roy Barry's Special Orchestra.

This new policy is being watched closely in Chicago by the vaudeville people, to see what effect it has on other vaudeville houses.

CONGRESS OF PICTURE STARS PROPOSED FOR NEW YORK

Huge Floor Space—\$1 Admission and Large Gross Anticipated—Thirty or Forty "Names"; Ten Big "Names"

MUSIC PUBLISHERS HOPE FOR LARGE ADDED SALES

Sheet Music Sold with Phonograph Records—Money From Radio Firms

The music publishers expect an increase of over a third of a million dollars business this year, or \$30,000 a month. This is a result of the new campaign to enlist the assistance of the phonograph and music roll shops to install sheet music departments. Encouraging replies are coming to the office of the M. P. P. A. with the probability that 3,000 of the 8,000 record and roll stores circularized will install sheet (Continued on page 39)

TO PUSH PATHSCOPE,

P. G. Williams Said to Plan Campaign for "Home Movies"

A wide sales campaign is in prospect for the non-theatrical projection machine put out by the Pathe people under the trade name of the Pathoscope. Percy G. Williams, the former vaudeville magnate, has a half interest in the enterprise.

The business has been held in check for several years by the fact that a rival machine made in Germany and sold at a much lower price threatened dangerous rivalry if it could be imported in quantity. It is understood that the Pathe-Williams people have secured control of this competing device for America, and by removing it from the field have cleared the way for a campaign.

The library of miniature films (most of them made from old Tri-angle-subjects) will be amplified and a campaign of advertising will be undertaken.

WOODS' "LOVE CHILD"

A. H. Woods is on the verge of producing a play by Henry Bataille that the Woods office has christened "The Love Child."

A commercial enterprise has been under way for some time with a plan for staging a congress of picture stars, and, if possible, touring with it on a gigantic scale.

The idea is to gather together not less than 10 tremendous names, Rodolph Valentino among them, and 20 or 30 of the less famous but still recognized and known secondary celebrities of the films, and do something akin to the exhibitors and producers' fair given half a dozen years ago in Chicago, which was staged for general publicity, but which drew enormously.

The idea is to arrange for huge floor space in New York, for instance, the Grand Central Palace or Madison Square Garden, and charge \$1 admission and have each star preside at a booth inside. Varied stunts would be staged and rehearsed, so that a different entertainment could be given at each exhibit as well as the lure of seeing so (Continued on page 9)

ABSENTEE VOTING

Procedure to Retain Ballot Casting Privilege

Professionals who expect to be without the confines of New York City at election time should proceed in this manner to retain their voting privileges: Register personally in your district between Oct. 4-9, following which apply to the Board of Elections, Municipal building, City Hall, N. Y., between Oct. 4-16 for an absentee voter's ballot. This application is made on an affidavit blank furnished by the Board of Elections. Having filed the application, the professional must also leave his forwarding address (vaudeville route or week to week itinerary), to which the Board of Elections will forward an absentee voter's ballot.

The ballot bears on it provisions for the disposition thereof and the procedure entailed in its casting.

The absentee voters' bill is still far from most practical. At present an amendment to eliminate the personal registration is being advocated, although not yet passed.

FIRST DIVIDENDS IN 10 YEARS FOR GULLIVER'S

Meeting of London Theatres of Variety—Speeches Made—Inclined to Caution

London, Sept. 4.

The annual meeting of London Theatres of Variety was held at the Palladium. It is notable that this company paid dividends this year and last, the first time for 10 years.

Addressing the meeting, Charles Gulliver said he held 100,000 ordinary shares. There were 400,000 of these and 100,000 7 per cent. preferential. For some of these he had paid as much as 27s. 6d. and he could not understand why the shares were quoted so low. They are said to be on the market at 10s. and in fact a man called Portescue, owning 49,000 shares, paid as little as 4s. This, however, was not in Gulliver's statement of affairs. He proceeded to say the company's assets in the form of theatres were not placed high enough in value. For instance, half a million should represent the value of the Palladium and not a fifth as at present.

Throughout his speech he was slightly pessimistic, as was the chairman (Sir Frederick Healy). Neither of them exactly threw cold water on the shareholders, but they were inclined to caution.

It was further announced that a large sum had been carried over to the next year's trading account and a dividend had been declared less income tax of 5 per cent. on the ordinary shares and 7 per cent. on the preferentials. This absorbed £18,000.

The meeting was perfectly harmonious and everybody was looking forward to better times with the end of 1922. No mention was made of salary cuts.

During his speech Sir Frederick Healy said the company's stock in trade was represented not in coal or iron or such concrete "stock" but in the value of its entertainers, whom they couldn't barter or raise money on or sell like an ordinary manufacturing or industrial concern. The business had many risks and he thought in view of the present conditions the balance sheets and accounts were very fair indeed.

During the meeting the question was asked if there was any truth in the story that Moss Empires was trying to buy out the London Theatres of Variety interests. The answer was in the negative, but the questioner was told that the two firms were working together in complete harmony and understanding. The L. T. V. is interlocked with other big vaudeville concerns having two Moss Empires directors on its board and two Syndicate directors, while Charles Gulliver is a member of the Moss directorate.

CHIEF HURT

Manchester Police Head Acts as Film Booster

London, Sept. 6.

Sir William Peacock and the Manchester Watch Committee have banned the film "Blindfolded," in which Bessie Barriscale is starred. Their contention is that the film is criminal, immoral, and likely to have an evil effect on picture-goers.

It bears the certificate of the official Board of Film Censors here and Manchester has probably given it a boost it does not deserve.

Shown today, it proved to be an ordinary melodrama of the "crook" type. The sympathy is certainly all the criminals, but a sub-title, "You can't make me love the right, but you can't make me love a copper," is probably the cause of Sir William Peacock's anger, he being chief of police of Manchester and one whose dignity sits heavily on him.

STACK THROWS UP LEAD

London, Sept. 20.

The leading role in "Leatherface," the new Baroness Orczy play, has been thrown up by William Stack. Frank Dyall, who produced the piece, has replaced him.

RHINESTONES

We Built the Diamond Girl Scene in the "Passing Show" now at Winter Garden. Also the Star Curtain in "Orange Blossoms" now at Fulton Theatre.

THE LITTLE JOHNS

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There is an American "journalist" now in London who should know better than utilize my actual experiences to boost his friends. A pinch of originality overbalances a ton of duplications.

FRANK VAN HOVEN

Playing New York.

Direction EDWARD S. KELLER. F. S.—For sale, a drop. I paid Harry Fox \$275 for it. Harry paid \$1,100 for it. Who will pay \$50 for it? I'll throw it in the trunk. It took 12 bows at the Palace. Address "Variety," New York. Also wanted, a valet. Long engagement, America and Europe.

BATAILLE'S "SCANDAL" VIOLENTLY APPLAUDED

Doubt Expressed If Piece Holds Popular Appeal—"Cabaret Girl" Excellent

London, Sept. 20.

At the New theatre last night "The Scandal," by Henry Bataille, was violently applauded.

It is doubtful if the piece possesses, however, a popular appeal. Sybil Thorneike is in the lead.

Last night also at the Winter Garden "The Cabaret Girl" stepped out as an excellent entertainment, but lengthy, and cutting will be required. It was splendidly received.

ROW OVER "ORPHANS"

Arrests Among Paris Audience Fails to Stop Agitation

Paris, Sept. 20.

Although a number of protesting royalists were arrested for the demonstration of protest attending the first showing of D. W. Griffith's "Orphans of the Storm" at the Max Linder cinema, the disorder persists at subsequent performances.

At the first performance Sept. 15 a small group of politicians made all the noise and a few of them were arrested. The affair created general public interest and the house was well filled at subsequent shows at which the demonstrations were repeated, in spite of the modifications made by the management.

Particular objection was made to the title which made it appear that foreign mercenary soldiers shot French citizens during the early days of the Revolution. These titles were deleted, but the publicity caused by the original protest had drawn attention to the picture and the disturbance could not be quelled.

D. W. Griffith, in an interview published in New York, declared the film was a faithful reproduction of the general episodes of Charles Dickens' novel, "A Tale of Two Cities."

"LA POMME" DOES WELL

Paris, Sept. 20.

The Theatre Michel began its season Sept. 13 with "La Pomme" ("The Apple") by Louis Vercaul, which was well received. In the cast are Harry Baur, Jacques Defraudy, Etchepare and Hasti, Mmes. Cassive and Marken.

The title is a symbolic reference to the fruits of discord. A wealthy business man is anxious that his son shall marry the daughter of a business associate by his first wife. When the girl's father learns that the other man is carrying on a flirtation with his second wife he opposes the marriage bitterly. All is straightened out by the plausible explanation of the wife. These complications are developed in an amusing and witty three-act piece.

WRIT HELD OVER HEAD OF AMERICAN ARTISTE

Yvette Rugel Warned of Consequences—Wants to Come Home

London, Sept. 20.

The London management holding Yvette Rugel under contract threatens to serve a writ upon her for damages through cancellation if Miss Rugel attempts to leave England without fulfilling her contract.

The American artiste has played the best of the London dates. It is surmised her attempt to secure a cancellation of the agreement is to avoid going into the provinces.

Miss Rugel states she wants to go home, and immediately.

LEAGUE OF NATIONS FILM

Statement Made on "Four Horsemen"

London, Sept. 6.

Although he sailed for America on the "Berengaria," Aug. 22, Marcus Loew was able to give a second "Four Horsemen of the Apocalypse" luncheon, Sept. 5. This was doubtless an effort to buck things up a bit for the picture's season at the Palace—a season which is not such a brilliant success as the management would have us believe although 68,000, some say 90,000, have seen it.

The luncheon was at Claridge's and was presided over by Sir Henry Brittain, who announced the League of Nations regarded the film as such perfect peace propaganda it had accepted an offer to show it at Geneva and to accept some 50 copies of the film for the use of every nation now taking part in the conference. Further he said the film was of more value than all the sermons, speeches and editorials combined.

Speaking for Marcus Loew, Mervyn McPherson said the common sense of mankind, save for a small corner of Asia, was so convinced of the horrors of war that Loew was going to send at his own expense a copy of the film to the remotest centre of the civilized and uncivilized world.

Whether the League of Nations is paying for their 50 or not was not stated.

BABY DIES

Violet Lorraine Seriously Ill, Following Child-Birth

London, Sept. 20.

Violet Lorraine is seriously ill, following the birth, Sept. 15, of a daughter, who did not live.

"PARTNERS" IN SOUTH AFRICA

London, Sept. 20.

Yorke and Adams will be starred in "Partners Again," playing South Africa, commencing in December.

The two men opened successfully Monday at the Coliseum, London, in the former Lee Kohlmar sketch, "Sweethearts."

STAGER WALKS OUT

London, Sept. 20.

Through a quarrel with the management of "The Cabaret Girl," for which he was staging the numbers, Jack Haskell walked out of the engagement.

The show is due at the local Winter Garden.

UNMARRIED MOTHER PLAY

London, Sept. 20.

"I Serve," produced Sept. 15 at Kingsway, is the straightforward treatment of the unmarried mother subject, written by Roland Pertwee. It looks like a popular hit.

"BETTER 'OLE' MONOLOG

London, Sept. 20.

The monolog rights to "The Better 'Ole" have been sold by Charles B. Cochran to Arnold Bell, who appeared in the piece over here.

VESTA TILLEY IN ACCIDENT

London, Sept. 20.

Vesta Tilley and her husband, Sir Walter DeFrece, were in an auto accident Sept. 17, with Miss Tilley suffering some broken ribs.

Duncans at Coliseum

London, Sept. 20.

The Duncan Sisters will appear at the Coliseum next week, after lengthy negotiations over their billing for that vaudeville house.

IN LONDON

London, Sept. 8.

Once upon a time the loss of an actress' jewels was considered great publicity; then she stood with one foot on the step of a hired motor; evolution proceeding, she took to flying, lived the simple life, was "snapped" bathing, visited hospitals, announced her engagement to the nobility and as quickly contradicted the story. All these publicity stunts have become old-fashioned; and in search of some new idea publicity genius discovered the "princely salary" not only for the actress but for her male counterpart.

Billy Merson, the principal comedian of "Whirled Into Happiness," at the Lyric, is the last man to dream visions of great wealth, and the lay press have eaten it with avidity and announced the fact in heavy captions. Almost staggering in their excitement they tell of a great American firm of theatrical magnates who have offered the comedian £52,000 a year on a three-years' contract. For this they expected him to bind himself to act in theatre or music hall where and when required, to play in any film at their demand, and to make whatever gramophone records they desired. The engagement only stipulated for a four-hour day. And Merson has refused. He loves England far too well. On top of which the indemnities he would have to come across with to our own managers would eat up the profits.

The Reandean management have devised a scheme which they will shortly put into operation at the St. Martins. This is the establishment of a permanent subscription theatre to be known as "The Playbox," at which new plays by the younger school of British dramatists will be produced. It is safe to conjecture that the "younger school" will pay for this privilege and their adoring friends and relatives will be the subscribing public. On the other hand, several well known dramatists such as Clemence Dane, A. A. Milne, St. John Irvine and Edward Percy have promised their support.

Regular patrons of the St. Martins will be able to subscribe at a reduced rate. Each play will be interpreted by the regular Reandean company and such as are successful may be put into the evening bill. "The Playbox" will open as soon as Basil Dean has installed new lighting apparatus, which it is claimed will make the St. Martins' the most perfectly lighted theatre in Europe.

Time was when managers were up against even the base of the word "damn" on the stage while any allusion to the Deity was absolutely taboo. During a seven-turn program at an important suburban hall the other night four turns used the word "hell" and the expressions "My God," and "Oh, God" were plentiful. Apparently the embargo on such expressions died out when the music-halls of London became places of entertainment to which a man could take his wife, sister, mother or grandmother. "Drunks" were also in the old days looked upon with disfavor; today this type of humor is seen everywhere. Billy Reeves, Gene Gerrard, Bert Weston, Mark Daly, Billy Caryl, all are drunks and immensely popular with all types of audience.

Michael Abrahams, who with his brother Fred owned and managed the Queen's Music Hall, Poplar, has just died at the age of 96. He celebrated the Diamond Jubilee of his connection with the showman world in Nov., 1909. The Queen was for many years a popular East End house before the now resplendent vaudeville Palace came into being. Tucked into an alley in one of the lowest parts of London it staged a weekly program of "stars" such as are seldom seen on one bill today and did it at prices which would stagger the modern theatregoer. It still plays to capacity and present first-class shows.

"The Limpet," finishes at the Kingsway, Sept. 9. Herbert Jay is a somewhat original excuse for its withdrawal. This is that the play being booked for a long tour, so cannot remain in the West End. On Sept. 14 he will produce "I Serve," by Roland Pertwee at the same house. The cast of the new piece includes Sam Livesay, Roland Pertwee, Stockwell Hawkins, Edmund Phelps, Charles Garth, Dorothy Thomas, Cassie King and Edith Evans. With the exception of Livesay this cast seems unknown to the West End.

Norman J. Norman will produce "Angel Face," by Harry and Robert

B. Smith, at the Opera house, Blackpool, Sept. 18, prior to bringing it to the West End. The company is a big one, headed by Winifred Barnes, who returns to musical comedy after an absence of three years. Other well known people in it are John Humphries, Eric Blom, George Gregory, Enid Sasa, Kate Phillips, Dot Temple, Mabel Sealy, besides Tyler Brooke, imported for his original role. George W. Lederer has a leasing arrangement for the English production.

All the most important players in London have contributed to the controversy raging over the employment of Chinese for "East of Suez," most of them let it be said in favor of Basil Dean's action in ignoring the claims of out-of-work white men. To Seymour Hicks goes the credit for rubbing it well in. "It," says Hicks, "you want 60 chimpanzees for a production, why apply to the members of the Actors' Association?"

"Das Program," the German theatrical paper, recently published an alleged interview with R. H. Gillespie. In this the Moss Empires chief while in Germany recently was supposed to have said he regretted not being able to employ ex-enemy acts on his tour. Gillespie has issued a denial of the story and has no knowledge of the interview or of the person who was supposed to have interviewed him.

The body of George R. Sims was cremated at Golders Green and his ashes scattered to the four winds, Sept. 7. An immense crowd of poor people and children waited outside the church at which the earlier part of the ceremony was performed. Many theatrical and literary celebrities were present and there was a great number of beautiful wreaths. One from the Adelphi bore the inscription "An English Rose, 1890. A few English roses, 1922."

Percy Hutchinson will produce the R. C. Carton play "The Incurable" at the Theatre Royal, York, before bringing it to the West End. York is out of the usual run for "try outs" most of these trials taking place at Manchester or Liverpool or, during the season, at South Coast watering places. York has probably been chosen because it happens to be Hutchinson's own theatre.

Gintaro, the juggler, sails for New York on the "Homeric" Sept. 20. Since his engagement with the Lauder show at the Prince's he has only worked one week, and as far as England is concerned has an open book. This he explains is because he refuses to work at the money managers are now offering, but, he added, now he has settled to go to America everybody seems to want him.

The "Old Vic" reopens Sept. 16 with "The Merry Wives of Windsor." Despite George Daine's present of £30,000 it is as yet impossible to (Continued on page 22)

Alan Brooks Reopening

London, Sept. 20.

Alan Brooks will reopen in vaudeville Sept. 25, at the Victoria Palace, London.

Rowland Buckstone Dead

London, Sept. 20.

Rowland Buckstone died Sept. 19 at the age of 60.

Wagner's Widow Dead

Paris, Sept. 20.

Mrs. Cosima Liszt Wagner, widow of Richard Wagner, died in Germany recently, at the age of 85.

Iris Hoey and Cyril Raymond Wed

London, Sept. 20.

Iris Hoey was married Sept. 17 to Cyril Raymond, the actor.

A. H. Woods in London

London, Sept. 20.

A. H. Woods has arrived here to give "Lawful Larceny" some personal booming.

SAILINGS

Sept. 20 (from London, for New York), Gintaro (Homeric).

Sept. 16 (from London) Sir Harry and Lady Lauder (Mauretanian).

Sept. 7 (from London, for New York), Madeline Collins (Geo. Washington).

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GOLDWYN SHOWS DEFICIT AS MILLION SHARES ARE LISTED

**Stock Starts Quietly on Big Board—Famous Players
Back at Par After Dip to 96—New Tops for
Loew and Orpheum**

It was a week of many interesting developments in the amusement stock group, the listing of 1,000,000 shares of Goldwyn of no par taking principal place. In connection with the announcement was published the statement of the company, the income, profit and loss account showing an operating deficit for seven months of around \$700,000.

Quiet on Exchange

This is the first public declaration of Goldwyn affairs. It had previously been the understanding of the film trade that the company had only 600,000 shares outstanding, an original issue of 400,000 shares and a subsequent issue of 200,000 of treasury stock to finance acquisition of Ascher's Chicago theatres. As a preliminary to its transfer from the New York Curb market to the Stock Exchange the stock had been bid up briskly from around 6 to 8, but when it made its appearance it dropped back fractionally and has remained quiet between 7 and 8 with a dip to 6 and a fraction Tuesday. It is understood that the company desires standing on the Stock Exchange in order to secure a greater participation of the public. It is reported there are considerable holdings in the hands of "Wall Street interests" which it would like to distribute to the public. The stock is entirely speculative. It has never paid a dividend. The substance of the statement appears elsewhere in this edition.

Loew and Orpheum Up

Famous Players behaved in line with expectations, while both Loew and Orpheum got into new high ground—Loew at 23½ and Orpheum at 24½. The activity in Orpheum attracted special interest. The vaudeville stock came into prominence Wednesday in the early trading, when it showed evidence of making good on the persistent tip that had been circulated in Times Square that a brisk advance was in the offing. The bidding up of Orpheum probably was hastened by the strength of Loew. In the careful campaign of accumulation that has been going on ever since Loew hung around 14, the clique suddenly took the aggressive late last week. Friday 40,000 shares changed hands at a net advance of more than 1½ points, to 22, a record turnover in the issue. On the following day (Saturday) for the first time Loew "crossed" Orpheum, the Loew security commanding 23 and Orpheum being quoted at 22½. Orpheum has always sold at a premium over Loew and the change of position must have irked the partisans of Orpheum. It was perhaps this sentimental consideration that hastened the bidding up of Orpheum Wednesday.

Loew Checked

In the case of Loew, the price was pushed up to its peak since the passing of the dividend in June, 1921, when it sold at 23½. Monday, the syndicate operating in the stock is said to have added 10,000 shares to its holdings that day. Around that price it was checked by a num-

ber of considerations. Pressure came in from many small holders who had bought small lots during the public sales campaign of a year and a half ago and had been waiting for a chance to get out. The syndicate also was getting the price too high and its accumulation was becoming pretty rapid and costly. The price slipped back to 22 flat Tuesday and the turnover declined from 35,000 to 17,000 shares. The pool has made its demonstration and probably was willing to slow up for a time.

The stock's future is bound up in dividend action. On the showing of late last week certain enthusiastic souls proclaimed the conviction that payments would be resumed in November, but by midweek a less optimistic view came into prominence. Now the report is that dividends may not be resumed until some time next year. Certain banking interests associated with the company management are understood to favor a conservative policy with reference to dividends. The inside market report is that they are anxious that the company take full advantage of its improved position by clearing up loan commitments and accumulating a surplus so substantial that the necessity will never recur of discontinuing dividend payments.

If this is the actual situation it would seem likely that Loew might run into pretty severe reactions on its way up. For example, it becomes generally known between now and November that the dividends are to be deferred there might be a general selling of speculative lines acquired around 21 within the past two weeks. This movement would probably be momentary. In the main, insiders look to see the stock go somewhere around 28 to 30 ultimately, and eventually become stabilized on a dividend paying basis somewhere around the original over-the-counter price of \$25, where it would pay 8 per cent. It is known that some holdings sold around 21 have been renewed with this expectation.

Famous Dips

Loew gives every evidence of powerful support, as, for instance, its performance on Monday when it got to its peak in the face of falling values all around. In this session Famous Players receded from ¼, its best 107 to 96, probably because the pool was entirely willing to stand aside and let it fall, thus encouraging a wholesome reaction that in any event was regarded as inevitable after its continuous advance from around 80 to better than par. The pool may even have done a certain amount of profit-taking. The clique might well liquidated some of its holdings, acquired all the way from below 75 and have put the quotations down where further purchases could be made. However, it is the conviction of the speculative players that Famous Players will get into higher ground anywhere up to the limit of 120.

This goal probably will not be achieved without setbacks on the way. More and more as the whole list moves up, customers' room gossip indicates the expectation of a major reaction. The market has been on the upgrade since February and the so-called technical readjustment is long overdue. In the big 1919 bull market it came in August. A slight setback appeared on Monday with the Near East war situation as its excuse, but the list resumed its march promptly the next day. Famous Players reacted five points from its price "ex-dividend" from 101 to 96, but by Wednesday noon had recovered to 100. In spite of the evidence of strength in the list, however, there is a good deal of uncertainty among speculators who are not convinced that the Monday setback was sufficiently due to clear the way into much higher prices and who feel that the forward movement is more



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Wilmington, Next Week (Sept. 25)

CHAMP JACK DEMPSEY BACK ON PAN TIME

**Enters Into 20 Weeks' Contract—No Fight Is
In Sight**

Jack Dempsey has signed for a 20 weeks' tour of the Pantages circuit, starting Oct. 10. Last spring when the heavyweight boxing champion jumped east without completing the time contracted for in the Pan houses, the circuit manager threatened suit. The new contract squares the matter, it was stated at the Pan New York office. After leaving the Pan time Dempsey was taken on as an added attraction at the Hippodrome, New York, also playing a Boston house and then sailing for Europe.

The theatrical appearances indicate that Dempsey has not been able to connect with engagements in the ring and he will not be available for boxing until late in the winter. It is said that the Pan contract calls for a guarantee and percentage with the champion able to make from \$4,000 to \$5,000 weekly. He is considered worth all of that in the western houses, where his last appearance almost doubled business. Theatres on the Pan circuit doing \$3,000 to \$9,000 weekly went to around \$16,000 for the Dempsey engagement, it is claimed. That was possible by manipulation of the admission scales and by working in four shows daily.

SUNDAY OFF

Continuous Vaudeville Not "High Class," Says Bailey

The withdrawal of Sunday concerts at the Republic, New York, was stated by Oliver Bailey, lessee of the house, to have followed an alleged violation of the agreement given Max Saxe for the Sundays booked by Fally Markus.

The manager said the understanding with Saxe was that the latter was to present high class vaudeville, but instead a continuous performance was given.

Notice of discontinuance was given, but last Sunday Jerome Rosenberg proposed showing a picture at the house under the Saxe management. Bailey refused to permit the picture, saying there was no provision for it in the contract.

Pat Garran Resigns

Pat Garran, manager of Proctor's, Yonkers, N. Y., resigned Tuesday. Mr. Garran went to Yonkers from the Prospect, Brooklyn. He succeeded Guy Graves who resigned to take over the Strand, Yonkers, a picture house.

No successor to Garran had been named up to today (Wednesday).

THE LAST HALF IN DUBLIN

By TOM BARRY

(Mr. Barry is the American playwright, now visiting abroad)

London, Sept. 1.

I have just returned to London after a visit to Ireland. I bring back with me the conviction that the Irish nation is in danger of perishing from the earth. Its disintegration has begun; a destruction of physical and spiritual forces clearly apparent in a single day's observation. The present situation is fraught with menace when consideration is taken of the unyielding character of the people and their problem, the solution of which has thrown them with deadly results at each other's throats.

Centuries of oppression served to weld the Irish people into a powerful unit. When Lloyd George conceived and executed the present treaty he smashed that unit into smithereens. The treaty and the logic back of it at the present moment viewed from any but an Irish standpoint is as fine a piece of political sagacity as modern history affords. It immediately relieved the pressure on the British conscience and settled future responsibility upon the Irish themselves.

The afternoon I arrived in Dublin a great funeral procession was moving through the streets. Harry Boland was being carried to his grave. Boland had always been a brave and uncompromising patriot. He was shot by Irish soldiers because of armed resistance to the treaty. He had refused to accept the bargain Griffith and Collins had made in Downing street. Many priests and thousands of women walked behind the coffin chanting a dirge in Gaelic. Boland's life was valuable so his pals shot and killed Collins in reprisal. The same priests and women walked behind the body of Collins through the same streets chanting the same dirge in Gaelic. Perhaps this is sufficient illustration of the sort of attrition that is bleeding the little island of its most priceless possession and shaking the infirm morale of the people. The warfare being carried on is unique because of the absence of hatred.

The people of Dublin mourn and honor their dead without prejudice. It is inconceivable to the stranger. Had Jefferson Davis died during our own rebellion and if his body had been carried through the silent streets of Washington past crowds of hatless and praying men the situation would be parallel.

If the will of the majority is the keynote of democracy then there is something decidedly wrong in Ireland. Michael Collins, honestly elected to office and upon whose head the British once placed a price of ten thousand pounds, and whose audacity in bearding the lion reads like a serial in the movies, was the idol of his people. Try as they would the English troops a few months ago could not capture him; yet the "Irregulars" had no trouble in potting him once they decided to do it; the will of the majority to the contrary. An officer in the "Regular" army told me his ranks were laced with "Irregulars" and Dublin honeycombed with them.

Night Life in Dublin

The night life of Dublin is far and away the most interesting of any city of Europe. Because the rebels have concentrated upon the hotels and burned most of them an evening at the Shelbourne in Dublin is memorable. Here Griffith was said to have lived. A very fair idea of the condition prevailing is to be had from the fact that the duly elected officers of the provisional government are literally kept in hiding; and the defeated candidates (DeValera among these) likewise are under cover. It is incongruous and incredible. Murder and bloodshed are rife and the most deplorable thing is the assassination of the country's most capable and efficient men.

In the hotel lounge, where one may have the best of Irish whisky at a shilling, I made the acquaintance of a minor government official, who volunteered to show me about after dark. His humor was characteristic. He looked at his watch and reached for his blackthorn. As we stepped out of the hotel a fusillade of rifle shots let go from the park opposite. This was quickly answered from the neighborhood of the hotel, and we ducked back into the lobby. My guide ordered a drink, laughed and said: "What do you think of our night life?" We went up on the roof, and from all parts of the city and particularly

in the vicinity of the Shelbourne hotel we could see and hear continuous explosions of revolver and rifle fire and occasionally hand grenades. The hotel was patrolled on all floors by armed sentries and all exits were thrown wide open. The firing kept up until dawn. I learned the following day that the rebels had planned to isolate the city and cut off all communication, but the strategy had been frustrated.

How completely the treaty has served its purpose is to be found in the attitude of the Irish towards the British soldier. Overnight he ceased to be a thing despised, and it is a common sight to see him fraternizing arm in arm with the men of Dublin, yes, and with the girls, too. The British soldier is on his way home. However, this is only *au revoir*. That he will return seems more than likely, and when he does he will be resisted, to the complete destruction of the country. This view is held by the business men of Dublin.

Theatres Suffer Most

As is usual in such times of stress and danger, the theatre suffers most. A gallant attempt is being made to convey the impression that all is well with the halls and playhouses of the city, but show business is a shy bird and snipers perched in windows and on roofs blazing away in the dusk call for an heroic and courageous clientele. Whatever business is done usually appears at the first house. Doubtless Dublin is the only city in the world where daylight saving has proved a boon to the theatre. The world-famous Abbey theatre, where Synge, Yeats and Lady Gregory have been telling Irishmen the truth about themselves these many years, goes serenely on its highbrow course. Rebellion means nothing to the directors. The seats of the theatre have been torn up by irate patrons in peace times, and the organization heads told me they'll continue to pound beauty at the people if they have to hide in cellars and play in the open fields. Incidentally it is a poor little theatre with crude and makeshift productions, but the books of its plays are sold in every capital of Europe.

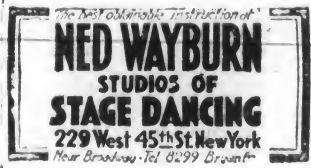
The contract issued by the managers of Dublin theatres is worded after the one adopted years ago by British circuits. The only difference in its present form is a heavy underline beneath the phrase, "If this theatre should be closed through an act of Providence," an idle clause in most contracts, but so pertinent in the current crisis that many artists not previously contracted for insist upon a compromise and modification of the paragraph. However, one of Dublin's most prominent managers told me so long as his house remains standing he will give performances, if need be at daybreak.

The late Stanley Murphy, a keen and accurate observer in the study of music, used to sing a melody of Irish folksongs to prove his contention that the Irish had but two major emotions—the very gay and the very sad. In this tragic hour the people seem to accentuate this characteristic. My second night in Dublin witnessed the worst cannonading since 1916; a bedlam of firing throughout the night, yet the following morning on their way to church the people were laughing and calling out to one another across the streets. One little old lady, her eyes twinkling, said: "B'God I'll have one more Sunday under me belt anyway."

Perhaps the most dangerous element in the killing of one Irishman by another is the spirit of martyrdom held by the "Irregulars." Recently in London the two men who shot to death Field Marshal Wilson were hanged. They were reported to have gone to the gallows with all of the fortitude and sublime confidence of immediate Heavenly reward attributed to the early Christians. A shocking and pathetic attitude.



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(Continued on page 22)

KEITH'S BOOKING LOEW'S STATE AT INDIANAPOLIS

Pop Bill Starting Sept. 25—Formerly Played Loew Vaudeville—Negotiations Off for Former Sun-Booked Houses

Loew's State, Indianapolis, which has been playing a straight picture policy since last season will go into the Keith office for bookings as a result of a pooling arrangement between Loew and the Keith people. The deal was consummated Wednesday. The house will play six acts of vaudeville and feature pictures continuously, or "State Lake policy" and will be booked through the Keith pop department. The house was erected two years ago by Loew's and local capitalists at a cost of over \$600,000. It will be renamed the Palace. The announcement that the State will play the pop price Keith bills probably means that negotiations by Keith's for the former Gus Sun houses at Toledo and Indianapolis now booking through the Pantages office, have been definitely abandoned.

The State will open with the Keith bills Sept. 25. It played Loew's vaudeville last season and opened this season with pictures.

MAE WEST'S "HUSSY"

"Single" Collaborating on Farce Comedy—Will Appear in It

Mae West has given up continuing in vaudeville. Instead the former "single" turn is to next appear in a farce comedy she has written in collaboration with Adeline Leitzbach.

The title given to the piece is "The Hussy."

KASTLE SUE FOR DIVORCE

William Kesselman, known professionally as Billy Kastle and engaged in vaudeville producing, was served with summons and complaint in divorce proceedings filed by Henry R. Rosenberg, attorney for Fay Kesselman, last Friday. Naomi Childs, said to be in the chorus of "Pell Mell," a Mutual burlesque show, is named.

The complaint charges Kastle and the co-represent lived at the St. Margaret hotel, New York, in July as man and wife, registered as Mr. and Mrs. N. Childs, and that they have continued to live together. The Kesselmans were married in 1918 and have a three-year-old son. The wife asks \$100 weekly for the support of the child pending the proceedings. The husband is of the office of Morris & Kastle.

ASSAULT AND SALARY SUIT

Helen Blossom (Bowen), a toe dancer, now with Al Johnson's "Bombo," has begun two New York Supreme Court suits against Meyer Golden, vaudeville dance act producer. One is for \$1,417, due on a contract, and the other is for \$5,000 for assault. Both claims evolve from this contract, the alleged assault resulting when Golden allegedly attacked her and took the contract forcibly away from her.

Miss Blossom, a legal minor, is suing through her parents, Hyman and Esther Bowen. Samuel Schwartzberg is acting for the plaintiff. She is asking at the rate of \$45 a week.

UNIT'S CHICAGO SCALE

Chicago, Sept. 20. The Shubert-Garrick, with its new vaudeville policy, is charging a top of \$1.50 for weekday nights and \$2 top for Saturday and Sunday. This is the same scale as last season at the Apollo theatre.

The Englewood which is playing the same unit shows is charging \$1 top. The price Saturday and Sunday are 50 cents more than at the Palace, the Orpheum big time house, and double those charges at the Columbia for those evenings.

BLAME RADIO

One of the biggest magazine men in the country is quoted as stating that the reading of fiction periodicals has fallen off 30 per cent. within the last six months.

The slump is an entire puzzle to the circulation managers, who advance as the only reasonable cause the spread of the radio.

UNIT SHOW PUBLICITY TO BE COUNTRY-WIDE

Campaign Calling for Outlay of \$25,000 — Advertisements and Billboards

The Affiliated Theatres Corporation will start a country-wide publicity campaign within the ensuing fortnight that will last for three weeks or more, and call for the expenditure of upwards of \$25,000 in the dailies over the circuit in cities holding Shubert vaudeville stands. Billboards will also probably be used to some extent. The general idea of the Shubert vaudeville publicity drive will be to acquaint the theatre-going public with the nature of Shubert vaudeville, and to point out the distinction between it and straight vaudeville.

The campaign will be of an educational nature, special stories about the type of entertainment offered by Shubert vaudeville supplementing advertising in the newspapers.

DOWLING SEES HIS UNIT

Eddie Dowling's Shubert unit, "My Radio Girl," is playing the Crescent, Brooklyn, this week, and he did not see the show until it opened there Monday, being tied up with "Sally, Irene and Mary," in which he is featured. He appeared in the unit show at the matinees, except Wednesday and Saturday, singing several numbers and getting in a plug for the triple titled attraction at the Casino.

Billy McDermott, was added Wednesday to the Dowling company at the Crescent.

CARL McCULLOUGH IN TRADE

San Francisco, Sept. 20. Carl McCullough, who was with Fanchon and Marco at "The Little Club" (cabaret) for the past two weeks, has given up his professional career and "gone into trade." He has opened a gents' furnishing store here.

His business manager is announced as William Hale, of the former vaudeville team of Haig and Byron.

DOBSON IN UNIT SHOW

Frank Dobson, the comedian, has been added to the cast of Jack Singer's "Hello New York." Dobson will go into the show at Astoria, L. I., the last half of this week.

The comic has been prominent in burlesque and also appeared in several vaudeville acts produced by Charles Maddock. He was secured to bolster up the comedy end of the Singer unit.

MARX BROS., UNIT FEATURE

The Four Marx Brothers and their vaudeville act, of eight people in all, were engaged last week for a Shubert unit show. It was expected early this week they would be assigned to the "Hollywood Follies," a unit production that is to be improved while on tour.

INDIAN DANCER BREAKS ARM

Princess White Deer, Indian dancer in "The Yankee Princess," broke her left arm during a rehearsal at the New Amsterdam, New York. The dancer was unable to open with the attraction at Ford's, Baltimore, this week, but will be back in the cast for the New York premier at the Knickerbocker.

MEHLINGER-MEYER DISSOLVE

Artie Mehlinger and George W. Meyer have dissolved their vaudeville partnership. Mehlinger opened in a new act at the Coliseum, New York, this week with Walter Donaldson.

All three are song writers.

HOUSE LIGHTS TURNED OFF ON IRATE ACT

Faber and Burnett Fight Back at Penny Throwers—Happened at Lincoln Hip

Chicago, Sept. 20.

A most unpleasant and sad experience occurred in the engagement of Faber and Burnett at the Lincoln Hippodrome the first half of this week. They opened smoothly and did very well on the first show of the evening, which was the first of the day. They were next to closing on the bill.

On the closing performance Monday night some one in the balcony took exception to their performance. The individual or individuals in the balcony threw pennies at this team while on the stage. For a few minutes Faber and Burnett passed up the incident, but when it was repeated Earl Faber stepped out and intended to diplomatically explain the actions of the offenders in the balcony were as pitiful and as foolish as could have been done.

However, Faber got tangled in his lines and his temper got the better of him. He retallied on the penny thrower by calling those responsible "punks" and "if you come down here I'll punch you in the nose."

The impression left by Faber and Burnett was most unsavory, and the incident was closed by the extinction of the stage lights.

It is a rare thing in Chicago, let alone this house, for penny throwing.

JERSEY SPLIT

J. C. and Union Hill on Unit Route —\$1 Top

The Shubert units will play the Central, Jersey City, the first half of the week and the Lincoln, Union Hill, N. J., the last four days of the week beginning next Monday.

Weber and Fields open at the Central Monday night. Fally Markus will book independent vaudeville into the Central the last four days.

The Central has been an independent vaudeville house. It played Arthur Klein's "Hello, Everybody," following with another unit for the following first half. The house did excellent business, scales lower than a dollar top.

The scale will be raised the first half to \$1 top, the units playing the house on a guarantee, according to report.

BIG CUE GAME

Vaudeville Route Dependent on Cannefax Winning

Bob Cannefax, former three-cushion billiard champ of the world, will play John Layton, the present title holder, next month for the largest stake ever held before a cue pusher. He has a vaudeville contract for 36 weeks at \$700 a week with a partner, contingent on his winning. The usual purse and annual salary goes with it, as well, from the billiards sources. The match will be played in St. Louis. Cannefax is a prominent Friar, and won his championship in that clubhouse from De Oro.

BEE PALMER'S ACT

Harry Weber will produce a 12-people miniature musical comedy with Bee Palmer featured. Al Siegel, who will also be in the cast, wrote the music. Jack Lait is doing the book.

The act is described as a miniature "Music Box Revue," title and idea being kept secret. The 12 people will include a number of special musicians in the orchestra pit.

Miss Palmer and Siegel open at the new Oriental Cafe, New Orleans, tomorrow (Sept. 23) for a three weeks' stay. George Chan, the owner of this newest New Orleans bistro, has a two weeks' additional option. Lee Kraus effected the booking, calling for \$1750 for the two.

PEGGY JOYCE AS AN ACT

San Francisco, Sept. 20. Peggy Joyce is back in town and reported to be negotiating with the Orpheum theatre for a special appearance. Oliver Morosco, with whom she is associated, was in conference last week with Harry Singer.

FOLLOWING BAD SHOW

"Troubles of 1922" Hurt by "Hollywood Follies"—Both Shubert Units.

Minneapolis, Sept. 20.

"The Troubles of 1922" opened Sunday matinee at \$300, at night it did \$900 in a bad rainstorm. The previous week-end at Des Moines the show played to \$2,000 in three days, and the first half of the week, opening Sunday at Omaha, it did \$4,000.

Excepting at Omaha, this showing is ascribed to the fact that "Troubles" is following on the Shubert vaudeville route, the "Hollywood Follies," a Finklestein & Rubin attraction. The "Troubles" piece unit was put out by Davidow & Le Maire, with George Jessel starred.

At the Affiliated offices in New York this week, it was stated the "Hollywood" show is to undergo repairs, but to continue travelling meantime.

The condition as mentioned at Minneapolis is not unlike many similar ones on burlesque wheels, a bad show preceding a good one, injuring its follower seriously and usually denoted by light receipts at the opening performances. In burlesque with the weekly rotation it is said that a bad show will hurt the next two ones, while two bad shows in succession might spoil a house for some time.

BANKRUPT BROKER WAS ONCE MOSS MANAGER

J. C. Rabiner Had Many Actor Customers—Was at One Time With E. S. Keller

Scores of stage people who carried stock trading accounts in the Romax building branch of J. C. Rabiner & Co. called there Monday morning when they learned that the United States Court had taken over the business of the bankrupt, who failed last week for \$500,000.

Rabiner himself knew many theatrical people. Three years ago he was house manager for E. S. Moss and had charge of the Hamilton for a time. At one time he was with E. S. Keller, the agent. When he opened the branch office in the Romax building he had as manager of the customers' room Harry First, the comedian. First resigned about a month ago. The manager at the time of the failure was Frank Tower.

A notice was posted on the office door informing callers that the United States Court had taken possession and referred all inquiries to Ross & Kaufman, attorneys for the receiver. The notice was signed by William J. Cunningham as receiver.

OLD TIMERS WED

Mae Wessler and Ed Coe Join as Man and Wife

The marriage happened Sept. 16 in New York of Mae Wessler and Ed Coe, friends for many years and both musicians.

Miss Wessler professionally has been known as a character comedienne and a cornetist. Mr. Coe, who is a musician and appeared in blackface, was a member of the former variety team of Steele, Doty and Coe.

"TOWN TALK" LAYING OFF

Barney Gerard's "Town Talk" will not open at the Park, Utica, N. Y., Sept. 25, as scheduled. The show will lay off the week for re-visitment. Shea and Carroll are out of the vaudeville section, with other changes in the personnel and book contemplated. "Town Talk" played Baltimore last week, laying off this week on account of a hitch over the Springfield, Mass., house, that the Affiliated were to have booked.

CHESTNUT ST.'S DELAY

The Chestnut Street opera house, Philadelphia, scheduled to open with Shubert vaudeville units Sept. 17, will remain dark until Monday, Oct. 2, to correct a violation of the building laws.

The house came under the attention of the building department just prior to the opening date, and was ordered to repair a defective wall, which resulted from the demolishing of a building next door.

SONGS FOR SIDE LINE BY FREE LANCE WRITERS

Several in Other Business—Too Much Economizing Between Royalty Dates

There is a new era for the free-lance songwriter. He has grown wise to the fact that months of close economizing in-between royalty dividends isn't worth while with the result songwriting is becoming an avocation to them now where it formerly was the sole means of subsistence.

Archie Grotter at present is reported "cleaning up" in life insurance and finds time to write tunes for Stark & Cogan in the evenings. Eugene West is going out in advance of a road show; Walter Donaldson and others are reporting to vaudeville not so much as a "plug" medium as a steady source of income; Jack Caddigan and "Chick" Story are in political and business pursuits in Boston; Harold Weeks has a music shop in Seattle and songwrites on the side; N. J. Clesli, author of "I'm Sorry I Made You Cry," is a real estate man in New Orleans; Irving Maslow is with a cloak and suit firm by day and a songwriter at other times.

The universal contention, formerly that songwriting is a good business as a side-line is being worked out practically. With all the bad "breaks" and inner angles a free-lance has to contend, they have decided, as if automatically inspired, to engage in something practical, if less artistic, in their spare moments.

One of the most successful free-lance songsmiths today was a notorious saloon hanger-on in the old days. He now fills in his spare hours to more lucrative and practical advantage in a mundane pursuit.

Each February and August when royalties were declared the songsmiths' flush with a couple of thousand dollars were wont to "blow it in" in a short space of time and then hound the publishers for advances against their royalties. This has not worked out to the writer's best advantage.

"SANDY" ON TRIAL

Gus Edwards' Scotch Protege, Breaking Out, Out West

Denver, Sept. 20.

Gus Edwards has called on Judge Ben B. Lindsay to help him manage "Sandy" with the result that the Scotch boy has promised to walk in the straight and narrow path.

"Sandy" is Alexander Milne, a 16-year-old native of Glasgow, Scotland. He was on Ellis Island when Edwards first saw him and the producer was so impressed by the boy's cleverness he vouched for his good conduct and got him admitted to the country. For two years he has been with Edwards, either in his revue or doing an act on the same bill. He behaved himself very well until recently, and showed some signs of getting beyond the control of his manager.

When the act arrived in Denver to play the Orpheum, Edwards called in his personal friend, the famous juvenile court judge and asked for help. A mock trial was arranged and "Sandy" was arrested and brought to court. He was asked about a "tall blonde" in Salt Lake.

"I was asked by a lassie to dance a wee bit. She was no so tall. She was na more tall than 'alf a 'ead taller than maseel'. I danced w' her, but I dinna run awaa. She lived in the same hotel and went to her room when I went to mine," he answered.

He was also accused of appearing in the hall of a Chicago hotel in his night shirt, and when Edwards sent him to his room he called out to the girls of the company: "Come on ladies, I have taken it off." Sandy denied this entirely.

After a very funny half hour—funny for the others in court but not for Sandy—the judge said he was afraid he would have to send the boy back to Scotland if he did not stop behaving like a cake-eater. The boy broke down and cried and then Judge Lindsey told him it was a joke, but was intended to frighten him and make him behave. The boy said he would.

COMEDY AND FEATURE ACT SCARCITY TO SHOVE UP SALARIES

Acts and Agents Believe Another Month Will Change Salary Condition—Supply and Demand Will Regulate It

The stand taken by vaudeville circuits regarding cuts in salaries is reported may cost them thousands of dollars, if a real material shortage occurs within the next month.

Hundreds of acts are playing from week to week at the cut salaries offered this season rather than accept a route at the same cut. The acts believe a shortage does exist and that the law of supply and demand will shortly place them in a position where the present offers will go by the boards and they will be in a position to dictate terms.

Especially is this believed to be true of comedy and feature acts. A next to closing big time low comedy turn was ready to compromise the booking offer and accept a \$50 weekly reduction. The dickering continued until the act reached the Palace, New York, and scored. Immediately the act refused to accept a cut over last season's salary and countered with a demand for more than received last season. Several more consultations followed, the matter finally reaching a stage where the act turned down a "raise" and at the present writing is about to sign with a musical comedy.

Another instance was the formation of a two-act containing a low comic from burlesque. The team broke in the act and "showed" at \$250, asking \$300 weekly for a route or three years. While the turn was playing the "cut salary" houses it scored heavily. At the Riverside, New York, their first big time week with the salary matter still in abeyance. After the Riverside they played the Orpheum, Brooklyn, another big timer, and repeated the success. They then demanded more than \$300. The final offer to them was \$500, which was turned down and they signed elsewhere.

The belief that comedy acts and feature turns are scarce is substantiated by the agents and by acts that have received "suggestions" as to new partners and frame-ups.

UNIT NOTES

John and Lillian Conroy retired from the Watson Sisters "Stolen Sweets" Shubert unit, following the engagement in Minneapolis last week.

Harry Finberg, for several years with the I. H. Herk enterprises, has been appointed office manager for Dave Marion, with headquarters in New York.

Gene Doyle has joined "Whirl of New York."

Joe Maxwell has been assigned to the management of the Shubert, Pittsburgh. The house will play the units.

Mrs. Pemberton has been appointed press representative for the Central, playing the Shubert unit shows in New York.

Rose and Moon will join the Gerard's "Town Talk" next week. Shea and Carroll left the show Saturday.

"Nathal," the monkey man, arrived in this country on the "La France" Thursday (Sept. 21). The foreigner will go into the cast of "The Rose Girl," the Shubert unit. Another importation, "Hooch and Pauly," a man and woman novelty turn, will go into the same cast.

Palo and Palet, the musical clowns, were added to "Reunited," the Weber and Fields unit. Matthews and Ayres are reported as going into the cast following the Central engagement.

Henry Dixon's "Midnight Revels" encountered a wreck at Madison, Wis., Sunday while traveling from St. Paul, and the journey consumed 26 hours to get to Chicago. The trip generally takes 10 hours. The show is laying off in Chicago this week and will open at the Englewood theatre on Sunday.

TWO MARITAL SUITS PASSED ON BY COURT

Fink's Reference Irregular, Says Opinion—Lotta Miles' Separation Plea Fails

Two professionals received legal set-backs in the New York Supreme Court Wednesday in their respective suits arising over marital differences. In Ida H. Fink's suit against her songwriter-cabaret producer husband, Henry Fink, Justice Burr refused to confirm the report of Referee Valentine Taylor recommending a decree for Mrs. Fink. Justice Burr held that the testimony of the various witnesses has not been properly signed as required by rules and the report was referred back to the referee for adjustment. This does not affect any leave for further renewal. The report originally also recommended the mother be given custody of the two children.

Three cabaret dancers and a "beautiful blonde" figured in the proceedings against the author of the songs, "Curse of an Aching Heart" and "I Wasted My Love On You." Mrs. Fink alleges her husband to have a \$10,000 annual income.

The second professional marital mix-up is Lotta Miles' separation suit against Raymond Anthony Court, from whom she asked \$150 weekly alimony and \$1,000 counsel fee to no avail. Justice Marsh decided "repeated intoxication is not alone a cause for separation in this state. It seems not always to have been considered a serious matter in this household. The plaintiff seems to have been the first to leave the home. Moreover, she seems adequately supporting herself in the profession of her choice."

Miss Miles, an advertising figure in the advertisements and more latterly of the "Fifty-Fifty, Ltd." and "Linger Longer Letty" companies sued her husband for separation on the grounds of cruel and inhuman treatment and abandonment, alleging this caused her to seek a livelihood via the stage. Court countered that she voluntarily left his hearth and home to go on tour with theatrical productions. He says his income is only \$100 weekly and that Miss Miles made over \$10,000 last year. He mentions his particular aversion to having her join theatrical troupes, but which wish she did not respect.

SPIEGEL IMPROVING UNIT

The Max Spiegel Shubert unit show, "Plenty of Pep," that played last week to falling business at Hartford, had an open week for the current term.

The time is being improved by keeping the show in rehearsal in New York, and attempting to improve it.

Weston and Eline were released Monday by Max Spiegel from "Plenty of Pep." The team objected to the No. 2 spot. Several other players doing "drunk" bits in the show also figured in the withdrawal.

Also out of the show are Harris and Romeo. Added to the "Pep" unit are Chapelle and Stinette, with Chappy and his "Hot Dogs," a colored band, and Townes and Franklin.

CINCINNATI OPENINGS

The Shubert unit show, "Laughs and Ladies," opened at the Shubert to a capacity house Sunday night. Grand opened with "The O'Brien Girl," with some paper reported in, but not over two-thirds full. The local theatregoers seem to believe it is a No. 2 with Ada Mae Weeks leading. Keith's had big house to start the week with, and at the Olympic a fair crowd saw the opening.

Chas. J. Lammers is stage manager of the Hippodrome, Dallas, Texas.



HARRY HOLMAN

In His Latest Comedy Classic "THE FAILURE" By Stanley Bruce and Two Other Authors

This week (Sept. 18), Keith's Colonial, New York.
Next week (Sept. 25), Keith's Royal, New York.
Direction THOS. J. FITZPATRICK
Open for New York Production

CLEVELAND STATE FOR SHUBERT UNITS

Opens Sept. 24—Ohio Playing Legit—State Seats 4,000

The Affiliated circuit, playing Shubert vaudeville units, has announced through I. H. Herk that the Shubert units will play Loew's State, Cleveland, beginning Sunday, Sept. 24.

"Echoes of Broadway," the Butler unit, will open the house. It is a modern one, of 4,000 seating capacity. The State discontinued Loew's vaudeville last season, switching to a straight picture policy.

The State is almost next door to the new Keith big timer, which is scheduled to open in October.

The State announcement may mean that the Miles houses in Cleveland and Detroit are through negotiating for Shubert vaudeville. Both of the Miles stands are now playing Pantages road shows.

The Ohio, Cleveland, which played Shubert vaudeville last season will continue to play legit attractions. The Ohio was to have been the Cleveland stand for the units, but objections from the Hannah Estate to the change of policy stopped it.

The acquisition of the State followed conferences between the Shuberts, I. H. Herk and the local capitalists who are stockholders in the State. The Affiliated group are guaranteeing the owners \$4,000 weekly, according to sources close to all concerned.

Cleveland, Sept. 20.

Shubert vaudeville started to advertise it had secured Loew's State immediately it gained possession. "Echoes of Broadway," with Eddie Nelson, opens there next Monday, with the Jimmy Hussey unit following Oct. 8.

The advertising copy says the units travel like Ziegfeld "Follies" and the Winter Garden shows. It's the first time the Shuberts have ever paid to advertise a Ziegfeld or Erlanger attraction.

Local report is that the Shuberts are paying Loew's \$75,000 annually for the house. Another says Loew's retains an interest, with a weekly guarantee. It has been surmised for some time Shubert vaudeville would land the State as Loew's has been placing its best pictures elsewhere. Cleveland is over-theated not alone in its vaudeville but in the picture field as well, Loew's controlling the latter through a pooling arrangement.

UNITS AT KEENEY'S

Newark, N. J., Sept. 20.
The opening of Shubert units in Newark was given a note of dignity by the presence of notables, brought to Newark through the efforts of Manager Smith.

The Shubert (formerly Keeney's) has been renovated and redecorated. "The Ritz Girls" has evidently been developed since opening, but it still needs more comedy, though holding plenty of life and color. It moves with speed.

30 BIG TIME FULL SALARY WEEKS; 17 WEST, 13 EAST

Unlikely All Could Be Played in One Season—Other Houses on Keith and Orpheum Circuits Cut-Salary Weeks

REPRODUCE KEITH SHOW WITH PHONE AMPLIFIER

Syracuse Bill Spilled Over Town by Apparatus Used For Handling Speeches

Syracuse, N. Y., Sept. 20.

For the first time in the United States, a complete B. F. Keith vaudeville program was amplified in this city Friday night. The performance, through the use of a \$35,000 Western Electric amplifier, installed on a truck in front of the local B. F. Keith playhouse, was audible for a radius of approximately half a mile.

There was no advance announcement of the stunt because of its experimental nature, and the sudden break in on the other of the Keith overture, with the vaudeville program following, created general interest. The Keith show this week ran strongly to music and was well suited for the innovation. There was a large crowd in front of the theatre throughout the evening.

The amplifier that the Keith people used was brought to Syracuse to carry the address of Gov. Nathan L. Miller to all parts of the New York State Fair grounds. The apparatus is modeled after that given its initial tryout when President Harding spoke at the interment of the Unknown Soldier at Arlington.

Percival Wilde, playwright, has written a book, "The Technique of the One Act Play," which Little, Brown & Co. is publishing.

Keith routes for the current season contain 12 full salary weeks east of Chicago, and booked out of the Keith office itself. The Palace, New York (booked by George Gottlieb through the Orpheum Circuit offices in New York), is at times a full salary week, and at other time not, raising the list of full salary weeks in the east tentatively to 13.

The Keith booked full salary weeks in Greater New York are the Riverside and Orpheum (Brooklyn). The others include Keith's Boston, Philadelphia, Cleveland, Indianapolis, Washington, Cincinnati, Temple, Detroit; Shea's, Toronto and Buffalo, and the Davis, Pittsburgh.

Shea's, Toronto, in past seasons a cut salary week became a full salary engagement this season.

The Maryland, Baltimore; Keith's, Providence, and Keith's, Syracuse, remain in the cut salary class as heretofore, with Keith's Royal, Alhambra, Colonial, 81st Street and Bushwick, Brooklyn, likewise retaining their former cut salary classification in the Keith office.

The Moss houses around New York playing small big time like the 81st Street, and which includes the Flatbush (Brooklyn), Coliseum, Hamilton and Broadway, New York, classed as "show" houses generally, are in the cut salary class. The same applies to the Proctor houses 5th Avenue, 23rd Street, 125th Street and Newark. Keith's Harlem Opera House and Jersey City are also show houses with the cut salary obtaining.

With about 17 houses on the Orpheum Circuit operating with full salary the big time full salary weeks possible for an act to play, if booked for the Orpheum and Keith circuits during the same season, and hardly likely, totals 30 weeks.



LOLA and SENIA

(GIRLIE) (SOLOMONOFF)

in "TERPSICHOEAN TID-BITS"

Orpheum, Duluth, Next Week (Sept. 24)

Direction MARTY FORKINS

The Act with a 100% report. Note the above pose.

NOT TO INTERLINE CONTRACTS

When sending contracts to their acts, hereafter, all Keith agents must enclose a letter with the contracts, instructing the act not to interline or in any way write in additional conditions other than what the contract already contains. This is in accordance with an order issued by W. D. Wegfarth to the Keith agents.

The order resulted from a custom arising recently of acts adding clauses to Keith contracts, with disagreements and confusion over just what the contract called for coming up frequently.

GAITES FIXING, TOO

The Joseph M. Gaites unit show on the Shubert vaudeville circuit is undergoing repairs.

It is called "Give Me a Thrill" and was revised from the legit production Gaites made of "Love for Sale" that starred Kitty Gordon some seasons ago.

Bert Hanlon Following Balieff

Bert Hanlon, the comedian, has been signed by the Shuberts for a new Russian production to be produced this fall. Hanlon is to do the comedy announcing, similar to Balieff in the "Chauve Souris."

'MITT JOINT' FOR WEAK-MINDED— BAD CARNIVAL SWINDLE

Come-ons Taken for Any Amount—Gullibles Carried Along—Faker Often Becomes Confidential Adviser—Owners of Shows Unaware of Extent of Swindle—Phoney Fortune Telling Usually Very Attractive

While at the job of cleaning up the concessions don't overlook the "mitt joint"—the palmists, "phenologists" and the rest of the "mitt reading," "nut grabbing" and other fortune telling fakes and swindles. The fortune telling racket is a rank fake and a raw swindle, whether dished up as palmistry, "mitt" reading, phrenology (nut grabbing), clairvoyance (second sight), eard reading (laying the boards), or any other form of stealing money under the pretense of foretelling the future.

These charlatans have long since been driven off of the map in most civilized countries, and the United States is about the only field left where these fakers can operate.

All of the carnivals of the cleaner type have eliminated the native Gypsy fortune tellers from the midway, but most of the shows—large or small—still sell fortune telling privileges to so-called legitimate readers.

It is hard to tell which is the lesser evil, for with fortune tellers it is usually a case of "one is as bad as the other and a darned sight worse." A fortune teller of the palmist or card reader kind cannot make money enough to pay concession rental and ordinary expenses with straight 10-cent readings.

All Crooks and Swindlers
It is doubtful if the genuine native Gypsies ever got away with any really big money, but they were always an eyesore to the midway. They were dirty and every tribe carried with it a horde of dirty-faced children who spent their time around the shows begging money. They had their own methods of wheedling the coin from the come-ons and "crossing the hand with silver." Selling worthless stones as "good luck" charms was a part of the program.

In the daytime when the midway is closed the Gypsies penetrate to all parts of the town, working the

"mitt" from house to house, begging in the stores. The men, too, never working but always on the prowl, are continually in trouble with the police. In the old days they traded in horses. Now they buy and sell automobiles, stolen cars often figuring.

The genuine Gypsy is resourceful, is always well supplied with ready cash and is usually able, with the aid of a good lawyer, to squirm out of his difficulties without having to turn to the carnival manager to help to "spring" him.

Many "Mitt Joints"

There are many types of "mitt joints," ranging from the elaborately staged "Gypsy Camp" to the single reader, who works in one small tent, reading palms and relying for extra money on eard readings and lucky charms. The futures are prepared photographs, which, until dipped in water, are invisible. The chumps readily pay from a quarter to a dollar for a picture of the future wife or husband. The lucky charms are purchased in New York and Chicago for \$2 a gross and sell for whatever price the fortune teller can talk the bewildered subject into paying. The big Gypsy Camp, now seldom seen on the road, was a picturesque portrayal of a Romany Camp, built within an enclosure with small tents, camp fire and a big tent in which the cashier sat at a cash register, and which was used as a general waiting room.

The readers (American women), garbed as Gypsies, worked in small tents, on a percentage basis and would ring a small bell to call the cashier, who received the moneys. The cost of a reading would be 25 cents, for which the boob would be told that he was "very fond of music, kind hearted and generous." The "gyp" was usually worked by stinging the come-on for answering questions.

A good mash could be nursed along until he got warm and interested. He was then referred to the "Gypsy Queen," who would answer the desired questions and wind up by explaining that "the queen" never gave any readings for less than \$5. Sometimes boosters would be used and by a system, and with their help, larger sums would be squeezed out of the marks who, too embarrassed to put up a kick, would cough up and go their way.

Different Ways of Working

There are a number of Turks, Arabs and Syrians in the fortune telling business and these have their own distinct and separate methods. They construct their booths along Oriental lines and the readers are all attired in long white gowns with red fez or white turban. Many make a specialty of crystal gazing and secure the confidence of their clients by telling their name. Once this is accomplished and the full confidence of the mark is secured, it is easy for these smooth talkers to work into big money, all of which is done by various schemes and promises.

The Oriental method of telling names is to get the number of letters in the name, together with the first letter. The faker then consults a prepared list of names, oftentimes hitting upon quickly the right name. In case of failure, a second trial invariably brings the true name to the front and the trick is done.

The Orientals carried bright and attractive equipment and were always neat and clean about their person. They were mostly good-looking young men, of dark complexion, with carefully curled mustaches, making them attractive to women. Their strongest clientele was always of the flapper and young married women class. All were accomplished talkers and with their soft foreign accent, easily convinced the weak minded and unsophisticated of their power to "draw about a successful marriage," and to otherwise perform all sorts of mysterious stunts, seemingly impossible feats of transcendental and psychic power. They had one fault and that was in their reckless methods of working. They used no judgment and played no favorites. Everyone with money was their prey. Hardly a week would pass without some complaint from one source or another. Often "squawks" would be serious, with the police behind them, often causing other concessions to be closed. Sometimes the whole show.

Carnival managers finally got wise and refused to carry them and now there are few around.

Real Highwaymen

The real "steak-ups" of the fortune telling grift are the disciples of the old Mickie Shea gang, the majority of whom are now serving time in various state and federal institutions, but of which a few adherents are still at large, and to be found in remote towns and cities; and here and there on the midway of some good-sized and well-conducted carnival. These men and women are all past-masters of every branch of second sight (telepathy) and clairvoyance, although many still use the old palmistry methods. They are all clever readers of character and as unscrupulous as they are clever.

The carnival managers rarely get wise to the true inside of their racket. So perfect is their system it is seldom even the smallest squawk from a dissatisfied patron is heard. They would tell their subjects their names, ages, occupations and addresses and with this strong start, nothing was impossible. They made every kind of impossible prediction, always with cash in advance but they made it plain to their patrons that "not one word was to be breathed outside of the circle or the psychic price was broken." "If all does not go as I promise it will be because the spirits are not working in harmony. Speak no word of this to mortal man, but come direct to me."

When a come-on came with a kick they smoothed him over with an oily spiel, telling him that it took time for the spirits to work.

All shrewd and capable workers, (Continued on page 7)

SYRACUSE DISAPPOINTED

State Fair Commission Failed in Promise of Midway Novelties

Syracuse, N. Y., Sept. 20.

Criticism of the carnival attractions along the State Fair Midway during the past several years brought the assurance from the State Fair Commission that there would be a general clean-up, and a brand new outfit offered at the 1922 exposition, held last week. Fair visitors, however, found the same old side shows doing business.

This year's contract went to the Dobyn Shows, presumably a new combination. While the Shows were perhaps larger and more varied than have held forth during the past several years, the same old stuff was there. In fact, the principal tent, with a 25-cent admission charge, was the time-honored combination that drew kinks from Fair patrons during the last few years.

The doped snakes, the fat woman, the illusion which offers an apparently bodiless woman, "What'sit," the glass wonder workers, and, last but not least, the double-headed African giant were among the features in this side show.

There were the other usual side shows strung along. Among them were the usual racing monkeys, the athletic show with a prize collection of strong men, Hawaiian show with the "cute girls," a motor-drome, and all the rest.

Of "dirt" there was none, nor was there any gambling games in operation. The State Fair officials won't stand for either, and with 200 State Troopers on duty at the Fair, there was a lid tightly nailed down from the opening day to the close of the Fair. The best thing in the Dobyn outfit was the Coney Island attractions—the Ferris wheel, the merry-go-rounds, and the whirls.

EVADING ATTACHMENT

Big Carnival Company Has Sure-Fire Way.

Chicago, Sept. 20.

One of the biggest carnival companies touring in this part of the country has a rather peculiar and smart way of avoiding the attachment of its property or the enforcement against the show.

This fact came to light recently when attorneys attempted to attach the show in an action brought against the carnival by a man who was injured when a cable broke on their airship ride concession. With a sheriff they visited the yards where the show was loading and started to serve papers to attach the property and cars of the show. As they went to seize the property loaded on wagons, an employee of the show came up and flashed a bill of sale for the entire property to him. Then the lawyers thought they could at least attach the railroad equipment of the show. But here again they were foiled for each of the cars they wanted to attach bore a plate saying "property of ——" with the name of the manufacturer of the car being inscribed on the plate.

BIG THREE ATTENDANCE

Kansas City, Sept. 20.

The largest crowds in history of the Kansas Free State Fair, at Topeka, last week passed through the gates without paying a penny for admission. Phil Eastman, secretary, announced that the attendance for the week was 340,000. Thursday and Friday were the banner days, with an attendance each day of 80,000.

This week the twenty-second annual Kansas State Fair is under way at Hutchinson, and promises to also be the best in its history.

ARRESTED FOR GAMBLING

Morgantown, W. Va., Sept. 20.

When state and county police raided a carnival operated at the Traction Park here recently seven men were arrested on the charge of operating games of chance. Five paid fines of \$25 each.

The proprietor of the carnival claimed he was operating under a state license, but local officials objected to the system of operation.

SELLS-FOREPAUGH NEXT SEASON IS NEW REPORT

Ringlings May Revive Famous Circus Title Which They Own

A report was circulated among outdoor showmen this week that the Ringlings were considering the revival of the Forepaugh-Sells circus for next season. The Ringlings own the old established big top name and the revival of the property would require only the making of a new line of paper.

The Ringlings own enough circus equipment to fit out several shows besides the Barnum-Bailey property, and could put out the Forepaugh organization with only a minor investment. The Forepaugh title was used by the Ringlings in association with James A. Bailey before the Ringlings purchased the Barnum-Bailey circus from the Bailey estate. The Forepaugh name was part of the circus purchase from the Bailey estate. Incidentally, it is understood that the money involved in the change of ownership of the Barnum-Bailey circus and the Buffalo Bill show was less than half a million dollars. After the death of Mr. Bailey, William F. Cody paid the estate \$25,000 a year for the use of the show, providing its own canvas.

The Forepaugh-Sells show used to winter on a farm near Columbus, O., but this property belonged to the Sells estate, and has been cut up into building lots.

The Ringling Bros.-Barnum and Bailey circus is slated to close Nov. 8 in Virginia. This carries it two weeks later than for the last few years. Its latest travels ran up to Nov. 21, five or six years ago, but for the last ten days it did not show half the time, owing to weather conditions. Transportation difficulties have cut the season short in late October recently, the southern railroads being clogged with cotton movements in October.

The big show's route has been published up to Oct. 2, which takes it out of Texas into Louisiana, playing Shreveport, La., Sept. 30, and Fort Smith, Ark., Oct. 2.

The proposition of reviving the Forepaugh name as a second string outfit may be by way of reprisal upon the French Lick circus coterie. The Sells-Floto circus has been paralleling the Barnum circus down the Pacific coast and through the southwest. Besides the Muggivan-Ballard people talk of running winter circuses the coming indoor season, and it is possible the Forepaugh-Sells name might be used to blanket the prize property of the M.-B. group through the similarity of names.

The Sells-Floto outfit has broken away from the vicinity of the Ringling-B.-B. show, following the day and date stand at Phoenix, Ariz., Monday. The Ringling top proceeds into Texas, which is prosperous with high cotton prices, while the Muggivan-Ballard outfit turns north into Colorado and thence into Kansas. The Hagenbeck show is playing out of Western Virginia and Tennessee and into the Carolinas, moving on Southern Railway lines. The longest circus rail movement on this and next week's routes is the Sells-Floto jump from Trinidad, Col., to Great Bend, Kan., a distance of 367 miles over Sunday.

BERGER'S KICK

Los Angeles, Sept. 20.

John S. Berger, promoter and manager of the Pageant of Progress, who is being sued for divorce by his wife, testified that the action on the part of his wife's attorneys in tying up his profits amounting to approximately \$75,000, made it impossible for him to meet his obligations and debts, and it was placing him in the light of a dead beat.

Berger's activities in connection with the pageant have been very much in the limelight and he has been the object of general knocking and much litigation.



WALTER—WARD and DOOLEY—ETHEL

"WHAT WE CAN DO"

Now Playing Keith's Hamilton, New York.
Next Week (Sept. 25), Moss' Broadway, New York.
Direction: MORRIS & FEIL

CHICAGO CONCESSION AND CATERING COMPANY

JAMES McGRATH, President

8 South Dearborn Street

Phone Randolph 1537

CHICAGO

GAMES OF CHANCE OUT OF CHATTAHOOGA FAIR

Only "Science and Skill Games"—Several Free Attractions

Chattanooga, Tenn., Sept. 20. All games of chance will be barred at the Inter-State fair here this year, including merchandise wheels and only games of a strictly "science and skill" nature will be permitted.

Many improvements have been made at the fair and over \$150,000 has been expended in the construction of new buildings. A new steel and cement grand stand now replaces the old wooden structure and an up-to-date swimming pool has been added at a cost of \$75,000.

A strong line of free attractions have been booked, including Dr. Carver's Driving Horses, Gordon's Fireworks, Kerslake's Pigs, Hardy on the High Wire; daily aeroplane stunt flying, and two big bands. Among the odd agricultural exhibits will be statutory in butter and a mammoth map of Tennessee, built of apples. A radio station, the largest in Dixie, is another new feature.

The Wortham's World's Best Shows will furnish the midway attractions, and railroad excursions on all roads have been arranged for.

The fair, which will be held week of Sept. 30, is under the management of Jos. R. Curtis, who, during the few years of his secretaryship, has brought the fair from an ordinary event to one of the biggest fairs in the south. Mr. Curtis is a former newspaper man, and has handled the publicity for big local amusements for years. He is also manager for Jersey Ringels and other famous stunt aeroplane flyers.

"MITT JOINT" SWINDLE

(Continued from page 6)

when they saw a chump was getting real hostile they would make them dough" (returning the money).

After a Bank Roll.

Some of these slick grafters work for big money and are able to talk their victims out of a bank roll for removing evil influences, or promising to satisfy some desire, restore lost property or promote successful business deals, etc. On the arrival of a new mark, the attendant presents a pad of paper requesting the chump to write his name, age, address and occupation. He is told that it is purely personal and that no one shall see the paper but himself. He complies and is told to burn the paper in the flame of a candle, which is on a nearby table, or maybe he is told to put the paper in his pocket. He then waits his turn. Meanwhile the attendant slips a duplicate of the paper just written and which has been obtained through a concealed carbon paper in the writing pad. The bell rings—the mark is ushered direct into the presence of the professor who greets him with a dignified: "How do you do, Mr. Fink? Delighted to meet you. Let me see, you are a farmer—are you not? Quite so—quite so. Please be seated, etc., etc."

The chump is thunder-struck at the professor's seemingly remarkable power and is ripe for anything. The reading starts; the seance is on, the professor gazing intently into the crystal while he unfolds to the come-on his past misfortunes and the wonderful future which would be his but for the presence of the various psychic obstacles which impede his progress. Of the evil spirits which fall to work in harmony.

His questions are translated and vaguely answered but not solved. This requires funds for the various expenses connected with the removal of evil influences. An agreement is made whereby the chump is to pay a fixed sum, the first installment being paid on the spot.

"Monkey" Ticked to Death

In many cases where lost property is involved the article comes back of its own accord and in nine cases out of ten troubles and grievances disappear automatically and the "monkey" is ticked to death, returning of his own accord to make a full payment, often bringing a army of friends, all burning to consult this mysterious and gifted high priest of clairvoyance. These smooth bandits have a thousand different systems of working. They sometimes hang on to their easily gulled customers for years. Like Rasputin to the ill-

fated Empress of Russia, they become the secret confidants and advisers to certain believers and they keep them on their list and continue to squeeze money from them for long periods.

All of the workers have their peculiarities and many their specialties. Several made a practice of carrying worthless stock certificates, that can be purchased—if one knows where, for a little more than the cost of the printing. Now and again they bump into an opportunity of unloading a bunch of this bunk script. As the exchange is made in due legal fashion, the deal is valid and within the law.

Lucky belts, costing about 50 cents, have often been sold for as high as \$100 to a chump. Fortune tellers who know the racket can take a sucker for his whole roll and send him back home for more. They trim 'em and make 'em like it. They come back for more and the "mitt reader" prospers.

Some of the so-called clairvoyants or spiritualists go so far as to dress in a semi-priestly manner, often starting their readings with a brief mumbled prayer. Some refuse to touch any filthy money, but will permit the "Jasper" to place his coin on the Bible, a copy of which lies in a convenient spot on the table.

If there are such sciences as palmistry and phrenology it is well enough, but no legitimate reader could satisfy the lovesick maiden, the farmer who wants to locate oil on his land, and the rest of the average carnival and fair ground visitors who patronize the "mitt joint."

The carnival fortune teller must locate buried treasure, restore long-lost relatives and perform other likewise impossible feats. Legitimate readers would starve to death and the crooked worker has merely evolved to supply a public demand. They are an abomination on any decent midway and they should go along with the "creeper," "hand triker," "tip ups," percentage wheels and the rest of the thieving stores that are dragging the name of carnival into disrepute.

The carnival owner can not know what goes on behind the drawn curtains. He has no means of discovering how much a come-on has been victimized for. A "mitt joint" with one of the larger carnivals worked an old man in Oklahoma for \$5,000 with the carnival owner unaware of it until the facts were disclosed. The old man paid \$2,500 for a full week's readings, and then traveled with the carnival for more readings until he had spent the other \$2,500.

CHERRY LEAVES CARNIVAL

Hanover, Pa., Sept. 20.

Wilber S. Cherry has left the Dodson & Cherry shows, of which he was general agent and part owner. The shows are at the fair here this week.

Main Circus Closing

The Walter L. Main circus will close its season Oct. 15, winding up as usual at Havre de Grace, Md., which is the show's winter quarters.

OUTDOOR ITEMS

Col. Mike Welsh and his brother John Welsh, owners of the old Welsh Bros. shows, have organized a unique overland "Uncle Tom's Cabin." The show, which moves on motor trucks, carries a full band and real old-fashioned "Uncle Tom's" parade, including the bloodhounds.

Felix Biel has joined the Polach Bros. 20 Big Shows as general agent, replacing Walter A. White, who has assumed the management of the shows. Biel, rated as a top-notch contractor, was with the Brown & Dyer shows during the early part of the season.

Rex Russell, press agent for the A. G. Barnes show, has been ill at a hotel in St. Louis. It is understood that he is to resume work this week.

Maurice Lagg, general agent for the Great Empire shows, is on a southern trip, which would indicate that the show will play southern territory after its Canadian time.

Ed C. Warner, general agent for Sells-Floto show, is back from the coast. He is now in Chicago. The show is in Arizona, with New Mexico and Colorado to follow. The show is playing but four stands in Arizona and only two in New Mexico.

The old circus lot out at Twelfth and Market was entirely too small to hold the Ringling Bros.-Barnum-Bailey circus at San Francisco last week. Both ring stock and baggage were set up on adjoining lots along with the dressing rooms and cook tent.

There was much unfavorable talk regarding conditions on the grounds at the Byberry County fair (Byberry is in the suburbs of Philadelphia). It is said that all of the concessions were closed by the local authorities. The Dodson & Cherry shows had the midway attractions. The D. & C. shows bears a reputation for clean shows and all legitimate concessions in the past.

E. J. Kilpatrick of the "Over the Falls" company is back from a 10-months' trip to Europe, where he had been looking after the interests of his firm at Margate, Southend, Blackpool and other resorts.

One of the strongest drawing cards on the midway at the Los Angeles industrial pageant was the big water circus produced by W. H. ("Bill") Rice. Rice gave them a strong program of all aquatic features, with a miniature reproduction of the New York Hippodrome disappearing ballet. Inez Fanjoy, acrobatic high diver, was a popular feature of the Rice circus. Local papers gave her plenty of space.

King Perry has closed as press agent with the Dodson & Cherry shows to go ahead of a theatrical production.

Lucille Mulhall, famous WILD

CIRCUS ROUTES

Ringling Bros.-B. B.

Sept. 22, Las Cruces, N. M. (afternoon only); 23, Albuquerque; 25, Amarilla, Tex.; Wichita Falls; 27, Fort Worth; 28, Dallas; 29, Magadochias; 30, Shreveport; Oct. 2, Fort Smith, Ark.

Sells-Floto

Sept. 22, Las Vegas, N. M.; 23, Trinidad, Col.; 25, Great Bend, Kan.; 26, Wichita; 27, Winfield; 28, Bartlettville, Okla.; 29, Tulsa; 30, Independence, Kan.

Hagenbeck-Wallace

Sept. 22, Gastonia, N. C.; 23, Columbia, S. C.

Walter L. Main

Sept. 22-23, Batavia, N. Y. (Fair); 25, Corning; 26, Wellsboro, Pa.; 27, Lock Haven; 28, Sunbury; 29, Coatesville; 30, Pottsville.

Al. G. Barnes

Sept. 22, Thibadoux, La., matinee only; 23-24, New Orleans; 25, Hammond; 26, Baton Rouge; 27, Natchez; 28, Vicksburg, Miss.; 29, Greenville, Miss.; 30, Clarkdale.

SPORTS

Pancho Villa, the new American flyweight champion, trained for his contest with Johnny Buff at Snyder's Lake, a summer resort just back of Troy. The Filipino and his fellow countryman-scrapper, Emanuel Flores, who won in the semi-final to the Villa-Buff bout, worked out in the gymnasium of Jimmie Gorman, Troy fight manager. An aged woman of the same nationality as the boxers was the feature of the Snyder's Lake camp, cooking and taking care of her charges as she would a pair of twin babies. One peculiar instance was noted by Billy Fitzsimmons, featherweight of Yonkers, who was training with Flores for his contest. Fitzsimmons happened to look behind a door which opened on the

gymnasium and there was the old Philippino lady slashing uppercuts and swinging hooks in approved shadow-boxing form. The Yonkers scrapper was told she did this every day as the Filipino boys worked. She attends every fight in which they participate. Snyder's Lake is well known as a training quarters for pugilists who have bouts scheduled in Troy and vicinity. All local fighters of any consequence do their conditioning there.

West rider and daughter of Zack Mulhall, was the big feature at the Pottawatomie Indian fair at Mayetta, Kan., last week. As a trick and fancy roper Lucille has lost none of her old arts, and her daring riding, bulldozing and lariat-throwing gained her much applause. Ropers and riders from Texas, New Mexico and Wyoming were among the contestants.

A community circus is to be held at San Diego, Cal., Oct. 17-21. The show will be for the benefit of the San Diego Zoological society and all profits will go toward the enlarging of the Zoo Gardens in Balboa park. George S. Best, a local amusement man, will have the management of the circus.

The Walter L. Main circus played the State fair of Connecticut at Hartford with surprising results. Frank Wirth of the Wirth & Blumenthal office did the booking. Benjie Krause furnished the riding devices.

Frank Haffey, better known as California Frank and famous as a producer of small wild west shows, is back in the business. He is putting on "roundups," rodeos and wild west shows as free grandstand acts at fairs.

A match between Jack Dempsey and Jack Johnson is being talked about. If it comes off the scrap will not be attempted in the U. S., since it is unlikely the athletic commission of any State will stand for the bout. Recently when Johnson wanted to go on upstate the authorities pointed thumbs down. Mexico City is the proposed meeting ground, and there the heavens ought to get a ton of money. That goes for a match between Harry Wills and Johnson here, and no objection to a bout of that kind would be in order. Johnson may enter the ring in Philadelphia soon if the Dempsey idea falls through, which is likely, since the champion is going into vaudeville again. Jack Thompson, a big black who has been fighting around for some years, has been nominated to go against Johnson. Thompson fought Wills a number of times. Most were no decision bouts and several were defeats for Thompson. In one match Wills withdrew in the second round, claiming to have broken his hand.

The new baseball park of the New York American league club, known as the Yankees, is fast approaching completion. It is located a bit beyond the Polo Grounds, across the Harlem bridge at 155th street and about five minutes further on the elevated. The "two colonels," Ruppert and Houston, principal owners of the Yanks, are said to have expended \$2,000,000 on the new plant which, with accommodations for 60,000 persons, makes it the biggest capacity enclosure of its kind in the country. The pavilion is a triple deck structure, though not as deep as the stands in the Polo Grounds, where both the Giants and the Yankees have been holding forth ever since the latter's plant was destroyed by fire some years ago. It is understood the Giants' owners hesitated about giving the Yankees further use of the Polo Grounds. For the privilege of playing home games there the



BERT LEVY

Returned from Europe, opens his Keith season next Monday (Sept. 25), at Newark, N. J.

(Continued on page 39)

COLUMBIA ANNOUNCES ITSELF ENTIRELY APART FROM MUTUAL

**Reported John J. Jermon Requested to Withdraw
From Smaller Wheel—Bigger Chain Doesn't
Want Interlocking Producers**

Through a verified report this week it was disclosed there is no association of any character between the Columbia Amusement Co. and the lately organized Mutual Burlesque Association. The confirmation was secured at the Columbia's office in connection with the rumor, also confirmed there, that John J. Jermon would be requested by the Columbia to discontinue his alliance with the Mutual wheel, as a producer and otherwise.

As against this, however, it was also reported this week Kolb & Peck had been awarded a Columbia franchise, with that firm at present operating a Mutual show. A similar instance is that of Jack Strouse, lately called in to assume and rebuild a Columbia attraction. Strouse continuing to operate his Mutual wheel company.

The Columbia people stated there never had been any understanding between it and the Mutual; that as far as the Columbia knew the Mutual is a thoroughly independent and unaffiliated organization. When informed the impression had existed in burlesque circles that the Columbia had silently sponsored the Mutual promotion for reasons of its own, the Columbia replied that while this impression had also reached them, there had been no denial since the Columbia saw no occasion for it.

At a meeting held last week by the Columbia executives, however, it was stated the matter of the Mutual and Jermon's interests in it was taken up. The meeting decided to ask Mr. Jermon to relinquish all interest he may have in the Mutual. Mr. Jermon is of Jacoby & Jermon, an operating and producing concern, allied with the Columbia since its formation 20 years ago.

Burlesque people presumed the Mutual had been a continuation under another name and of more territory of the Burlesque Booking Office from last season's end. The Columbia mentioned this was also a fallacy, as the B. B. O. had but been a temporary movement.

LAY OFF WEEK

**Breaks in Solid Routing of the
Columbia Wheel**

The 38 weeks' solid routing of the Columbia wheel shows this season will be broken for the first time the week of Oct. 2, when a lay-off week will happen between Kansas City and Omaha.

The Columbia shows will close in Kansas City, Saturday, and will open at Omaha the Saturday matinee of the following week. Heretofore, the Columbia shows opened in Omaha Sunday and closed Saturday. They will close Friday, beginning Oct. 2 and thereafter in Omaha, instead, with Minneapolis the following week's engagement, beginning on Sunday.

STROUSE TRANSFERS SHOW

"Pell M'ell," the Mutual wheel show controlled formerly by Harry Strouse, has been transferred by Strouse to Ed. Ryan, who will operate it in the future. The deal was with the consent of the Mutual association.

Strouse was recently awarded a Columbia wheel show to operate, having taken over Irons and Clamange's interest in "Talk of the Town."

Strouse has a 25 per cent interest in the "Talk of the Town" Show, holding the post of manager as well. Hurtig and Seamon control the other 75 per cent of the "Talk of the Town."

FIXING WILLIAMS' SHOW

Dave Marion will reconstruct several bits in the Mollie Williams Columbia wheel show. The show was reported as in need of revision by the Columbia scouts.

Marion will fix the show up while the attraction is en route. He acted in a similar capacity with the Sam Howe show, also reported for revising.

FAMILY, ROCHESTER

**Will Play Mutual Shows for Full
Week**

Fennyvesy's Family, Rochester, N. Y., goes into the Mutual wheel route as a week stand Oct. 2. The Rivoli, New Brunswick, N. J., playing the Mutual shows a full week, with the shows giving one-half of the show the first half and the other half the last three days of the week, with pictures filling out each half's bill, became a three-day stand this week. Negotiations are under way for a house in Perth Amboy, to fill out the split.

Other Mutual stands that are following the former New Brunswick policy of splitting the show, with each half of the week played, and filling in with pictures, are the Bandbox, Cleveland; Duquesne, Pittsburgh; Auditorium, Dayton, and Lyceum, Columbus.

DAMAGES FOR FALSE ARREST

Washington, Sept. 20. Because of an alleged false arrest, Mrs. Hattie May Morris has filed suit in the District Supreme Court against the Washington Theatre Co., or Columbia Theatre Co., and Harry C. Jarbee, manager of the Gayety. The bill of complaint also charges assault and robbery.

Mrs. Norris claims that Sept. 20, 1921, she was forcefully ejected from the burlesque theatre by Special Officer Gordon C. Sellers, employed by the theatre, following which she was arrested for disorderly conduct and unlawfully detained, being acquitted of the charge in police court the next morning.

It is also stated in the complaint the special officer was intoxicated at the time, and that because of the man's actions she received internal injuries for which \$25,000 is asked and an additional \$5,000 for injury to her credit and reputation.

SWITCH IN ROUTE

Instead of playing the Majestic, Scranton, next week, "Wine, Woman and Song" will play Miner's Bronx. The switch was necessitated through Maxwell's "Varieties" being taken off the Columbia wheel, with a consequent rearrangement of the route. The Majestic will probably play a picture through the show falling out.

With the addition of Bedini & Bernstein's "Rockets," the Majestic, Scranton, will swing back into the Columbia wheel route the following week, Oct. 2.

BELFRAGE MANAGING FINNEY

George Belfrage has been appointed manager of the Frank Finney Revue (Columbia), succeeding the late Frank Pierce. Arthur Harris, who held the Finney show management temporarily during Mr. Pierce's last illness, was forced to relinquish it through having previously signed up for the managerial position on the coast.

Belfrage operated Columbia shows for R. K. Hynicka, for several years up to the current season.

OLYMPIC ALL ALONE

The Irving place theatre discontinues stock burlesque Saturday, after playing it for several months.

The next policy will be Jewish stock with the players taking the house over on the commonwealth plan. The abandoning of the burlesque policy leaves the Olympic on 14th street as the sole burlesque stand in the vicinity. The Olympic played stock burlesque all summer, but is now playing the Mutual Burlesque wheel attractions.

"VARIETIES" REPLACED

Louis Lesser has been appointed advance agent for Bedini & Bernstein's new Columbia wheel show "Rockets." The latter will replace Joe Maxwell's "Varieties of 1922" on the Columbia wheel, opening at Newburgh, N. Y., Oct. 2.

It is the show that will have the last season's George White's production, purchased by the Columbia for \$5,000 for its scenic and costume investment.

NEW SHOW

**Kolb and Peck Will Produce
"Hippity Hop"**

Matt Kolb and George Peck have been granted the privilege of producing and operating a new show for the Columbia wheel, which is now in rehearsal, and will be titled "Hippity Hop." They will operate one of the Columbia controlled franchises, on a leasing arrangement.

Matt Kolb was producer and principal comic with an American wheel show last season. He has also produced stock shows for a number of years, most recently at Minsky's National Wintergarden, N. Y.

George Peck was an American wheel show operator and producer for a number of years. Kolb and Peck have a show this season on the Mutual wheel.

According to a Columbia wheel official the selection of Kolb and Peck to stage a Columbia show was largely influenced by the fact that all of the former American wheel producers granted Columbia franchises this season have made good.

Kolb and Peck are the second Mutual wheel show operators to be given a chance on the Columbia wheel, Jack Strouse, also with a Mutual show, has taken over Irons & Clamange's "Town Talk."

"Hippity Hop" will open in about three weeks. The cast of "Hippity Hop" includes McAllister and Shannon, Joe Forte, Mattie De Leece, Irene Leary, Aline Rogers, Harry Lintz, Bob Synder.

MARKUS' TWO SUNDAYS

The Sunday vaudeville concerts of Minsky's National Winter Garden, New York, will be booked by Fally Markus, the independent agent. The National was formerly booked through the Keith pop department by Harry Carlin.

Minsky's Park, Columbus circle, will also take its Sunday shows from the Markus books. The Park opened last week with stock burlesque.

UNDER \$8,000 AT COLUMBIA

The Sliding Billy Watson show at the Columbia, New York, last week did slightly under \$8,000. The Saturday matinee counted on as a big business booster usually dropped off badly last week, because of warm weather.

The previous week James E. Cooper's "Keep Smiling" did about \$7,500 at the Columbia.

Looking Over Columbia Shows

Walter K. Hill, publicity director for the Columbia Amusement Co., starts on an extended trip over the Columbia circuit shortly.

While away Hill will see the shows that have not played in the vicinity of New York as yet, arranging for press stunts with the different company and house managers along the Columbia line.

ILL AND INJURED

Fally Markus, the independent booker, ran his auto into the rear end of trolley car last week and sustained scalp wounds. The Markus car was completely wrecked, the booker man having a narrow escape from serious injury. The accident was due to wet pavements and occurred while Markus was returning from an inspection trip to one of his houses.

Moe Schenck of the Loew booking staff is confined to his home following an operation for appendicitis. Young Schenck was stricken a year ago but averted an operation by the freezing treatment. A recent attack made recourse to the surgeon's knife imperative. He is engaged to marry the daughter of Jake Lubin, Loew's booking chief.

Willie Siegel is at Lake Saranac following a nervous break down. Siegel worked with Milt Francis last season under the vaudeville names of Armstrong and James.

Mac Gordon of Andy Rice's staff is out after six weeks' confinement to the Mount Sinai Hospital, New York, because of a spinal operation.

George Dupree is at the Misericordia Hospital, East 86th street, New York.

Jack Potsdam, booking agent, had an operation on his eyes yesterday (Thursday). He is in a hospital.

**BURLESQUE ROUTES
WILL BE FOUND ON PAGE
Thirty-one in This Issue**

BURLESQUE REVIEWS

PARK MUSIC HALL STOCK BURLESQUE

The Park has circled the field of theatre amusements, at various times offering vaudeville, musical comedy, pictures, burlesque, comic opera—rarely holding to a fixed policy for any length of time. Coming under the direction of the Minsky brothers, the name of the house has been extended to the Park music hall and the style of attraction for the season is avowedly that of stock burlesque, listed here crisply as "burlesques." The first presentation was given Sept. 15.

Stock burlesque on Broadway is assumed to be in competition with the main stem's musical comedies, according to the Minskys, and they may be right partially at least. The opening bit, "Where Shall We Go?" seeks to make clear the advantages of the Park as a place of amusement—that it is available at \$1 a seat, which is \$2 less than the regular musical comedy houses, and that the show there presented will please as much as the higher admission attractions. Lyrically "Miss Musical Comedy" boasts that the \$3 kind of show has lived long on Broadway, and she is answered by "Miss Burlesque," who says: "Yes, but it flopped at Columbus Circle" (Frank Fay was in the house). In addition to lustily advertising the admission scale (with no mention of the \$1.50 top, which applies to the front section of the lower floor at night), burlesque credit of discovery was brought in, with musical comedy charged with taking such stars as Sam Bernard, Joe Weber, Lew Fields, David Warfield, Leon Errol and Jim Barton.

So far as competition figures the Park will most likely oppose the Columbia. It has a chance to catch on as a fad for those who have not in the past attended burlesque. Changes in shows and casts are the evident design of the producers, with each show running up to a month, but dependent upon how it lines up.

The Minskys have been putting on stock burlesque on the East Side (National Winter Garden) for several years, and they know the field. Their uptown presentation is a long step forward over anything of the stock burlesque kind put on in the last ten years. Utmost care to keep the show altogether free of the suggestive is patent, the managers figuring on getting a feminine draw at matinees as well as in the evenings. Taste and expenditure in costumes, a chorus of 24 girls away from what might be termed the burlesque type, expertness in stage decoration and lighting lift the show over the commonplace.

But the careful production plans have not been matched in all other factors. It was the Minskys' idea to bring back to fame and favor the Weber & Fields music hall fixture. They have not come through with the first attempt, because they were not careful enough in cast selection nor in comedy material. They might even have adapted the travesty billing idea of Weber & Fields instead of "burlesques." And what is more to the point, they should have secured the field for an author who could deliver something new or at least original in treatment.

Tom Howard, the principal comic, was also given the assignment to supply the "book," which turned out to be nothing more than a string of comedy bits. Howard has his own following no doubt. As a comic in the Columbia Wheel and at the Union Square stock burlesque he knows the trail of all the burlesque bits. His contribution for the Park delves into a series of them. Perhaps he rewrote some or strung them out so that a liaison was formed to connect them up for a scene. One of the comedy scenes ran for about 20 minutes. The show was overboard by about 25 minutes, and the cutting necessary can be made in those bits.

"Money Changers," so familiar in the none too modern burlesque was evident a number of times. A hold-up bit started it off and the teaching of a hick to become a stick-up man has been done too often to excuse it in a show that makes pretenses for fresh popularity. Howard adapted "Dr. Dippy's Sanitarium" for a "Dr. Jekyll and Mr. Hyde" scene. In it Hamtree Harrington, a colored comedian (last in "Strut Miss Lizzie" and really the Park's second comic) ran off with the honors. Harrington was billed as a "vest pocket edition of Bert Williams," which gave him the opportunity of doing the poker game pantomime bit of the late colored star.

The most extended comedy scene was labeled "A Misfit King." It could be identified with all the "bean mine" talk plus the explosion of a stick of catnip and including the "Knight for a Night," once played by Conroy and LeMay. That bit with Howard as the "king" took in the whole works, down to the drugging of the wealthy woman and the pilfering of her bankroll. Identity of the originators of such material is immaterial. The impression is that something newer should have accompanied the gen-

eral plan. There was nothing new in a balloon bit, done so well a season ago by Lupino Lane in "Algar," and the "African Dodger" bit fell down for some reason—not enough stuff and nothing new.

Sally Fields and Bob Nelson won the evening's applause honors. Both figured to come through. Miss Fields was regularly billed, and on paper she was "in" for this show. Nelson happened on without billing or announcement near the close, and he landed firmly with his nervous style of song delivery. His piano accompanist was in the pit, the orchestra coming in for the last number only.

Miss Fields has a lot of stuff. As a single she scored last season in the cabarets, and would deny any burlesque show. Her specialty was of three numbers, all done before. She got the most out of "Far Rockaway," with the chatter between verses a cinch. It may be that she was on the level in saying her father's name was Feldman and he conducted a tailor shop in Toronto. She started with "California," Max topped off with "Yankee Doodle Blues," a song that is being used to effect in "Spice of 1922." Newer numbers might have been tried by Miss Fields, for she has an opportunity at the Park.

Sue Creighton (Creighton Sisters), who prominently figured, was a world of strength to the show. With her sister, Arnette, she appeared in male for a specialty and thereafter was in varied male attire, looking her best in full dress, with eight of the chorus dolled up in same style behind her. Arnette looked pretty as a number leader, always pleasing, even with "Street Cleaners' Ball," which was not so tasty in idea but had the chorus in neat white satin costumes.

Clare Freeman, the prima donna, had but one song number, "Pretty Clothes." Miss Freeman displayed no vocal power, but she is handsome and decorated several scenes by her presence. The clothes-number brought out the show girls, about eight in number, with cleverly draped gauzy frocks.

Howard had Joe Lyons opposite him for most of the way. Lyons counts as one of the neatest straights in his line. He looks good at all times, and is effective. The pair worked in the best of the rewritten old bits, that of an invisible café; instead of the saloon (dating back to Weber & Fields or before) with Howard as the hick supposed to say he didn't care for a thing. A cigar bit counted but one line that brought a laugh should be dispensed with if the Minskys are sincere in keeping the show entirely clean.

William Ladd, a very good-looking juvenile, who was in one of the "Mary" companies, stood out in spots, working mostly with Elsa Mavon, more of a dancing ingenue than anything else. Ladd displayed flashes of dancing cleverness, though he never did cut loose. St. Layman and Helen Kling for a dance specialty or two delivered. Douglas Hunter was allotted bits.

The use of six English dancing girls featured the work of the chorus. The imported girls, probably annexed over here, made their work stand out near the finale and drew a hand. The costumes have been designed and executed with very good taste. Throughout the girls were without tights, and that served to draw attention. The feminine members of the cast, too, went bare-legged so far as needed. Max Schreck arranged the dances and ensembles and delivered a good job.

John Wenger, who has attracted much attention along Broadway with decorations for special numbers in the picture palaces, designed the settings and scenes. The drapings were largely of light material, permitting the application of lighting effects. The painted scenes were along the lines of the abbreviated sets noticed now and then but rather effective, a blue eye background supplying tone practically all the way through the show.

Details were not passed up by the Minskys. Boys with trays of cigarettes were in the lobby, with alcohol flames for the smokers. During intermission a Hawaiian string band entertained. It was to have supplied music for anyone who cared to dance, but no space was noticed where dancing could be held. A 20-piece orchestra played excellently at all times and is a real feature of the show.

"Burlesques" as a Park attraction, if it is to put that house on the permanent map, needs further application. Just as the producers engaged specialists in the designing of the scenery and costumes, they should annex a good author or a series of them. The signs point favorably to putting the venture across, but it must have comedy strength over all.

Censors Back Home

Tom Henry and Jess Burns, comprising the Columbia censorship committee, returned to New York Saturday, following a three-weeks' trip, during which some 20 shows were inspected.

AMERICAN GIRLS (COLUMBIA BURLESQUE)

Kansas City, Sept. 20.
Daniel Rielly.....Dan Coleman
Patrick McKenna.....Chas. McCarthy
Harry Sheehan.....Chas. Raymond
Charles McKenna.....Arthur Dunn
Nora Rielly.....Rosa Hemley
Mrs. Patrick McKenna.....Alma Bauer
Dora Murphy.....Hilda LeRoy
James.....Jasper Stroupe
Dr. Planten.....Stratford Johnson
Pierre LeDuc.....Norman Nien
Jack Doyle.....Mr. Jack Gill
Chorus: Misses Helen Logan, Jean Sher-
lock, Ruth Rosenberger, Alice Carter, Dor-
othy Parker, Nan Harrington, Alice Logan,
Vera Altman, Norma Baker, Helen McHugh,
Frances Peters, Mae Brown, Dorothy
Payne, May Kunkin, Pauline Naegele,
Anna La-Che, Jenn Stroupe, Gertrude Caf-
fery, Dorothy Gilbert, Ruth Adams.

It is a safe bet that there is not another show on the Columbia burlesque wheel where the girls have as little to do, or with a comedian working as hard, as "The American Girls," at the Gayety last week. The attraction is one of Dave Marion's and features Dan Coleman, who is there for the biggest lot of real laughs in this theatre for a time. The show is bare in spots and needs a couple of slap-bang girl numbers, but that will probably be looked after later, as the girls are a good-looking, fair-voiced bunch, who can do their stuff if given an opportunity.

The show is produced more on the order of musical comedy than real burlesque; in fact, the program states "Presenting Mr. Marion's original idea of a musical play, entitled 'Silent Partners.'" It is in two acts and six scenes, with Coleman as practically all of the time. Several of the musical numbers are given as singles, with the girls conspicuous by their absence.

It is the first show, so far on this season's showing, where the girls wear tights, the soubret being the only one to show her bare shins, and she, too, would have looked better with stockings, as small girls make the best showing in the bare stuff. Rose Hemley is no pony.

The opening number, "Jabberwocky," with the girls in white and red novelty dresses and white tights, served as an introduction for the entire company. A lot of talk followed, in which the plot of the play was disclosed. It was that of two Irishmen (Coleman and McCarthy) who had not spoken for ten years. One had a son, the other a daughter, who are in love, and the family mix-ups follow. An exhibition at the women's athletic club, to which their wives belong, is an excuse for the girls to declare a speaking truce for three hours, and order to go to the fight, and also serves as an excuse for them to work as "dames" for this scene. Incidentally here is where Coleman shines. His impersonation of a Spanish dancer is sure-enough burlesque. He dresses it neat and in good taste, and only for laughing purposes does he get out of the character.

The talking part of the book drags except when Coleman is on, and fortunately he is on most of the time.

"Little Home for Two," led by Miss Hemley and Mr. Dunn, was a pleasing novelty; the girls building a set cottage, with garden walls, flowers, etc., as the song progressed. "Say It While Dancing," Miss Bessie's number, with the girls in party gowns, was pleasing, but could have been made more snappy. An Irish reel, by the principals, framed up for a chance to kick the two comics, was well done and got some real laughs.

The Paramount Four, a male quartet, was on at intervals. The voices of the boys were not so bad, but their comedy was awful.

The first act closed with the boxing match at the women's athletic club. A regulation ring was set and three fast rounds were given by two of the healthy members of the chorus, with the two comics furnishing the comedy. At the finish the four members of the quartet rushed through the audience, as policemen, to stop the fight, but were all knocked out by Coleman, a Mack Sennett comedienne.

Act two opened with a Statue of Liberty drop, and the two comedians and Raymond, the straight man, in a boat, en route from a booze buying trip, outside the three-mile limit. It was short and rapid-fire, getting many laughs. The links of a golf club was the next set and brought everyone on again. The old bit of hiring the comics as jockeys was worked, but with a new angle. After they had told of their great ability as jockeys it developed that they were wanted as jockeys for balloons and they were shown the starters of the race as they started, with the jockeys falling on the stage as each balloon went up. It was well worked up.

Another one was the bit of police woman arresting the comic and showing her badge, on her leg. This has been seen many times but never worked as cleverly as by Coleman and his assistants. The woman was emphatic in her refusal to show the badge, finally yielding to Coleman's pleadings, which were a scream.

In spite of the draggy parts, where lines are spoken, the show is a laughing hit. Coleman has certainly come back with a whang and never stops in his efforts to please and amuse, and his work does not tire. There are no attempts at any costume flashes, although those

TOWN SCANDALS (COLUMBIA BURLESQUE)

Harry (Hickey) Le Van, Maude Baxter, James B. Francis, Harry Bentley, Letty Bolles, Miss Catrel, Annette La Pierre, Jermaine La Pierre, Johnny Hudgins, Paul Catrel.

This is one of the two remaining Irons & Chalmers Columbia Circuit attractions. The show has been much revised since the season opened, having come under the scrutiny of the Columbia show doctor, who reported it as a weak sister. In its present shape it is a cinch to go along without further tinkering. Harry (Hickey) Le Van is the principal comedian. Le Van was with Henry Dixon's Columbia Circuit show last season and prior to that was on the American Burlesque Wheel. He is a corking good low comedian of the Patsy Holly type, unctuous and sure in his handling of an audience.

The show also possesses a prima donna who lifts it above the average. She is Maude Baxter, a tall willowy woman who can do things other than wear clothes and who reads lines like a graduate of a dramatic school. Miss Baxter replaces Claire Devine in Le Van's specialty, "The Singing School," getting her songs, material and foiling across strongly.

Letty Bolles, the soubret, cuts loose with a wicked shim and is a fast, clever, peppy jazz dancer, who pulled legitimate cancan leading numbers. Another pair of specialists are the La Pierre Sisters, who stood out in a double French kissing song in chic French costumes. Both can dance and lead numbers, giving the show a strong ensemble of woman, which included Miss Catrel, half of the vaudeville team of Catrel and Catrel. She is a buxom blonde who handles the ingenue role.

Johnny Hudgins, a colored comedian, scored with slow and fast jazz and acrobatic dancing, and augmented them with a comedy scene in which he was the target for a knife thrower. This is a novel bit that will no doubt be copied. Hudgins, after getting liberal doses of gin, consents to pose for the knife bit against a blackboard. The knives are sticking into the stage and are apparently thrown around his head and body by Arthur Lines. The trick is managed by the thrower waving back his arm and dropping the knife through a window behind him. The board by a mechanical contrivance immediately shows a quivering knife close to the victim's head. It is so cleverly done that unless tipped previously it's detection proof. The fear of the gin-sodden subject was good for roars of laughter.

Another good comedy scene was Le Van as a "dame" photographer. His change to the female attire was laugh provoking. The prima posing atop of a lighted pedestal and Le Van's antics as a result of her same costume was another comedy punch.

"Money," with Le Van attacked by homicidal mania every time he hears the word "money" mentioned, resulting in a series of comedy deaths via the revolver, was another. The scene is a revised edition of one of Billy Wells and needs a finish. It was funny, however, and well handled.

The show is carrying 18 choristers who look well in their changes. The costumes have been a good deal since the opening. The bunch are a hard-working, good-looking ensemble. Twenty-two women are on at different times, counting the principals.

"The Music Shop," a full stage affair, includes Le Van, Harry Bentley, the capable second comedian, who does "Dutch" throughout, and Paul Catrel. A sax, piano and organ used, with Le Van doing "Interruptions" for comedy. Hudgins ties up this portion with a dance, the applause lasting right through the finale of the first half, with Hudgins doing a "cackie" bit sitting down.

James B. Francis is a dignified versatile straight, handling Le Van neatly in a crossfire bit in "One," "Hunting." Le Van takes liberties at times but is one comic who knows how to avoid the vulgar. His blue stuff doesn't offend and lacks the crude and all differentiates between cleverness and vulgarity. A good evening's entertainment for any one.

NEW SHOW FOR MUTUAL

A new attraction to replace Charles Taylor's "Footlight Frolics," taken off by the Mutual Burlesque circuit, will open Monday at the Majestic, Albany.

worn are neat and in good taste. The show is absolutely clean, with one exception, where Coleman, in proposing an adaptation with his partner's wife, says "We will get a taxi and drive to the city limits. Will you go the limit?" The laugh that followed did not warrant the line, which was the only blemish. The work of Mr. Coleman will be worth many a dollar to the management this season, as the regulars liked him. They were talking about his stuff and the show when they came out.

SMILES AND KISSES (MUTUAL BURLESQUE)

Mr. Swift.....Mona Mayo
Lotta Pop.....Frances Livingston
Little Bit.....Dolly Lewis
Billy Sharp.....Wm. Young
Jack Swift.....Jack Carlson
Sandy.....Jack Ormsby
Happy-Go-Lucky.....Fred Binder

"Smiles and Kisses" was produced by Fred Strouse. It's at the Olympic, New York, this week, although the billing outside says it's the "Pepper Pots" that's there. A switch in the Mutual routings had the "Pepper Pots" playing the Olympic three weeks ago under the title of "Smiles and Kisses," so the current engagement events things up.

Previous to opening at the Olympic "Smiles and Kisses" had played but a split week. Consequently the show was not set when seen Tuesday night. The makings of a Mutual wheel show that will rate as an average entertainment for that wheel is there, and it won't be any great problem to whip the show into shape, provided the two comics, Fred Binder and Jack Ormsby, rack their memories a bit and dig up sufficient additional comedy bits to give the laughs their requisite percentage.

The show wasn't bad by any means, but the inevitable newness that is noticeable in every show that hasn't played enough to get the wrinkles smoothed out slowed things a trifle at times.

The cast is a good one, considered by some wheel standards. Fred Binder does a conventional Hebraic character, crepe hair and regulation make-up. He's an easy worker, however, and understands thoroughly what's required in the comedy line. Binder dances well and does a specialty with a clarinet that kept the laughs moving in rapid fire order Tuesday night. He will work into a standard sure fire very shortly. It's based on the old-time musical comedy team interruption idea, when the comic tried to play a tune on a given instrument, and the straight kept interrupting him. In this instance Binder is interrupted by the entire cast, and it holds a lot of comedy.

Binder incidentally depends throughout on dialect, with a Yiddish phrases interpolated. Most of the hair comes playing the Olympic average from 10 to 50 Yiddish expressions, so Binder's confining himself to dialect and eliminating the expressions seemed a novelty.

Jack Ormsby, second comic, has the right idea for laughs in everything but his make-up. There's entirely too much red and putty nose used at present. This is easily enough corrected. Ormsby's method is also easy, like Binder's. The pair team together well.

In Wm. Young the show has an excellent straight, and the same goes for Jack Carlson, the juvenile. There is no prima, Princess Livingston and Dolly Lewis, a pair of gingery soubrets, and Mona Mayo, ingenue, making a good trio of women principals.

Princess Livingston wiggles a bit but it's graceful and not at all hard to look at, and then what's a wiggle or two more or less at the Olympic? At its strongest Miss Livingston's wiggling wasn't one tenth as wiggy as what passes for classical dancing in "refined" vaudeville and the Broadway shows.

Dolly Lewis appears to be about 18 or thereabouts. She also wiggles when leading numbers, and makes it decidedly interesting.

Full stage set for opening and another for the second part. This looked a good deal like the old-time western wheel turkeys as far as scenic production goes, but by next week, so Mr. Strouse said, the first part will be split into three sections by the addition of a drape, with the same for the second section. The fancy set used for the first act was satisfactory. The second act was laid in a draped interior, with the chorus seated around at tables. An apache dance by Jack Carlson and Dolly Lewis was neatly put over, with a travesty by Binder and Ormsby following and securing plenty of laughs.

A comedy quartet along familiar lines, but very competently handled, was a comedy wow in the second half. This had Binder, Ormsby, Young and Carlson working together with the smooth precision that makes for effectiveness.

The 16 choristers average well enough when it is remembered the Mutual shows must take what's left. This show didn't get such a bad break in view of the foregoing.

The nine or ten costume sets were attractive and most of them appeared new. The white clown suits were especially good looking. "Smiles and Kisses" holds more laughs now than many a more pretentious show, and the comedy, while not remarkable, is entertaining. Binder and Ormsby, however, can easily work out several more bits and remove the minor slow spots, as their ability to handle burlesque becomes readily apparent on the performance.

Business was shot Tuesday night at the Olympic. A thought it was "Amateur Night," the house was just about one-third capacity. Bill.

Sam Sidman who has been starring the stock burlesque shows at the Academy, Pittsburgh, for George Jaffe, for the last two weeks, closes Saturday.

SCREEN STAR CONGRESS (Continued from page 1)

many idols in the flesh in one afternoon or evening.

The promoters of the scheme figure that they might realize as high as \$30,000 gross in a day, which would mean a turnover of only two or three crowds on any one day. They think it likely that they could run Sundays also and thus play to a gross of beyond \$200,000 weekly. It could run for as many weeks as business warranted, and then go on tour.

The husband of a picture star of some standing is said to be interested, and the "names" already approached, in addition to Valentino, include Marion Davies, Mabel Norman, Mae Murray, Johnny Hines, Roscoe Arbuckle, one of the Talmadge girls, Hope Hampton, Constance Binney, Peggy Hopkins Joyce and Olga Petrova. It is not known that any of them accepted the offer favorably, though Valentino was mentioned as receptive.

INJUNCTION FOR BURLESQUE COMIC

Preliminary steps were taken Wednesday by Harry Hastings' Attractions toward the securing of a court injunction that would have the effect of restraining Tom Howard, comedian and producer at Minskys' Park music hall from appearing under any management other than that of Hastings for the next three years, when James Timoney, acting for Hastings, secured an order to show cause why an injunction against Howard should not be issued in Special Term, part 2, of the Supreme Court, Brooklyn. Justice Callaghan signed the order.

Hastings bases his cause for action on the allegation that he holds a contract with Howard for the latter's services as an actor for the seasons of 1921, 1922, 1923 and 1924. Under the terms of the contract, it is claimed Howard was to receive \$175 weekly, with a 30 weeks' guarantee a season.

Last season Howard started working for the Hastings, staging and acting as the principal comedian in the Columbia wheel show, Harry Hastings' "Knick Knacks." The complaint alleges that Howard is now producing "the very same acts and very same special comedy features" for the Minsky stock burlesque organization at the Park as he did in "Knick Knacks." A clause in the Hastings' contract, it is claimed, made "all dialog, stage business, etc.," produced by Howard in the "Knick Knacks" show, under the Hastings' agreement automatically the property of the Hastings Attractions.

The order to show cause calls for an answer by Howard, in Part I, Special Term, Part 1 of the Supreme Court, Brooklyn, Sept. 26, at 10 a. m.

This is the second clash between Hastings and Howard as regards contractual relations.

COOPER'S 'BEAUTY REV.' DID \$10,000 LAST WEEK

Topped Columbia List—Jersey City Low—Western Houses Good

Jimmie Cooper's "Beauty Revue" topped the Columbia list with a \$10,000 gross at the Gayety, Washington, last week. Business was generally fair over the circuit with the best results showing in stands favored with cool weather.

Irons & Clamage's "Town Scandals" at the Gayety, Boston, last week did \$6,400. The "Greenwich Village Revue" at Waldron's Casino did around \$5,500. The Casino this season still has the pictures and continuous idea, tried last season. The shows share on the pictures expense. This amounts according to reports to about \$175, for the show's share. The pictures are believed to boost the business.

Leavitt's "Giggles" ran into a bad snag at Jersey City last week, doing about the record low business for the week, with a gross of \$2,700. Jersey City has been off ever since the season started.

The two Brooklyn houses, Empire and Casino, have been going along at a good average gait.

The western houses are doing a fair business for the season of the year.

With the exception of bad spots like Jersey City, which is expected to pick up, and which may have been more or less affected by the rail road shop strike, it appears to be the consensus of opinion among burlesque men that the public are "shopping" more than ever for their burlesque amusement this season, and that generally speaking it will be the good shows that will get the money, with any good show having an excellent chance of doing real business. The mediocre shows, according to the burlesque sharps, unless containing a very big burlesque "name," who has been a standard favorite for years, stand very little chance of breaking even on the season.

SUIT OVER SUNDAYS

A law suit by Bernard K. Blumberg against William and Louis Minsky, managers of the Park Music Hall, is impending, involving the Sunday night picture privilege.

A temporary injunction to retain efforts to prevent his using the premises was obtained by Blumberg. Blumberg now asks a permanent injunction.

The Minskys acquired the Park from John Cort, and informed Blumberg he could no longer continue Sunday night performances. Blumberg alleged he was threatened with physical violence.

Argument on a motion came up before Justice Wasservogel Wednesday in the New York Supreme Court. Decision reserved.

OBITUARY

THOMAS KENYON

Thomas Kenyon, builder of the Kenyon theatre, now the Pitt, in Pittsburgh, died in that city recently after a short illness. The cause was stomach trouble. When the Pitt was built 12 years ago it was Mr. Kenyon's first venture in theatrics. Since then he had operated another theatre on the North Side, a smaller house, which still goes under his name, though it had

urer of the Aldine, Pittsburgh where Shubert vaudeville holds forth, and was recently at the Crescent, Brooklyn, in the same capacity.

HAROLD OTIS SKINNER

Harold Otis Skinner, an actor, died in San Diego of a complication of diseases. Skinner was 33 years old and a nephew of the famous actor, Otis Skinner. He leaves a

IN MEMORY OF
MRS. ANNIE T. MOORE
MOTHER
OF
FRANK AND FLORENCE MOORE
AND
MRS. EMMA VERRALL
Died September 9th, 1922, at the home of her daughter, Florence, at Great Neck, Long Island, N. Y.

IN LOVING MEMORY
OF OUR DARLING SON
AND MY DEAR HUSBAND
WM. J. MCINTYRE
Who Left This Earth Sept. 19th, 1921
May His Soul Rest in Peace
FATHER, MOTHER, WIFE

widow and is also survived by his mother, who left New York two days ago in an effort to reach San Diego before her son passed away.

Mrs. Ida Balaban Katz, 28 years old, wife of Samuel Katz, of Balaban & Katz, died at Wheaton, Ill., on Sept. 15, after a lingering illness. She was a sister of the Balaban Brothers, who are partners of her husband in the operating of a chain of Chicago theatres. Besides her husband she is survived by her parents, Mr. and Mrs. Israel Balaban, and seven brothers, all of whom are interested in the chain of theatres that bear their name.

CABARET

A speed boat on Long Island Sound has been stirring the aching heart of Dinty Moore of the Chateau Laurier orchestra at the Chateau on City Island, which Bill Werner manages. A guest at the Chateau one evening informed Dinty his motor boat was anchored below the island, and Dinty, if he could make it run, could have some fun with it around the Sound. Dinty made it run, after much repair work by mechanics and purchasing new parts for the engine. The guest (layman) returned later. Dinty reported progress. As the owner of the boat had about the same time announced his wedding engagement, he felt chipper, the band played the "Wedding March," and during the evening the guest told Dinty, Dinty says, that if he wanted the boat for \$75 it could be fixed that way. Dinty had hard work handling his drums the remainder of the evening. All he saw were motor boats with his own near-gift in the lead.

The next day Dinty went after it in earnest, but first had to settle a repair bill of \$72, then some more parts. And in the excitement he forgot to forward the \$75 requested with a bill of sale to be secured in exchange. Dinty invoked the services of the entire orchestra besides two more mechanics. When the boat started running without skipping it did 25 miles an hour with the indications the engine would move up to 30 under proper coaxing. Carrying five passengers and doing 30, Dinty told the boys, meant he had picked up a regular cruiser.

Dinty spoke to Bill Werner about it. Bill said everything was fine—but—and Bill, the original chunk of ice, informed Dinty it didn't look so good for the bill of sale \$75. Dinty's pressure dropped 30 points, to subnormal, but he managed to gasp why. Bill, in a cruel end-of-the-season-and-business-is-bad manner, informed his orchestra leader the guest had been up again, inquired about the boat, and when told the impression was that he had given the boat to Dinty for \$75, answered Dinty was off his nut or something to that effect—that he had told Dinty to sell the boat and he would split with him.

The next morning Dinty started to train the magneto so it would follow him whenever he left the boat, and he otherwise manipulated the going portion of the racer so that no one but with the Dinty secret method could operate it but Dinty himself and in person. In addition the dispirited musician called in three expert accountants to frame a bill for services and repairs that would reach a larger amount than the fire insurance policy of the craft.

At the last hearing Dinty was looking for a specialist to assert ownership of what Dinty says was conveyed to him by a verbal agreement in the presence of witnesses.

The matter threatens to become a cause celebre at City Island and along the Long Island shore, where Dinty is much known through his working uniform, a pair of white soiled trousers and the gardener's blouse. Dinty claims he intended to use the speed boat for business purposes. Snyder had had some postcards printed for Dinty, addressed "Dear Sweetie," and signed "Your Babe," advising recipients to hear Dinty Moore's orchestra play a Waterson, Berlin & Snyder song (that Ted wrote). Dinty's intention was to use the boat to place one of the cards on every other craft on the Sound. He started with two sail boats, but forgot about the wind which snatched the cards off the rails where Dinty had placed them. Dinty complained to Bill the atmosphere was double crossing him, but Bill sneeringly replied Dinty should stick to his sticks—to be either a sailor or a drummer.

Local opinion is that Mr. Werner may be stalling under the idea that when Dinty leaves the Chateau for the winter and the guest can't reach there through heavy snows, that Bill Werner might place the boat in the Chateau's garage and in the spring present a bill for storage that will chase all claimants away. Bill intends being at the Chateau again next season. Dinty may think he will be there, too.

Dinty Moore (no relative to Dinty Moore of the corn beef-and-on West 46th street) is the original Long Island musician who first caught jobsters unawares. Dinty caught them alive with his music on a violin and then killed them through

playing the drums in their left ears.

Evelyn M. Stuart is now the manager and boss of the Cafe La Vie on West 48th street. A revue, staged by Dan Dody, was scheduled to open yesterday (Thursday). It is titled "Sunshine and Smiles," with a cast of twenty, featuring Florence Darley, Anna May Bell, Mildred Hewitt and Julia Garety. Miss Stuart is the only woman manager of a Times square district restaurant. She has had, however, previous restaurant directing experience.

The La Vie is the cabaret where recently a gangster was shot and killed. Joseph Redmond, one of the managers of the place, surrendered to the police at the time of the shooting to prevent the police from taking into custody guests dining there. It was later charged Redmond killed the gunman, who had started a disturbance and was shot as he was running out of the restaurant. Redmond, it is understood, will deny he shot him and in proof call as a witness the patrolman on post, who was standing near on the street as the gangsters started the fight inside. Redmond asked the copper to loan him his gun, which the patrolman refused to do. No one actually saw the shooting, it is said.

Last week attorneys for Redmond were granted an order to examine the minutes of the Grand Jury which indicted Redmond. An application for bail may follow. It is generally believed Redmond will be acquitted. Whoever did shoot the gunman could easily plead self defense.

Miss Stuart purchased the restaurant following the trouble and will not change its name. The restaurant has a seating capacity of about 300. It is just west of Broadway on 48th street, downstairs.

District Attorney Urbane C. Lyons of Broome county, New York, has declared war on proprietors of road houses in the vicinity of Binghamton. He has already created a campaign against the establishments, by means of injunctions, which close the places for a period of one year. Mr. Lyons has drawn up a blanket injunction form which he is having printed. The district attorney believes the injunction method is the most effective means of closing up alleged liquor joints throughout the rural section. County Judge Benjamin Baker this week granted an injunction to close for one year the road house owned by James Shay in the town of Kirkwood, about three miles from Binghamton, which is conducted by Edward Briefly and Lottie Stone. The road house can now only be used as a residence. Frank Saco, charged with possession of intoxicating liquors in violation of the Mullan-Gage state prohibition law, pleaded guilty to an indictment when arraigned yesterday before County Judge Baker. Saco was indicted with John Regon. The latter's case is still pending. Saco was fined \$200 and was given until Nov. 1 to pay the fine.

Saco and Regon conducted an alleged "speak easy" establishment at 25 South street, Binghamton, which was raided Nov. 1, 1921, a half pint of whiskey being seized by two plainclothes men.

Friars Inn, Chicago, operated by Mike Fritz, has been one of the few cabarets able to breeze through the summer and maintain a show and entertainment out there. This summer has been ruinous for the majority of cabarets in Chicago, but the Friars Inn has withstood all the troublesome times and run along to good business. Its entertainment brigade consists of Herbie Vogel and Sid Erdman, two of Fritz's old standbys, who are adept with novelty and comedy songs. Madge Keefer, the third of the regular entertainers here, croons songs in a manner which provokes encore after encore. Marie Dasch, a local personage, and Roberta Brashier, who has most recently been working in clubs, complete the feminine list. This duo cover the field of songs and possess good and powerful voices. Peterson and McCune are two whirlwind dancers. Miss McCune formerly worked in vaudeville with her sister, while this is practically the first season in the show business for Peterson. They are both young and lively steppers. A jazz band keeps the patrons dancing when the performers are not working, and this band, of Fritz's own (Continued on page 36)

SARANAC LAKE

By ROBERT R. MILL

(Saranac Lake will hereafter appear under Correspondence in Variety through Robert R. Mill, who is connected with the Saranac Lake "Enterprise." The correspondence will cover the Adirondack region, where many professionals reside, temporarily or permanently. While there is but little theatrically doing in that section, the correspondence will be published to inform friends how their acquaintances, who have gone to the mountains, are getting along and where they are.)

Saranac Lake, N. Y., Sept. 20. Jack Lait, Con Conrad, David Warfield, William Morris, Jr., and other members of the theatrical colony here contributed their services to stage an all-amateur performance known as "Wow," given for the benefit of the combined American Legion posts in Saranac Lake.

The book, music and lyrics were written by the above, with the assistance of Ruth Morris, daughter of William Morris, who starred in the performance, while the production was staged by William Morris, Jr., with the assistance of Mr. Warfield. "The Santa Claus of Saranac Lake" was the tribute paid to the theatrical profession and the Morris family in a speech of thanks made by the Legion commander.

Harry Greb, light-heavyweight champion of the world, joined the ranks of the theatrical colony here by the purchase of a permanent home. Greb left for New York to prepare for his bout with Bob Martin, A. E. F. champion, which will be held at Madison Square Garden in the near future. Then he faces Chuck Fisher, who recently won from Jimmy Darcy. Captain Bob Roper is another opponent Greb will fight before his trip to the coast late in October to fill a vaudeville engagement.

"Give me a fight with Georges Carpentier, and then I am through with the ring," Greb told Variety's correspondent before his departure, adding that after the Carpentier fight he intended to make the show business his only business.

William Morris, manager of Sir Harry Lauder, is hard at work on the details of a benefit performance he will hold at the Lexington opera house Oct. 8 for the Saranac Lake Day Nursery, the pet charity of the theatrical people in Saranac Lake.

Herbert Brenon, Fox director, in charge of the company in which George Kline and Jack Bergen were working just before the shooting, advanced the belief during a visit here collecting evidence that Klein will never be convicted on the murder charge. Brenon says it is his belief that the charge, during the course of Klein's trial, will be charged to manslaughter and that Klein will plead guilty and serve the sentence.

Mr. Brenon has cast his lot with the colony here and on his present visit bought a lot with the idea of building in the spring. This is his second purchase. His house on Lake Flower avenue is occupied by his brother, Chondos Brenon, formerly prominent in the theatrical and newspaper world.

A. L. Johnson, husband of Peggy Marsh, who was wounded at the Adirondack camp of Jack Clifford, is now out of danger, according to a statement of hospital authorities at Plattsburg today. The investigation, based on the suspicion that Johnson was wounded in a drunken quarrel in which a woman was said to have figured, has been dropped. The authorities say they are certain the wound was accidentally self-inflicted while cleaning a rifle, the original story told by Johnson and Miss Marsh.

ENGAGEMENTS

Miller and Mack (vaudeville) have been engaged by Charles Dillingham for a new musical comedy to be produced this fall.

Capt. Geo. Smithfield, Harry Holman's "The Failure" (vaudeville). J. Frances Hanle and Ruthie Morgan, "Spice of 1922."

JUDGMENTS

Wm. N. Hechheimer; M. K. L. Corp.; \$25.

Hall Benedict Studios, Inc.; Craftsman Film Labs, Inc.; \$156.61.

Francis X. Bushman; S. E. Fink; \$407.25.

Perry Bradford; Columbia Casualty Co.; \$5,000.

MUSIC MEN

According to a schedule filed with George J. H. Crowe, U. S. referee in bankruptcy at Binghamton, N. Y., this week, the liabilities of the Stewart Phonograph Co. are \$294,570.27 and its assets \$1,050,881.81, of which amount \$950,000 is claimed by the company as the value of its copyrights and patents from the United States government.

On the petition of three creditors the Stewart company was adjudicated bankrupt Aug. 29. The petitioners were Frank A. Loomis, Leo J. Buckley and the Rover-Taft Electrical Appliances Co., Inc.

Included in the assets of the company as filed in the schedule is the value of the property it owns, minus mortgages and other incumbrances, \$32,299.79; machinery and tools, \$21,722.39, and other property and assets to the value of nearly \$40,000. Another item on the list of assets is \$8,696.30 in outstanding bills owed the company.

There are 1,617 creditors, to whom the company owes \$294,570.27. Nearly 1,500 of these represent persons who paid a dollar down for a phonograph which the company accepted on order but failed to execute.

The largest single creditor is A. W. Lueke of Cleveland, who has \$41,911.91 in secured claims against the company and \$106,658.16 in unsecured claims, representing loans. The company owes the United States government \$6,591.21 in internal revenue taxes, the Tax Commission of New York State \$1,555.70 and the city of Binghamton, for taxes, \$439.20.

There are many creditors of the company in Binghamton and vicinity, many of the shoe workers at Endicott and Johnson City being investors in the Stewart phonograph.

All that now remains of the \$117,233.63 estate left by Richard Epstein, the celebrated pianist, member of the famous Elshuoco Trio, and well known as a pedagogue both in Europe and this country, who died Aug. 1, 1919, is \$9,445.14, according to an accounting of his property, made by Thomas F. Smith, public administrator, filed this week in the Surrogate's Court, New York. Mr. Epstein, who had been ill but a short time, lived at 32 East 58th street, New York, but died without leaving a will, at the Lenox Hill Hospital. Although born in 1869, he was a citizen of Austria. Trained in music by his father, Julius Epstein, he made himself one of the foremost authorities on the art of the piano. A native of Vienna, where he was educated, he played with the Vienna Philharmonic Orchestra and several quartets, and also with such an organization as the Elshuoco Trio. At his funeral services, conducted Aug. 4, 1919, Richard Maitland, the English baritone, sang an aria by Bach. Reuben Goldmark, vice-president of the Bohemians, then delivered an address of eulogy in the course of which he referred to the distinguished career of the decedent in Europe and this country. Because of his failure to leave a will his widow, Elizabeth Epstein, together with his two children, Johann and Julius Epstein, all three of Vienna IV, Gussausstrasse, Austria, are entitled to share in his property.

In all seriousness it is reported the United Zither Players' Association of America at its annual convention in Minneapolis Oct. 11-14 will formally protest against the popular music publishers and composers ignoring their wants in the way of zither music. Only imported music from Switzerland and Bavaria is to be had by the zither musicians, because American popular airs are not being orchestrated for this particular instrument. There are 1,200 members of the organization.

The piano is blamed for displacing the zither in popularity, once the most popular of instruments and the oldest in the history of music, with the harp, dating from Creation.

The E. B. Marks Music Co. press agent sends the following information: Parade of the Wooden Soldiers has proven so popular as a recording on the disks that various dealers are offering the Marks Co. a bonus of \$5 for any and all lots of 100 records the publishers could have shipped to them. The publisher continues that the Victor Co. is to repress and relist the composition, its original edition having run out.

Lee David has signed with M. Witmark & Sons. Witmarks have the publication rights to four productions David composed the music for (including an operetta with Samuel Shipman), although songs David wrote and originally exploited for another publisher have been taken over by Forster, Harms and Berlin, as well as two others by Witmark.

Herbert Marple has resigned as professional manager for Sherman, Clay & Co., in San Francisco, and will be succeeded by Carl Lamont, formerly with the Fox Publishing Co. Marple says he will open a song shop of his own in Los Angeles.

Jack Bregman, of the Richmond-Robbins Co., has returned from his maiden sales trip, a Southern tour.

NEWS OF THE DAILIES

"Sue Dear" moved to the Bijou, New York, this week from the Times Square. Virginia O'Brien has assumed the title role.

Walter Hampden will revive Philip Massinger's comedy, "A New Way to Pay Old Debts," last seen in New York in 1874, with E. L. Davenport in the leading role.

"Greatness," by Zoe Atkins, has been placed in rehearsal by Gilbert Miller. Jobyna Howland will be the featured member, supported by Georges Renavent, Beth Varden, Paul Porcasi, Russell Sedgwick, Stanley Howlett and Cecil Butler.

Charles Dillingham has changed the date for opening John Galsworthy's "Loyalties," at the Gaiety theatre, New York, from Sept. 25 to 27.

Nance O'Neill announces that she will produce at least three plays by Jacinto Benavente, author of "The Passion Flower," in which she starred from three seasons. She opens her season in Syracuse on Oct. 16 in "Field of Ermine," the first of the three plays under the direction of Alfred Hickman. John Garrett Underhill has made the translation.

"Malvaloca," the first show to be produced by the Equity Players, will play at the Auditorium, Baltimore, before opening in New York Oct. 2.

David Wallace will present "The Ever Green Lady," by Abby McChant, at the Punch and Judy theatre, New York, Oct. 9. The cast is headed by Beryl Marcer and the play will be directed by J. M. Kerrigan, who also will act a role.

Mabel Normand, picture star, is being sued by her former press agent, Perry M. Charles, for \$2,940. Charles claims that he was retained to go abroad and do advance publicity for her. A writ was served last week on the manager of the Hotel Ambassador, where she is stopping, attaching her gowns and jewels.

The Chicago Chamber Opera Co. plans to produce six American operas this winter. The new company is an outgrowth of efforts to promote opera in English and to encourage American musicians and composers, as advocated by the Opera in Our Language Foundation and the David Bispham Memorial Fund.

Julia Sanderson denies the report she has been served with papers in absolute divorce proceedings by her husband, Lieut. Bradford Barnetts, U. S. N. Frank Crumit's name figured as co-respondent. Crumit is Miss Sanderson's leading man in "Tangerine," now in Boston.

James Young, picture director, (Continued on page 39)

NEW ACTS

Bridal Sweet, Inc., has been incorporated for \$5,000 to reproduce the former Herman Timberg act. Lewis A. Wolfson and Sam Klapholz, Timberg's brother-in-law, are interested in it.

Blanche Franklyn (Vincent and Franklyn) and Her Band-lits, eight people musical skit.

Aunt Jemima, late feature of White's "Scandals," will enter vaudeville with a band of nine pieces.

Willie Cohan, formerly of Watson and Cohan, is to be featured in a vaudeville act by Barney Gerard.

Nellie King and Tommy Gordon. "Mr. Nobody from Everywhere," with Ted Morris featured.

Ben Bernie, formerly teamed with Phil Baker, and who has been appearing as a single, will shortly have a band turn. Bernie will lead the aggregation and between numbers insert comedy bits.

Fortunello and Circellino, the Italian comedy acrobatic act with the new "Greenwich Village Follies," at the Shubert, New York, have but a four-week contract with the production. After it runs off, the turn is expected on the Keith time.

New Wayburn's Dancing Dozen, reproduced from a production of last season, for vaudeville.

Lew Clayton and Ukellali "Ike" Edwards have reunited for vaudeville.

MARRIAGES

Dr. Suss, dentist, and Adelaide Hensley were married in the New York City Hall Sept. 12. The former Miss Hensley has played in cabaret and vaudeville.

Eleanor Young, song writer, to Harry D. Squires, staff writer of the Joe Morris Music Co., Sept. 3. The Squires are at home at the Florence Court Apartments, Ocean Parkway, Brooklyn, N. Y.

Sept. 16, at the home of the bride, 3664 Bailey avenue, New York City. Mae Kesler to Edward Dana Coe.

Leo Fridkin, 25, and his vaudeville partner, Rhoda, 21, classic dancers, were married Sept. 19 at Cincinnati.

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Upon a petition filed by Oscar R. Severn, undertaker, of 52 Prospect place, Marie Shotwell, the dramatic and screen actress, as executrix of the estate left by Mary J. Pierson, a school teacher, who died Nov. 20, 1921, is directed by Surrogate Cohan, of New York, to show cause before him Oct. 20 why she should not be compelled to pay the funeral bill, amounting to \$245.50. The estate left by Miss Pierson, who for 30 years was a teacher in Public School No. 63, is estimated at about \$25,000 in personality. This, by her will, executed Nov. 27, 1921, after the payment of all debts and the distribution of \$700 in cash and personal effects among 11 friends, was left to Miss Shotwell. Because Miss Pierson failed to leave any relatives, the State of New York, through its Attorney General, filed objections to the probate of the document, which threw the burden of proof that Miss Pierson was of sound mind and memory and not under any restraint when the document was signed upon Miss Shotwell, whom the latter came to probate the will. Miss Shotwell had known Miss Pierson for about 12 years.

The will left by Miss Pierson, who was 63 years old, was witnessed by three, including Miss Shotwell, all legatees named in the document. As under the law two subscribing witnesses are sufficient to probate any will, and as legatees under any will cannot also be the subscribing witnesses, an agreement was reached whereby Miss Shotwell was not to testify, and the other two waived their legacies and acted as the sufficient subscribing witnesses to the document. As without their testimony the will could not be probated, it is understood that they will be financially rewarded by Miss Shotwell when the latter comes into her own from the funds of the estate.

Argument on the appeal from an order by Justice McAvoy dismissing the complaint of Arthur Page and Ethel Gray (vaudeville) against the News Syndicate Co., Inc. (publisher of the "Daily News") and Ed Randall, staff cartoonist at the time, is set for Oct. 3. Page & Gray interpreted one of Randall's cartoon criticisms of their act when reviewed at the Jefferson, New York, as libelous and started suit in the New York Supreme Court for \$100,000 damages. Justice McAvoy dismissed the complaint as not stating facts sufficient to constitute a cause for action. Prof. I. Maurice Wormser, editor of the New York Law Journal, will argue the appeal in the act's behalf. Kender & Goldstein are attorneys for Page and Gray, and MacDonald DeWitt for the "News."

Four Keith acts that will be booked to appear together on all bills the coming season are Owen McGivney, Bert and Betty Wheeler, Dotson and William, and Joe Mandell. The quartet has been doing a burlesque of the McGivney protean playlet, "Bill Sykes," and will continue to do the burlesque in all Keith houses in addition to their regular specialties.

William Anthony McGuire's "It's a Boy," which opened at the Harris, had to have one hour of its running time amputated in the "break-in." As a result, James R. Waters' role was so diminished that through amicable understanding he left the cast. Waters is now rehearsing a new skit for vaudeville.

Gene Barnes, through Davis & Davis, is suing Henry Bellitt for breach of contract in connection with the "Screenland" act. Barnes asks \$800 for two weeks' salary and services rendered in collaborating on the act in which he created the leading comedy role, now done by Barney Ward.

Bert Levy starts a Keith booked vaudeville season next week at Proctor's, Newark, N. J. When playing the Royal, New York, in three weeks, Mr. Levy will give the first of his children's mornings, at the request of Al Darling, the Royal's manager.

NOT VARIETY'S ADVERTISEMENT

A page advertisement appearing in the souvenir program issued in conjunction with the entertainment ("Fun, Fools and Foolers") given June 16-17, 1922, by the prisoners of the Great Meadow prison at Comstock, N. Y., and which might suggest Variety has authorized that advertising, was kindly published gratis by the entertainment committee of the Mutual Welfare League of Great Meadow.

Victor B. Hedman, chairman of the entertainment committee, wrote the advertisement unknown to Variety, and it is much appreciated, but this explanation becomes necessary through its text. The program had not been seen by anyone in Variety's office until Wednesday of this week, or the explanation would have been made previously.

INSIDE STUFF

ON VAUDEVILLE

A prevalent complaint among Shubert unit managers appears to be the lack of detailed information along the Shubert vaudeville route as to the changed character of Shubert vaudeville. Apparently no attention was given to that during the summer, with the result if the towns knew of the return of Shubert vaudeville this September, it was the kind of information that led them to believe it was the Shubert-straight vaudeville policy of last season. Since many towns last season didn't grow enthusiastic over the Shubert vaudeville of then, the new policy with its unit combination must overcome the feeling.

One Shubert unit manager said if \$100,000 had been spent in advertising in the several cities where the units are playing, it would have been a good investment. Others say \$50,000 would have been sufficient. The money spent could have been secured and recovered through a weekly assessment against each show and theatre.

A person not connected at all with Variety suggested to the Shubert operators, according to the story, that at least Variety be used as an advertising medium to carry the idea and scope of the unit scheme to the dramatic editors of the country, and, in that way, besides the dramatic men of the dailies being conversant with the unit plan, enough of it might seep into their departments to give the public an idea. The Shubert people said it wasn't a bad thought and then forgot it. Lee Shubert, early in the summer, informed a Variety man if the Variety staff would write the advertisements for Shubert vaudeville, Variety could publish the ads as often as written. He was asked what was the matter with his own press department.

Harry Downing, evidently in vaudeville, when playing in Vancouver, B. C., piled up a grouch against the Hotel Grosvenor of that city, of which J. A. Weldon is manager. Mr. Downing complained to the mayor of the city and also wrote Variety, stating the Grosvenor had informed him it did not want theatrical people as guests. Mr. Downing said he had been given a reservation, thereafter withdrawn when he applied at the hotel for that reason. Mr. Weldon, in answering Variety's letter of inquiry, enclosed the letter of explanation he had sent Mayor Tisdall of Vancouver. In that letter Mr. Weldon made quite clear his hotel does not object to professionals. The manager stated he had informed Downing the hotel had no theatrical rate nor any other special rate, but that he did not tell him the hotel did not want professionals. Weldon says that after Downing had complained to the mayor, he again called at the hotel for a room, but Weldon then advised him not to take a room, since his complaint would not hold up in that event. Mr. Weldon says Downing is about 27 or 28; that he and his wife, Mrs. Weldon, were members of the profession before Downing was born, and it is unlikely he would term the people of the show business as undesirable for his hotel.

A point arising with agents in the Keith office over an act was settled the other day in favor of the second agent. Jack Curtis (Rose & Curtis) booked the former turn of Mehlinger and Meyer. Artie Mehlinger lately formed a two-act with Walter Donaldson. They are being booked by Charlie Morrison (Ray Hodgdon). Curtis claimed the reframed turn rightfully should remain with his firm. The matter was placed before the booking office people, who decided that Morrison had secured the act in a proper manner. The dissolution of Mehlinger with George Meyer dates back to when that team jumped the Orpheum circuit at Los Angeles over a difference of \$21 between the Orpheum New York office and the act. The act said it was entitled to the \$21 in transportation through a switch in the route. The Orpheum bookers declared that as the switched act was occasioned through a closed house, the act would have to stand the excess over what the original route called for. This led to much letter writing and at Los Angeles Meyer decided to return to New York, after sending many wires east in connection with the affair. Between the letters and the wires, feeling was engendered, with Meyer held responsible by the booking offices. Mr. Meyer is a songwriter attached to the Berlin, Inc., publishing concern.

Arthur M. Kraus, songwriter and musical director, who figured in the dailies last week when arrested on a charge of disorderly conduct and intoxication, says he is the victim of a hoax that has been in practice among his immediate friends for some time. It concerns the passing of someone else's card in a tight pinch. The real chap, who spent about an hour in jail when Gertrude Grimes, a singer, of 157 West 57th street, preferred a charge against him, is a pal of Kraus'. To prevent further notoriety, Kraus says he would rather it blew over altogether. Miss Grimes summoned a patrolman to her apartment at the time and insisted that Kraus be arrested, explaining he was a former sweetheart whom she no longer permitted to call. Kraus was reported as having declared he spent \$9,000 on her in the last 11 days. The real Kraus' alibi is the fact he was home with his parents at the time, otherwise his own folks would probably have made him vacate their hearth and home. He also has a girl to whom he is formally engaged. The pal who perpetrated the phony card trick, Kraus says, is a non-professional but of a well-known family.

Charlie Winston, the Boston exploitation expert and vaudeville author, is back in New York claiming the record in time for having turned out an act. Sunday a week ago Winston was at the Friars Club having dinner with Ben Bernie, when Richard Keene came into the dining hall bawling the act he had framed with Bernice Speer with material by a comedian-star was not to the liking of those who had seen it in rehearsal. Winston was called in to witness the rehearsal that night at the Colonial theatre, and between 8 and 11 o'clock he turned out an entire new set of dialog and gags for the turn on the back of some old orchestrations, and the trio in the offering rehearsed as he wrote. The next day the act opened somewhere in New Jersey, with the result that they came into New York at one of the Keith houses this week. Winston has not been writing vaudeville acts for more than a few months. He tried out as a singer after he got out of service, and then returned to newspaper work and the exploitation of motion picture attractions. Within the last few months, however, he has turned out acts for Flo Lewis, Billy Gibson, Sully and Thomas and Len Bernie.

At Keith's Palace, New York, this week, Elsie Janis, as an encore in her act, does an impersonation of Lenore Uric with a special type, the final line of which holds a "My God" expression, intended purely for a laugh. The expression was still in the turn Monday evening, although the Keith houses and the Palace in particular have been stringent about the employment of the name of the Deity on their stages.

INSIDE STUFF

ON LEGIT

Variety's review last week of the "Greenwich Village Follies," at the Shubert, New York, mentioned one of the chorus girls as of the Nita Naldi type, saying she was a brunet. Immediately a controversy arose among the choristers, every brunet in it stating she was the girl the notice referred to. From the chorus the argument is said to have spread to the managerial staff, and thence outside the show to friends of the several girls.

"Sally, Irene and Mary," with Eddie Dowling, which the Shuberts expanded from his vaudeville act of that name, is regarded as "in" at the Casino, New York. The business has been virtual capacity since opening three weeks ago. It was a mistake, however, to sell the top boxes in the Casino, regardless of the demand. That was shown last Saturday night. Seats in those boxes, which are almost vertically above the stage, were sold three times and each time the buyers returned to the box office and demanded a refund of their money.

Jacob Ben-Aml failed to secure his passports for Berlin in time to arrive there before Frank Reicher's departure for New York, as a result of which the actor's trip to see "The Mysterious Tales of Hoffman" has been relinquished. The Selwyns will star Ben-Aml in the piece in November; Reicher is to produce. The director went abroad first to consult the authors of the German play in Berlin and to look over the original mechanical and lighting effects.

A comparison of the first three weeks of White's "Scandals," at the Globe this season, as against the first three weeks of the White show at the Liberty, New York, last season, brings out that "Scandals" in the Globe's trio of weeks played to \$16,000 more than it did at the Liberty. At the Liberty last summer the show grossed \$28,000 its first week, \$23,259 the second and \$19,867 the third week. At the Globe its first week was \$32,000, the second \$29,200 and the last week \$25,787. The drop from the second to the last is not explained, although it is said the house staff blames it upon George White juggling the scale. White is known as a box office producer. He is always around the box office. Henry Young, treasurer at the Globe, last week issued an order White would have to remain away from the Globe's box office, but later Mr. Young relented. Last season, while "Scandals" was at the Liberty, it played along from the middle of July until after Labor Day. The week before Labor Day the show did \$22,590. The Labor Day week it dropped to \$16,100. Incoming attractions were believed to have caused the drop, and "Scandals" did not again top \$16,000 until it left for the road.

There never has been a ticket "buy-out" for any of the "Greenwich Village Follies" shows. The fourth revue of the series opened at the Shubert last week, with the agencies given allotments and permitted full returns, as in previous seasons. A. L. Jones, who is one of the "Village Follies" owners, is also interested in a theatre ticket agency. He has maintained for that reason he would never seek a buy, so that it could not be charged he favored his own ticket office. It is claimed the leading brokers are given an equal allotment of locations. When the show opened in New Haven it looked ragged, and the Shuberts insisted on a buy from the agencies, but Jones refused to comply. Another reason he gave was that he refused to take chances in corrupting the box office through a buy.

There were two sets of tickets ordered for the "Village Follies," the first being scaled at \$3.50 top. The producers stated they could not operate this year's show at the scale, and established the top at \$4.40, with Saturday nights at \$5.50. This year's show is said to cost as much for construction work as the three preceding "Follies." The total outlay, though not all tabulated, is said to be considerably in excess of last season's production, which originally totaled \$32,000. About \$20,000 was later expended. The costumes and settings are made in the producers' own shops, and would ordinarily cost more than the sum charged. New hangings inserted at the last minute caused the curtain to be delayed 25 minutes at the premiere performance in New York.

The legitimate theatre pool in Philadelphia brought up an odd ticket question. Tickets for the Forrest, which had "Spice of 1922," and those for the Garrick, where "Orange Blossoms" was the attraction, were the same color. The Forrest count-up found two tickets short, while the Garrick discovered it was two tickets over. On checking up, the Garrick management uncovered the extra tickets, given at the door by two women who were seated in a loge. When asked, they said they bought the tickets for the "Spice" show, but refused to leave the house, having already witnessed two acts of "Orange Blossoms." Now the "Spice" management is claiming the price of the two tickets, with the Garrick holding out for the value from the pool.

"The Hairy Ape" finished out its two weeks in Philadelphia without police interference, although reports were that the director of public safety threatened to close the show if complaints continued to pour in. Arthur Hopkins told friends that he was expected to appear in Philadelphia, and that he would likely be asked to call at police headquarters there to explain. The manager, however, stated he was too busy with rehearsals to make the trip to be arrested.

Morris Schlesinger got a good opening Monday at his Broad Street, Newark, N. J., for "The Lady in Ermine," following the Painter tangle, with a show girl substituting, and Wilda Bennett to go on cold Monday night in the role for her first performance. Schlesinger had a display ad in the Newark papers Monday morning stating he had seen the performance in Atlantic City and would guarantee it. The show played to \$1,200 that night, large business for Monday in Newark unless there is a club sell-out, and then it never gets beyond \$1,500 for a musical production. Miss Bennett only got the role the Wednesday before. She sang and played the heavy part without a miss of musical or spoken cue.

An insight into "success" and what it means may be drawn from J. C. Nugent's experience. Nugent, after many years in vaudeville, during which he was ambitious for a "legitimate" success as a player and author, finally put over "Kempy," which he and his son wrote, and in which he and his son and daughter are featured. For 30 years Nugent lived in the little town of Canal Dover, Ohio, where his wife and children were born. Mrs. Nugent, who was a performer at one time, has been in failing health since the family moved to New York. She is lonesome and homesick. Recently Nugent called his family together and offered to chuck "Kempy," his career, his children's careers, and retire them all and return to Canal Dover and the old home. Mrs. Nugent refused the sacrifice.

Arthur Hammerstein and Otto Harbach walked past the doorman at the Casino last week to get a flash at "Sally, Irene and Mary," but were informed strict orders were that no one be permitted in the house without a ticket. The producer was much annoyed, as it is the custom for one manager to permit entree of others. There had been no request for courtesies. After an ineffectual attempt to reach the Shubert office on the telephone, Hammerstein and the author stalked from the theatre. To show how sore he was, Hammerstein purchased two tickets for Monday night.

Freddie McKay, the new manager of the Empire, New York, discovered an unusual memento in the form of a letter to him from the late Charles Frohman. McKay at one time was a company manager on tour with the Empire shows, produced in the noted stock at that house by Frohman. At the time he resigned to become dramatic critic for the "Evening

(Continued on page 15)

SPECIAL PUBLICITY FOR THREE PLAYS

Harry Reichenbach Handling
Trio Simultaneously—Re-
ceiving Percentage

Harry Reichenbach has accepted the commission to especially exploit three plays on Broadway with the brand of publicity Reichenbach has achieved a reputation for securing.

The plays are "The Endless Chain" and "East Side, West Side," now current, and "On the Stairs," the new Hurlbut piece with Arnold Daly that opens Monday at the Playhouse.

Reichenbach's arrangement is understood to be a percentage of the gross for the pieces now running on the amount he increases the business of each over the average weekly takings of the plays since they opened. With "Stairs," another arrangement has been entered into.

MORE BERLIN MUSIC

Composer Reported Writing for
Duncan Sisters' Show

Songs for the production Sam H. Harris is to present the Duncan Sisters in are said to have been written by Irving Berlin, also the composer for the Music Box, in which both Harris and Berlin are interested, along with Joe Schenck.

Mr. Berlin has supplied all of the numbers for the new "Music Box Revue" now in rehearsal, staged by Hassard Short. Its comedy scenes will be in the main supplied by Tommy Gray. Other scene contributors are George V. Hobart and Frances Nordstrom.

Among the Music Box principals rehearsing for the new show are Charlotte Greenwood, John Steele, Fairbanks Twins, Clark and McCullough, Robinson and Newbold, William Gaxton, Grace LaRue, William Seabury, Rath Brothers, Hal Sherman (formerly of Sherman and O'Rourke) and a girls' jazz band.

Among the Harris engagements lately made, it is said, Wells, Virginia and West, and Pearl Allen will be with the Duncan piece.

ACTRESS INHERITS \$6,000

James Farmer Muir, late husband of Lillian Klem, a former actress, left a net estate for \$6,150.33 when he died July 22, 1921, it was disclosed in the Surrogate's Court, New York, through the filing of a transfer tax state appraisal of his property.

Under his will, executed April 30, 1918, this passes over to his widow, through a common law marriage. Both met for the first time in 1916, when she was playing a minor part in a Broadway theatre. She also had played in a minor part of "Beauty and the Beast," and later was seen in a Weber & Fields comedy.

The estate consisted of cash, in banks, \$336.39; 65 1/4 shares Chicago Northwestern Railway, \$2,600; 100 shares Great Northern Railway company, \$6,925; interest in a plumbing business, \$1,607.83, and from the estate of James Muir, deceased, \$1,002.33.

S. Morris Pentland, brother-in-law of 2 West 94th street is the administrator with the will annexed of the estate.

"JOHNNY" DID IT

A note signed "Johnny" was the means employed by a policewoman in capturing 16-year-old Evelyn Benson, a cherisher in "Sally, Irene and Mary," at the Casino, New York, who is charged with incorrigibility. She was committed to the Florence Crittenton Home, awaiting sentence.

When the girl disappeared from her home at 737 East 219th street on July 5 last, her mother, Mrs. Walberg Benson, reported the matter to the police. Last week Policewoman Mary A. Sullivan thought she recognized the missing girl in the show's chorus, and a visit to the theatre by the mother confirmed the identity.

"OVER THE HILL" STORED

San Francisco, Sept. 20.
"Over the Hill to the Poorhouse," a stage version of the Will Carleton poem, was presented at the Rialto by MacQuarrie Productions, Frank H. MacQuarrie director. After one week the play lived up to its title and went there.

CRITICS OR BIG SCALES COSTING THEATRES TRADE?

Legit Season's First Month Disappointing—Fulton
Has Four Different Lists of Prices—Shows Going
Out and Coming In—50 Houses Open by Oct. 2

The new legitimate season's first month is disappointing, at least partially so, and that applies for the road as well as Broadway. Showmen are divided as to whether to blame mediocre business drawn by some of the new plays on the keenness in selecting or picking on the part of playgoers, or whether the latter are paying more attention to the critics' opinions. The reviewers have been on a panning bee, but the reverse has not worked out altogether. One or two attractions highly lauded have yet to show exceptional strength at the box office.

The factor of high admission scales is considered the most important feature thus far. The arrival of the big top musical shows has probably attracted business from some of the other offerings. Weakness in balcony sales, however, has been noticed in several \$4.40 attractions, which claim not to have fallen off in the lower floor business that holds the expensive seats.

Accompanying the big top musicals, two of the incoming dramas will charge \$3.30 top. Last season there was a steady tendency toward lower scales and the stabilizing of

non-musical pieces at \$2.50 (\$2.75 top), and the exceptions coming early in the season are noted with some surprise. The reason lies in the high appraisal of the value of star players, managers figuring big names entitling them to the increase. "La Tendresse," which reopens the Empire next week, and "Rose Bernd" lighting up the Longacre, are the new \$3 attractions. The first named is dually starred with Henry Miller and Ruth Chatterton, while the second has Ethel Barrymore. One other drama has the increased scale, "Abie's Irish Rose," but the boost there was mainly intended to get bigger share from cut-rate sales and is along the same lines as other cut-rate tickets which lofted balcony prices.

In Chicago the \$4.40 top admission fixed for "Good Morning, Dearie," is believed to have been too high and probably was reflected in the disappointing start. "Sally's" resumed stay in Boston, also a disappointment, could not be blamed on the scale, kept at \$3.50. Other musicals of high admission on Broadway are priced lower for the road. That ap-

(Continued on page 15)

TWO COMING IN

"The Nest" and "Blue Kitten" Pass
Up the Road

Two shows are already recorded as falling on the road. One, "The Nest," was brought back from Boston Monday, after being out two weeks and "The Blue Kitten" is being withdrawn by Arthur Hammerstein at the end of the week.

The "Kitten" show is in its third week at the Shubert, Philadelphia. It started off with \$5,200 Labor Day for two performances, but was unable to attract paying business. Last week's takings were less than \$9,000. The producer stated he was unwilling to pile up further losses with the attraction, which went to the road with \$20,000 of the production outlay still charged against it. The show featured Richard Carle who is reported trying to purchase the production.

"BRIDE'S" SHORT STAY

Chicago, Sept. 20.

Cecil Lean and Cleo Mayfield will conclude their run at the Great Northern theatre in "The Blushing Bride" Saturday, after two weeks in town. Joe Flynn, who officiated as agent for the attraction here did a long line of freak publicity stunts here for two weeks prior to the opening of the show. It got off to a capacity opening, but fell down on subsequent days with the result that it was decided to send it on the road opening at Pittsburgh next Monday.

George Arliss in "The Green Goddess" will open at the house on Sunday night for an indefinite engagement.

HITCHY'S REHEARSALS

Rehearsals for "Kitchy Koo," the new Raymond Hitchcock production by the Shuberts, were postponed for a week or 10 days, from the set date for starting, last Monday.

Allan Foster will stage the numbers.

The Hitchcock show will witness the return to the stage of Audrey Maple after an absence of three years; May Roley, Billie Ritchie, Jack Squires, the Astaires, the Ellsworths, Brendel and Bert, Bard and Pearl, Lora Hoffman and Alice Rickner. Ritchie holds a play or pay contract with the Shuberts, becoming operative this week.

ELEANOR PAINTER IN VAUDE

Eleanor Painter is to make her debut in vaudeville with a singing turn shortly. Harry Weber's office has the act.

Miss Painter recently stepped out of "The Lady in Ermine."

MILEAGE REDUCTION

Hearing Sept. 26—\$100 Mileage
Book for \$75 Wanted

Hearings on the reduction of the mileage rate to commercial travelers (actors, salesmen, et al.) is set for Sept. 26 before the Interstate Commerce Commission in Washington, D. C. The bill to effect a reduction as proposed by the National Council of Traveling Salesmen's Associations has been passed by both houses and signed by the President.

The I. C. C. will now act on the 25 per cent. mileage rate the organization is advocating for its members and all other commercial travelers, such as professionals. They are urging the adoption of a book entitling the bearer to ride \$100 worth of distance, the book to sell for \$75. This would reduce the current 3.6 cent mile rate to about 2.9 cents a mile.

TEARLE'S DOG'S BITE COSTLY

Conway Tearle and Adele Rowland (Mrs. Tearle) were examined before trial in the law office of Bloomberg & Bloomberg in connection with the suits, Max Weinberg has brought against them in the Westchester county (N. Y.) Supreme court for \$25,000 damages and \$8,000 hospital charges as a result of his five-year-old son, Jacques, having been bitten by the Tearle's dog, "Happy." The boy suffered lacerations of the scalp.

Harold M. Goldblatt represented Tearle at the hearings. A previous offer to settle for \$1,000 was refused. The dog is four years old and weighs 70 pounds. He was examined for rabies but was found normal. The Tearles' butler testified that the boy had just been offered light refreshments by him, the dog's attack following immediately thereafter.

ST. CLAIR WILL CASE

The fight over the estate left by Edith St. Clair, actress who died on Dec. 30, was temporarily abandoned in the Surrogate's Court, New York, last week when, at the request of all her heirs, her so-called will, improperly executed and having no validity as a matter of law, was denied probate by Surrogate Cohalan.

Jacob Rothstein, her brother, of 124 West 114th street, New York, known also as Rothstein, and George A. Grabon, his attorney, of 299 Broadway, were appointed administrators of the property, claimed to be only \$2,000 in personality, under a \$2,000 bond.

Miss St. Clair was one of the chorus beauties of 20 years ago, appeared in 1897 in "One Round of Pleasure," then for the next 12 years in musical comedy, and was last seen in 1909 in "Miss Innocence."

MANTLE ON "NEWS"

James Craig Succeeds on New
York "Mail"

Burns' Mantle has resigned as dramatic critic of the New York "Evening Mail," and will rejoin the forces of the Chicago Tribune, from which he resigned about 10 years ago to take the "Mail" berth. Mantle will remain in New York, doing drama for the "Daily News," an arm of the "Tribune." Some months ago the "News" dramatic department was virtually broken up, but is to be revived under Mantle's direction.

A point to Mantle's rejoining the Chicago "Tribune" organization is that he returns with the same standing in regards to the insurance and bonus features enjoyed by long-service employees of "The Trib," as though he had not resigned. It is said that attracted the scribe when the offer for the "News" assignment was made him. The bonus system of "The Trib" calls for a monthly allotment in addition to salary.

James Craig will succeed to the dramatic desk of the "Mail." Craig is a special writer for the daily and the new assignment will place him among the highest paid critics in New York.

MILTERN IN "STAR SAPPHIRE"

John Miltern has succeeded Claude King in "The Star Sapphire," the E. Ray Goetz production opening in Buffalo last week.

The change in cast necessitated rehearsals, and the piece is laying off in New York this week, preparatory to opening in a Broadway theatre.

Phoebe Bowler Dies of Poison

Los Angeles, Sept. 20.

Phoebe Bowler died here from poison taken accidentally. She was a professional pianist.

CHI'S NEW SELWYN HAS LIVE OPENING

First of Twin Theatres to
Start—"The Circle" Open-
ing Attraction

Chicago, Sept. 20.

The Selwyn, the first of the twin theatres just completed had a most auspicious opening Monday evening with the presentation of John Drew and Leslie Carter in "The Circle."

The opening had been clamored for months ahead with the result that everyone that is "Who's Who" in Chicago was on hand to participate in the event. Practically every city official was on hand, as well as state officials, theatre managers and producers and a big turn-out of Chicago's elite from the Gold Coast district. There were also present Archie Selwyn, Crosby Gaige, general manager for the Selwyns, Robert Beck, of the American Bonding Co., who financed the building of the theatres and George Thomas the builder.

It was a happy occasion for all concerned as a full hour before the curtain arose the patrons made a tour of the theatre which they proclaimed as the most beautiful house in Chicago. It has a capacity of 1,100, with two-thirds of the seats on the lower floor.

The entire color scheme of the theatre decoration are Roman Gold with brocaded blue trimmings and carved wood works of Roman and Grecian figures enhancing the walls in numerous places.

Every possible contrivance for the comfort of the patrons has been installed in the theatre, with large and sumptuous lounging and rest rooms for the women and men patrons a feature of the place.

JAPANESE SOPRANO ARRIVES

San Francisco, Sept. 20.

Tamaki Miura, Japanese operatic soprano, arrived here this week on the "President Lincoln" from Japan. She is to appear as a guest artist with the Chicago Civic Opera Association and the San Carlo Opera Company.

'NO IDLE ARISTOCRACY ABROAD'; EMERSON AT EQUITY MEETING

President of Society Speaks of Conditions on Other
Side—Equity Players Discussed—Open Meeting
Held Sunday at 48th Street Theatre

"There is no idle aristocracy any more in Europe," said John Emerson, president of Equity, speaking at the open meeting held by the organization Sunday afternoon at the 48th Street theatre, now the home of Equity Players, Inc.

"The kings, queens and monarchs have disappeared from the other side," continued Mr. Emerson, entirely neglecting the English royalty. "And it is well," he added, "for the working people now rule Europe. Whatever their methods, they were justified."

It was the first time Mr. Emerson had presided at an Equity public meeting since returning, about three weeks ago, from the other side. He was introduced by Joseph Santley. Emerson's comment was almost wholly directed to his observations abroad. At its conclusion, Mr. Emerson invited questions. Several were launched at him, but none seemed to hold substance, until one unidentified man asked why, in view of announcements to the contrary, Jane Cowl had been starred in the billing and in the lights for the Equity Players at the 48th Street.

Mr. Emerson replied he supposed an excellent reason was behind it, but owing to his unfamiliarity through absence he could not readily offer the explanation. Mr. Emerson asked Kathryn Emmett, who was upon the platform, if she knew the cause for Miss Cowl's stardom with Equity. Miss Emmett answered it had been so decided at a conference of the Equity Players, as it had been concluded that Miss Cowl's name might be of commercial value to the new project.

However, Miss Emmett stated that that very morning (Sunday) Miss

Cowl had 'phoned, suggesting her name be removed from the billing in order that the Equity Players' announcement should be strictly adhered to. Miss Emmett mentioned it would not recur. Upon this statement, the same man arose to reply it would be manifestly unfair to other leading lights of the stage who may be associated with the Equity Players productions if they were not also starred, to prevent the charge of discrimination through the premature featuring of Miss Cowl. Mr. Emerson stilled the discussion by stating no doubt the Equity Players would take the matter to a satisfactory adjustment.

One speaker referred to Equity Players as an institution that will educate the public. It was said patrons of the 48th Street would be held standing until the end of the act if arriving during its progress, and would be requested, if intending to catch a train or to keep an appointment which might oblige their departure during the course of the final act, to leave the theatre before the final act commenced.

The meeting opened at 3:15, concluding at 5:10, to an attendance of about 400. On the stage, besides Messrs. Santley and Emerson and Miss Emmett, were Edith Wynne Mathison and Augustus Duncan, among professionals. Others were Dr. Richard Burton, a college professor; Stark Young, dramatic editor of "The New Republic," considered a radical paper, and George Grey Bernard, the sculptor. Each spoke, Dr. Burton making a witty address, pointing his opening remarks toward the high cost of theatre going, including the attraction, restaurant and taxi.

DORA GOLDTHWAITE MONEY TO SOCIETIES

Bequests in Memory of Louis Aldrich—Retired Actress' Will Filed for Probate

The will of Dora Goldthwaite, a retired actress, who died at the Brunswick Home, Amityville, L. I., Aug. 19, where she was a patient for several years, filed last week for probate in the Surrogate's Court, New York, directs that her estate, after all debts are paid, to be divided as follows:

The Actors' Order of Friendship (Edwin Forrest Lodge), of New York City, in memory of Louis Aldrich, actor, founder and its first president, \$5,000. Also, what remains of all cash on deposit in the Union Square Savings Bank, the Bank of Metropolis, and the cash proceeds from the sale of all her jewelry, "to be used for the purchase of a life bed in a non-sectarian hospital for American born actresses and actors, to be called 'The Dora Goldthwaite Bed,' and to be under the control of the trustees of said lodge."

The Actors' Fund Home, at Staten Island, N. Y., which is under the direction of the Actors' Fund of America, \$5,000, "on condition that a marble or metal tablet, not less than 2½ feet long, by 1½ feet wide, with this inscription thereon: 'Louis Aldrich, Projector & founder, May, 1901,' shall be placed prominently and permanently and promptly on the Home building. If the condition is not accepted and strictly complied with this \$5,000 shall be given to the Society for the Prevention of Cruelty to Animals, in the City of New York, State of New York."

Miss Goldthwaite further directed that if the bequest was accepted under the condition named, then the Actors' Fund Home was to be given an additional \$5,000, "to be used for its charitable purposes; but if the condition named is rejected or evaded by the Governors Board of the Actors' Fund, then this \$5,000 shall be given to the Tuskegee Institute, Tuskegee, Ala., for the education of colored people."

To the Bide-a-Wee Home for Animals, 410 East 35th street, New York, was left \$2,000.

Montie Aldrich Graves, the wife of Abbott F. Graves, of Kennebunkport, Me., formerly of Boston, Mass., or to their children if Mrs. Graves be not living, \$7,000 in cash, and all of the trunks with its contents therein.

Frank B. Haskell, cousin, of Deer Island, Me., employed by Swift & Company, Atlanta, \$1,000.

Mrs. Jacob Cronbach, of Mount Vernon, Ind., two rings of turquoise set in diamonds.

A paragraph of the will reads: "I direct that payment be made of my debts incurred by my last illness and funeral expenses, as there will be no other, as I have (Continued on page 15)

POOL'S BID FOR B'WAY BOOKING MONOPOLY SPURS THIRD CIRCUIT

Independent Producers Concerned at New Rule Which Ties Up Play for Try-out Contract—Change From Shubert to Erlanger Forbidden

Individual legitimate producers are much concerned over the regulations and stipulations cropping up and directly angled to the booking combination between A. L. Erlanger and the Shuberts. In back of the regulations is seen a step to forestall the possible formation of a third circuit.

Directly the latest wrinkle of one of the big offices points to control of the bookings of the Broadway theatres or at least the securing for their own theatres the pick of attractions. By controlling all of New York's bookings, control of the entire out-of-town field is secured. By virtue of the forcing methods, apparently already in operation, some showmen state a third booking circuit will be forced into being.

Several producers have been required to sign agreements with one of the major offices, giving it irrevocable booking rights to attractions for which try-out dates have been sought. There is no alternative for the individual producer in face of the reputed agreement between the Erlanger and Shuberts, that each will not accept attractions from producers affiliated with one or the other prior to this season. A manager who has been booking with Shuberts cannot switch to the Erlanger office or vice versa. This arrangement is said to be part of the Booking agreement between the big offices. They claim that as the terms are the same for all attractions there

is no need for the switching from one office to another.

The real object of the irrevocable booking privilege plan is believed a lever which would draw into the big offices the independent New York theatres. Fifty per cent. of Broadway's houses are independently owned and controlled and, although many are affiliated with one or the other big offices, they have up to now sought their own attractions. It has been the custom for such houses to bid for attractions which are regarded as potential hits. With all raw material—that are ready for trying out—tied up for bookings, the producer would not enjoy any benefits that might accrue from bidding between house managements. Such benefits would be in the form of higher sharing terms in favor of the producer. Tied up, so far as bookings are concerned, all such attractions would have to play at regulation terms, and at the same time the independently owned theatres would have no choice in the matter of attractions.

The effects of the booking combination in its control of producers and productions may be exaggerated, but there is no doubt that individual producers are far from confident of getting a "break" from it. So far as being able to beat the booking shackle that could be obtained by a "cold" opening in New York. Yet attractions scoring must go to one or the other booking (Continued on page 21)

BLACK AND TAN SHOW

Gus Hill's Colored Attraction With No Negroes

Gus Hill has in preparation a new show called "Jigtime," which will be along the lines of the colored shows that played Broadway during the summer, but which, instead of containing colored folk, will have an all-white cast of players.

Some of the performers will be in blackface and others in tan, and "high brown" and "yaller" make-ups.

Rehearsals start this week. Nat Leroy wrote the book, and Maxim Gross the music.

MARIE WAINWRIGHT IS ILL

Marie Wainwright is ill at St. Vincent's Hospital, Seventh avenue and Twelfth street, New York.

HEBREW ACTORS' TRUCE

Wage Agreement in Sight—Season Cut Two Weeks

Settlement of the dispute between the Hebrew Actors' Union members and the local Yiddish managers will be effected shortly. The theatre season length and the minimum wage scale questions have been arbitrated by the union and confirmed by the managers.

A 36-week season has been decided upon instead of the 33 weeks formerly demanded by the actors. A wage cut of 10 per cent. for artists drawing over \$75 was also agreed upon, with a \$55 minimum wage.

CRAIG STOCK CLOSING

Boston, Sept. 20. The H. H. Frazee experiment with the John Craig stock at the Arlington will have a brief existence. It is already slated to close with "Strut Miss Lizzie," the all-colored show going into the Arlington.

The Craig stock was to have tried out new plays.

John Craig has been general director of the proposition and the program, carries Frank Hopkins as president and D. A. Considine as secretary of the New Arlington Theatre Co., Inc. Mid-week rumors involved Equity on the short-closing clause. It was alleged Frazee washed his hands of the proposition a few days ago and was so disgusted with the prospects he refused to allow the orchestra to be held over for this week's dramatic fledgling. Future plans for the house, formerly one of the outstanding stock houses of the country are not known as yet other than that a colored show is tentatively booked for the first week in October.

BUCK'S "GOING SOUTH"

Gene Buck has written a comedy he may produce himself. It is named "Going South" as a tentative title. Its production will start in the fall.

Mr. Buck, with Ring Lardner, has also turned out a musical comedy that Flo Ziegfeld will produce, but they are not likely to hear further from it before the new Fanny Brice show Ziegfeld is going to put on is set.

OUT OF "SCANDALS"

Coletta Ryan and Jack McGowan left White's "Scandals" last Saturday night.

CRIME DEFLECTOR

Richard Bennett's Role in "The Rear Car"

San Francisco, Sept. 20.

Thomas Wilkes' production of Edward E. Rose's "The Rear Car," a mystery comedy starring Richard Bennett at the local Columbia, has caught on and is attracting big business. The play is the thrilliest thriller that has ambled this way. It's positively goofy with a thoroughly surprising finish. Also it affords a fine role for Bennett who essays a character dressed like a burlesque of Sherlock Holmes and describes himself as a "deflector," a person who instead of detecting crime, deflects it.

The play has got over so strongly the Wilkes is reported as considering sending out a road company.

COHAN'S "DRAGON"

Geo. M.'s Next—Augustus Thomas Adapted it

George M. Cohan has started the production of "The Song of the Dragon," which may reach Broadway ahead of "Little Nellie Kelly" if the latter's time is extended in Boston.

The "Dragon" play is taken from the story of that name by John Taintor Foote. It appeared serially in the "Saturday Evening Post."

It was adapted by Augustus Thomas.

MUSIC BOX REVUE AT BOSTON

With the change in bookings that takes "Sally" out of the Colonial, Boston, to the Forrest, Philadelphia, opening there Oct. 2, on the same date the "Music Box Revue" will occupy the vacated stage of the Colonial.

The first planned booking had been to send the Music Box production to Philly following the end of its New York run.

EQUITY MAN'S ROUGH TACTICS USED AGAINST CHORUS GIRLS

Chicago Choristers Bulldozed by Equity's Representative—Told to "Go to Friends" to Pay Dues

Chicago, Sept. 20.

Chorus girls working here in stock burlesque and cabaret revues are having a hard and trying time with Equity representatives who inform them if they do not join Equity or pay their dues on demand of the emissary they will be thrown out of the show and Equity will replace them with its own girls.

On the opening week of the stock burlesque season an Equity man, Frank Hooper, who prior to joining the Equity forces, had been janitor of the State-Congress theatre, visited that theatre and demanded that all of the girls pay up back dues and the new girls join up or he "would throw them out and put other girls in their places."

The girls told them that they would consult with Leo Stevens, the producer of the show and ask him to intercede so that they could pay the money at a later date. Hooper at this point, according to Agnes Mack, one of the choristers who was indebted to Equity for \$19, told them that neither Stevens or no one else could guarantee the payment of the money that they would have to get the cash and get it quick. One of the girls in the group then broke down and began to cry. At this point Hooper exclaimed, according to Miss Mack, "You can't pull that tear stuff on me, I ain't no John nor running a charitable institution. You girls have friends, so go and get it from them."

At this point one of the stage hands came along and requested Hooper to vacate the premises, which he did.

The girls whom he made the demands on are Flossie Stungs, Alice Wells, Alice Allen, Marcy Kennison and Dorothy Manners. All with

DALY THEATRE ONCE MORE IN NEW YORK

63d St. House Renamed—Colored Show's Run There

The 63d Street, which opens as a regular production house next week, has been renamed the Augustin Daly theatre. A suggestion to revive the Daly name on Broadway was made some time ago, but only decided on by John Cort this week. Cort has had the house for several seasons. Some weeks ago it closed after playing "Shuffle Along" for 60 weeks.

The first regular production will be "Dolly Jardon."

Daly's, named after Augustin Daly, is still standing on Broadway at 29th street, but it is to be demolished. It's polyglot policy in recent years drew little attention uptown. Stock burlesque and pictures have attempted to little profit. Even when it was considered a dead institution, it came under the management of W. A. Brady, who used it to present "The Drone," which he brought over from England. The piece did not click and in the second week Brady, after an argument with fire department officials, ordered it shut down. About six years ago another production was attempted, it being "Yosemite." That, too, failed, though it had a name-cast. A coincidence is the presence of Whitford Kane in the cast of "Dolly Jardon" coming to the new Daly. He was, too, in "The Drone," that being his first American appearance.

MISS NICHOLS' "SONG" PLAY

Anne Nichols' new play, "A Song at Twilight," will be produced by the authoress in conjunction with Augustus Plou.

Miss Nichols is recuperating at a New York hospital from an operation.

REVISING "LAST WARNING"

Saturday Robert Hedges will withdraw from "The Last Warning," the Mindling & Goldreyer play, with the piece temporarily withdrawn for revision.

the exception of the Kennison girl have not made the payment.

Miss Mack refused to make the payment on the ground that she had been out of the business for more than a year and a half and therefore felt that Equity did her no good during that period.

After the squabble with the girl other Equity representatives visited the theatre, but were unable to line up the girls.

ROSENQUESTS DIVORCED

Florence Darling (Rosenquest) was granted an interlocutory decree of divorce from J. Wesley Rosenquest by Justice Gannon in the Brooklyn, N. Y., Supreme court Saturday. Miss Darling (her professional name when in the Ziegfeld "Follies") named an unknown blond at the Hotel France on West 49th street, New York, with May 21 the date of the alleged infidelity. The suit was undefended.

Early last spring the Rosenquests' marital differences were temporarily settled in the form of a separation agreement whereby the wife was granted custody of young J. Wesley Rosenquest, Jr. She shortly thereafter instituted absolute divorce proceedings.

WILDA BENNETT IN ROLE

Wilda Bennett opened in the Eleanor Painter role in "The Lady in Ermine" in Newark Monday.

Miss Painter "walked out" of the production in rehearsal through dissatisfaction with the last half of the script. Helen Howe substituted last week in Atlantic City.

Charles Judels will succeed Harry Conner with the piece.

GILDA GRAY'S SOARING HIT

While Hornsby, Williams and Babe Ruth are fighting it out for the Home Run record, Gilda Gray has smashed out a hit in her song, "Come Along." In the Ziegfeld Follies at the New Amsterdam Theatre, which no fence is built high enough to stop. It was written for her by Creamer and Layton, and Irving Berlin, Inc., 1607 Broadway, report it the season's best seller.



BED-SIDE CHATS

BY NELLIE REVELL

The inevitable has happened. Anticipating the removal of my tonsils, as they have caused considerable annoyance ever since I have been here, I wanted to get copy enough in advance to cover the period of weakness following such an ordeal. The excessive use of my eyes, in addition to the already great strain resulting from my three years reading in bed, has effected my optic nerves. Now I must live in a darkened room with my eyes bandaged or wear dark glasses, and my bed has been turned with the head toward the window, leaving me with nothing to look at but the wall in the corner. Even if I could see it!

This all would not be so bad if it weren't for the fact that the envelope containing the copy that I nearly blinded myself preparing in advance fell into the waste basket, which stands alongside my bed, and was thrown out after it had been typed. Maybe it would have landed in the waste basket anyway, but somehow I'd rather the editor had thrown it in than the nurse. The loss of the copy is hardship on me. Ideas aren't so plentiful to one who cannot circulate in the world. Three walls are not very inspirational. I suffer frightfully with my eyes at all times on account of my continuous reading, which, despite its inconvenience, has been a life-saver for me. Then, too, the natural strain of looking down as I have had to do in order to write while the pad was on my chest has considerably increased my discomfort.

The only things left that I could do was to eat and read. So they put me on a diet and bandaged my eyes. Still they say the world is getting better.

Oh, well, I suppose Pollyanna would say, I am far too fat and have seen about everything, anyhow.

You know the old saying that a bird that can sing but won't sing should be made to sing. The canary presented by Ada Mae Weeks will no doubt sing some day. Just at present it seems as badly frightened at being in the hospital as any the rest of us did. The explanation offered by bird fanciers is that he is lonesome for his feathered companions in the bird store. He reminds me of some singers I have met, who can do a great act surrounded by a chorus of fine singers, but when put out in "one" all alone, absolutely on their own, they seem frightened to death and can't sing. Well, whether he ever sings or not, he is very welcome and a lot of company. He is so pretty, all yellow with a little brown spot on his head. Even with a fine spot, he won't sing.

Speaking of spots, the telegram that I sent to Fred Stone on his induction into office of president of the N. V. A. club was the first one read the night of the banquet. The toastmaster probably knew that I was accustomed to openings.

Since writing the above paragraph about the bird, he has demonstrated his ability to sing. Several friends were sitting here; we were all laughing and talking about the bird's refusal to sing, when, suddenly, a sweet volume pealed forth from the poor maligned bird. He's one of the kind that is rotten at rehearsal, but all right when he faces the audience.

My next coming-out party, plainly, the removal of my tonsils, has been postponed (just like a Broadway premiere), but the burning of them with nitric silver is still in vogue (not a book on fashions). I wish they would hurry and take them out if they are going to. Maybe by the process of elimination I will either get well—or—something.

The following is self explanatory:
Madam:

My attention has been called to certain statements which recently appeared over your signature in an hebdomadal publication entitled "Variety" to wit; viz., as follows:

"A close competitor is Thomas W. Broadhurst, manager of the Broadhurst theatre, who knows more about rents and property values in this section of the country than anybody I know. And to think that between us we don't even own a deed to a doormat." Observe, madam, you not only give my name so that there may be no possible shadow of doubt of my identity, you proclaim my occupation. And I ask you if, when you penned that incriminating sentence, "and to think that between us we don't even own a deed to a doormat," you paused for one single moment to consider its implication? Have I ever, by word or deed, given you either reason or excuse for coupling our names on "a doormat"? No, most emphatically, no. Have I ever—but why pursue this vista of suggestion to its ultimate horizon? You understand my meaning! Suffice it to say that I have submitted this matter to my attorney, who assures me that the rule of non vult, caveat emptor, honi soit qui mal y pense, your statement is distinctly libelous. Moreover, granting that in some unguarded moment I may have said or done something which, to your romantic imagination, conveyed the ulterior suggestion implied in your words, it was held in the case of Toodle vs. Toodle, U. S. Rep'ts., Vol. XXXVLIHIII, chap. 469, sec. 6432, "The greater the truth the greater the libel."

I, therefore, call on you, madam, to retract this statement as publicly as you gave it currency. Otherwise, I shall be compelled to take action against you in *extremis non compos mentis* for the purpose of vindication on my erstwhile spotless reputation.

In the meantime, madam, I have the honor to remain,
Your most obedient servant,
Thos. Broadhurst.

Dear Sir:

According to your own admission, your attention must be called. Why wasn't it awake? Sorry to think my humble efforts were misinterpreted in an attempt to smudge your reputation, and if, as you say, my imputation is the only blot on it, a retraction would leave you lily white, and they always associate lilies with the dead. Who wants to be a lily? I have taken it up with local No. 1. They assure me that I am the maligned party... and don't you call me madam.

Nellie
(who could have been a beautiful cloak model, but has served for plaster Paris instead, and in bed).

Kipling probably writes it now: "The female of the species is more accurate than the male."

"Fourt Praises N. Y. Women," says headline in Evening Mail.

Well, any foreigner who praises anything in our country at least shows individuality.

"Woman Flogged by Women," is the nauseating news from Texas. Yet that very state boasts of its missionary societies that send money to the heathen.

Sometimes when you are "bored to tears" suffering from ennui, or are delving for a new thrill, just try bringing (not sending) a few boxes of candy to the children's hall of this or any other hospital, a few cartons of cigarettes to the men's hall (be sure to include matches) or a few baskets of fruit to the women's hall. Ask the sisters in charge to let you go with her when she distributes them, and if you don't say you have had the thrill of your life, then I do not understand the theatrical profession as well as I thought it.

STOCKS

The stock at the Grand, Davenport, Iowa, opened last week in "The Roomerang." Rose Ludwig is leading woman, with Eddie Waller leading man and director. Larry Sullivan, Ida Belle Arnold, Burt Smith, Mary Hazel, Al Wilson, Hugh Carel, Alice DeLane, Billy Springer and Wesley Harris are in the company.

The engagement of Ruth I. Taylor (Rena Titus), of the Proctor Players, Troy, N. Y., and Frederick H. Myers, of Albany, has been announced by Miss Taylor's parents, Mr. and Mrs. George Taylor, of Troy. Miss Taylor appeared here in Amateur theatricals prior to her professional debut with the Proctor Players in Albany last Spring.

The Plaza (formerly Savoy), San Francisco, will open with repertoire Sept. 27. The first performance will be "Miss Lulu Bett." Emilie Melville will play Grandma Bett in this play.

The new stock at the Shubert, Minneapolis (controlled by Finklestein & Ruben), will have William C. Masson as director. In the company will be Ninna Bristow, Edward Poynter, Doris Underwood, Arthur Behrens, Frank Farrington, Jessie Brink, John P. Sullivan, Ruth M. Lee, John Todd, David Monroe, Frances Franke. Its season will open Oct. 1 with "The Mountain Man," to be followed week of Oct. 8 with "Enter Madame."

Practical certainty that the Baker stock will not reopen this year in Portland, Ore., is assured by the long delay. The company lost heavily last winter, with three changes of leading women, and did not re-engage a single person for this year. No new contracts have thus far been offered. This would have been the Baker's 22nd consecutive year of stock. The Lyric Musical Comedy company, in which the same people are interested, will not reopen unless some miracle in building is done. The old Lyric, Portland, formerly famous as the Marquam Grand, was closed by the fire marshal last June. Plans Keating & Flood had for a building of their own in that city have not materialized. From appearances Portland will have to content itself this season with a very few road shows, vaudeville and pictures. Two picture houses that Jensen & Von Herberg closed in the spring have shown no signs of reviving.

Phyllis Gilmore has joined the Proctor Players, Troy, N. Y., and will go to Albany with the company at the close of the local season. Ivan Christy, Arthur Bell and Louis Haines are also recent additions to the cast. A matinee will be given every day next week, the farewell one.

AHEAD AND BACK

Jimmy Whittendale back and Ed Lewis ahead of "The Bad Man," starring Holbrook Blinn.

Mabel Ryan ahead and L. R. Willard back with "The Dover Road."

Paul Davis in advance of "Rose of Stamboul," with Allen Atwater company manager.

Joe Flynn agenting "The Blushing Bride," with James Early back. May Dowling in advance of "The Hotel Mouse."

Felix Reisser agenting "Make It Snappy," and Jack Green back.

John Sneckenberger company manager for "Bombo."

He'len Hoerle in advance of "Lilium," with Nat Roth again in charge of the company.

George Henshel in advance of "Red Pepper," and Jack Dillon manager.

Ray Henderson is ahead of "The Green Goddess."

Frank Cruikshank ahead of "The Passing Show of 1921."

Robert Hunter is in advance of "The Poser," (Leo Ditrichstein) and Gorman Haskell is back.

George Alabama Florida in advance of "Just Married."

"CHU" THIS SEASON

The cast of "Chu Chin Chow" this season will include several players who last appeared in "Mecano." The leads will be Lionel Braham, Virginia Howell, Hannah To-Jach, Blakey Thompson, Albert Freon and Hattie Carmontel.

"Chu" is the only show listed for the road by Comstock & Gest this season. It will open at Stamford, Conn., at the Broadway Hotel, and then to New and Canadian cities.

LITTLE THEATRES

Confidence in Shakespearean repertory as a road attraction has been expressed by one of the big booking offices, which has routed Fritz Leiber for 32 weeks and has given him attraction 25 of them in week stands. It is Leiber's third season on his own. Last season it was proven that in the major stands played \$4,000 could be depended on from students of the immortal bard, that draw coming almost entirely from schools and colleges. The average business for the Leiber tour for such engagements was \$10,000 weekly. Leiber, with George Ford, his manager, who is interested with him, has built a studio at Atlantic Highlands, N. J., where all props and costumes are turned out by them. Ford is a first cousin of the Baltimore theatrical family of that name. Leiber is 36 years of age and has shown equally well in old or young Shakespearean roles, playing both "Romeo" and "Macbeth." He devoted himself entirely to Shakespeare, making his first appearance at 18 with the Ben Greer players and later appearing with Robert Mantell.

In Montreal this coming season the new Montreal School of Music will open under the patronage of the Countess of Minto and Mons. Francis Casadesu, director and founder of Fontainebleau American Conservatory of Music, France. The syllabus which will be issued next week is most interesting and instructive and judging by the plans as laid and in the syllabus, the new school will be founded upon a sound and thorough basis. An excellent faculty of collegiate standing and European training on music has been secured. Everything according to the syllabus and personal information give by the principals, Mrs. R. MacMillan, directress, and Albert E. Bray, vice-director, points to a most successful musical institution.

The Sequoia Little theatre, San Francisco, is announcing some unusual offerings for the season which opens in November under the direction of Ruth Brennen. These will include George Bernard Shaw's "Annajanska," the "Bolshevik Empress," Galsworthy's "The Sun," Lord Dunsany's "The Glittering Gate" and others. Among the players is Esther Jarrett, a former professional.

"A Fantastic Fricassee" made a sudden entrance into the Greenwich Village theatre, New York, Monday. The attraction is under the direction of Mrs. Marguerite Abbott Barker, who controls the house, and the show is very frankly Greenwich Village. But one professional, outside of the Village's own brand, was noticed in the line-up, and she expressed regret about having signed up for "Fricassee." With no other premiere on Broadway, the critics were all in attendance, and hardly without exception tried to write funny stuff. Some did. Bobby Edwards, whom they call the Village bard, was the hit of the show, and a marionette exhibition caught on best of the artistic end. Edwards trotted out some new lyrics, sung to the accompaniment of his uke, and he didn't spare the Villagers. One of his confessions was anent "Greenwich Village flappers in dirty batik wrappers." Batik seemed to be the main idea throughout the show. Jimmy Kemper, described as a town hall cut-up from Kansas City, announced he had been discovered by Mrs. Barker and brought East for the show. One of the things he brought all the way from K. C. was a Jolson imitation.

Ruth Helen Davis, who produced some plays at special matinees last season, has extensive production plans for this season. The former practice of inviting the theatre managers to attend the special showings for possible production as a regular attraction will be pursued. "King Money," by Jack Larric, will be one of the first plays Miss Davis will put on.

The Theatre Guild, Inc., will produce "The Ship" early this season. It is by St. John Ervine.

Two one-act plays never produced in America will be part of the program the East-West Players will present at the Metropolitan Auditorium, New York, next month. They are "Dinner," by Franz Molnar, translated by Charles Focky (of the Ophium Circuit), and "The People," by St. John Ervine. It was published in a 1922.

Saturday Evening Post. The other two one-act plays the East-West Players, under the direction of Gustav Blum, will do are "Fancy Free," by Stanley Houghton, and "Turtle Dove," a miniature "Yellow Jacket," by Margaret Scott Oliver. Gustav Blum will personally stage all four.

The Little Theatre Society of Indiana is not going to try to compete with commercial theatres this winter. William O. Bates, president, announced at Indianapolis. "The Little Theatre has been heralded persistently as a 'community' enterprise and the general public has been prayerfully besought to flock to its box office and support it as such," said Mr. Bates. "The general public persistently declined to flock. It found matter much more to its liking at the Murat, at English's, at Keith's, at the picture houses, at Mayor Shank's al fresco coliseums. The general public isn't so much to blame for failing to support something it doesn't relish as is the Little theatre in trying to make it accept hard-tack as candy."

According, Mr. Bates announced, the society will admit to performances only members and their friends and primarily foster the work of Indiana playwrights this season.

As a start on the pro-Hoosier policy it has conducted a contest for four one-act playlets to be presented by the society and published by the Bobbs-Merrill Company.

LEGIT ITEMS

The Grand, Kansas City, managed and booked by E. S. Brigham, will play road shows the coming season. It has a large seating capacity and stage.

The Carle Carlton production of "Paradise Alley," which opened Monday in Boston, had its numbers staged by Julian Alfed.

"The Dollar Daddy," Louis Mann's new starring venture, opens next Monday at White Plains, N. Y.

Sir George Fallis, managing director of the J. C. Williamson Circuit, passed through New York this week on his way to the coast en route to Australia. Before sailing from England Sir George was knighted by King George.

The announcement was sent out this week through the Erlanger press department that Louis F. Werbe is to resume legit productions. He has "Adrienne" for his first, with music by Albert von Tilzer. Mr. Werbe has been managing the Montauk, Brooklyn, N. Y.

William Munster, formerly of the Criterion, is manager of the Fulton, New York, which opened Tuesday under the direction of Edward Royce, who presented "Orange Blossoms." Harry Benson is treasurer and J. F. Mackenzie is assistant.

This season's company of Max Marcin's "Nightcap" has Ada Dalton, Fred Neilson, Harrison Hoy, Donald Gregory, Walter White, Charlotte Wynters, Maud Franklin, Antrim Short, William Courneeh, Robert Livingston, Harold Jessup.

The English translation was made by Jacob Fassett, a member of Equity, for the Equity Players' opening play at the 48th Street theatre, called "Malvaloca," from the Spanish. The cast as billed in front of the 48th Street theatre and in the order named are Jane Cowl, Angela McCallill, Maxiett Hyde, Lillian Albertson, Jessie Ralph, Leonore Norvella, Louise Closser Hale, Margaret Fyvelagh, Grace Hampton, Lillie Brownell, Edith Van Cleave, Belle Peters, Frederic Burt, Marshall Vincent, Frank I. Payne, Edward Cullen and John Parks.

"Spice Corner" will have a Sunday evening invitation pre-showing at the Little Theatre, New York, with its regular opening Monday night. The John Golden office sent an announcement this week requesting applications for press seats on either evening. Press of other openings and the League calling for seats on the 22nd of each month.

LEXINGTON WILL GO ON SUBWAY CIRCUIT

Becoming Regular Link —
\$2,500 Weekly
Rent

It is proposed to make the Lexington a regular link in the "subway circuit," which to date is composed of neighborhood and outlying houses in the metropolitan district playing Broadway attractions at pop scales. Though the house is no more than half a mile from Broadway the bookers have agreed that it would not conflict with the current New York attractions, because of its east of Park avenue location and the absence of east and west transportation lines.

In the past several seasons the house has proven that successes will pay there. The legitimate booking offices, however, have asked the house to guarantee attractions for the first 10 weeks if the Lexington is to be placed regularly on the subway books. The management has already accepted the proposal as reasonable. Vaudeville is not entertained as a policy by the present controllers of the big house, it being preferred to operate on a six day basis, such as legitimate attractions would call for. The Sundays are easily rented in advance.

The weekly rental asked for "the four walls" is \$2,500. That is the probable basis for the Sir Harry Lauder show which lights up the Lexington for two weeks starting Oct. 2. Bookings after that include several revival meetings but nothing of an amusement nature. The house is one of the largest capacity theatres in New York, having been built by Oscar Hammerstein who planned grand opera. It has always been a booking problem since completion and has tried all sorts of attractions. Up until last season the Chicago Opera Association played its annual New York season there, but switched to the Manhattan. With the latter house sold to a Masonic order, it is possible the Lexington will again be sought for Chicago opera.

The Lexington is controlled by a holding company which has Frederick Brown at its head. Brown is a clever real estate operator with no knowledge of theatricals. About a year ago he purchased the old Grand Opera House, then made a quick turnover, reselling it within a week or two after securing title. A profit of \$200,000 is said to have been made by him on the transaction.

FRISCO'S GROSS

Leo Carrillo Did \$14,000 Last Week at Curran

San Francisco, Sept. 20.
Leo Carrillo in "Mike Angelo" at the Shubert-Curran played to something over \$14,000 on the first week here, but business for the second week has dropped off considerably. "Be Careful, Dearie," the Aaron Hoffman farce comedy which stars Billy Fawley and Evan Burrows Fontaine as a special feature, opened at the Morosco Sunday to a good house. This is the attraction in difficulty in Los Angeles, where it played its first week.

CENTRAL, CHICAGO, RENTED

Chicago, Sept. 20.
Shubert's Central will open for the first time this season on Sunday night, when "The Rubicon" at the Olympic for four weeks moves there for an indefinite run.
The theatre has been leased by Henri Baron on a flat rental and it is his intention to turn the house into a repertoire theatre for the presentation of his productions here. He also intends changing the name of the theatre from the Central to the Winwood, after Estelle Winwood, who is starred in "The Rubicon." This show is to continue at the Central as long as business warrants, after which Baron will produce several of his plays, among which will be "Tyranny of Love," Galsworthy's, "The Pugnacious" and an Arnold Bennett play "The Love Match."
Wm. H. Pine, who is in charge of the affairs for Baron here will stay on for an indefinite period to inaugurate the new policy at the Central and handle the publicity and exploitation of the project.

IN ON "DEARIE"

K. & E.'s Coast Representative Directing Bookings

San Francisco, Sept. 20.
"Be Careful, Dearie," opened at the Morosco Sunday bearing the announcement that it was presented by William Wyatt. It is the show that Wyatt refused to permit to play two weeks at the Broadway Pantages, Los Angeles, following its engagement there at the Mason. Wyatt exerted the right through a privilege in his contract, it is said, and as a consequence the company found itself without bookings and had to lay off for three weeks.

At that time Dana Hayes was the producer. Wyatt is the representative of Klaw & Erlanger in Los Angeles. Report says he took advantage of the company's plight, brought about by the three weeks' idleness, and bought in cheap.

"YOUTH" EXPECTATIONS

New Shubert Musical Product Is Shown

"Springtime of Youth," the latest Shubert musical piece to get under way, had its premiere at Stamford, Conn., last Friday. The show was sent into Pittsburgh this week and will be kept out for a time for slight changes. The "Youth" show is an imported attraction, advance reports giving it equal promise to "Blossom Time," the Shuberts' successful foreign musical of last season's production.

The adaptation was made by Harry B. Smith, though no program credit is given. Walter Rollo and Sigmund Romberg delivered the score, with Matthew Woodward and Cyrus Wood the lyrics. Jack Mason is restaging the dances, the assignment originally being given John Love.

A strong cast includes George McFarlane, Olga Steck, Harry K. Morton, Harry Kelly, E. E. Griffling, Zella Russell, Marie Peters, Tom Williams, J. Harold Murray and Larry Wood.

COL. WEIS' ESTATE SETTLED

Out of respect to the memory of Colonel Albert Weis, the owner and manager of many playhouses in the south and southwest, who died May 2, 1918, the litigation over his estate between the executor and unpaid dissatisfied creditors has come to an end. It was announced this week by I. J. Ginsberg, of 50 Court street, Brooklyn, attorney for executor, and satisfactory settlements will be made out of court.

The compromises will be laid before Surrogate Foley, of New York, subject to the latter's approval, and then they will be made public.

In April, 1921, David A. Weis, son of the colonel, as executor, filed an accounting in the Surrogate's Court, New York, and asked for his discharge. The accounting was immediately punctured with objections and later on former Supreme Court Justice Robert H. Luce was appointed referee. The referee sustained some of the objections and over-ruled others.

Colonel Weis, who was 77 years old, under his will, gave his widow, Rebecca Weis, since deceased, all household furniture, jewelry, money in banks, bric a brac and ornaments, absolutely, and a life interest in the residue, with the exception of \$150 a month left to his son, Frederick G. Weis, during her lifetime.

Colonel Weis was a veteran of the Confederate Army, a native of Germany, and came to this country with his parents when three years old. At the close of the Civil War he went into the dry goods, and banking business, at Galveston, Tex. He moved to New York over 20 years ago, and soon after established the American Theatrical Exchange, of which he was the head. At one time he was the lessee or owner of over 40 theatres in the southern cities, and the American Theatrical Exchange controlled the booking of many houses in Texas, Tennessee, Georgia, Arkansas and other southern states. His son, Clarence, until the latter's death, was in charge of the New York office of the exchange at 1476 Broadway.

May Robson's "Mother's Millions"

Toronto, Sept. 20.
"Mother's Millions" is called by the local critics "a typical May Robson play."

Written by Howard McKent Barnes (termed by the local reviewers an unknown author), it is said the story may easily be identified as relating to the life of Hetty Green. Russell Hicks is Miss Robson's principal support.

EQUIPMENT FIRMS ASKING ADVANCE RATES

Spurt in Legit Productions Alters Terms for Stage Supplies

Production in legitimate circles took a spurt last week. Arrivals scheduled on the premiere calendar indicate that most of Broadway's theatres will be lighted in two weeks. The week of Oct. 2 is illuminated with what might be termed the final group of new season's productions belonging to the first flight of plays. Broadway, however, is from three weeks to a month behind last season in the number of new attractions brought in.

Some of the equipment establishments are swamped with business, but are proceeding carefully. At least two of the firms supplying stage devices and equipment on the basis of a weekly charge have demanded and secured four weeks' rentals in advance. The advance rental system is being applied to producers who are not recognized as standard producers or those who have not established credit with theatrical supply men. The latter explain the reason for the advance payments is to guard against losses sustained last season from new producers who put on failures.

COAST HEAT

L. A. Houses Suffer—"Nice People" Did \$9,000

Los Angeles, Sept. 20.
Local theatres suffered a terrific wallop from the heat wave which struck here last Saturday and has continued up to last night. Some theatres had hardly a corporal's guard on either Saturday, Sunday or Monday night. Cooler weather arriving mid-week helped somewhat but in most instances the houses will suffer considerable loss.

"Nice People," the new starring vehicle for Mary Newcomb, opened at the Mason to better than average business, with the prospects for the week about \$9,000.

MONEY TO SOCIETIES

(Continued from page 13)
always paid cash for everything and owe nothing to anyone, as soon after my death as possible, and purchase be made of a small lot in a cemetery in vicinity of New York City, and a small tomb above to be built at an expense of \$2,000, for my body to be placed therein as soon as possible.

The document, which will not be moved for probate until all heirs, if any, said to be only cousins, are located, was executed June 12, 1919, witnessed by Robert A. Crumm, William J. Turner, both of 60 East 42d street, New York, and names Jacob Cronbach, of Mount Vernon, Ind., and Abbott F. Graves, without bonds, as the executors.

Miss Goldthwaite, whose value of the estate will not be known until, until the direction of the court, it is appraised for inheritance taxation, made her appearance on the stage in the '70s at the Boston theatre under the management of Junius Brutus Booth. She came to New York in the late '80s and appeared at the Union Square theatre in "My Partner" with Louis Aldrich and Charley Parsloe, when she played the leading female role. This was her best known part and the play with which she was longest identified.

She made her last appearance with Louis Mann and Clara Lipman at the Hackett theatre, New York, in "Julie Bon Bon" in January, 1908, and since that time, lived in retirement. She was a member of the Professional Woman's League, and a life member of the Actors' Fund of America.

Louis Aldrich, the actor mentioned by the testatrix, was born in 1843 at sea while his mother was on her way from Germany to this country, and died at Kennebunkport, Me., June 7, 1901. His last years were devoted to the affairs of the Actors' Fund, of which he was a trustee, vice-president and president.

LAIT-FOSTER'S "LIFE"

The production of "Life," with Jack Lait and Allan Foster, the producers of the Lait-written piece, will start within a month, when rehearsals are to be called.

Some engagements have been made for the show. Among them are the Moscons and Miller and Mack.

BROADWAY STORY

(Continued from page 12)

piles to the "Music Box Revue," which was \$5.50 for several months and has been running at \$4.40 for the balance of the time. On tour it is reported to be scaled at \$3.50 top, though it may first try \$4.40.

Trick scales apply to several of the new high scaled shows now current. Four different scales are being used for "Orange Blossoms" at the Fulton, with \$4.40 nightly except Saturday, when the price is \$4.95 (at the box office); Wednesday matinee is \$3.30 top, but Saturday afternoons are \$3.85, while none of the other musicals is charging over \$3.30. The "Greenwich Village Follies" with a \$5.50 Saturday scale as against \$4.40 for the rest of the week, started with its balcony at \$2.50 for evenings. The variation was considered too much and next week the first four rows will be \$3.30.

Within a month seven of the new attractions have been certain failures and taken off, including this week's withdrawals. Two flops off last week are matched by a pair that exit Saturday—"A Serpent's Tooth" at the Little, and "Dreams for Sale" at the Playhouse. The couple that stopped last Saturday were "The Plot Thickens" from the Booth and "Wild Oats Lane" from the Broadhurst. The trio earlier taken to the store house were "Lights Out," "The Woman Who Laughed," and "I Will If You Will."

This week started off with two smart draws—"The Awful Truth" at the Henry Miller, and "Orange Blossoms" at the Fulton, with both given bright prospects. "It's a Boy" should land for a run at the Sam Harris. Wednesday's premieres were "The Passing Show of 1922" at the Winter Garden and "Banco" at the Ritz. "East of Suez" was carded an unopposed premiere Thursday, and "The Exciters" opening date was moved up to Friday instead of next week, this week's arrivals therefore number seven.

Next week five new ones were listed up to Wednesday, in addition to "Rose Bernd" and "La Tendre," they being "Spite Corner" for the Little, "On Stairs" for the Playhouse and "Loyalties" at the Gaiety.

Nearly 50 theatres will be lighted by Oct. 2. During that week "The Yankee Princess" will come to the Knickerbocker, "The Lady in Ermine" to Jolson's, the Equity Players' first offering will reopen the 48th Street, "Dolly Jordan" is listed for the Augustin Daly (formerly 63d Street), "The Ever Green Lady" at the Punch and Judy and the "Rosa Revue," imported by the Shuberts, will give the Booth another start. That week, too, may see the arrival of "Springtime of Youth," imported by the Shuberts and reported a strong musical show. It may get the Broadhurst. "Paradise Alley" is also mentioned for that house.

"Sally, Irene and Mary" holds to hit business at the Casino, and "The Gingham Girl" looks like a cinch at the Earl Carroll. Both are \$2.50 musicals. "Molly Darling" at the Liberty is picking up, but slowly. "The Old Soak" is topping the dramatic list along with "Kiki," which was a bit better last week than the newer play. "So This is London" at the Hudson is gaining in strength and is expected to climb to capacity.

Grand opera opened in New York and Brooklyn this week. The San Carlo organization took the Century for four weeks, while the Zuro opera company opened at the Brooklyn Academy of Music.

Buyers For Six New Shows

Six of the new attractions of the week received outright buys from the agencies with the result that the total of running buys was increased to 19. Of the six, three negotiated buys for an eight week period while the others obtained the regulation four weeks' buy. The former are "Orange Blossoms" which opened at the Fulton Tuesday, the agents taking 400 seats a night with 25 per cent. return for eight weeks; "It's a Boy" which opened the same night at the Harris, eight weeks, 450 a night and also 25 per cent. return; "Why Men Leave Home" which opened at the Morosco last week, 300 a night, 25 per cent. return. "The Passing Show of 1922" opened at the Winter Garden Wednesday with a buy of 400 seats a night for four weeks, with "East of Suez" which bowed in at the Eltinge last night (Thursday) placing 350 a night for four weeks, and "The Awful Truth" at the Miller, also 350 a night for a like period and all with 25 per cent. return allowed.

The indication there is a growing demand for the George M. Cohan show "So This is London" is shown by the agents renewing their buy for a period of eight weeks from tomorrow (Saturday) when the original buy for the first four weeks ends.

The complete list of buys includes: "Daffy Dill" (Apollo), "Kiki" (Belasco), "Sally, Irene and Mary" (Casino), "The Endless Chain" (Cohan), "East of Suez" (Eltinge), "Whispering Wires" (49th Street), "Orange Blossoms" (Fulton), "Geo. White's Scandals" (Globe), "It's a Boy" (Harris), "The Awful Truth" (Miller's), "So This is London" (Hudson), "Molly Darling" (Liberty), "Shore Leave" (Lyceum), "Why Men Leave Home" (Morosco), "Music Box Revue" (Music Box), "Zeigfeld Follies" (Amsterdam), "The Old Soak" (Plymouth), "Partners Again" (Selwyn), and "Passing Show of 1922" (Winter Garden).

Only three of the attractions listed with the buys are found at present in the cut-rate list, which for the current week totals 15 shows. The three are "Daffy Dill," "The Endless Chain" and "Molly Darling." This week the "slough" was reported as decidedly off in the cut rates, which means that the advance price agencies must be clearing their seats up to the limit of the returns permitted. There was but one attraction for which any seats were sent into the cut rates from the agencies on either Monday or Tuesday nights, and then there were but eight seats turned over on Monday.

The regulars on the cut-rate list in addition to the above three mentioned are: "East Side-West Side" (Bayes), "Kempy" (Belmont), "Sue Dear" (Bijou), "The Gingham Girl" (Carroll), "Her Temporary Husband" (Frazee), "He Who Gets Slapped" (Garrick), "A Fantastic Fricassee" (Greenwich Village), "Hunky Dory" (Klaw), "A Serpent's Tooth" (Little), "Fools Errand" (Eltinge), "Dreams for Sale" (Playhouse), and "Able's Irish Rose" (Republic).

INSIDE STUFF LEGIT

(Continued from page 11)

Mail," he wrote his resignation to the producer, who was then in London. The manager's reply expressed regret at losing McKay, but stated if he at any time desired to return to the Empire, he was welcome. Frohman went on a "beautiful adventure" as a "Titanic" victim, and seven years later McKay is in charge of Frohman's pet, the Empire. New floor, stage and seats have been installed over the summer and the house entirely redecorated. It opens next week with "La Tendre."

Guthrie McClintic was not presented with the production rights of "The Dover Road" as a wedding present from Winthrop Ames, as reported last spring. Nor was it his first production attempt. McClintic originally produced Cosmo Ham-ton's "Scandal" in association with the Selwyns. It played a week in Washington and was taken off, later to be picked up by Walter Hast and sent across for a hit. When McClintic became casting director for Ames, the latter did say he would help the younger manager when he was ready to try on his own again. McClintic picked the Milne comedy, "The Dover Road" recently wound up a 38-week season at the Bijou, and is said to have made a profit of \$40,000.

Franz Lehar, composer of "The Merry Widow" and other popular scores, will soon visit the United States to assist in the production of a new operetta under the management of Henry W. Savage. The distinguished Viennese music master is reported as having weathered without distress the deplorable conditions in Austria-Hungary, though he is said to have given away practically all that he had left of his fortune and most of what he has been drawing down in royalties from other European countries to charity. Dozens of performers, including Americans, have reached their homes through his generosity, the latest being Cynthia Teal, adopted daughter of the late Ben Teal, who will shortly be seen in a Broadway show.

SHOWS IN N. Y. AND COMMENT

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities, with the varying overhead. Also the size of 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," Little (5th week). Closes Saturday. Extra advertising was not productive, with business unable to beat \$5,000. "Splice Corner" will succeed next week.

"Abie's Irish Rose," Republic (18th week). Much longer run than predicted and may be able to stick until late in fall, when Theatre Guild attraction is due for house. "Abie's" business over \$9,000.

"Banco," Ritz (1st week). First production this season of William Harris, Jr. French adaptation by Claire Kummer; Lola Fisher and Alfred Lunt featured. Opened Wednesday.

"Better Times," Hippodrome (3d week). Prospects for big house bright this season and started off to excellent business following unanimous press praise.

"Blossom Time," Ambassador (47th week). Last season's operetta success may feel effects of strong musical influx under way. It should more than round out year, however, and still making money. Last week between \$11,500 and \$12,000.

"Captain Applejack," Cort (39th week). Surprising come-back of this holdover comedy success. Picked up speed in good measure this month and last week gross went to \$10,700. That beats most of the other non-musicals and show might stay all fall.

"Cat and Canary," National (33d week). Mystery play continues to make money. Last week went to \$8,500 and over and ought to run until the holidays. Chicago company now open.

"Chauve-Souris," Century Roof (34th week). After two weeks more Morris Gest will put on the third program of this remarkable Russian novelty company. Has been playing nine months and figures to run through season. Attraction will remain at Century Roof, having its own atmosphere fitting attraction.

"Daffy Dill," Apollo (5th week). Several late arrivals of heavy-gunned musicals may have affected pace here. Last week takings around \$16,000. For attraction of this class, business figured to be better.

"Dreams for Sale," Playhouse (2d week). Opened Wednesday last week. Will close Saturday. Next week "On the Stairs," a mystery play, succeeds. House reported guaranteed.

"East of Suez," Eltinge (1st week). A. H. Woods brought his first new production of the season in Thursday with Florence Reed starred. Somerset Maugham drama recently opened in London.

"East Side, West Side," Nora Bayes (6th week). Picked up somewhat last week, takings going to about \$1,000, probably through effective placing of cut rates. Extra advertising in evidence early this week.

"Follies," New Amsterdam (16th week). None of arriving musical shows have affected business of Ziegfeld revue. Last week better than \$36,800 and nothing in sight contended for money pace.

"Fools Errant," Maxine Elliott (5th week). Hanging around \$5,000 for past month. Accounted bright play and producers will try with it further.

"Greenwich Village Follies," Shubert (2d week). Established new house record. With premiere \$11,000 and Saturday night performance \$5,500, gross for first week \$26,500 for seven performances (opened Tuesday), but first night more than balanced missed Monday.

"He Who Gets Slapped," Garrick (37th week). Theatre Guild has announced new season will date from Oct. 9, with first attraction to be "R. U. R."

"Her Temporary Husband," Frazee (4th week). Advertising eight weeks in advance but takings not large and cut rates counted on. Reported going off in another week or two.

"Hunky Dory," Klaw (3d week). Scotch type comedy picked up bit over first week and went to about \$7,300 last week. Laugh show and has chance.

"It's a Boy," Sam Harris (1st week). First of new season's production string of Sam H. Harris. Tided out during early summer and then recorded sure fire. Opened Tuesday.

"Kempy," Belmont (19th week). Moved upward last week following several hot days. Management intends running well into fall if profit margin continues. Getting between \$5,000 and \$6,000. House small.

"Kiki," Belasco (43d week). Ease with which the Belasco attraction continues to hold lead of dramatic field stamps it remarkable. Quoted at more than \$15,000 again last week, virtual capacity.

"Molly Darling," Liberty (4th week). Neatness in production and general merit should have placed this musical piece among real money getters. Got bad break at premiere in high temperatures and has not been able to gain right box office speed. Better last week at over \$13,000.

"Music Box Revue," Music Box (52d week). Remained solid year, as predicted for it early in run, and will leave for road in another week. Boston will be first stand out. Could stay here longer, pace holding to excellent business, with last week better than \$21,500.

"Orange Blossoms," Fulton (1st week). Edward Royce entered as director-producer Tuesday. Piece is musical adaptation of "The Marriage of Kitty." Scale \$4,400 top, with \$11 fare for premiere.

"Partners Again," Selwyn (21st week). Several hot evenings last week doubtless caused for drop of about \$1,000. Comedy wonder, however, went to nearly \$12,500 and should climb during fall.

"Passing Show of 1922," Winter Garden (1st week). Another member of high-scale attractions, \$4,400 top. Arrived Wednesday with the Howard Brothers and strong cast. Show reported one of biggest of series.

"Sally, Irene and Mary," Casino (3d week). Second week repetition of first with capacity business all the way. Takings around \$15,500, only difference from opening week being in premiere performance price of \$5.50 top.

"San Carlo Opera, Century (1st week). Fortune Gallo opened season of four weeks Monday. Succeeding attraction will probably be Shubert production, not yet decided on.

"Scandals," Globe (4th week). Third week of White revenue just beat \$25,000. Big takings, but show is costly to operate. Pace about \$3,500 under second week, which had extra matinee. Saturday matinee off. New high scale musicals may have some effect on business here.

"Shore Leave," Lyceum (7th week). Up until this week business rates

"SALLY" LEAVING BOSTON WITH GROSS AT \$25,000

Can't Keep Up on Return Engagement—"Little Nelly Kelly," Boston's Best—Two Colored Shows in Boston Next Week

Boston, Sept. 21. A new opening at the Plymouth, where Thornton Heath's show is to supplant "The Next," that had a couple of weeks of bad business, the posting of the final two weeks for "Sally" at the Colonial, and the report that "Strut Miss Lizzie" is due for the Arlington, Frazee's "try-it-on-the-dog" house, in a couple of weeks were the features of the local legitimate field this week.

The decision to close "Sally" here, where the show is on the 18th week, is a result of the leak in business that has been expected by those in the know since the show reopened the season for the house on Labor Day. It was figured then that the publicity given the row between Ziegfeld and Marilyn Miller in the period the house was dark through the company wanting a vacation would not do the show any good. It was hoped out that the field locally had been about exhausted before the shut-down came in August and that with the vogue that "Shuffle Along" and "Little Nelly Kelly" had established in that time the going would be much tougher for "Sally." And all this worked out true to form.

Not since "Sally" reopened has it shown the strength that it did before the temporary closing. True, the first week it got off to a flying start and gave great promise, but the advance sale was not strong and there were some indications of weakness that would bear watching. These developed seriously last

Frances Starr show fourth of non-musicals. Got \$12,000 or better last week. Only "Kiki," "The Old Soak" and "So This Is London" beat it.

"So This Is London," Hudson (4th week). Cohan attraction has shaken off effects of several adverse reviews and is regarded as in for hit. Climbed steadily and almost reached \$13,000 last week. Started this week strongest since opening.

"Sue Dear," Times (11th week). Moved over from Times Square Monday. Takings at the 42d street house last week around \$6,000. May stay for few weeks more.

"The Endless Chain," Geo. M. Cohan (3d week). One of attractions for which extra advertising is being used. Not yet shown ability to climb above groove of first week. Gross last week about \$7,000.

"The Gingham Girl," Earl Carroll (4th week). Attraction and "Sally, Irene and Mary" lead \$2.50 musicals. Last week "Giri" went past \$15,000 and is a hit.

"The Awful Truth," Henry Miller (1st week). Frohman office under direction of Gilbert Miller produced this new Arthur Richman show, headed by Ina Claire. Opened Monday, drawing smart crowd and winning fine notices.

"The Monster," 39th St. (7th week). Showed further signs of improvement last week, when business went to little under \$6,500. Thrill show that ought to find nourishing trade.

"The Old Soak," Plymouth (5th week). One of few new shows that have landed. Getting big money, with nothing yet in this season to par with it. Last week takings nearly \$15,000. Matter of matinees only variation in business.

"The Plot Thickens," Booth. Taken off last Saturday. House dark this week. Due to reopen Oct. 2 with Russian Players, imported by the Shuberts. "Plot Thickens" stayed two weeks.

"The Exciters," Times Square (1st week). Listed for next week, but premiere set by Selwyns for tonight (Friday).

"The Torch Bearers," Vanderbilt (4th week). Moved here from 48th Street last week and started building, with week's takings quoted at well over \$8,000. One of most promising of new plays.

"Whispering Wires," 49th St. (7th week). Money-making mystery play holding to first week's business and looks planted for run. Takings last week bit under \$9,500.

"Why Men Leave Home," Morosco (2d week). Opened Tuesday last week. Critics not all agreed on merit of new Avery Hopwood play, but figures to build to successful proportions. Got \$6,700 in seven performances.

"Wild Oats Lane," Broadhurst. Removed last Saturday. Management kept it in but 11 days.

week, and when the count-up came last Saturday it was found the show had hit the low level about \$24,000. This was off \$1,000 from the previous week, and about \$8,000 below the business the show had done when it was going at top form.

But any idea that the show has been a flivver on its return here will be instantly wiped out by a glance at figures, and conservative figures on the business that has been done in Boston by "Sally," "Shuffle Along" and "Little Nelly Kelly." In the 17 weeks that "Sally" has run at the Colonial theatre it has done in the neighborhood of \$527,000. This figure may be a bit off, but not to any extent. It is probable that this will prove a record for the house for a 17-week engagement, and also prove a record for a drawing capacity of a show. In the seven weeks that "Little Nelly Kelly" has been at the Tremont it has done about \$168,000, and "Shuffle Along," the colored show at the Selwyn, in the seven weeks it has played had grossed \$105,000. "Sally" needs a \$25,000 gross here to break even.

There is not much chance of "Sally" developing any latent strength. The scale of \$3.50 top is beginning to be felt real hard, and the announcement that the "Music Box Revue" is to be brought in when this show goes out is another item that will work against any determined come-back. Those who are inclined to pay \$3.50 for "Sally" will probably put their money into (Continued on page 22)

CHICAGO SHOWS RESPOND TO BRISK FALL WEATHER

Week Starts with Better Attendance Than Labor Day—"To the Ladies" Gains \$3,000—"Good Morning Dearie" Improves

ALL LEGITS BUT ONE OPEN IN PHILADELPHIA

Hits and Failures Intermingled—"Blue Kitten" Due at Storehouse

Philadelphia, Sept. 20.

With all but one legit house open, and that one not scheduled now to get under way until Oct. 9, Philly's season may be counted in regular season running order, but business, except in two instances, has been way below normal.

The most definite surprise feature of the week was the great come-back staged by Edward Royce's "Orange Blossoms" at the Garrick. After a big opening on Labor Day, this "comedy with music" slumped miserably for the greater part of the first week, hit its stride again Friday and Saturday, and last week continued to mount in business. As a result, from the opening week the gross shot up to over \$15,000 for the second and last week, with bad weather breaks and no holidays to help it. Capacity houses ruled the last two days of its stay here, and those interested are predicting big things for it elsewhere.

On the other hand, "The Hairy Ape" and "The Blue Kitten," at the Lyric and the Shubert respectively, dropped dismally after encouraging Labor Day openings. The "Ape" show ended its two-week run last week and was considered lucky to escape as well as it did. It about held its own as regards the gross of the first week, but that meant only a trifle over \$5,000 for a two weeks' total of about \$10,000. "The Blue Kitten" trailed even more dismally and is slated for the storehouse after this week. Its audiences were lost in the depths of the large Shubert, which can do as much as \$26,000 at a \$2.50 top, but scarcely tipped \$8,000 last week.

The two houses which got under way last week, the Forrest, with "Spice of 1922," and the Broad, with "Dulcy," showed fairly successful results. "Spice" had good nights and bad ones due to varying weather, but turned in a good week's business, with prospect of following that up with two more equally successful weeks. "Dulcy," although playing at the Broad before its regular patrons have begun to assemble, more than broke even and those connected with the show profess encouragement. Fair representation upstairs and down, with little fluctuation, marked the week, and the gross was about \$9,500. Fine notices and "second-thought" comments, as well as the return of society, are figured to send the gross of the succeeding weeks above the present figure.

The Walnut, while not doing the business of "Orange Blossoms" with "The Charlatan," did keep its head above water right along, and the three-week run of this thriller, while not a world-beater, is figured to be satisfactory to both show and house.

The most interesting of advance news this week was the announced shift of "The Music Box Revue," scheduled for the Forrest on Oct. 2, and the substitution of "Sally" at that house, a reversion to the original booking. Nothing is said about the length of the run, but Dillingham's "Bunch and Judy" is reported as making its debut here in November, which would mean only a month or five weeks for "Sally."

The other announcement is the booking by the Shuberts of a brand new show into the Shubert next Monday, due to the flop of "The Blue Kitten." This is "Paradise Alley," the Carle Carleton production, with Bernard Granville and Mabel Withee, and which is striking Philly before its illustrious predecessor, "Tangerine."

Two weeks is the limit for this show, which will be followed by "The Rose of Stamboul" for a similar short period, and then "The Hot Mouse." Other switches in Shubert bookings will substitute Cecil Lean and Cleo Mayfield in "The Blushing Bride" at the Lyric, Oct. 9, for "Blossom Time," which was formerly "In" for that date, and will cancel the "Dover Road" booking at the Adelphi entirely with the probability that this house won't open until Oct. 9, when it gets "Demi-Virgin." All these bookings are limited in length, despite the (Continued on page 22)

Chicago, Sept. 20. Chicago's hot wave was broken last week and the managers of the Loop houses expressed a sigh of relief. They had all opened the previous week on the debit side, and when the two day rainy spell assailed Monday and the weather turned to the brisk and crisp sort, the box offices immediately felt that fact and the shows recovered their equilibrium. Monday night the theatres felt the change, for the business climbed considerably, with many beating the business of the previous Monday, which was Labor Day. Then it started to climb each subsequent evening, with most of the theatres rounding out the week in profitable style for practically all of the shows.

There was only one opening last week, "The Blushing Bride," at the Great Northern. With no opposition opening, the house did a capacity business the opening Sunday, but the show did not just please, with the result that the business would not come, and a decision was made to send the attraction on tour Monday. This might be considered good business judgment, as the musical opposition here is a bit too strong for the show, with Jolson in "Bombo," which opened at the Apollo Sunday night; Ed Wynn in "The Perfect Fool" at the Illinois and "Good Morning, Dearie" at the Colonial against it. This opposition was probably counted as a bit too strong, and it must have been figured that conserving the bankroll by a quick closing would be the most expedient thing to do.

Two shows wended their way from these environs Saturday. They were Olga Petrova in "The White Peacock," which vacated the Playhouse to allow "The Dover Road" to come in, and "The Hotel Mouse," which left the Apollo to make way for Al Jolson after a seventeen weeks' stay there. Both of these new shows got off to a flying start and capacity business. Charles Cherry, who appears in "The Dover Road," has a big following here, and after the commendation of the attraction by five of the six critics who attended the opening, it looks as though the Bryant theatre will have a substantial success in it for an unlimited period. The Jolson show also got over in good style and will probably remain here as long as the star cares to linger.

"To the Ladies" was one of the shows that felt relief in the cool wave. For no sooner had the weather changed than the box office was besieged with reservations, resulting in the show getting almost \$3,000 more than the previous week.

Pauline Frederick in "The Guilty One," with the aid of the agencies, is still doing an assured business, but the attraction is not exciting much commendable criticism. Everyone who goes to see it wants to take a look at Miss Frederick and is not much concerned in the merits of the vehicle she is appearing in. The stay of Miss Frederick is quite indefinite, but may be protracted, as it is understood A. H. Woods will not take the show out of here on tour, being satisfied to close it at the end of its local run and provide Miss Frederick with a new vehicle for New York try.

"Good Morning, Dearie," which received a hard jolt on account of the heat, steadied up a bit and its business increased steadily on all performances, but as yet has not come up to the expectation of the Dillingham forces. The show has received an abundance of publicity and seems to be well spoken of by those who have seen it, but it appears that the scale for the show is just a bit too steep. The cheapest price for the lower floor, evenings and Saturday matinee, is \$3.50, and it seems quite evident that the people are staying away on this account. Saturday night there is a \$4.40 top, but the show manages to draw all it can at this performance. If this show had been brought in here at a \$3 top there is no doubt it would be the leader in receipts of the musical continent.

"Bull Dog Drummond," the other Dillingham show, in which H. B. Warner is starring, at the Powers, is also in the recuperative stage and shows indications of staying on here for an indefinite period. "The Bill of Divorcement," another Dillingham show, which is scheduled to follow it in here, will keep to the road until this piece is ready to abdicate.

Ed Wynn in "The Perfect Fool" at the Illinois is still the leader in business. The show did a slight increase over the preceding week, and it looks as though it will settle down (Continued on page 22)

OUT OF TOWN REVIEWS

YANKEE PRINCESS

Baltimore, Sept. 20.
This production of "Die Bajadere," now the reigning musical comedy success in the Continental cities of Europe, had its premiere Monday night. In the opinion of all local critics the production is the largest and the show is the finest that has been seen here since "Sally" made its memorable debut at the Academy two years ago.

A. L. Erlanger produced this play and it has a terrific strike. It should pack the Knickerbocker, New York, for many months to come for its scenery is by Josef Urban, staging by Fred Latham and Julian Mitchell, and the whole under the supervision of Mr. Erlanger, who was in Baltimore several days prior to the opening, supervising personally.

The music is by Emmerich Kallman. It is of that lovely haunting nature so characteristic of the Viennese composers. "I Still Can Dream" is the gem of the opera. It won't be long before Broadway will be humming it, before the orchestras will be playing it and before the newsmen will whistle it. "My Bajadere" is a beautiful baritone solo and "Forbidden Fruit" was another great song. But the music is uniformly good—some of the best heard recently. It seems that since Mr. Kallman wrote "Sari" he has done nothing that compares with this thoroughly workmanlike piece of writing.

The story is of a stage star who is in India, and there the Prince of Lahore falls in love with her. With the aid of hypnotism he succeeds in getting her partly under his spell. She finds herself, however, but she is the I'll-get-you-no-matter-what happens type of wooer. And all ends happily.

Vivienne Segal carries the burden, along with Thorpe Bates, a new English baritone, who disclosed a gorgeous voice the opening night. John T. Murray and Vivian Oakland are also in the cast. But to Miss Segal should go the credit for most of the success. She has the youth, the charm and the voice properly to project a role of the sort, and her support seemed to be well-nigh perfect. As a matter of fact, the premiere had little of the ragged opening-night air about it, the performance being particularly well "set" in that the actors and actresses went through their paces without the aid of prompting.

The scenery was handsome from the first scene, which portrayed the lobby of the Chatelet Theatre, Paris. The second act setting was the palace of the Prince of Lahore, and the third act showed the Directoire Club. Urban has done excellent work in these settings, all of them having the proper amount of sumptuousness without having the mottled effect that has been observed in some of his recent work. A large orchestra of 30 pieces provided the music for the show. Sisk.

LA TENDRESSE

Atlantic City, Sept. 20.
There are plays that pass in the night and plays that remain in memory. Hardly a one that Henry Miller or his ever-fascinating protégé, Ruth Chatterton, have acted can be said to belong in the former class, while most of them hang to the latter division.

Certain it is on the final and more steady substance that "La Tendresse" is made. This play from the French of Henry Batille possesses much to interest and much to fascinate because it is based on the love existent between man and woman. Though the plot evolves on the understandable but commonly un-American non-marriage relation which is known to one's intimate circle, it is full of a deep and abiding love. It is tenderness outspoken that forms the theme of the play.

The principals are a prominent writer and dramatist in the middle years and a young matron with two charming children. Their love lacks impetuosity, it lacks fire and thrill, but it is deeply sincere because it is based on common understanding and appreciation. It possesses belief in the man, the woman and devotion of the woman to the care and instincts of the man. She also is of the theatre—an actress of apparent prominence.

Their lives become the subject of jealousy on the part of fellow authors of less importance, and they sowed the seeds of discord which in the second act caused him to provide a stenographic trap to catch the young lover who expressed his vows in the other man's home. The resulting scene was excellent, rampant and full of tears, regrets, and pleadings. Against the softer humanity of the earlier portions of the play it was like Bernstein rushing out for an inset act. The action, even the spirit of the writing, was foreign to the excellent smoothness and satisfying translation of the previous scenes.

In the third act the play moved to a reconciliation of much less proportions than the original sphere of life and with a rather drab optimistic ending.

In translation the play seemed much above the average. The at-

mosphere of the French setting was maintained in both staging and personal makeup. The dialogue bore sufficient French expressions to keep the tone, while the speech was of the clearest English and never impeded the progress.

It may not be a "mass" play, but it will attract above the average "class," and certainly it is one of those seldom due plays worth seeing a second time.

Mr. Miller was in regular form, a little indistinct of speech, but accurate to the dot in his character, ever sufficient as the author and equally full of the moods of a man who loved to be cared for and who enjoyed his work when he could share it.

The play was carefully set and the last act planned to indicate the feminine atmosphere controlled by Miss Chatterton. To those who appreciate that variation of ability which Miss Chatterton has shown us there is a womanliness, a femininity to her acting that leaves little of stagginess. The tear and the smile mingle with her, not with the ease of the actress, but with the skill of the artist. You feel there is a woman speaking who is throbbing with the reflex of the play's action. It is Miss Chatterton in another mood—a bit different from "Daddy Long-Legs" and even from the sober sincerity of "Mary Rose."

Schuer.

POMEROY'S PAST

Philadelphia, Sept. 20.
Clare Kummer's latest comedy opened Monday at the Garrick and was greeted by a large audience with every evidence of approval.

The source of said approval is not so easy to analyze, and therein lies the weakness of "Pomero's Past." The old Kummer sparkle of line was sadly faded. In the first act the dialog had sporadic flashes reminiscent of "Good Gracious Annabelle" and "A Successful Calamity." The second act had only a faint echo of so, and the final act degenerated into a mere hodge-podge of sentiment and meaningless farce. That's not saying that "Pomero's Past" isn't funny; it is—up to the last 15 minutes; but the laughs after the first half hour are gained by the individual efforts of the players, or by purely mechanical methods of farce.

The best that may be said for the author in this case is that she has created a mighty droll basic plot for "Pomero's Past." It may smack a bit of "Hillo's Wild Oat" but no one can deny that it is amusing.

The play takes place in the home of the Chilton family at Frenchie-on-the-Hudson. The family consists of Amanda Chilton, approaching middle age, and her younger brother, Pomero, whom she has always protected, spoiled and idolized. Before his entrance, merely by hearing Amanda talk, we get the idea that Pomero is lacking in many qualities, but his entrance disproves that. In fact, he is a regular he-man who would like to be doing some man-sized job, but, out of deference to his sister, doesn't.

A neighbor and chum of Pomero's adopts a child from an orphan asylum, and Pomero follows suit, only to find Amanda horrified and adamant against bringing the child into the house. Whereupon, as only a Clare Kummer character would do, Pomero claims to be the real father of the child, and conjures up out of whole cloth an imaginary romance of five years back. He admits there was some kind of a ceremony, but is hazy on just what it was. To Amanda this amounts to a cataclysm, and it is on this amusing scene that the first curtain falls.

In the second act Amanda has, of course, agreed to keep the supposed flesh-and-blood child, and when she says that the neighbor has its twin (a fact that Pomero had bargained for), she insists on taking that child, too. However, the neighbor objects, and they have to tell him of Pomero's "Indiscretion" in order to procure the child.

Meantime there is an Italian seamstress in the house, and in the middle of a scene she rushes on the stage, claiming the child as her own. That, of course, makes her the girl of Pomero's romantic tale, and he is at a loss to know what to do. He persuades her to marry him (at Amanda's insistence), and she, bewildered, agrees.

It's at this point that the plot jumps all bounds of logic and becomes nothing but a burly-burly of farce and melodrama. It turns out that the seamstress is not the mother of the children, but their aunt, and things are further complicated by the entrance of their father's brother from the west, and his kidnapping of both children and the seamstress as well. This clears the way for Pomero's true story, and he is free to turn to the girl he really loves.

The last act and most of the second act are badly constructed. The second act's curtain falls on a soliloquy on the part of Pomero and the kidnapping business, with Amanda and the village clergyman being bound and gagged, is rather silly. The last scene is wrecked by a great amount of saccharine and flat sentiment.

The players do their parts in put-

ting across the absurdities of the story better than Miss Kummer does in her lines. By far the best is Laura Hope Crews as Amanda. She repeats and improves her success in "Mr. Pim Passes By" and creates a most human and likable person, not to be catalogued as most stage people are, but complex and natural. Roland Young, the other featured player, is his usual self, which means that many will like him and a few will not. It must be admitted, however, that he is an ideal choice for the role of Pomero.

Ruth Findlay is excellent in the role of Pomero's real sweetheart. She even succeeds in making unoffensive and even interesting the flat lines of the final love scene. Cecil Yapp as the clergyman is an outstanding member of the cast, making his role stand out both for reality and humor, as Yapp always does. Marjorie Kummer, the author's daughter, is both attractive and clever as the seamstress. Her Italian dialect may not be of the best, but her sincerity and charm put the role across. Montague Rutherford creates a likable butler and Richard Sterling and Dorothy Purdell form a secondary love interest. The one stage setting was attractive and home-like.

The play on the opening night got under way at 8.40 and ended at 10.45, with medium waits between the acts. Pruning is not needed, but there is a very vital necessity for a freshening and brightening of some of the dragging lines of the last two acts. This for a play by the epigrammatic and flashing Miss Kummer sounds amazing, but the fact remains that only some very clever people succeeded in making "Pomero's Past" a possible success.

Waters.

ON THE STAIRS

Pittsburgh, Sept. 20.
Luella Mrs. Charles Craig
John Gregg Fuller Melish
Elsa Carroll Frances E. Anderson
Mrs. Belmont Margaret Dale
Hank Edith Day
Merritt Lane James C. Crane
Swami Abhukavanda Arnold Daly
Culhane William Lennox
Jenkinson Lionel Glander
Thomas A. Braiden

This is another of the "Bat" family, whose success depends on whether the public has seen enough of that type.

It opened here Monday, its first performance of any stage, intending to move into the Playhouse, New York, after the present week. Opening nights here are no more than any other night, and much worse from the players' standpoint, for most of the mob knows nothing about "first night," and consequently makes no allowances. Thus, the reception accorded the artists was hardly a basis to judge upon. The audience found it fairly good, and it is likely to say that when it moves to the Playhouse, the average audience will find it a good evening's entertainment, but, like other plays in its category, without a moral and not overly impressive in its class, the play, from a technical standpoint, is a gem, and will meet the test of analysts who insist on finding loopholes in the author's method of solution. But there is nothing permanent about the thing, nor is it likely that the author, William Hurlbut, intended it to be that, or anything more than to satisfy a current fad. The same play was produced last season in New England and Philadelphia under the name of "Haunted" and with a different cast, but in its present form it is much changed.

With the present cast it is as well acted as possible, very player standing out boldly.

Arnold Daly is starred and James Crane featured. Every one deserves honorable mention, particularly Fuller Melish as an aged guardian; Mrs. Charles Craig, who is given one of the best "mammy" roles she has ever played, and Bennett Southard as a detective.

Frances E. Anderson is the heroine and displays great promise. She overacted just a little, but when more familiar with the part will fit it ideally. More important than any other work in the play is the skillful manner in which she carried through some of the most dramatic spots in the piece. Melish's garb might be changed. On his first entrance the first thought of the spectator is that he must be the butler, as he carries on a conversation with the "mammy," and the impression is hard to forget.

Daly's role does not tax his ability. He will not secure any too great recognition for it. He is dressed in Hindu fashion as the Swami Abhukavanda and parades as a sort of spiritualist crystal gazer—psychologist—in order to win the love of Elsa Carroll, a rich heiress, and ultimately gain her wealth. He comes close to succeeding generally, but the girl finally spurns him, whereupon he and his confederates attempt to take her away forcibly, only prevented after the hero, Merritt Lane (James Crane), puts in some effective licks at exposing him and rescuing the girl.

The "stairs" has to do with the stairs in a haunted house, which no one has been able to ascend, apparently on account of the presence there of the ghost of the heroine's father, he having been murdered on that spot many years previous. The denouement has the Swami confessing he was the murderer.

There is no particular trickiness to the progression of the Hurlbut plot, and the villain is fairly well

BROADWAY REVIEWS

THE AWFUL TRUTH

Lucy Warriner Ina Claire
Norman Satterly Bruce McTear
Daniel Leeson Paul Harvey
Bustace Trent George H. Barrard
Jaysen Lewis A. Seely
Mrs. Leeson Louise Mackintosh
Josephine Trent Cora Witherspoon
Celeste Kyra Alanova
Rufus Kemper Raymond Walburn

The Frohman office settled the many rumors as to who would pluck the Ina Claire plum this season by taking the blonde star who had successfully blown a farewell kiss at Zeigfeld, Belasco and William Harris. Miss Claire had become temperamental and difficult lady to fit, direct and manage since the old days back in Chicago when she did "Blind Pig" and an imitation of Harry Lauder.

She is in position to demand much because she has an established money draw. Just how she attained it is somewhat nebulous. Surely Miss Claire herself would not argue that she is a great actress. As a beauty she is "important," but beauty alone sells for \$35 a week on the stage.

There has always been a certain Fifth avenue perfume about this girl, however, which makes women fight to see her; it draws the best people and it draws even more copiously from the middle social register. The atmosphere is not one engendered by birth. Mrs. Philip Lydig-Hoyt, one of the truly-really bloods, came and got a flurry and passed back into obscurity of the old mansions; but Ina, who has

ascertained by the end of the first act. But the extent of his villainy grows with the play. There are several surprises as he is exposed at the finish.

That the play holds interest throughout is perhaps its best vindication. Harrison.

OPPORTUNITY KNOX

Boston, Sept. 20.
John Oppen Knox, a publicity man, is the star of the new play, "Opportunity Knox," which is being produced by the Boston Playhouse. The play is a comedy in three acts, and is based on the life of a man who has been a success in the advertising business. The play is a comedy in three acts, and is based on the life of a man who has been a success in the advertising business. The play is a comedy in three acts, and is based on the life of a man who has been a success in the advertising business.

The possibilities of a dramatization of the spectacular career of Charles Ponzi, the get-rich-quick swindler who rolled up about ten million in New England through his "foreign exchange, 50 per cent. profit in three months" have been considered by several producers ever since a Federal sentence pricked the famous Ponzi bubble.

The logical man to tackle the job, apparently, was William H. McMaster, the publicity exploiter who had been handling the Ponzi press-agenting and who achieved national fame by resigning his job at the height of the swindle and selling his expose to the Boston "Post." It won the Pulitzer award for the year for the Boston "Post."

McMasters' dramatization was produced Monday night at the Arlington as a try-out in the Frazee play-hatchery and it proved to be an added egg. McMaster, instead of dramatizing Ponzi, dramatized himself, and found himself a lean theme. It offers slim possibilities for development either as a drama or as a comedy.

In brief, it shows the mental workings of Ponzi's publicity man, who could have cashed in a fortune on his knowledge of the bubble that was to break. Ponzi does not show nor figure materially in the action. The publicity man, John Oppen Knox by name, but known as "Opportunity Knox" is importuned for three acts by everyone he knows to tell whether the get-rich-quick is on the level. Just before he has told the Boston "Post" that the swindler was a swindler. The remainder of the evening is spent in having some wedding present bonds apparently stolen by Knox, when, in reality, they are his own bonds.

The worth-while spots are an opening drop showing the picturesque line of panicky investors winding through historic Pie Alley in Boston, a butler part that is really funny, and a bantering vein of sarcastic dialogue between the bald-headed butler and the publicity man who is made a fool of to the eternal glee of any audience anywhere.

Ponzi as a subject for dramatization is still virgin ground—for authors, as McMaster has merely bally-hoed the public in with the name of Ponzi and then dramatized himself.

The play as it stands looks hopeless, even as a stock release for New England where the name of Ponzi is still one to conjure with. Libbey.

sung in a cabaret on a side street, played No. 2 in opposition vaudeville—and married a newspaper man—holds her attraction for the 400 as one of them and for the 4,000,000 as one of the 400.

All this stuff bears directly on the review of the play as well as on the review of its title, "The Awful Truth." Any man who dares throw that title into the teeth of the critics is a game bird, and any star who shines in it must have at least a sense of humor. Miss Claire's individual attributes are important in this estimate of the presentation because this reviewer firmly believes that she, principally, makes it a potential success, whereas she, herself, almost never off the stage, plays it without any extraordinary artistic accomplishments.

The audience had come to see Ina Claire. And she held them craning forward. It wasn't a warm, affectionate adoration such as people give to Maude Adams, or an admiring worship such as they shower on Galli-Curci; it was a buzzing, nervous concentration which was, perhaps, as theatrically flattering as any.

Miss Claire showed herself in three Paris outfits, no gown, however, unless one might construe a girlish dinner frock in the first act as a "gown." She was very light and attractive and seemed subdued rather than even smartly conspicuous. The role was that of a young divorcee, a skillful little flirt and liar with all the wiles that clever and attractive females know and can use to twist men about their fingers. There was nothing essentially sinister in the plot—she wanted only to win back her former husband.

The story, briefly, is this: She is engaged to A., a rich boor, who has heard that when she divorced B. it was through collusion, B. letting her get it after she had misbehaved with C. A. has a fussy aunt who wants to know. She conceives the idea of sending for her former husband, B., to tell A. and his aunt that she was innocent. This he does, but it later transpires that she tipped him off in advance and got him to lie for her. During the operation she falls in love again with B. tells him she was never guilty with C., invites C. in to tell B. that she wasn't, gives A. the gate, wins back B. and we find she has tipped off C. to lie to B., who lied to A.

Bruce McTear played B., and played him excellently when he was intelligible. At times he "new-school" to the extent where his words couldn't be understood, talking upstage and with "modulations" and otherwise refusing to exert himself beyond the extent of being what players love to call "natural."

The rest of the cast was fair enough. It is not a large company, and with good receipts should clean up at the Henry Miller theatre. The comedy makes interesting amusement, and the women who intrigue a bit or who love to fancy they do or who wish they had enough courage to will guzzle it and pack the matinee.

Arthur Richman, author of "The Serpent's Tooth," which is not so smart, wrote this. And he did a snappy, admirable job. His naughtiness is welcome and clever and is never nastiness. He writes dialog as smart as Cosmo Hamilton's, which is as smart as anyone's, and he avoids the homely and wholesome with remarkable skill and without trespassing into the commonplace of the forbidden.

This venture smells of money. Lait.

ORANGE BLOSSOMS

Three-act comedy, with music, starring Edith Day. Book by Fred de Gresac, music by Victor Herbert, lyrics by B. G. De Sylva. Taken from French sources. Presented by Edward Joyce at the Fulton Sept. 19.

Pat Somerset Edith Day
Queenie Smith Edith Day
Maurice Darcy Maurice Darcy
Robert Belmont Robert Belmont
Jimmy Flynn Jimmy Flynn
Phyllis de Grand Phyllis de Grand
Robert Fischer Robert Fischer
Nancy Welford Nancy Welford
Evelyn Darville Evelyn Darville
Alta King Alta King
Dagmar Dagmar
Emily Durand Emily Durand
Fay Evelyn Fay Evelyn
Diana Stegman Diana Stegman
Eden Gray Eden Gray
Frank de Wolfe Frank de Wolfe

Boys—Thomas Fitzpatrick, Vera Curran, Oliver Stewart, Denny Murray, Abner Barratt, Jack Whiting, Gayle May, Clinton Merrill.

Edith Day was repatriated at the Fulton under fairly happy auspices Tuesday in a production that is ravishing in its staging and pictorial embellishments, but wearsome in its book. It's a sort of triple entente in more ways than one. It has the American Miss Day to begin with as its leading lady in the British side there is Pat Somerset, son of a real English peer and hero of the apical episode of the London stage season last year, with a trick of intense and authentic British speech which makes "well" sound like "wull" and a style of rather crushing laudation. Representing the tricolor is the French beginnings of the comedy, now buried deep in adaptation to its American use with such witticisms as "An undertaker would put his last friend in a hole."

It seems impossible that a French-

(Continued on page 21)

Claire Devine, billed as "The Statuesque Comedian," follows with "Songs and Chatter." Miss Devine is an entertainer of considerable talent, and one of the most stunning women on the stage. Wearing a striking, white beaded gown, she certainly makes an impressive appearance. Her accompanist, Jack Jacob, is a pianist of rare ability. "The Union Burglar" is delicious stuff. Huston, as a member in good

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standing of the Burglars' Local union, does a little regulation prowling in the home of an obviously wealthy, even-tempered lady's home. The dialog is bright, and the situations that follow delightfully absurd.

Tubby Garrison, Phil Dolan and Buddy Leo, "The Three Chums," are three derbied men who sing in front of a pretty clubroom setting, in "two." Their songs are bright, melodious and well chosen.

George Mayo, a serious-faced monologist, gets a laugh quite as easily as Walter Huston does. He asks plaintively, "Do you think that nice?" and his audience howls.

The revue opens with a sort of prolog, in which the song "Time Will Tell" plays an important part. The audience is informed of the difficulty of finding "something new in vaudeville," and that in the half hours to follow, an effort will be made to show them this "something new." From a showman's viewpoint, I could never see any use in reminding theatre patrons of the too-well-known lack of originality in vaudeville. That task, by right of first claim, really belongs to the newspaper critics.

The revue is a bright, colorful mixture of things, with dancing and travesty predominant. Huston's song, "Why Speak of It Now?" is a gem, and the Chinatown scene, ever so funny. In the last half of the show a jazz band not used in any of the vaudeville acts gives commendable service.

No doubt by this time the business about "The Unfortunate Girl" will have been removed from the "On Any Corner" scene. It is sentimental, and unbelievably dreary. The girl (she has not been a good girl) cares no more for life; but the Salvation Army lassie taps her on the shoulder, and they make a joint exit.

All this (and a few other trivialities) "Midnight Revels" is an excellent show.

Sheek.

CARNIVAL OF FUN

Indianapolis, Sept. 20.

Jack Reid's "Carnival of Fun" unit at the Shubert-Park this week gets off to a rather quick start but ends well. Alfred Latell's dog impersonation is the chief laugh provoker, while Capitola and Gergette De Wolf are the real entertainers. The show ran two and a half hours with the first part in six scenes and the second in nine.

The opening act failed to arouse any enthusiasm until the girls and boys, who sang and danced through five numbers, gave way to the Bonham Trio, which has nifty acrobatic stunts. Hy Jensen and Bonham Bell pattered through "Wildcatting," a blackface and cowboy turn with a few good laughs. The De Wolf girls in "A Love Tour," a lovely dance turn, were a triumph. They can sing and they can dance and the act has a background, both scenic and vocal, that would be hard to improve upon as a vehicle for the principals' charms. Carolyn Peters, pianist, got a generous share of the applause for her solo numbers while the dancers changed. Clark and Verdi with their Italian impersonations and Clemens Belling and Co., in their neat animal act, upheld interest until the intermission.

The De Wolf girls continued to win friends in the first number of the second part with "The Department Store" turn. Clark and Verdi did another round, and Jack Reid appeared in "At the Gasoline Station," laughs being few until he got into his boy-friend talk. The turn couldn't be highly recommended, but here came the De Wolf Sisters in another success with the chorus in "I've Got a Love Nest" for two encores.

"The Underworld" had some good Chinatown types strolling across stage while Bonham Bell sang. Reid's big act, "Circumstantial Evidence," didn't go much better with the audience than his first. The girls stirred things up again with a song number, preceding Latell in the bit of the unit. Elsie Vokes is a splendid partner.

The final number, "All Aboard for Slumberland," sung by Betty Weber and chorus, closed well.

The Park closed out Sunday night.

Fowler.

WEBER AND FIELDS

"Reunited," the Weber and Fields Shubert vaudeville unit opened the season officially for the Affiliated Circuit at the Central, New York, Monday. The house was about nearly full at the matinee with capacity and standees in for the night show.

Several slight changes have occurred since the show opened at Hartford two weeks ago. Palo and Palet, the musical clowns, were added to the cast, and the section opening after intermission on account of the length of the first part. The vaudeville portion opens with "Tulip-Land," a 15-people musical comedy that serves to introduce the girls and a pretty "Dutch" act. Barring the musical numbers the bit is light.

The Two Ladelas, corking acrobats who insist on straining for comedy with talk and clowning and who miss widely, were second. Sid Gold and Brother, third, moved up from fourth after the matinee. Gold has eliminated two draggy numbers, but is on too long. The

act is over after the three songs and the dance.

Charles L. Aldrich next with his lighting changes and tramp pantomime was nothing short of a sensation. Aldrich gives the vaudeville portion a boost that is needed. He was forced to his "one minute curtain speech" in which he panned one-man vaudeville control and eulogized the Messrs. Shubert and Weber and Fields.

Lynn Carter followed. Miss Carter is still experimenting with songs but has not collected wisely. A weak unfunny lyrical popular song doesn't fit her voice or personality. Weber and Fields closed the first section and were a riot in "The Pool Game." A three-minute reception greeted the famous pair before they could get into their routine.

After intermission, Palo and Palet who would have made the first half of the show, opened with their versatile playing of different musical instruments. They scored hugely and were forced to "one minute" in "one minute."

The revue consisting of two full stage sets and a scene in "one" followed. The only changes visible were a golf scene led by Ruth Thomas with the girls on in golf clothes for a song and dance. Weber and Fields programmed for this scene did not appear. The scene has evidently been cut to the song and dance.

"The Dying Gladiators" closed. The principals and specialties remain the same as when first seen. The vaudeville section still needs attention.

Con.

PALACE

Elsie Janis! What Bernhardt is to all of the stage, Elsie Janis is to vaudeville. They like her in musical comedy, and they have liked her on two continents, but to vaudeville she is its queen.

And rightly, too. Miss Janis in vaudeville is the most natural person in the theatre. She played at the Palace Monday evening, although in her own parlor with some friends around. And didn't they like it out front? They did—they liked anything this finished artist did. When she remarked that there were two good acts to follow, not to go home, "and if you really haven't anything to do just stick around and catch them," the house liked that as well.

Miss Janis did an act as she said, about what she did for the boys in France, was taking the boys to a "moonlight" song and using it for different nationalities and people, thereby working in impersonations, not the least best of which was her Fannie Brice. Miss Janis rode to a great finish in a double impersonation of Eddie Foy and George M. Cohan doing the Gallagher and Shean song. Miss Janis remained on the stage about 20 minutes—she could have remained a month.

The house name filled the Palace, and the Janis had about the best opening matinee in weeks. It also had the Lopez band on a return date after quite a stay by the Lopez' but a short while back. Lopez is supposed to be a dance musical combination for pop numbers of the jazz and rag vogue. But the band gets away from that. It's just a big musical turn converted into "an act" through lighting effects, carried so far that at times the stage seems to be shaking for a singer to come out and sing to the band's accompaniment. Some numbers on its program were new to the band. It retained the "Pinafore" bit, and secured just as much with it, the band going to the same applause finish. Mr. Lopez was obliged to make a speech of thanks, when he said that next week there will be a new program.

The band has 10 members. In playing perhaps the most noticeable thing is the drums, which are the kettle drums to quite an extent. Its biggest punch is the Gallagher and Shean bit at the finish. The Lopez engagement is a triple-headed plug. It goes for Lopez especially, and, of course, after he thought he was buried at the Hotel Pennsylvania because that hotel was too far "downtown"; it goes for the hotel especially, because it is downtown, and it also goes and much stronger for the Okeh records, for which Lopez works exclusively.

It's funny in a way, why Lopez thought he was buried downtown at the Pennsylvania. He thought this even while he was drawing, with his music, the nicer younger set from all over town, particularly from the Fifth avenue and middle town sections. When the Pennsylvania heard Lopez was being negotiated with, it gave him a three years' contract at an increased salary of some amount, so the hotel knew all about it even if Lopez didn't.

Evelyn Clark did an impersonation of Fannie Brice, too. She did it right ahead of Miss Janis, and Howard and Clark act, but it was of the "My Man" song, straight, while Miss Janis did it in Fannie's own accent. So there need be no comparison. If comparison there should be. That Miss Janis followed Miss Clark was enough. Which, by the way, might recall that Miss Clark is also a queen-queen of Coney Island, made so by the "Evening World." The Howard-Clark turn ran a bit shorter than usual, they doing the usual, with Josie singing like old songs.

The foreign act of prominence on

the program was Mitty and Tillio, the dancers, with last season's "Koolies." Flolegged, recaptured, they last night to see them. If it let them go he erred, if Mitty showed as well in "The Follies" as she does in vaudeville. A nifty little person and a nifty little dancer, handled to the nth degree by Tillio, both making a stage picture and without dragging out their turn. It's a dance act that will be liked wherever vaudeville is played, minus madness and plus entertainment.

Seed and Austin were next to closing. Opened at 11, with Lewis and Ford closing. V. Horn and Inez opened; Markell and Gay were second. While only the finish of the Markell and Gay turn was caught, the applause for them held up the show at their finish.

Walter Nell of the Palace's house staff is leaving the theatre to become the business manager for the Lopez Band.

Sinc.

RIVERSIDE

Inauspicious on paper, the bill played surprisingly well Monday although the lack of drawing "names" told on the gate. The attendance was barely half capacity. Lionel Atwill probably accounting for that percentage judging from the recognition of the flashing of his annunciator. The show itself is probably one of the cheapest layouts the Riverside ever booked. Besides Atwill, part of the balance of the show consisted of standard turns that have been identified as much, and longer, with small and intermediary bills as with the big time. Incidentally, all the standard topical "wise cracks" that are going the rounds of the various acts were assembled on this one bill. The announcement of the rendition of "Livery Stables Blues" by Mathilde McCormack, a gag that is being much overdone, was included as was the twisting of Rodolph's last name into "Vaseline." These familiar, not to mention a flood of old boys Hawthorne and Cook dished up went like new.

Hawthorne and Cook were switched in the running order from reopening the second section to next-to-closing to permit for the clowning with Russ Brown, Doyle and Cavanaugh and Miss Patricola, the acts preceding. The clowning is the best of the team's stuff although their comedy efforts with their own routine were by no means slighted. Considering some of the material, the returns were exceedingly good, which credits their delivery more than anything else. Hawthorne and Cook have unique possibilities if their stuff is properly adjusted to their showmanship. Not many months ago the team was playing for Loew. Some of the small time liberties have adhered such as playing to a young woman in the lower stage box as was the case Monday. It was too obvious and doesn't belong.

Lionel Atwill and company in "The White Faced Fool" adorned the marquee luncheon and topped the show. This bit of French drama in three scenes clicked on all cylinders forcing the star to a curtain speech. That it is Edgar Allan Woolf's best effort has been acknowledged before. Its clever development, in fact, hints more of original French adaptation although doubtfully Woolf deserves credit for it. The woman playing opposite Atwill looks new and sounded lively enough although all the important roles are confined to three men. Mr. Atwill; Will Hindson as the tipping valet and Manart Kippen as Croisset, the "villain." Mr. Kippen handled his thankless part with a very dash and that undeniably compels despite the adverse characterization.

Opening were Archie and Gertie Falls (New Acts). The Carol Girls twice grand. Just how true is the industry lyric that they need demonstrate music in a store, is negligible although their routine seemed intent on demonstrating two publisher's catalogs to their fullest. Some smooth plunger probably conned his wares onto the team and while it is as well as could be expected, they were completely "sold" when it came to that closing double. It let them off weak. The girls are "cute," one a blonde personable miss and the pianist a raven-haired bobbed chick. Youth and personality were their assets. The voices were fair and the delivery average. The blonde up front should develop a more compelling delivery. It would enhance the routine. A neat little trick was a blues double number with "Just Like a Gipsy" obligated by the blonde. The pianist keyed and accompanied her partner's selection all the while carrying the "blues" herself unaccompanied. They pleased at this house.

Ray Hall, Edith Ermine and Lily Brice, No. 3, with their "Night on Broadway" pot-pourri dished up a delectable 15 minute variety frame-up. The girls handle lines but feature instrumental and vocal work. Hall's eccentricities carrying the act over. A blues with the elegant-sounding accompaniment bit was an interesting highlight.

Russ Brown and Jean Whitaker clowning their way to a hit. Brown is doing comic to Miss Whitaker's straight although each at times alternates to suit the particular momentary needs. He clicked pretty with the new "Just—Wonderful Girl" that revives the old

Berlin ballad, "When I Lost You" as a fitting interlude.

Miss Patricola reopened after intermission, switched from next to closing. Her "ligaro," "hottentot" and "cacey" numbers scored as strong as ever. The balance of the routine was striking proof of what an intelligent show-woman can do with pop and other published numbers not generally used.

James Doyle (formerly of Doyle and Dixon) meets Evelyn Cavanaugh in "the lobby" according to the program. It is a neat variation on the flirtation opening. The apple is neat as is to be found, but subordinate to the chatter. Miss Cavanaugh does fairly well with her lines, has poise and carriage in her terp work, but is a far better dancer than a singer. That first double number was marred by some unseemingly "blue" notes. Doyle is building up his routine continuously compared to his first appearance with Miss Cavanaugh.

Hawthorne and Cook "nuttet" and clowning up to a couple of minutes before eleven as a result of which half of the half-house exited when Herbert's Dogs started.

Abel.

5TH AVE.

It looked like boom times at the Fifth Avenue Monday night. The house filled early with the type of audience that classes as Fifth Avenue regulars. Overflowing capacity obtained by 8 o'clock—standees packing behind the rail and the boxes holding their full quota.

Cool weather, an all-round pleasing show and a sort of elimination contest for amateurs, with a view to selecting entries for the "Hello, Fifth Avenue," amateur revue, that will be staged the week of Sept. 25, all counted materially in boosting the attendance, with the weather probably the biggest factor in helping the gate.

Sybil Vane headlined. Miss Vane is soprano, with a real voice. She did four numbers, two of the high-class type, and the other two pop songs. A well-balanced repertoire, brightened with a couple of costume changes. Miss Vane was fifth and made two of those "Thank-you-from-the-bottom-of-my-heart" speeches. She went over very well, but the second speech could have been eliminated, with bows substituted.

Perce and Goff started the show with a musical turn that pleased the house. One of the girls appears to have ability as a comedienne, undeveloped at present, but the spark is there. The music was nicely diversified and the finish earned several bows.

Arthur Lloyd, second, entertained with card tricks and the producing of an uncountable number of miscellaneous papers from his pockets. Any one who has ever stood out on a doorstep on a wintry night searching their pockets for a door key will appreciate Lloyd's stuff. There's a lot of comedy derived from the production of a will of marriage licenses, dog licenses, "keep off the grass" signs, etc. The act landed solidly.

Carlisle and Lamal (New Acts) were third, and Pauline (New Acts) fourth. Johnny Ford and Wood Sisters (New Acts) sixth.

Joe Browning next to closing made the house rock with laughs and uncovered a couple of new topical songs. One of these ancient patent medicine ads called "Symptoms" was particularly well written, with the several verses packed with laughs. Browning's quaintness of method and "different" comedy style takes him out of the conventional rut of monologists.

"The Boys of Long Ago," an old-timers' turn with five "boys" of the old variety and minstrel days, none less than 60 and one 70, made good on their merits. A double clog dance by two of the men, announced as having been done by them at Miner's Bowery 40 years ago, uncovered a brand of stepping that few of the present-day hoofers could top. The whole act is entertaining and it held 'em in to a man, closing the show.

Beil.

JEFFERSON

The Four Marx brothers were the top liners for the early part of the week and Al Wohlman's name was also in the marquee lights, but a painted sign over the entrance featured Marion Davies in "The Young Manna," a special Colman picture with the Marx turn given about one-third the space of the film announcement. Monday night pulled strong attendance, the features and the cool weather counting.

The Marx boys, on sixth in the eight-act show, had very little comedy ahead or behind them. They played the "On the Mezzanine" and had the house chuckling all the way. Julius (or is it Leo) had some new stuff, as always expected and forthcoming from him, and so did the red-wigged chap, who fails to deliver. "Papa" got applause on entrance, and he held up his hand saying he already had a swelled head. Anyhow he sort of favored the St. Louis style—"Say it with pop bottles" (that referred to the Incident Sunday, when Whitey Witt, the Yankees' outfielder, was knocked out by a bottle thrown from the bleachers by a St. Louis baseball fan). "Red's" stunts included a rubber glove which he blew up and then made motion as if milking a cow. He may have picked that up abroad,

but got away with it. The best laugh-getting bit came with the "bawls suit" episode, with the red-head dropping more silverware from his sleeve than one would believe possible. His harp playing seemed especially good, and it has been brought up to date. Of the four girls aiding, the lead won something by her toe work.

Wohlman, seventh, closed, with the evening's individual honors, and that surprised, because he was quite slow in getting started. The early T. C. act got almost nothing. It was with a mammy ballad that the house began to take notice. The punch came with a Dr. Jekyll and Mr. Hyde adaptation of "Make Believe," which brought him out for a Dixie song. Two encores were earned, they being choruses of the same number, with the finale a Jolson impression.

The King Brothers opened the show. Clinton and Rooney in the No. 2 slot fought the position for a while. Miss Rooney with her dancing got across for a corking score. Her imitation of brother Pat was a good deal more than that, for her own steps were the bulk of the routine. Clinton was not exactly kidding when he said it was tough trying to keep up with a Rooney at the conclusion of rapid duple stepping. His fiddle bits included a snatch of "How Dry I Am," announced as the new national anthem. Rather a near miss on the rule against prohibition gags.

Melino and Wallace (New Acts) were fourth, with Mildred Emerson (New Acts) following. Miss Emerson is not the type of turn for this house, and at the matinee the audience was completely restless. In the evening she got by well enough. Johnson and Godfrey (New Acts) were on third. McCormick Sisters and Bliss closed with a ring and trapeze routine, with the film feature starting before 10:15. Ibee.

AMERICAN ROOF

Like in several other theatres throughout the city, the cool weather did not affect the American Roof for a big gate. One would think it would bring them flocking, Tuesday for instance being ideal indoors weather, but the Roof was barely three-quarters sold. The percentage present, however, enjoyed the smash lay-out which was introduced by bright Titchy pretty.

Hoffman and Hughes, opening went through their bike routine with one mishap. The stunt by the man, mounted on the unicycle, lifting his female assistant aloft, looked as if it were being played up through a couple phony stunts, but the cycle pedal actually broke off the moment the trick was over. Hoffman has discarded the dance opening he did, now entering on the bike in a sort of Pierrot costume. He later changes to tux, Miss Hughes making a costume change for as many dance numbers.

White and Barry (New Acts) were followed by Lady Alice's Pets. The woman puts the mice, cats, birds and dogs through their paces to best effect, aiming more for comedy returns and making the animals' feats subsidiary to the laughs. She is a thorough showwoman who takes full advantage of the audience's whims, likes and dislikes, playing up something she senses appeal and a smooth riding out anything that doesn't click on with this particular audience. She always lends the impression that her first couple minutes are devoted in the main to feeling out her audience and catering to it accordingly. No more intelligent showmanship than that could be asked for.

Ubert Carlton, No. 4, has a lot of new material. Although still retaining that sure-fire "You got to put up with it" topical number for the closing number, the rest of it is new, all dealing with the "clades." Nothing new, but through the protest sense of interpretation, the harps on the gentler sex's fads and foibles in a truly inspired vein. One thing, though, is a bit out of date. That's the prolonged gagging about the women's short skirts. That's a thing of the past, according to the new, full-length fall styles. Otherwise, he ingratiates himself hot off the bat, his clear enunciation of the syncopated lyrics helping considerably in that respect. Carlton is a comer. The Cameo Revue (New Acts) closed the first half.

Jean Boydel reopened after intermission with three comedy numbers and encores with an eccentric dance. She is a comedienne to be likened as a female counterpart of Eddie Foy. She "mugs" and grimaces to her and the audience's content and scores accordingly. Properly veiled with specialty material—Blanche Merrill could turn out a quartet of numbers for this gal, for instance—she can take her place with any of them. As is, she opens with a published rag, does an anti-quated "tough" comedy song and a little O. G. number, and is heard around considerably before. That she gets as much as she does for their credit her delivery and personality more than the material.

Maude Leone and Co. (New Acts). Permaire and Shelley, next to closing, did a bare ten minutes of straight violin and concertina instrumentalization. The comedy wowed they depend upon for the introduction, via the hoke aerial acrobatics, is barred from the Roof because of the limited height of the proscenium. Blum Brothers (New Acts). An Irene Castle feature closed. Abel.

C. B. MADDOCK Co. (14)
"The Son Dodger" (Musical Comedy)
 39 Mins.; One and Full Stage
 (Special Set and Drop)
 Palace.

Charlie Maddock is a skilful and experienced producer of production acts for vaudeville. It isn't the gamble with a Maddock turn that would be suspected of other producers, not so skilful. Maddock produces with judgment, doesn't stint for expense, and knows how to cast. That perhaps is his strongest point as a producer—he can pick his people.

"The Son Dodger" is set in the modern way, a good flash act on the sight end and unusually strong with its comedy for this type of turn. There are several big laughs in it. As the feature of the sight is another radium gown exhibit, made here through the handsome gowns only with no medallion background. But the gowns are enough. Besides which this turn seems to have caught the radium thing more sharply than the others—in the lighting. It fades out into inky blackness on the stage everything excepting the coloring on the gowns. That appears to be the radium effect scheme. It's near the finale and means, as does the others, that where not previously seen, it's sure fire novelty.

Roy Briant wrote the story for the piece. It's quite considerable of a plot for a variety tabloid. There's perhaps just a trifle too much story for a miniature. John E. Walker is the principal comedian, out of burlesque, and also from burlesque came Lillian Lester, among the women principals. Mr. Walker brought no burlesque methods with him, however, if he ever acquired any. More, he seems to follow the Leon Erroll idea in dance and souse stuff, along with Leda Erroll, Leon's sister, almost in her stage debut in this turn. Mr. Walker and Miss Erroll do a double dance that starts off much like Leon did with his wife, Stella Chatelaine, some years ago. Miss Erroll does nicely, is gingery and plays a maid's role to some effect.

Mr. Walker gets the big laughs, in some of the dialog and again with business. There is a punch bowl for one bit, leading up to the souse. That's about the only old boy in the act excepting the back kick again by Walker to Miss Erroll and returned by her, the same as done for years by Sam and Kitty Morton. The best number is a swinging one in melody, with dancing, a counter melody being used to "Home, Sweet Home."

Four chorus girls of youth and appearance seem to be a little more than choristers. Each has a minor specialty moment and improve it. One of the youngest is a pianist.

The underlying story is of crooks with Mr. Walker engaged for the evening by a dancing juvenile (Richard DeMar) to impersonate his father. The talk through that becomes farcical.

The act ran 39 minutes at the Monday night performance, held beyond its length by genuine applause at the finish. It had a bad position for the kind of a turn it is, at the Palace; No. 3, with the show starting early. But it showed up finely and is a first class production act, made more so by its laughs. It looks to rank among the bill toppers in quality and for salary.

MELINO and WALLACE
 Comedy
 10 Mins.; One
 Jefferson

Joe Melino looks like one of the clowns who appeared at the Hippodrome for several seasons. He has teamed with Ruby Wallace, a personable brunet and they have framed an odd routine. The clown with a yellow wig that looked like a reverse of Charles Ray's chin whiskers and baggy nondescript clothes worked in pantomime all the way.

Miss Wallace was a singing teacher, with Melino a strange pupil. When she asked to hear his voice he uttered no sound, instead indulging in nutty hoofing. That was funny enough, when he brought in sheet music and "danced" to it.

For a closing bit Miss Wallace started "The Sheik," the comic entrancing in dame costume for a comedy dance plus a cartwheel finish. Melino got laughter by vamping with his eyes. He also did the missing finger and unraveling sock bits. The turn will serve for three a day but it does not look strong enough for the big houses.

ETHEL IRVING and CO. (3)
"Leading Them On" Comedy
 22 Mins.; Full Stage
 Coliseum, London

London, Sept. 12.

Most legitimate stars when adopting vaudeville seem to think their personality is the only thing that matters and that any vehicle will do. Several of these acts have been seen in the West End lately, and Ethel Irving's new sketch is with the others. Even the title appears to have little to do with the sketch.

The sketch is weak and confusing and at certain fall nobody seemed to know what it was about or what the position of the various characters was.

A young married woman from the upper middle classes, the category which is now known as the "new poor," is compelled to live in an outlying suburb. She pines for the old times and is prepared to get the good things of the world back at any price. With this idea in her head, she decides to go to an old lover. She does so, somewhat to that worthy's disgust. Her maid is shocked at her mistress' moral laxity, but finds an affinity in the lover's man servant. This is so strong that she consents to go with the runaways as long as she is allowed to marry the man. The lover sees his way out and by means of some occult telepathy conveys to his man the fix he is in. This worthy rises to the occasion and meets the maid's advances by telling her he is married already. Then the maid refuses to go, the mistress refuses to move without her, and eventually the pair return to suburbia and respectability.

Ethel Irving does all she can with the part of the "ready to err" Mrs. Bretherton, and the other three players in the cast support her to the best of their ability. West End players should remember, however, that the Coliseum is not a small, intimate theatre.

EDMON MULCAHEY
 Singing and Talking
 16 Mins.; One
 American Roof.

Edmon Mulcahey offers a conventional singing and talking turn that holds sufficient merit in Mulcahey's singing voice to carry it along readily No. 2, in the small times. Opening with a "blues," an impression of John McCormack comes next, with a ballad very well sung, but much more Mulcahey than McCormack. Mulcahey anticipates criticism in this respect by announcing it is not an "imitation" but an "impression" of McCormack.

As McCormack's voice is of different type than Mulcahey's, being on the lyric order, and Mulcahey is a high baritone, and not a tenor, the announced "impression" means nothing. The song can stand on its own, with Mulcahey's vocal ability.

Several Irish stories, most of them veterans, following, and making contrast for the singing. One of these philosophical dream numbers, next with recitative stuff adequately handled, with comedy Irish song for finish.

Mulcahey's present routine while all right for the pop houses, will never get him as far as he should go in show business. A partner either man or woman appears to be the answer. Mulcahey's presence and voice is above an early spot in the small time, but unless fitted with an unusual vehicle as a single, that's about the best he can expect, with this offering.

JOHNNY FORD and WOOD SISTERS
 Dancing Act
 18 Mins.; Full Stage (Special)
 Fifth Ave.

A jingly pattery lyrical skit, set to pleasing music, all in rhyme, serves as a vehicle for Johnny Ford and Wood Sisters' dancing talents. Ford is a dancing teacher—the two girls want to take dancing lessons—Ford teaches 'em. Simple, but although a bit conventional takes the turn out of the straight dancing class. A woman pianist assists.

The dancing brings out the usual singles by Ford, trios, by Ford and the girls, and doubles by the sisters. All of the current modes are there, jazz legmania, kicks, rolling splits by the girls, both being particularly adept at this type of dancing, with hard shoe stuff by Mr. Ford, emphasizing that he is just as good a dancer as he ever was.

The girls make several costume changes, and the act is scenically attractive through a special full stage eye, showing the interior of a studio. Right for an early spot in the big shows, in a week or so.

SOPHIE TUCKER (3)
 Songs
 25 Mins.; Four
 Orpheum, Brooklyn

Sophie Tucker, two handsome gowns, two piano players (males), not so handsome, and a beautiful curtain are all back from the other side, reappearing in vaudeville over here and composing what is a new act for Miss Tucker for this season.

That drop is first in the act, that is first seen, and nearly becomes the entire starring feature of the turn. It is of shimmering material. As the different lights are played upon it, the effects are striking, made more so by the pianists seated before it and their baby grands. An interlude is at the commencement with the pianists lightly strumming until Miss Tucker appears, to create an atmosphere, which it actually does, an atmosphere of repose as though a musicale were to follow, but all of this is ruined by Miss Tucker's first song, something about when she was "over there."

There is altogether too much of the personal note in this Tucker turn. It is simply misjudgment. Miss Tucker or her advisors seemingly are of the belief that every vaudeville audience knows as much as those of the Palace, New York, or the patrons of Reisenweber's. Outside of possibly show people and the house staff, it's safe to say that not over two, if that many, in the Orpheum knew or cared anything about Sophie Tucker having been abroad during the summer.

Not alone the opening song, but another later on, that went strongly into personalities, it detailing Sophie's career from her marriage to her garage at Baldwin, L. I., and mentioning that "her husbands always "touched" her for \$5 at the end of the day, when they were tired after she had been rehearsing songs. That's pretty personal for the stage, as though anyone did care. If private lives are to be exploited lyrically in vaudeville and make it sound like the rostrum of a dime museum, there should be many interesting careers around Broadway ready to be vented.

This is not a pan on Sophie, a great girl, on and off, but it is the mistaken faith permitted by vaudeville managers who don't seem to sense public opinion and taste. Sophie isn't the first. Then again, Miss Tucker, leaving for her change, introduced the pianists by name (Ted Shapiro and Jack Carroll), also mentioning that while in Paris she had purchased a gown she would show them. She did. It was another shimmerer that needed a shimmy to keep it in action under the lights. At the 23rd Street it might be necessary to inform the house a dress is new or imported, but over at the Orpheum, even though the Brooklyn women have no Fifth avenue to parade, nor Broadway to patrol, they know clothes if they are clothes.

And with all of this the current Tucker act can't be what Sophie nor the audience expects, and it isn't. When she did a "Sheik" number and the "I Know" number and the "Bluebird" ballad, or the "Baby Grand" comic, she was Sophie Tucker once again, but those were separated by the others, leaving the house very much unenthused at all times.

Sophie Tucker is always an act, but Soph, throw out that stuff, get down to earth and do a turn. The novelty for present day vaudeville in the Tucker act may be a single woman carrying two piano players. When Reine Davies last appeared in vaudeville and in New York, she had three men playing three pianos simultaneously on the stage with her.

"CAMEO REVUE" (6)
 Song, Dance, Musical
 17 Mins.; One and Three
 American Roof

The act probably carries some production which was not shown on the American Roof. It is a six-people song and dance revue (five women and one man), which is billed as Dorothy Sherman's act. Tillis and LaRue are featured, probably the mixed dancing team.

They open in Colonial costume, powdered wigs and all, the offering evolving into a series of ensembles and specialties, including some violin and cello work to piano accompaniment, singing and dancing. A tall girl handles the straight vocalizing, doing three numbers in succession towards the finish (a little too much), and the dancing couple breaking it up intermittently with terp solos.

Probably not intended for anything above big three-a-day bookings at best, it is an adequate flash for houses of that grade.

"EMERALD REVUE"
 15 Mins.; One and Full Stage
 (Special)
 23rd St.

The title gives away the Hibernian propaganda. It is Irish from curtain to curtain, a woman introducing the act in "one" and going to a full stage draped interior. She sits in the centre in interlocutor fashion, the other four men and two girls in a minstrel ensemble circle. Two "Tads" do some end-men cross-gagging. The act evolves into a series of specialties by each of the septet (excepting the interlocutor), all Irish song and dancing, the gal stepper standing out.

The act closed the show. At this house any Irish offering is a set-up for the customers. The revue satisfies as a pop house flash.

ROLAND and POE
 Songs and Piano
 15 Mins.; One
 American Roof.

Two men, pianist and singer. Pianist appears first, announcing Mr. Roe has completed his fourth transcontinental hike. No further details but the bare announcement. Singing off stage first, Roe, garbed after fashion of cross country walker, enters and uncovers a good lyric tenor, excellent volume and tuneless, but with tendency to throatiness in upper tones that should be corrected.

Turn resolves itself into piano and singing act from here on, with Roe doing a "blues" and ballad. Pianist does number next, and Roe is back for "My Gal Sal," and Dixie number for finish.

In view of the statement of pianist that Roe has made four transcontinental hikes across country, turn should contain some talk by Roe, descriptive of his travels. Surely any one that has hoofed it from here to Frisco and back four times must have a lot to tell about it.

The talk if inserted would also take the act out of the straight singing class. As it stands, acceptable for early section of neighborhood shows, with possibilities of talk mentioned, if added lifting it to more important classification.

PHILLIPS and EBY
"Honesty" (Sketch)
 16 Mins.; Two (Special)
 23rd St.

The team has been offering sketches in vaudeville for some years under the present name and as Mr. and Mrs. Norman Phillips. This is their newest and is far from standard although it has possibilities if whipped into shape. Too wordy, long drawn out and obvious from the start, it doesn't get started soon enough.

The girl is the public stenographer in Rosedale's only hotel and he is visiting the town on business. He represents a firm anxious to get hold of a patent from the poor widow of the inventor. He knows the destitute woman would sell out for \$500. The girl dissuades his taking advantage of her, later admitting it is her mother. Risking losing a job, he gets an offer for \$10,000 via long distance from the home office and he advises his boss to double that. It costs him his job but the girl practically does a Leap Year, saying they really need a man about the house to look after their affairs, particularly as regards the patent.

Throughout the action, the tagline "I never thought of that" is prominent and quite overdone. The vehicle could stand re-writing to do justice to the couple's efforts which really lifts it out of mediocrity. It was spotted No. 2 at the 23d St.

FREDERICKS VAN WART and Co. (4)
"The Conductor" (Sketch)
 15 Mins.; Two (Special)

This vehicle was probably used by others in vaudeville before Mr. Van Wart and company. It takes place on the rear platform of a fast moving train, a stereopticon effect being carried as part of the production. It has four people in it, three men;irate dad, his daughter, her beau, with whom she has just eloped, and the conductor. Dad is sore at newlyweds, but for the final curtain agrees not only to pay the honeymoon expenses but go on the honeymoon with them.

Judging from the amount of work each of three men do, either one might be Mr. Van Wart. However, the casting all told is adequate. Coupled with the production flash it's a set-up for the pop house.

CHALFONTE SISTERS (2)
"Birds of a Feather" (Song and Dance)
 15 Mins.; One, Two and Full Special
 23d St.

The house exterior differentiates the act as "Birds of a Feather," and the announcators are devoted one each to the sisters' names and the act title. Either way it is a flashy, classy terp production, gorgeously costumed and mounted. Special songs and lyrics introduce each dance which is produced with appropriate scenery back-ups. The "ugly duckling" dancing in duck costume was striking as were the silver cloth costumes for the next to last dance. They closed with a concerted military dance.

The act opened at the 23d St., a strong turn for the spotting and similarly well suited for the bigger houses.

NICK and GLADYS VERGA
 Songs and Talk
 15 Mins.; One
 American Roof

Nick Verga does character wop, pick and shovel dago type, faithfully conceived and interpreted. Gladys Verga, tall and goodlooking, of show girl type, does straight and sings acceptably. Some talk at opening regarding purchase of flowers with Gladys as flower girl in Italian peasant costume with a bit of singing gets act off to good start.

Verga's remark that the flowers don't appeal to him, while spoken in Italian dialect, is hardly the sort of lingo-a pick and shovel wop would use. There are one or two other spots in the act where the dialog is also a bit above the character impersonated. Not important, but as long as Verga is doing a character, any jarring note tends to take away from atmosphere of reality which generally marks his work.

A strong baritone singing voice, a trifle unmusical at times, is used by Verga to advantage throughout turn. After opening woman changes costume to evening dress, very decolette, with low cut bodice serving as leads for several comedy sallies by Verga. The couple get far more laughs out of their talking routines that most of the two acts seen hereabouts in a long time, the laughs following each other in rapid succession giving the act speed and keeping it entertaining all the way.

The couple were an unqualified hit on the Roof. They can repeat in any of the pop houses, and show real possibilities for advancement.

CARLYSLE and LAMAL
 Talking and Singing
 15 Mins. One (Special)
 Fifth Ave.

Man and woman. Man looks to be about six feet three and is correspondingly slender. Woman is plump. Skit structure has man a champ oarsman and woman reporter coming to interview him. Interview provides opportunity for woman pulling smart cracks at expense of man—principally his height and slenderness.

At opening man is playing scale on saxophone. He does not play a melody other than few bars of "Home, Sweet Home," and that in comedy way, on sax throughout act, at finish again resuming practicing, woman reporter has interrupted. If man can play complete tune on sax it should be done somewhere in act, even if a brief one.

Woman sings a number introducing strains from songs sung by stars, but she does not essay imitations of the stars mentioned, simply singing the bits.

Act shapes as average No. 2 for pop houses.

SHEFTEL'S REVUE (10)
 Colored Revue
 30 Mins.; Three. One and Full

Bob Baker, the agent, presents this 10-people colored revue, six women and four men. It has an abundance of time to make it suitable for the three-a-day but its overabundance boomerangs and palls after 20 minutes. The four men are each specialty people, as are three of the six women, although almost all double in some bit or other in addition to the strict chorus work. The gal doing the blues handles that type of number quite well, another songstress in the troupe, one doing a ballad, also handling heavy with her vocalizing, forcing an encore.

The fast dancing finish should be retained in favor of some other stuff in the fore-section which could and should be cut.

MAURICE and GIRL

Equilibrium and Accordion
12 Mins.; One and Full Stage
American Roof

Odd combination of music and acrobatics, with girl playing accordion in one act opening and man putting over some excellent chair balancing stunts in full stage later. After short period in one, where girl plays a couple of selections on accordion, showing a thorough knowledge of the instrument, she becomes assistant to man in balancing stuff.

Girl has ability of high order as musician, but does not sell stuff importantly enough. She looks well in abbreviated costume worn. Man's balancing stuff includes broomstick bridged over two chairs, each on high table formation, man balancing on one leg of chair placed on broomstick.

For another complicated arrangement of tables and chairs piled on top of one another, man does hand stand atop chair also balanced on one leg. Both of these are dangerous looking, and well worked. Four high table drop with man seated on chair was another excellent trick.

Good small time opening turn, filling that spot on the Roof very well. There is a bit of patter here and there by man while working the balancing tricks, but it's unimportant. This part of the turn could be developed to general advantage of act. Man's two entrances in "one," while girl is on with accordion are evidently intended for comedy, but might just as well be eliminated unless made funnier.

Bell.

ARCHIE and GERTIE FALLS

Acrobatic
10 Mins.; Three
Riverside

Gertie Falls enters in the spot in abbreviated attire, displaying full thigh tights and close fitting costume to show off her shapely figure to full advantage. The audience gets a generous bird's eye view from all angles, although the get-up reminds one of a burlesque poster girl. She does some work aloft on the loose tape later switching her aerial performance to the trapeze. This permits for an ankle to ankle catch which is the more striking because of its straightforward attack, minus any stalling and playing up.

Mr. Falls then focuses attention on himself with "falls" that credit his surname in its fullest meaning. He takes some cruel flip-flops on the mat, a supplementary bit having a prop chair fall apart from the vibration simultaneous with the performance of one particular flashy tumble.

A fast routine, corking for opening any show.

Abel.

JOHNSON and GODFREY

Songs
15 Mins.; Two and One
Jefferson

Presumably a two-man colored team, with a routine mostly devoted to songs. One possesses a good tenor, the other specializing on pop numbers. At the opening a painted drop picturing a river had the couple fishing. A laugh because one caught fish and the other got only nibbles was the sole excuse for the drop.

The tenor was first in the warbling, doing "My Old Kentucky Home," countered by his partner who offered a Dixie number. A second slow tempo song permitted one of the men to change to grey dress clothes and before a silken drop he gave an impression of George Primrose singing and dancing "A London Swell." A chance for the tenor had him out in crimson duds and he made his best bid with "Somewhere." They duetted for a song and dance finish. About No. 3 for this class of show.

Ibce.

WHITE and BARRY

Piano Act
15 Mins.; One
American Roof

Two girls. The pianist, a blonde bobbed-haired miss, is quite easy on the optics. Her partner, a brunette, is a female baritone. The latter is more certain of herself and is probably directing the blonde's destinies through the vandyke's noxiate. The baritone solos off stage before entering, possibly to lend the impression it is a male singing. Her sartorial get-up, however, dispenses any suspicion of a male personator. The team lands' pops in a fair, though average manner, doing nicely in the "duce."

The blonde gal betrays her newness through the awkward bow-taking. Her partner is more certain of herself. A satisfying early soot team for the pop houses.

Abel.

SHONE and SQUIRES

Comedy Talk and Songs
16 Mins.; One
Fifth Ave.

Billy Shone has been around as a "single." His new act includes Edna Squires, a pretty blonde girl with a figure that pays dividends in a musical comedy costume of long black opera stockings and very décolleté bodice. Shone opens with a comedy hat and cigarette holder, singing a "nut" song that gets over. The girl makes her entrance for crossfire composed of kidding Shone's attempt to "make her."

Another song by Shone while she changes to evening dress, introducing "the world's greatest mind reader." Shone, in turban and bathrobe, does a comedy mind reading bit, getting laughs with the delivery. His kidding of the leader and repartee anent the musicians also lands. Miss Squires changes to the flash costume for more, kidding and a double song. An encore was a recitation by her with "interruptions" by Shone.

The two-act is an improvement over the former Shone vehicle and has big time possibilities. Shone is still trespassing on others' material as, "Give me credit for pickin' 'em," which has been an Al Reeves' trade mark for years; the "Eskimo pie and ice cream cone," gag which is being heard around, and several other lapses. He has personality and a valuable asset in the girl. With original material this couple should make the grade. At this house they took one of the hits of the bill.

Con.

MILDRED EMERSON

Songs
7 Mins.; One
Jefferson

Miss Emerson a middle aged songstress was at the piano accompanying herself throughout. She opened with a popular waltz number, then played and sung bits of ballads, two of the semi-classical Irish type. A light operatic bit was offered to effect as the encore. The routine is brief and the numbers short.

Miss Emerson is billed a society entertainer and hardly fitted in here, though she fared well enough. It is possible some cutting was done after the matinee. Not strong enough for the big houses but the pop time in polite neighborhoods might use the act.

Ibce.

MAURICE SAMUELS and Co. (2)

Comedy Sketch
21 Mins.; Full (Interior)
American Roof

One of the usual type of acts that Maurice Samuels has been appearing in for some time past. This one is a little different, as the long expected "little" sweetheart expected from Italy crosses him and turns out to be a rather big girl by the time that she arrives. Incidentally, she has already acquired a husband. She can, and does, show that the hubby has taught her to handle a jazz number in most approved Sophie Tucker style. The answer is that the disappointed wop turns to his little housekeeper to bring about a happy wedding.

There are a lot of laughs, and it is sure fire for small time.

Fred.

BLUM BROTHERS (2)

Acrobatic
Six Mins.; Two
American Roof

Two men with a neat hand to hand routine, although familiar in the main. They look natty in purple gym suits over white leg tights. The usual lifts lead up to the top-mounter standing flat-footed on his partner's head, and refusing to heed the understander's insistence to come down. The getaway was a lift with the understander arching his body so that the cranium and feet rested on the floor, developing into a two-high hand stand. The routine encore was a flying leap to a handstand over three chairs.

With the addition of one really distinctive trick the team can open or close any bill.

Abel.

TURNER BROS.

Acrobats and Dancers
12 Mins.; One
American Roof

Two men in routine of ground tumbling, double soft shoe dancing and knockabout stuff. Both wear Norfolk suits, straight make-up practically, but there are a number of laughs in the act arising from the knockabout tumbling. Both good dancers, with the routines offered including an acrobatic back and waltz clog. Will do anywhere in pop house bills, and with more comedy added to knockabout section could readily hold down No. 2 in immediate houses.

Bell.

ORANGE BLOSSOMS

(Continued from page 17)

man could write so witless a book. One of the half-dozen amusing lines in the performance is the observation of the American detective, "In Paris they say there's a crow's egg in every dove's nest." Most of the other "cracks" that won a laugh from the demonstrative first-night audience were borrowed from vaudeville ("Garlic builds you up physically but breaks you down socially" was one of them) or puns. Among musical comedy books this was the most unfunny.

But the play probably will survive the book by sheer beauty and splendor of staging and by the cleverness of some of the people concerned in it. In the number Hal Skelley, not unknown to vaudeville, stands out with genuine eminence. What humor the evening brought was largely due to his energetic labors. His methods are robust, but he has some spontaneity, and spontaneity was a commodity sorely needed about the middle of the second act, when affairs were getting into a pretty serious state from pure imitation. The first act had worked stupifying complications, accomplished at the expense of unbelievable qualities of talk.

But the preliminaries had worked up a situation which focused in a dinner-table scene involving a wife of convenience who was really in love with her husband, the philandering husband and the lawyer. Shelley as the detective, posing as the gardener and helping with the serving, got something out of his buffoonery and contributed a fairly diverting episode. It was short after that the musical number, "Orange Blossoms," came along and saved the day.

If the piece lasts it will be due to this sprightly bit of melody and number staging. Victor Herbert is at his best in this happy melody, and the song is made into a gem of staging. Miss Day sings it as a solo and finishes with a dance, aided by eight of the handsomest chorus men since the Casino days, all tricked out in black velvet clawhammer coats. From then on they made less and less of the book and went in more and more for splendidly staged dancing numbers, and the entertainment improved in direct proportion until the dreariness of the earlier passages was forgotten, and at the finish one carried away a distinctly cheerful impression of the whole. It is probable that the play may be brightened up where it most needs it and be worked into a substantial success, but a good deal of the first half of the evening needs a lot of attention. As it stood at the premiere its brightest spots were the dancing contributions of Mr. Skelley and his able dancing partner, Queenie Smith, in the hokum role of an American stenographer addicted to Spearmint and slang Americanisms.

The score suggests Victor Herbert at his best only in a few spots. The "Orange Blossom" number is bound to attain popularity, and "This Time It's Love" has a captivating

MAUDE LEONE and Co. (2)

Sketch
16 Mins.; Three (Special)
American Roof

This is a new act Maude Leone is doing. It develops into an allegorical sketch which is still rather rough in spots. It has the germ of a good idea, but competent re-authoring could do wonders for it. The act is laid in a shoe shop, the male owner in fancy velvet jacket assisted by a smart military bell-hop. A mechanical sign stand reads, "Shoes for every walk in life."

To introduce matters, the man (who also sports a sort of fez as part of the get-up) solos a ditty about "I got a good job." Enter Miss Leone, who explains that she is running away from a man who has made himself obnoxious. Incidentally, she discovers she needs a pair of shoes and the owner takes out several pairs of ties, one called "Success," another "Friendship," another "Wealth," another "Happiness," etc. The owner asks her what she wants from the Shop of Life, and Miss Leone insists on the "Happiness" pair. The shopkeeper admits that these will bring wealth, friendship, success and other things of their own accord, but insists the pair is not for sale. The woman, however, walks out with them, confessing she will take them by force or steal them if needs be. At which the man (sermonizing in the audience's direction), "After all, that's the only way to achieve happiness, take it." A proposal is concluded.

That's the act in its entirety, which carries with it a comedy idea of his pressing a button for any desired pair of shoes and have them come flying through the air from another room, immediately. A wooden catapult is visible as the means of propelling each pair. The bell-hop assistant has little to do, merely bits and off-stage business.

The act pleased second after intermission.

Abel.

jingle, but for the most part the staid and polished Mr. Herbert has made stir-song music, apparently writing down to Broadway.

Maurice Darcy, the philandering husband, is half-marked with a British speech and a wooden English manner as intense as Mr. Somerset's. He has an agreeable voice, but his endeavors to be a light comedian were not altogether successful. The part simply aches for such a player as Charles Ruggles. The whole play needed a player of genuine humor. It has many other requisites for a prosperous career in singing and dancing specialists and production magnance. There are eight of the loveliest show girls that have blossomed this season and a stunning array of costumes (done by Paul Poiret himself, the program avers plausibly), and three stage sets of memorable beauty, designed by Norman Bel Geddes.

The future of the enterprise comes down to this: Can a musical comedy of surpassing beauty and extraordinarily entertaining people survive a dull book?

Rush.

IT'S A BOY

Jason Blake.....John Daly Murphy
John Grout.....Robert Ames
Chester Blake.....Charles Lawrence
William O'Toole.....Dorothy Mackaye
Mayilla Blake.....Richard Hanley
Merle E. Fletcher.....Peter Lang
Rev. David Talbot.....Joseph Kilgour
Rita Peniston.....William H. Harris
Kenneth Holmes.....Richard Pitman
Maurice Hemmendinger.....Charles Halton

The birth of "It's a Boy" was delayed several times, but the great event was finally transferred Tuesday evening at the Sam H. Harris theatre, and the child and all its fathers are doing splendidly. The baby is normal, healthy, and sturdy. The well-wishers and rooters were there en masse, and two-and-a-half hours of suspense were marked by loud laughter and spanking applause by the friends of the several parents, and the neighbors.

Some stellar theatrical names are attached to the announcement of this successful accouchement. Sam H. Harris produced it, in association with Lewis & Gordon, William Anthony McGuire, who wrote "Six Cylinder Love" for this combination, is the author, and Sam Forrest, whose stage direction is one of the essential elements of the phenomenal run of successes identified with the triumvirate, is again with them. "It's a Boy" is a human comedy, so human that it makes the same old story that is heard in half the theatres half the time seem new—and better. It is the time-tried screed of the young wife and husband happy in the jay town; the cruel trust luring him away to break him; the wife's eagerness for amusement and excitement; the extravagance, the immoral atmosphere, the neglect of the baby which was at first so sign and estate a visitation, the crash, the return to the old, and with the resolve to start it all over again, and be human and wholesome again.

And it's a corking story, too—and mighty, mighty true. McGuire knows it, and so does this reporter. Both of them moved from Chicago to New York to follow the same will-o'-the-wisp that brought Chester Blake to New York from Carbondale in "It's a Boy." The trusts and syndicates haven't yet closed in on them, and may be they can beat that phase of it. But McGuire knows what it means to jump the town of childhood and young manhood to come to Broadway—the domestic transition. So he can write it and the undersigned can appreciate it.

For plot it differs little from "The Endless Chain" and "Up a Ladder." For play value it is inestimably beyond both of them rolled together, and each of them is accounted a success.

The casting and the acting were as nearly perfect as any presentation by plain mortals could be. The illusion of reality was complete. Even show folks forgot they were in a theatre. Every man and woman there was an aunt and uncle of the baby, and pulled for a happy outcome even when it looked black.

Contrary to precedent and form the leads predominated, and no author can ask grander support than that. Dorothy Mackaye, as the bride, revealed an exquisite repression and a genius for pathos that only a Sam Harris could have detected or even suspected in her lighter previous performances, excellent as they have been. And she gave to it her facial and vocal beauty which haloed her with sympathy. Robert Ames, as the square-shooting young American husband, played with the grace of an old trouper and the fire of a new one—neither pretty nor caloric, but perfectly manly and plausibly genuine.

Two corking comedy parts fell to the "second interest leads," Charles Lawrence and Hortense Alden. Lawrence talks so much like Frank Tinney that it caused some comment, but he landed every laugh and brought them home. One of the best acts, McGuire's most powerful comedy line of this season, at least, wasn't one laugh, it was three, and it broke up what followed for two minutes. It was strictly a plot line and cannot be handled along intelligently without the context, but it will become a memorable fifty. It has to do with a yacht, and it comes unexpectedly and out of nowhere and is delivered without any punch

punctuation. That laugh must have been heard in every theatre on Forty-second street.

As a comedy "It's a Boy" ranks high. It is a drama for many minutes at a time without consistent comedy "relief," though each curtain is a dramatic flip-flop for a laugh; and as a drama it clutches and gets very chummy with its audience.

It is beautifully produced, the sets and props having the same solid touch of substantial reality that the acting and the writing and the team register. And through it all shines a kindness which must be bona fide or it would not be so convincing.

This writer once heard D. W. Griffith, when he was quite obscure, talking to a movie actor who was then a star but who since has been effaced. The director was telling the actor to convey a number of conflicting thoughts. The actor looked up superciliously and said: "How do you expect me to register all those thoughts in one look?" Griffith answered: "Think them—thought photographs!" And the human, charitable thoughts that must have actuated the producers, the director and the author were photographed in the portrayals by the players and were felt and seen by the strangers who watched the developed, finished picture.

If "It's a Boy" isn't a success in New York, McGuire had better write an indictment of Manhattan's atrophy to honest emotions, and emulate his hero and go back to the old town. But he will scarcely have to, for New York isn't as hard-boiled as some of its slandersers from Chicago picture it.

Lail.

POOL'S BID FOR BROADWAY

(Continued from page 13)

offices for time out of town.

Try-out contracts have in the past held the provision that in consideration of the try-out date the attraction is to be booked exclusively in houses controlled by the booking office. The stipulation, however, has never stood firm because it was not equitable and could not stand up legally. The failure to mention terms practically made the provision nil. That is expected to apply now to the separate agreements anent the irrevocable booking privileges, which managers are asked to sign.

The general effect of the regulation, however, may succeed in killing off competition between the Broadway theatres. One result would be to favor the houses of the big offices against those of some of their chief allies. A number of important producers have their own Broadway houses, not always holding their own productions.

The allied producers have not been asked to sign the new booking agreement because they already have such agreements covering a period of years and the terms to be given attractions both in New York and out of town are fixed, also in one or two cases the pick of houses. The kinks in the booking combination apparently have not been ironed out because of those existing agreements. The closing of some houses in the week stands is the reason for complaints. It is known that a producer who routed a Broadway success has received contracts from the booking office with which he has an agreement. A string of cities in one section of the country are under the direction of the other office and the producer informed that office had the say about the contracts. It is reported that an argument about terms is on. The producer has not received contracts from the other office and sets down the evasion as bunk. He also declares he will play the attraction in tents or picture houses unless the same terms are given the attraction as called for in his agreement. In light of the scarcity of plays for the road, it is understood the matter will be patched up, yet it gives an angle on how the individual producer regards the situation.

An angle to the apparent plan to attract the independently owned Broadway houses into the booking fold had to do with the often reported proposal to capitalize the legitimate branch of theatricals. Ability to show big money interests that the Erlanger and Shubert offices are in control of the field by control of the bookings might count as an important factor if Wall Street is really interested in the proposition. There is no doubt about the theatrical moguls being more than willing to permit Wall Street to participate under an ambitious scheme which would keep the present leaders in as managing directors.

Some of the week stands are yet to be booked and open time is plentiful there. The booking people, however, take the position that for new plays to be sent into such houses a certain loss would be sustained and have asked for guarantees for such try-out dates.

CHICAGO SHOWS

(Continued from page 16)

for a run here that may last until the Christmas holidays.

"The Rubicon," which had an awful jolt at the start, is getting over the sting now; money has been expended liberally in the newspapers, contests were started and public interest aroused, with the result that business increased by leaps and bounds. The future of the show was dubious, as Fritz Lieber, in Shakespearean repertoire, was scheduled to come into the house next Sunday. However, arrangements have been made with the Shuberts for a lease of the Central, and the show will move there on Saturday for an indefinite engagement. "Thank U," at the Fort, hit the stride of the other shows and will travel along at a nice gait. "Just Married," which is one of the tried and true attractions, recovered from its slump and is doing unusually good business for the last weeks of its stay.

"The Cat and the Canary" has caught on and done so strong with the show doing close to capacity at most of the performances. Endeavors will be made to surpass the stay of "The Bat" at this house.

Marjorie Rameau, who opened last week in "The Goldfish" will find a rather tempestuous voyage at the Studebaker. The critics were singing her praises most highly but do not seem to have much faith in the play. Business for the opening week was fairly good, due to a big buy by the Couthouls agency.

"Strut Miss Lizzie" is functioning nicely at the Auditorium, where it is for a four-week sojourn. With the show drawing from blacks and whites it will probably make a fair showing. However, it looks as though that it will hardly depart from here with a balance on the profit side of the books.

"Lightnin'" having passed its 500th performance at the Blackstone is still in most healthy condition, with the business having mounted up with the change in weather.

Monday night of this week all eyes were centered on the opening of the new Selwyn theatre, with John Drew and Mrs. Leslie Carter in "The Circle." Prior to the opening the newspapers gave the event big space, with the "Herald Examiner" Monday getting out a four-page "Selwyn-Harris supplement."

For the opening a most representative gathering was on hand, which was composed mostly of the Gold Coast residents, theatrical people, and city and state officials. Seats for the opening performance at \$5 top for the lower floor were grabbed up early in the sale, with the result that more than a thousand people were turned away from the house on the opening night. It is expected that the twin sister of the Selwyn, the Harris, will be ready to make her debut next Monday.

Last week's estimates: "To the Ladies" (Cohan's Grand, 4th week). Exploitation by Shepard Butler and other critics who raved about this brain child of the newspapermen authors had the effect that was anticipated, with the gross jumping to over \$10,000.

"Cat and Canary" (Princess, 2d week). Looks to be as big as it was in New York. Seems to be the talk of the town, with business practically capacity, and the box office handling over \$14,000.

"The White Peacock" (Playhouse, 2d week). This Petrova vehicle was a disappointment to both the star and management as far as business was concerned, getting only around \$7,000 evacuation week. Charles Cherry opened here Sunday night in "The Dover Road," which registered strongly.

"The Goldfish" (Studebaker, 1st week). Looks as though Miss Rameau has not the right vehicle. She has a big following and will draw regardless of the play, but the play for a limited period. Hit close to \$11,000, due to agency outright buy.

"Just Married" (La Salle, 21st week). Is in its sixth and final month and in most healthy condition. With heat wave broken gross jumped from \$7,600 to close to \$9,000.

"Bulldog Drummond" (Powers, 2d week). Is in hit class, with exploitation and press work big help. Will remain indefinitely. Gross reached \$11,500.

"Lightnin'" (Blackstone, 54th week). This town can be called "Baconville," for it seems as though the Blackstone is the goal of a horde of persons every night and two afternoons a week, with the result that the show garnered over \$15,000 last week.

"Strut Miss Lizzie" (Auditorium, 2d week). Business increased over first week, but show does not seem to impress audiences favorably. Much comment regarding poor wardrobe. With mixed business all over house show claims around \$18,000 on week, which will do little to overcome the investment already sunk.

"The Blushing Bride" (Great Northern, 1st week). This new Jean-Mayfield show not up to snuff for this town. After good opening business assumed ragged proportions, with the result that only \$8,000 was averaged. Leaves Saturday night to make way for George Arliss, who opens in "The Green Goddess" on Sunday.

"The Perfect Fool" (Illinois, 3d week). Has captivated the town, being clamored all around as greatest laughing show seen hereabouts

in many years. Can write its own ticket as to length of stay. Reached top score of week, with \$26,000. "Thank U" (Cort, 2d week). This Golden show is making good impression, with its business reaching around \$10,500 on the week.

"Good Morning Dearie" (Colonial, 3d week). Seale seems to be the show's handicap. If it were same as other musical shows box-office results would be much bigger. Toward end of week business climbed heavily, with show selling out on last two nights of week. Managed to gross close to \$23,000, which, however, is disappointing to the management, as they expected the attraction to equal the New York takings if not beat them.

"The Rubicon" (Olympic, 3d week). Looks as though it will repeat its New York experience. First two weeks' business was similar to that done there, but this week the show, with judicious exploitation and advertising, started to do business and grossed over \$10,000. Leaves this house to move to Central on Sunday to make way for Fritz Lieber, who opens here on Sunday night for three weeks' engagement in Shakespearean repertoire.

"The Guilty One" (Woods, 4th week). Agency buy is holding this show up, aided by desire to see Miss Frederick on account of her screen popularity. Returns nowhere near those desired, show getting short of \$12,000, or on par with preceding week.

"The Hotel Mouse" (Apollo, 17th week). On its final week, this attraction held in creditable fashion and managed to draw in \$10,500. Johnson opened here on Sunday night to capacity house in "Bombo."

PHILA SHOWS

(Continued from page 16)

prestige of some of the shows. This week's openings were two, "Pomeroy's Past" at the Garrick and "Marjolaine" at the Lyric. The former, a new play by Clare Kummer, has a promising opening, but in no way outshone the musical version of "Pomander Walk." Peggy Wood, who has been getting a lot of publicity in news columns here recently, is a big local favorite. The show is in for three weeks, with no time set for "Pomeroy's Past," reported to be followed by "Captain Applejack."

The fourth opening, already dated for Oct. 9, unless a lot of changes in bookings are made, is "The Czarina" at the Broad. The Walnut gets "Up the Ladder" next Monday, with Harry Lauder Oct. 16 and Walter Hampden Oct. 23.

Estimates for last week: "Duke" (Broad, 2d week). Lacked regular draw, but won good notices and word-of-mouth advertising and proceeded along at even pace for gross of \$9,500, not top-notch business, but encouraging. Stays four weeks, longest of any show yet in sight.

"Spice of 1922" (Forrest, 2d week). Despite some decidedly off nights, this revue turned in good week's gross of over \$17,000. Won much attention here in summer at Walnut as a "raw" show, and that attracted many, also got good notices. "Sally" switched in next.

"The Charlatan" (Walnut, 3d week). Though not doing everything to be hoped for, this mystery show, considering flops on all sides, staided all concerned. Close to \$7,000. "Up the Ladder" next week.

"Blue Kitten" (Shubert, 3d week). Dropped lower and lower, and goes on shelf after Saturday. Good Labor Day house false hope. About \$3,250. "Paradise Alley," new show, Monday.

"Marjolaine" (Lyric, 1st week). Opened Monday to good house. "Hairy Ape" failure. Got small upstairs play from O'Neill fans, but downstairs draw was out of city and show was lucky to gross \$5,000.

"Pomeroy's Past" (Garrick, 1st week). Opened Monday for indefinite run with good prospects. "Orange Blossoms" looked big as two-week run ended; \$15,500 gross was recorded last week despite hot weather.

BOSTON SHOWS

(Continued from page 16)

tickets for the new show, and the final two weeks should be light. But the show will go out a splendid financial success.

As far as "Shuffle Along" is concerned, the house at certain time, and frequently many hours in advance of it, has an absolutely empty ticket rack.

"Little Nelly Kelly" is romping along with the chances good that it will run for several more weeks. The house is held by the show on a straight percentage basis. Cohan not taking a lease of the theatre, as he has done in previous years. No advance booking had been made that would interfere with the run of the current attraction, and there isn't a chance in the world that the show will be pulled out or be asked to leave when it is rolling up in the neighborhood of \$24,000 a week.

The opening of the Hollis finds the house in a peculiar position it has never occupied. "Nice People" with Francine Larrimore is scheduled for the opening attraction. While she is not a big drawing card locally things might have gone along fairly satisfactorily if the picture by the same name, released by Paramount hadn't been jumped

into the state last week.

From all appearances "The Bat" is in here for a protracted stay. The advance sale now runs eight weeks ahead and it is planned to keep it running that far ahead. Capacity has been the rule at the house and it was only when conditions were generally way off the house was not sold out.

Estimates for last week: "Sally" (Colonial, 18th week). Will go to Philadelphia in two weeks after record breaking run. Show developed weakness last week that caused decision to end Boston run. Did about \$24,000 for the week.

"Shuffle Along" (Selwyn, 8th week). Still playing to turnaway. About \$14,500 last week and this the limit of the season.

"Little Nelly Kelly" (Tremont, 8th week). Did \$22,000 last week, all the money the house can take in at the prices in eight performances. Show could stand extra matinees even at this time if such arrangement was acceptable. Big money maker and in to stay long time. Under original agreement has two more weeks of time but no doubt in the world but that this time will be stretched along indefinitely.

"The Bat" (Wilbur, 3d week). Is over with bang. House capacity at all performances. Did \$18,500 last week, capacity for every performance and with rows of standees added on. Show asking and getting \$1.50 for privilege of standing. In opening week, best one, show did \$19,500.

"Tangerine" (Shubert, 3d week). Over \$20,000 last week and while not as strong as it has been going, is considered o. k. when it is figured, show is playing against strong opposition.

"Thurston" (Plymouth, 1st week). Opened on two-for-one basis to big house. "The Nest" was a flivver from start on business basis and it is doped it did a bit better than \$6,000 last week, sorry showing.

"Opportunity Knox" (Arlington, 1st week). Frazee's tryout house using this show, an effort by William McMaister for one week, at which time "Strut Miss Lizzie" due in.

Vaudeville (Keith's). House did practically capacity last week, despite opening of Shubert house and started off this week with good business at matinee and evening, despite fact bill not nearly as strong as last week. Eddie Fay and Family headline this week.

Vaudeville (Majestic, Shubert). "As You Were" for this week. About \$12,000 last week with Weber and Fields unit. Business light opening first day but picked up strong as week went along.

FILM STOCK LISTED

(Continued from page 3)

or less immediately faced by further readjustments.

Goldwyn's History

The history of the Goldwyn enterprise is interesting in connection with its new status. Its promotion is generally credited to Duncan Holmes, an employee of the Chase Securities Company and to a broker named Wittenberg, of the Harry Content firm. P. S. du Pont was interested through his banking connections, but it was not until later that General Coleman du Pont, United States Senator from Wilmington, was brought in. The latter is said to have now retired from his interest.

Frank Godsol, formerly a Shubert associate, has furnished much of the directing energies for the company and secured, according to report, the backing of the du Ponts. Besides the Chase bank men who at one time or another have been associated with the company, were interests connected with the Columbia band and with the Central Union Trust. Of the financiers Wittenberg was the only one who had had any experience with the picture business. Wittenberg has been interested in the World Film enterprise. The Shuberts were interested in the venture from its inception. The brokerage house of Lewis & Co. were among the original underwriters.

Orpheum preferred was quoted this week for the first time since its listing, a 100-share lot selling for 93½. This stock is convertible into common at two shares for one, and to be in actual line (other considerations aside) the price would represent 46½ for the common. There is no comparison, the senior issue being a cumulative dividend bearer at 8 per cent, and having other investment features absent from the common. Six million dollars of the preferred is outstanding, taken up at the time of the consolidation and practically all in its original hands.

The summary of transactions Sept. 14 to 20:

STOCK EXCHANGE

Thursday—Sales High, Low, Last, Chg.
Fam. Play-L... 1,300 101½ 101½ 101½ +
Goldwyn... 1,100 7½ 7½ 7½ +
Loew, Inc... 8,800 26½ 26½ 26½ +
Orpheum... 500 22½ 22½ 22½ +
Boston sold 550 Orpheum at 22½/22½
Friday—
Fam. Play-L... 1,900 102½ 101 101
Goldwyn... 2,000 7½ 7½ 7½ +
Loew, Inc... 40,100 22 20½ 22 +
Orpheum... 100 23 23 23 +
Boston sold 300 Orpheum at 22½/22½
Saturday—

GOLDWYN'S BUSINESS CONDITION

The profit and loss account for five months to May 27, 1932, attached to the application for listing the Goldwyn stock on the New York Stock Exchange, shows a loss of \$370,201. To this is added the 1921 deficit carried over of \$408,890, a total of \$779,092. These totals are divided as follows:

Net loss for 21 weeks.....	\$108,092
Interest, discount, etc.....	104,474
Guaranteed dividends to Capitol theatre stockholders.....	100,000
Studio burden during shut-down.....	42,558
Amortization.....	15,133
Total.....	\$370,000
1921 deficit.....	408,890
Total deficit last May.....	\$779,092

VOTING TRUST CERTIFICATES

The security listed consists of 720,460 shares in the form of voting trust certificates now outstanding, with permission to add 279,539 more subsequently. The voting trust, established October 10, 1919, expires August 1, 1934, upon the written consent of Samuel Goldwyn or his successor, and of W. W. Laird (one of the underwriters) or his successor (now George P. Bissell). The other voting trustees are Frank J. Godsol, Henry Littleton, Duncan A. Holmes.

The following statement is made of the process of increasing the original issue of 200,000 no par shares from 200,000 to 720,460:

Date.	Purpose of Issue.	Shares.	Valuation.
Oct. 10, 1919	To acquire stock of Goldwyn Pictures Corp. of New York.....	28,913	\$2,777,088.63
Oct. 20, 1919	For cash.....	65,230	1,512,535.05
Dec. 10, 1919	To acquire stock of "Eminent Authors Pictures, Inc. (Del.).....	4,000	81,240.00
Nov. 11, 1919	To acquire stock of Diva Pictures, Inc. (N. Y.).....	1,000	20,310.00
Dec. 16, 1919	For cash.....	2,000	40,620.00
Dec. 18, 1919	To acquire stock of Rex Beach Pictures Co., Inc. (Maine).....	1,000	126,440.00
Dec. 16, 1919	For cash.....	225,000	4,625,000.00
Apr. 29, 1920	To acquire stock of Bishop Case Theatres Co. (Colo.).....	4,000	112,000.00
July 27, 1920	For equipment.....	5,833	174,990.00
Oct. 20, 1920	For cash.....	200	3,900.00
Oct. 20, 1920	To acquire stock of Moredall Realty Corp. (N. Y.).....	800	12,000.00
Feb. 4, 1921	For services.....	18,000	450,000.00
Oct. 19, 1921	For services.....	1,600	15,000.00
Jan. 23, 1922	For cash.....	2,413	49,617.33
Jan. 3, 1922	to.....	4,640	78,318.72
Aug. 19, 1922	Two-year notes converted.....	229,932	1,437,200.00
Total.....		720,460	\$11,536,940.29
Subscribed, but not yet issued.....		6,765	6,765.75
Grand total.....		727,225	\$11,543,706.04
Two-year notes converted, May 28 to Aug. 30, 1922.....		62,576	391,100.00
As per balance of May 27, 1922.....		694,650	\$11,152,606.04

RECAPITULATION

	Shares.	Valuation.
Issued in exchange for stock of New York Company.....	28,913	\$2,777,088.63
*Issued for cash.....	428,762	6,322,221.60
Issued to convert two-year notes.....	229,932	1,437,200.00
Issued for services.....	1,800	27,000.00
Issued for property.....	81,933	772,850.00
Total.....	720,460	\$11,536,940.29

*The cash was used for working capital.

Enlarging on the converting of notes, the application says:

"The corporation issued and had outstanding \$1,788,400 of its two-year 8 per cent convertible notes, dated January 3, 1921, and due January 3, 1923. The total authorized amount was \$1,788,400, issued under a trust agreement between the corporation and the Chase National Bank of the City of New York, as trustee. Under the terms of the trust agreement the notes were convertible into voting trust certificates for the capital stock of the corporation at the rate of one share for each \$6.25 face value thereof, and \$1,437,200 of such notes have been converted into common stock. The balance of the notes have all been redeemed. The proceeds from the sale of the notes were used in the operation of the corporation's business."

Following is a list of the Goldwyn subsidiaries:

Name of corporation.	Issued.	Amount owned by Goldwyn.
Goldwyn Producing Corporation.....	\$3,000,000	100 per cent.
Moredall Realty Corporation.....	30,000 A shares	30,000 A shares
Bishop Case Theatres Corporation.....	30,000 B shares	60 per cent.
Ascher Theatres Corporation.....	6,000 rd. shares	87,500 A shares
Miller Amusement Company.....	8,000 com. shares	100 per cent.
Fredroy Amusement Company.....	87,500 B shares	\$5,000
Goldwyn, Limited.....	\$14,000	25,000 A shares
Diva Pictures, Inc.....	\$50,000	25,000 B shares
Rex Beach Pictures Company, Inc.....	25,000 R shares	100 shares
Eminent Authors Pictures, Inc.....	100 shares	100 per cent.
Goldwyn Distributing Corporation.....	\$10,000 common	55 per cent.
Goldwyn Distributing Corporation.....	Outstanding \$3,000	100 per cent.
Texas Distributing Corporation of	\$1,000,000	100 per cent.

The mortgage indebtedness of all subsidiaries, principally the Ascher theatre properties and the New York Capitol, are listed, making a total of about \$4,500,000. In reference to the Capitol, the application says:

"The Moredall Realty Corporation constructed and operates the Capitol theatre building in New York. Goldwyn Pictures Corporation, by agreement with the Class B stockholders of the Realty Company, guarantees the payment of yearly dividends on the Class B stock of \$200,000 per year and also guarantees the payment of the serial mortgage bonds of \$900,000 yearly, together with all interest on the mortgage and other charges in connection with the Capitol theatre building."

The 1921 (December 31) balance sheet shows cash, \$593,543; inventories, \$4,000,000; "good will and other intangible values," \$3,140,000. Total assets and liabilities are down at \$14,263,000. In the liabilities is listed the item, "advance payments to be liquidated by film service," \$555,153.

The depository of the common stock is Columbia Trust Company; the registrar is the Chase National Bank, and the transfer agent is the Columbia Trust Company, all of New York.

TECHNICOLOR STOCK

A new stock appeared in trading on the New York Curb Tuesday when the security of Technicolor was admitted to listing. It was traded in at 26½. This is the new natural process controlled by Jos. M. Schenck and a number of associates.

It is reported several of the existing color film processes will be combined into one company and market distribution is sought for the stock both to provide capital and give the business publicity. Market trading is considered a valuable source of advertisement for a business going before the public as a film production company.

THE CURB

Tuesday—Sales High, Low, Last, Chg.
Tuesday—
Technical, w. l. 4,300 26½ 25½ 26½ +
Wednesday
Technical, w. l. 4,300 26½ 25½ 26½ +
*Ex. chg. bond.

IN LONDON

(Continued from page 2)

carry out the alterations demanded by the L. C. C. This is mainly on account of Morley's College, a sort of workman's institute, which occupies a portion of the building "back stage" and for which a new home must be found before rebuilding can begin. During the forthcoming season Messingham's "A New Way to Pay Old Debts" will be produced and also a play by Gordon Bottomley, "Britain's Daughter," "Antony and Cleopatra" will be added to the standing Shakespearean repertoire. Among the operatic attractions is "The Boatman's Mate," and a big Mozart festival will commence Nov. 23.

In "East of Suez," at His Majesty's, Basil Dean seems to have tried following in the footsteps of the ornate Oscar Asche production. Most of the notices dwell upon its spectacular side. The other side seems chiefly concerned with the love affairs of a young lady who, having gone wrong with her husband's friend at the age of 17, still continues the relationship and also has time for a liaison with a Chinaman. It is to be hoped the 60 Chinese supers will not look upon her as a faithful example of white women or even half-caste women.

Scotch and Irish plays have on several occasions proved exceedingly popular, as witness "Runtly Pults the Strings" and "The White-Headed Boy," but Wales has never succeeded in getting it over. The Principality, however, is to have another chance when the Repertory Players produce "Beggars My Neighbors," a special performance at the Strand. It was one of this company's matinees which led to the discovery of "If Four Walls Told."

The transfer of various carpenters, stagehands, etc., from the other Reandean theatres to His Majesty's is not looked upon with much favor by the crew of the Haymarket house. They are inclined to be sarcastic. The other day one of the men reported a mouse was outside Dean's door. "Don't worry," was the answer, "they've sent up for the St. Martin's cat to come and kill it."

Phillip Yale Drew ("Young Buffalo"), whose success at the Lyceum with "The Savage and the Woman" has been duplicated on his long provincial tour, had produced another "thriller," entitled "The Mystery Man," at Brighton. It opens in suburban London at the Wood Green Empire Sept. 4.

"The House That Jack Built," which Phyllis Neilson-Terry will produce in London, is the work of Temple Thurston. Before this production, however, it is likely the actress-manageress will do the long-promised "Stigmata," by John Ruthenford.

Norah Blaney, of Blaney and Farrar, was married Sept. 7, to Phillip Bruce Durham, formerly an officer in the Scots Guards and now stage manager of "The Midnight Folies" at the Metropole. Shortly after the ceremony the bride left to fulfill her engagement at the Coliseum where she and Gwen Farrar are appearing.

The cast of "The Cat and the Canary" which Grossmith and Malone will produce at the Shaftsbury, Nov. 1, will include: Frank Denton, W. J. Worthington, Evan Thomas, Morton Seiten, Caleb Porter, James C. Aubrey, Arlold Lee, Nancy Price, Stella Courtney and Mary Glynn.

Next week's program at the Victoria Palace is of the "all star" type. At the top of the bill is "Little Tich." The support comes from Charles Althoff, Cornelia and Eddie, Jack Pleasants, Thornley Dodge, Willie Rolis, Lily Eytton and Misquette and Maxley.

Tom Barry, having successfully reproduced and launched the new version of Charles Withers' famous sketch which ran for over a year at the Palace and which is now billed as "Withers' Opry" is leaving for the Continent for the purpose of the routine "look round."

A new farcical comedy, "Hawleys of the High Street," by Walter Ellis, author of "The Little Bit of Pluff," will be produced at Brixton Sept. 11. It will remain there for two weeks, then, after a suburban and provincial trial trip, may be seen in the West End.

T. C. Dagnall produced "The Three Bears," by Edward Childs Carpenter, at the Court, Liverpool, Sept. 4. After a provincial tour the play will come to the West End. The cast includes Renee Kelly, Dorothy Fane, Mary Griffiths, Hylton Allen, Henry Calne, Hector Abbas and Halliwell Hobbs.

"If Winter Comes" continues to be the big thing of the provinces. In four shows at Fulham it took 830 pounds, which is wonderful business even for a provincial city let alone a medium watering place. The usual capacity of this house is 200 pounds.

Leon M. Lion is to commence his Pinero cycle in October, beginning with "The Benefit of the Doubt," which will be followed by "Sweet Lavender" and "Mid-Channel." Margaret Halstan and Lyall Swete will play the leads.

Teddle Gerrard, who returned Sept. 4 to the cast of "A to Z," at the Prince of Wales, left it to make a hurried business trip to America, which was seized on by the scandal-mongers and a section of the press for the publication of sensational stories and rumors.

"The Balance," the new play by Frank Dix and Leon M. Lion, will be first produced at the Opera House, Manchester, Oct. 9. The play is really melodrama, one of the big scenes taking place during a murder trial.

After a hurried visit to see "Old Bill, M.P." at the Lyceum, Charles Coburn has sailed for America again. He wants to play Old Bill in the American production, which has been secured by Al Lewis for Sam H. Harris.

Jack Buchanan has been engaged to produce for the "Cabaret Folies." The Trix Sisters are appearing in this entertainment which takes place on the roof of Queens Hall, once an exclusive home of high-class music.

May Palfrey (Mrs. Weedon Grossmith) will produce "Hot Air," a farce by Weedon Grossmith and George R. Sims, at Huddersfield, Dec. 11. The play will probably come to London later on.

Herbert Jay and George Dance have secured a long lease of the Court, which has been closed for some time. The last production there, "The Rabbi and the Priest," ran for a fortnight.

Having been closed throughout August the Playhouse has now resumed "business as usual" with "The Second Mrs. Tanqueray," with the addition of two matinees a week.

De Biers, the magician, has returned from an extensive tour of Germany and Austria in which countries he says conditions are frightful and well-nigh hopeless from a showman's point of view.

Madeleine Collins, the English prima donna from Covent Garden, who spends most of her time on the Coliseum Hill, sails Sept. 7, on the "George Washington." She opens on the Keith Circuit in New York.

"Decameron Nights" continues to go strong at Drury Lane and is approaching 200 performances. Herman Fink, having recovered from his recent illness, returns to the conductor's chair, Sept. 11.

Although the name of Henry Ainley has been mentioned in connection with "The Bronx Express," it is now understood the rights for England are the property of Arthur Boucher.

Arthur Boucher celebrates 27 years of London management, Sept. 11. His first production was "The Child Widow," Sept. 1895, at the Royalty.

Lee Ephraim, of the Daniel Meyer firm, expects to sail for America shortly. While there he will see the shows and look around generally.

Owing to the continued illness of Alice Delysia, the flying matinee arranged by Moss Empires for this artist have been indefinitely postponed.

Sir Oswald Stoll is about to produce a new musical play in Manchester. This is "The Lucky Bean," with Mark Lester starring.

Flora Lea of the Ziegfeld "Follies" joined the "Cabaret Folies" at Queens Hall, Sept. 7.

PARIS

Paris, Sept. 8.

A competitive organ concert was held at the American Music Conservatory at Fontainebleau last week, when four prizes were awarded American organists by the French committee, composed of Charles M. Widor, the composer; Marcel Dupre, of Notre Dame, Paris; Daller, organist of the Madeleine; Paul Fauchet, of St. Honore d'Eylau church; Marcel Granjens, of the Paris Sacre Coeur; Jacques Durand, publisher, and Jacob, organist of St. Francois de Sales. The prize winners were Julian Williams, of Newcastle, Pa.; Norman Cook-Jephcott, of Rhinebeck, N. Y.; Mrs. Virginia Carrington Thomas, of Hartford, Conn., and Hugh McAllis, of New York. Honorary mention was also made of the playing of Robert Wilson Hays, of Milwaukee.

The Theatre des Folies Dra-

matique, formerly a popular lyrical house, but devoted to pictures for the past five years, will probably be inaugurated this winter by a new director, M. Chateiller, with melodrama. However, extensive alterations are exacted by the local police authorities before the authorization to open is granted. The house may continue with pictures, but must be brought up to date for legitimate.

Yoris d'Hansewick has taken the Apollo and will present "Le Marche d'Amour" early in September. M. Lehmann, formerly of the Casino de Paris, is general manager, and Leo Pouget is conductor.

Sutton Vane's "Span of Life" (Le Pont Vivant) will quit the Gaite and is to be played with Blacot at Marseilles Oct. 6.

The Paris municipal council has voted subventions of 2,000 francs to the Theatre de l'Oeuvre Society, 3,000 francs to the Concerts Touche (chamber music groupe catering for the general public), and 1,200 francs to the popular theatre of Belleville.

Henri Llenard Fleuret, described as a dancer, has been condemned to two years in prison for having appropriated money and articles of jewelry from his partner, Marcelle Ferrange.

According to present plans, although not yet officially decided, an international exposition of decorative arts and modern industries will be held on the Esplanade des Invalides, Paris, in 1924.

"Marie Gazelle," three-act piece of Noziere, is to be revived at the Potiniere Sept. 2, with Mme. Polaire, who created the role two years ago.

BIG AND SMALL HOUSES

Keith agents were directed this week to consult with Arthur Blondell, booker of Keith's, Syracuse, before they (agents) book any acts into the Temple, Syracuse. The Blondell memo to the Keith agents states in effect the reason for the request to consult with him before booking acts into the Temple, which is the small time house in Syracuse, booked by Harold Kemp, in the Family Department (fifth floor), is because he (Blondell) may want to use the acts in the big time house (Keith's).

While not so stated it is accepted that playing acts in the small time house first would depreciate their value to the big house, in that way, the Keith office maintaining "opposition" to itself.

COOGAN CONTRACT TANGLE

Los Angeles, Sept. 20.

The father of Jackie Coogan, the kid screen star who has just finished a screen version of "Oliver Twist" for Sol Lesser, is to make his own pictures in the future, according to Coogan, Sr., who issued a statement to that effect at the time that the youthful star and his mother left for New York this week.

Sol Lesser, who is in New York at present trying to come to an agreement with First National on the exhibition of "Oliver Twist," denied Mrs. Coogan was on her way East for the purpose of making a new contract for Jackie Coogan, and stated the young star would be under his management for several additional pictures.

ISAAC WOLPER FOUND DEAD

Boston, Sept. 20.

Isaac Wolper of Brookline, Mass., 46 years old, and president of a local apron manufacturing concern, was found dead in a room in a Boston hotel last week under conditions which indicated to the medical examiner that he ended his life by drinking poison.

Wolper is said to have been interested in the production of pictures at one time and had a bit in "The Miracle Man" which was released some time ago.

WORSE THAN "SUNDAYS"

(Continued from page 1)

wanted to, and if they did, he would enforce it to the letter. "I told them I thought it was better to have people in nice, well lighted theatres on Sunday than out on the banks of Eagle Creek shooting craps or lined up along a country road in automobiles with the lights out.

"They told me some of the pictures were not nice, and mentioned a picture of Hope Hampton's recently shown here. They said they saw a man in the audience with his arms around a girl, and when the hero kissed the heroine in the picture, he tried to kiss the young woman with him.

"I told them no great moral was portrayed in a story unless some ugly facts were shown along with the good."

AUSTRALIA

By ERIC H. GORRICK

Sydney, Aug. 17.

Her Majesty's, "A Night Out"; Criterion, "The Bat"; Palace, "White Headed Boy."

Williamson-Tait presented at the Royal, two weeks ago "The Peep Show," the Wylie-Tate production from the London Hippodrome. Business has been good and looks like continuing. Show lavishly produced. In fact, it is the best thing that the firm has done this year. But—and a big but, too—the mistake made was in weakly casting the leading roles. What is needed is a good comedian, and the show needs pep badly. The finale is frightfully weak. The show is given in 17 "peeps." The Dickens scene is the best. J. H. Wakefield scored the hit. His work is clean cut and good. Josie Melville made enormous hit in big dance scene of act two. Dressing and effects fine. Chorus and ballet work very hard. Cast includes Kathlyn Hilliard, Dan Booker, George Baker, Mona Magnet, Reggie Roberts. Gene Richards staged dances. Captain Maxwell produced. Cass Downing conducted.

Business very big twice daily at Tivoli. Lee White and Clay Smith work nearly an hour. Forced to speech. Kitchie and Clifflie opened. Fred Bluet, character songs, over nicely. Lune and Shaw, sketch, well received. Ed Ford, big. Sparkling Mozellies, sister act, weak voices, dancing fair. Eddie and Pifi de Tisne, sketch, laugh. The Gilberts, songs and talk, liked.

Fuller's made break when instead of playing vaudeville in the first part and revue in the second half, they staged a new English revue. It's reported inside they are trying to pave the way for Ada Roeye season in November. The current show, "Sunbeams," very poor. Jokes are as old as the ark. Comedian and straight poor. Supporting company weak with exception of two. Duddy Hurl and Harry Evans are comedians and straight, respectively. Jennie Hartley is bright spot. Her songs are given with heaps of vim. She scored. Little Lorna, clever child mimic, added. She should go a long way in show business. Potter and Hartwell did well with dancing and contortion stunts. The show flashes at the end of the week and goes out of town to reorganize and rehearse new stuff.

Melbourne

Her Majesty's, "The Naughty Princess"; Royal, "Parlor, Bedroom and Bath"; King's, "My Lady's Dress"; Palace, "Spangles"; Tivoli, "Wee George Wood, Malcolm Scott, Sam Barton, The Nicholls, Don McBeath, Walker and Thompson; Bijou, Jack Burchley, Hartley and Wright, Tubby Stevens, Honolulu 4, Brightie and Carlyon, Palmetto, Don Sturt, Miller and Rainey.

Adelaide

Royal, Opera Co.; King's, Vernon Sellars, Effie Fellowa, Baron, Sam and Elsie; Goldie, George Storey, Hal Rake, Hect Napier, London and Laney, Davey and Ritchie, Flora Cromer.

Brisbane

Empire, Harry Thurston, Maury Sterndale, Emerald and Dupre, Eleven Wonders, Les Vidos, Harem and Scarem, Rene Dixon; His Majesty's, Louis Bennisson in "Johnny Get Your Gun"; Stanley St., Wirth's Circus.

Auckland

His Majesty's, Nicola; National, "The Four Horsemen of the Apocalypse"; Fuller's, Saunders and Roberts, Tom Hughes, Linden and Berge, Eddie Martyn, Padger and Stanley, Mr. Paul.

Wellington

Opera House, "Within the Law"; Fuller's, Columbia 4, Elton Black, Hyman Lenzer, George Dean, Belle Mora, Ling and Long.

"The Bat," still playing to capacity at Criterion.

"The Sheik" finished six months at one house last week. Picture has opened at downtown house for a season and is still packing them in. Ada Reeve is in her 18th week at the Palace, Melbourne. This is considered record. Fullers are handling the attraction.

Oscar Asche opens at Her Majesty's, this city (Sydney) in four weeks. His first production will be "Calro." Williamson-Tait managing.

"Over the Hill" is in its 10th week at the Strand, Melbourne.

Mrs. Philip Wirth secured a separation from her husband last week. Mr. Wirth is connected with the circus of same name.

The Sherman & Ward American revue just finished big season in Dunedin, New Zealand. Show opens in Christchurch for a season under Fuller management.

Potter and Hartwell refused to close the show at the Tivoli last week. They finished their contract

on the spot. This week they are working next door, at Fuller's.

Arthur Woods, a solicitor of Newcastle, the place where the coal comes from, is the "angel" for a show that is to tour the Far East. Company includes Fifi de Tisne, Bobby Gray, Rayna Carbetto, Palmetto, J. Wallingford Tait, Lala Forbes, Dick, Norton and Eddie de Tisne. Hal Freeman is in advance. The company leaves Oct. 27. The tour will embrace India, China, Java, Hongkong, Singapore, Japan, Batavia, Malay States, South Africa, South America, California, New Zealand and return to Australia. Tour as laid out will take about 80 weeks. Eddie de Tisne is to produce.

Fuller's Theatre, Ltd.; Majestic Amusement, Ltd., and Harry George Musgrove are parties to a suit in Equity, the hearings commencing today. It is a dispute regarding the sub-leases of Theatre Royal, Perth; Majestic, Adelaide, and the Prince of Wales, Adelaide. The plaintiffs are Fuller's Theatres, Ltd., Sydney, and the Majestic Amusements, Ltd., Adelaide. They allege Musgrove has failed to carry out an agreement entered into for the sub-leasing of the theatres.

SOUTH AFRICA

By H. HANSON

Capetown, August 4.

W. E. Holloway Company return to Opera House, July 18, "Ambrose Applejohn's Adventure," three-act comedy by Walter Hackett; 24-25, "The Man From Toronto"; 26-29, "Abraham Lincoln," with W. E. Holloway in lead. Business good.

Week July 19, at Tivoli—Marcelle Ray, rope dancer, fair; Tessa and Flo Le Roy, songs, ordinary; Daisy Mignon, fair; Louis J. Seymour, went well; Betty Scott, trick shot, fair; Bobbie and Scott, comedy railway scene, fair; Teddy Stream, character comedian, clever act, went big. Week July 20, Wyn and Ivy, comedy skits, both girls, good; Billy Fry, assisted by Daisy Mignon, do well; Herbert La Martine, assisted by Miss Teddy Sherry, excellent dancer, both clever.

July 17-19, "Gambling in Souls" (Madeline Traverser); 20-22, "Swallow," African Film Productions; 24-26, "Jade Casket"; 27-29, "Conquering Power" (Alice Terry), at Alhambra.

July 17-19, "Rough and Ready" (William Farnum); 20-22, "The Prince Chap" (Thomas Meighan); 24-26, "See My Lawyer"; 27-29, "13th Commandment" (Ethel Clayton, at Grand.

July 17-19, "Sick Abed"; 20-22, "A Girl Named Mary"; 24-26, "The Tiger Man"; 27-29, "Words and Music By" (Elinor Fair and Albert Ray), at Wolfraim's.

Harold Samuel, pianist, will shortly tour South Africa.

The African Theatres, Ltd., has taken over His Majesty's Theatre, Muizenberg, a seaside resort near Capetown. Opens with "Carnival" film (Matheson Lang).

A. M. Fisher, well known in Capetown and one of the early pioneers of bioscope shows in this country, died on board the Japanese cruiser "Kawachi Maru" during a voyage down the coast from Durban to Capetown. He was interred at Capetown. His wife died about six years ago. Four sons and four daughters survive.

It is reported that Boulecaut and Miss Vanburgh will tour South Africa about the middle of next year.

June Mills, the American comedienne, created a riot at the Tivoli during her engagement there. William Inness has a fine bass voice and shared honors.

Johannesburg Ruby Miller, English actress, supported by Charles Carson and Co., doing good business. "Polly With a Past" and "The Little Damsel" have been staged, at His Majesty's.

Leonard Rayne's Co., including Freda Godfrey and Alfred Pommer, opened July 24 with "The Silver Crucifix," at Strand, and business good.

Durban

1922 Musical Comedy Co. in "Oh! Oh! Delphine," excellent business; at Theatre Royal.

Week July 24—Ethel Hook, contralto, assisted by Arthur Argent, baritone, and Edith Page, pianist. Tom Scott and Grace Barry; June Mills (American). Week Aug. 7—Allen Doone, Irish actor, and Edna Keely, in playlet, "Sweet Molly O"; Colin and John Campbell, Pulto, contortionist, Bobbie Beattie, sketch artist; at Criterion.

THE SONG MARY

(SOME DAY WE WILL)

By HARRY DE COSTA

THE MOST BEAUTIFUL BALLAD WRITTEN IN YEARS. A SURE FIRE

SEND
FOR
IT
TO-DAY

ARTIST
MARY, D
(Some Day We Will)

Andante moderato

Voice

Ves-per bells are call-ing, In a - ple
Friend-ship is a treas-ure, Sought but

L.H.

thru. Shades of night are
rare. Some may think life

Think-ing Mar-y, dear, of you.
But no jew-el can com-pare,

gal, — But the fu-ture you
true, — Rich-es can not buy

Chorus

Mar-y, dear, can't you hear? I'm call-ing
you — are but few, — Noth-ing seems the same
gone my love will live for ev-er; As
valif. — Far from here, Mar-y
some day we will meet a gain.

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OF SONGS DEAR

ALL MEET AGAIN)

and M. K. JEROME

IT FOR EVERY ARTIST THAT IS SINGING IT. WHY NOT TRY IT

DEAR
(Meet Again)

By HARRY DE COSTA
and M. K. JEROME

And the wear-y day is
Worth far more than jew-els

As I sit a-lone;
Hav-ing them a-round;
poco a poco cresc

Life was sweet with you, old
To a pal that's staunch and

mean tears, old pal,
a pal like you.

ing for you more and more each day. — Pals like

since you were called a - way. — Tho' you're

if, all my pray'rs are not in

Y, dear, know

Mar y, gain.

Snyder Co., Strand Theatre Bldg., N.Y.

SEND
FOR
IT
TO-DAY

Snyder Company

NEW YORK

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PHILIP JULIUS, Mgr.
Hannah Hotel
Cleveland, Ohio

MORT HARRIS, Mgr.
Pantages Thea. Bldg.
San Francisco, Calif.

FRANK WATERSON,
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Globe Theatre Bldg.
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JOE HILLER, Mgr., 347 Fifth Avenue, Pittsburgh, Pa.

BILLS NEXT WEEK (SEPT. 25)

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.
 * denotes name of act doing new turn, or reappearing after absence from vaudeville, or appearing in city where listed for the first time.

KEITH CIRCUIT

NEW YORK CITY
 Keith's Palace
 Lionel Atwill Co
 Ben Welch
 V Lopez Co
 Schmitt's Manikins
 Alexander & B
 Joe Cook
 Mitty & Thillie
 Venita Gould
 (One to fill)
 Keith's Riverside
 *Harry Moore
 Thornton Flynn Co
 H Barricello Co
 Koe & Weston
 Ten Arakia Japs
 Gordon & Ford
 Barrett & Cuneen
 Jimmy Lucas
 Williams & Taylor
 Keith's Colonial
 *Mary Haeber
 Snow Colmb's & H
 William Ebs
 Jack Wilson
 *Bagayetta's Dogs
 Blossom Seely Co
 Hawthorne & Cook
 (Two to fill)
 Keith's Royal
 Hanton & Clifton
 *H Herbert Jr
 Eva Shirley
 Harry Holman Co
 *H & W Bruce
 Harry Burns
 Annette
 *Allman & Harvey
 Doyle & Bennett
 Keith's Alhambra
 Nakas Japs
 L Von Kovacs
 Hugh Herbert
 Edith Clasper
 Fulton & Mack
 Pinto & Boyle
 Johnny Burke
 Marion Harris
 Sampson & L'n'h'd
 *Moss' Broadway
 Ward & Dooley
 Bigelow & Clinton
 Brown Colmb's & H
 Bryant & Stewart
 Paul Specht's Co
 King Bros
 (Others to fill)
 *Moss' Coliseum
 *Jesse Busley Co
 Duffy & Sweeney
 *Curio Shoppe
 Krown Revue
 (Two to fill)
 *2d half
 Valerie Bergers Co
 *Chief Capollan
 Doyle & Cavanaugh
 Presler & Klais
 Marga Waldron Co
 (One to fill)

CHARLOTTE
 Lyrie
 (Roanoke split)
 Toney George Co
 Ryan Weber & R
 Herbert Ashley Co
 Willie Solar
CHESTER, PA.
 Adgement
 Novelty Pierrettes
 Walters & Gould
 Stars of Yesterday
 Joe Darcy
 Bower Walters & C
ALLENTOWN, PA.
 Orpheum
 Spooling
 Thank you Doctor
 Exposition 4
ALBANY, N. Y.
 1st half (25-27)
 Foxworth & Prices
 Major Doyle
 Janet of France
 *Cubana
 (Others to fill)
 2d half (28-1)
 *MacGoveria Co
 *Show Off
 Al Raymond
 Proctor's 125th St.
 2d half (21-24)
 *Neil O'Connell
 *Just Girls
 Jos L Browning
 (Others to fill)
 1st half (25-27)
 Thank You Doctor
 Wayne Mahall & C
 Lewis & Rogers
 (Others to fill)
 2d half (28-1)
 The Hartwell
 Clinton & Rooney
 H Barnett Co
 (Others to fill)
 Proctor's 5th St.
 *L & V Doherty
 Presler & Klais
 Van Hoven
 (Others to fill)
 Alexander Co
 The Cromwell
 (Others to fill)
 Proctor's 5th Ave.
 2d half (21-24)
 Castleton & Mack
 Harty & Peterson
 *Vasco
 North & Haliday
 *Flashea Songland
 Crawford & Brook
 (Others to fill)
 1st half (25-27)
 Garcelini Bros
 *Show Off
 *Cecilia Weston Co
 *Lester & Moore
 5th Ave Polles
 (Others to fill)
 2d half (28-1)
 O'Connell & Lewis
 The Brian's
 5th Ave Polles
 (Others to fill)
 Proctor's 23d St.
 2d half (21-24)
 *Murray & Pukova
 Sharkey Roth & H
 Allman & Howard
 Gordon & Germaine
 (Others to fill)
 1st half (25-27)
 *Flashea Songland
 Al Raymond
 (Others to fill)
 2d half (28-1)
 *Knaplan & Belle
 Thank You Doctor
 The Gelia

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 ern) W. V. M. A.
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 Chicago

Gordon & Ricca
 (One to fill)
 *Murray & Pukova
 Sharkey Roth & H
 Allman & Howard
 Gordon & Germaine
 (Others to fill)
 1st half (25-27)
 *Flashea Songland
 Al Raymond
 (Others to fill)
 2d half (28-1)
 *Knaplan & Belle
 Thank You Doctor
 The Gelia

ATLANTA
 Lyrie
 (Birmingham split)
 1st half
 The Lovelace
 Margaret Ford
 Meeker & Redford
 Blackface & Rosa
 McCartone & M
AUBURN, N. Y.
 Jefferson
 Magic Kettle
 Toney & Watson
 Law Wilson
 Katouska
BALTIMORE
 Maryland
 Eight Blue Demons
 Patricia
 *Are You Married?
 Brown & Whitaker
 Van & Corbett
 Adelaide & Hughes
BIRMINGHAM
 Lyrie
 (Atlanta split)
 1st half
 The Lovelace
 Margaret Ford
 Meeker & Redford
 Blackface & Rosa
 McCartone & M

ARCHIE and GERTIE
FALLS
 This Week (Sept. 18), Keith's Riverside,
 New York

Keith's Fordham
 The Cromwell
 Hanton & Clifton
 Valerie Bergers Co
 Kolo & Lee
 *Chief Capollan
 (One to fill)
 2d half
 Fern Bigelow & K
 Castleton & Mack
 Duffy & Sweeney
 Van & Schenck
 *Moss' Franklin
 *Maxon & Brown
 The Gelia
 *Hie De Roo
 Watts & Hawley
 Chas Abner Co
 (One to fill)
 *2d half
 Amoros & Obay
 *Cecilia Weston Co
 The Sharracks
 Krown Revue
 (Two to fill)
 Keith's Hamilton
 Johnson & Baker
 Francis & Price
 McKay & Ardine
 Ward Bros
 Mabel McCane Co
 (One to fill)
 2d half
 J & H Shields
 Walfrid Clark Co
 Gilbert Wells
 Cunningham & O'Car
 Cunningham & O'Car
 (Two to fill)
 Keith's Jefferson
 Amoros & Obay
 *Rupert Ingelise Co
 Gilbert Wells
 The Sharracks
 Cunningham & O'Car
 Zuhn Dries
 (Two to fill)
 2d half
 Johnson & Baker
 Jack Goldie
 *Hartley & Piersen
 Dunham & O'Miley
 Francis & Price
 Janet of France
 (Two to fill)
 *Moss' Regent
 J & H Shields
 Dunham & O'Miley
 Hartley & Piersen
 Fern Bigelow & K
 (Two to fill)
 Pierce & Goff
 Cecilia Weston Co
 *Hie De Roo
 (Three to fill)
 Keith's 8th St.
 Ladora & Beckman
 Edna Aug Co
 Walters & Winters
 Wayburn's 12
 Ingeborgs
 Markell & Giv
 Keith's H. O. H
 2d half (21-24)
 Dan Boyer
 Wayne Mahall & C
 The Gelia
 Home & Dunn
 (Others to fill)

BILLY GASTON AND CO.
 IN HIS FAIRY TALE
 "IN YEARS TO COME"

Valdare & Cook
 Ryle & O'Brien
 Billy Clifford
 Clara Howard
 Pietro
BOSTON
 B. F. Keith's
 Yost & Clady
 Boston
 The Mandells
 Lois Bennett
 *Smith & Givney
 B & Wheeler
 Sophie Tucker
 T. Patricia & Co
 The Wager
BUFFALO
 Shea's
 Barthele
 Van & Tyson
 Grace Huff Co
 Herby & Cross
 Rings of Smoke
 Davis & Pello
CHARLESTON
 Lyrie
 (Same 1st half bill
 plays Columbia 2d
 half)
 Krayous Radio Co
 Princeton & Watson
 Cook & Quinn
 Chung Wha 4
 Samson & Soma
 2d half
 Waldorf & Howard
 Green & Lafelt
 Reene & Williams
 Al Baker & Leddy
 C & W Fisher
 Lyons & Vance
 Ted Lorraine Co
 (Two to fill)
 Rae Eleanor Hall
 Van Hoven
 Wain & Dinos

HOBOKEN, N. J.
 Strand
 Monahan Co
 Jack Goldie
 Mary Jayne
 Huberville
 Reiner Conrad Co
 Leedham & Gardner
 2d half
 Fisher & Smith
 Wayne Mtrahall & C
 Andrew Mack
 Anger & Johnson
 (Two to fill)

NEWARK, N. J.
 Proctor's
 Maggie Clifton Co
 Bert Leary
 Crawford & Ird'ck
 Margaret Young
 (Others to fill)
NEW-BRUNSWICK
 State
 Bradbury & Scollay
 H & S Kelton
 Clifton & De Rex
 Hostock's School
 (One to fill)
 2d half
 El Cive
 Elliott & LaTour
 Collins & Hart
 (Two to fill)

NEW ORLEANS
 Lyrie
 (Mobile split)
 1st half
 Patricia & Sullivan
 J & B Paige
 Bond Wilson Co
 McFarland & P
 *Canary Opera
NORFOLK
 Academy
 (Richmond split)
 1st half
 Cook & Roovers
 Wilson Bros
 B Brown Reg
 Sig Franz Troupe
 (One to fill)
PHILADELPHIA
 B. F. Keith's
 Joe Browning
 Smith & Barker
 Burns & Lynn
 Howard & Clark
 Robbie Gordone
 Sam Barton
 Wm Faversham
 *Keystone
 Harry Intelle
 H & S Kelton
 White Black & U
 Loney Haskell
 "The Speeders"
 Wm. Penn
 Little Yoshi Co
 Alice Hamilton
 Stephen & Holster
 Elliott & LaTour
 2d half
 Bradbury & Scollay
 Henry & Moore
 Mel McKinley
 Stars of Yesterday
PITTSBURGH
 Davis
 Fifer Bros & Sis
 Martha Pryor
 Anderson & Pony
 Seed & Austin
PORTLAND, ME.
 B. F. Keith's
 Beaumont's
 M Montgomery
 Bronson & Edwards
 A & P Steadman
 Libonati
 The Parador
PROVIDENCE
 E. F. Albee
 Autumn Trio
 De Lyde Alda
 Willie Schenck
 Grace Hayes
 Norwood & Hall
READING, PA.
 Majestic
 Josephine Harmon
 "Nut Shop"
 Cooper & Ricardo
 Roger Gray Co
 P. Specht's Band
 (Two to fill)
 Kennedy & Davies
 Roy & Arthur
ROANOK
 Roanoke
 (Charlotte split)
 Trenchell Trio
 McGrath & Deeds
 Lonnie Nace
 Silver Duval & S
 Babb Carroll & S
ROCHESTER
 Temple
 W Hale & Bro
 W & Ahearn
 Josephine & Hen's
 Greene & Parker
 Demarest & Coleto
 Lou Tellegen
 Lewis & Body
 Plying Henrys
SAYANNAH
 Bjou
 (Jacksonville split)
 1st half
 The Rickards
 Green & Myra
 Johnny's New Car
 Harry Wilson
 Nelson & Barrys
SCHENECTADY
 Proctor's
 Baggett & Sheldon
 2 Rosellas
 Flake & Lloyd
 Hison City 4
 Oriental Fantigles
LYRIE
 2d half
 Louise & Mitchell
 Leighton & Duball
 Wainman & Berry
 "Stars of Record"

SYRACUSE
 B. F. Keith's
 Al Striker
 Millard & Martin
 Dixie Hamilton
 Johnson & Hayes
 Holmes & Lavers

INDIANAPOLIS
 B. F. Keith's
 Frik & Rhoda
 Jack Little
 Lee & Cranston
 T & B Healy
JERSEY CITY
 Rits
 Vasco
 O'Connell & Lewis
 Fisher & Hurst
 Andrew Mack
 2d half
 Laura Devine Co
 Fisher & Smith
 Semon Centard Co
 Black & O'Donnell
 Gilfoyle & Lange
State
 Van Collo & Mary
 Russell & Devitt
 Taxi
 Moody & Duncan
 Bert Fitzgibbons
 "Son Digger"
 2d half
 Herbert & Shaprio
 Dillon & Milton
 Rice & Werner
 Leedom & Gardner
 (Two to fill)
JACKSONVILLE
 Arcade
 (Savannah split)
 1st half
 Mankin
 Inez Hanley Co
 Sully & Thomas
 Olsen & Johnson
 Billy & Co
LOWELL
 B. F. Keith's
 Marie Murray Co
 Redmond & Wells
 Ben Smith
 Barnolds Dogs
 Anderson & Yvel
 Princess Wins
 Crafts & Halsey
LANCASTER, PA.
 Colonial
 Revolving Collins
 Morris & Flynn
 Henry & Moore
 Favorites of Past
 2d half
 Craddock & Cady
 Brady & Mahony
 "Welcome Linn"
 (One to fill)
MOBILE
 B. F. Keith's
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 1st half
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 Lee & Mann
 Perrone & Oliver
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MONTREAL
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 B C Hillman
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 (Atlanta split)
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 Blackface & Rosa
 McCartone & M

NEWARK, N. J.
 Proctor's
 Maggie Clifton Co
 Bert Leary
 Crawford & Ird'ck
 Margaret Young
 (Others to fill)
NEW-BRUNSWICK
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 Bradbury & Scollay
 H & S Kelton
 Clifton & De Rex
 Hostock's School
 (One to fill)
 2d half
 El Cive
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 Collins & Hart
 (Two to fill)

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 Lyrie
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 Mel McKinley
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 Fifer Bros & Sis
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PORTLAND, ME.
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 M Montgomery
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 A & P Steadman
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 Grace Hayes
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 W & Ahearn
 Josephine & Hen's
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 Lou Tellegen
 Lewis & Body
 Plying Henrys
SAYANNAH
 Bjou
 (Jacksonville split)
 1st half
 The Rickards
 Green & Myra
 Johnny's New Car
 Harry Wilson
 Nelson & Barrys
SCHENECTADY
 Proctor's
 Baggett & Sheldon
 2 Rosellas
 Flake & Lloyd
 Hison City 4
 Oriental Fantigles
LYRIE
 2d half
 Louise & Mitchell
 Leighton & Duball
 Wainman & Berry
 "Stars of Record"

SYRACUSE
 B. F. Keith's
 Al Striker
 Millard & Martin
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 Johnson & Hayes
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 B. F. Keith's
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 W & Ahearn
 Josephine & Hen's
 Greene & Parker
 Demarest & Coleto
 Lou Tellegen
 Lewis & Body
 Plying Henrys

Noble & E Stanton
KANSAS CITY
Main Street
(Sunday opening)
Martin & Wilson
Fried & Westphal
Angel & Fidler
Emerson & Bidwin
(One to fill)
Orpheum
(Sunday opening)
Foley & O'Neill
Dooley & Sales
D D H?
Juggernaut
Geo LeMaire Co
Falcay Noon Co
Trixie Frigiana
Conroy & LeMaire

LINCOLN, NEB.
Orpheum
(Sunday opening)
Roscoe Ails Co
Flanagan & M's'n
Paul Decker
Ben Nee One
DeKerjarto
Flo Lewis
J Danolis Sis

LOS ANGELES
11th Street
Wahleka
Bob Murphy Co
Toney Gray
J Singer Girls
Jean Harrios
Max Fisher's Band
Orpheum
A Friedland
Haruko Onuki
Family Ford
Vern Gordon
Ramadella & Deyo
Dorothy Sadler

MEMPHIS
Orpheum
Polson Dennig, Co
SUITE 312
I Can Fill Your Open Week or Three Days,
That Is What I Depend Upon. I Have Done It For
KRAMER and BOYLE
"Watch Next Week's Name"
Or I Can Get You a Nucleus.
The Biggest Strictly Independent Agent in N. Y.

HARRY A. ROMM
312 PUTNAM BUILDING, NEW YORK CITY

Dolly Kay
Oliver & Oip
Ten Eyck & Wiley
Edna & F's's'm's
Caltes Bros
Kinzo
MILWAUKEE
Palace
(Sunday opening)
4 Mortons
Alan Rogers Co
Chas Harrison Co
Wells Va & West
Norworth & Ad'phi
Beeman & Grace

MINNEAPOLIS
Hennepin
(Sunday opening)
Royal Gascoignes
Sisla Terry
Novelly Clintons
Williams & Wolfus
M'Devitt Kelly & Q
Cervo & Moro

NEW ORLEANS
Palace
(Sunday opening)
Fenton Walton
Harry Breen
McWalters & Tyson
Ernie & Ernie
Hughes & Debrau

ANNOUNCEMENT!
Sampsel and Leonhard
KEITH'S ALHAMBRA, NEW YORK,
Next Week (Sept. 25)

Harry Kahne
Frank Wilson
OAKLAND
Orpheum
Anderson & Burt
Swartz & Clifford
Dave Roth
Franklyn & Chas
Hahako Japs
Mellette Sis
Hobart Bosworth

OMAHA, NEB.
Orpheum
Landy Nevada
Silo Edwards Co
Tom Smith
Kane & Herman
PORTLAND, ORE.
Orpheum
(Sunday opening)

MR. GEORGE CHOOS
PRESENTS
EDDIE VOGT
Duke of York's Theatre, London, Eng.

SHUBERT CIRCUIT
The Shubert Unit Shows are
printed herewith in the order of their
travel. The shows move over the
circuit intact.
NEW YORK CITY
Central
"Frolics of 1922"
Herbert Timberg
Nat. Nazario
Buck & Bullock
Franklin & Thurg
Eike & Paulson
Ten Dancing Peds
(Open week)
"Renowned"
Webster & Fields
Chas T. Ad'ch
Lionel Carter
Ladellia
Pratt & Thompson
Ruth Thompson

ASTORIA, I. L.
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Chas T. Ad'ch
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York & King
Herbert & Dars
Flash & Gilmore
Smith & Strong
Kennedy & Berie
"Flashers"
SACRAMENTO
Orpheum
Crane Wilbur
Al K Hall
Lydell & Gibson
Alexandria
P. Brown & Bro
Chong & Moe
ST. LOUIS
Orpheum
(Sunday opening)
F. Carroll Rev
Cliff Clifford
4 Runaways
Little Billy
Bernard & Garry
Gibson & Connelly

ST. PAUL
Orpheum
(Sunday opening)
Lawton
Murray & Gerrish
3 White Kuhns
Leo Heers
Mildred Harris Co
Jack Norton Co
Minstrel Monarchs

SALT LAKE
Orpheum
(Wed. opening)
Sowell Sis
Hurst & O'Donnell
H LaValle Sis
Edith Clifford
Keno Keyes & M
The Roberts
SAN FRANCISCO
Golden Gate
(Sunday opening)
Oakes & Delour

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Vera Michelena
Fred Hildebrand
Julie Saranoff Co
Jerome & Cameron
Lynn & Ormsby
Four Entertainers
NEWARK, N. J.
Keeney
"Hello New York"
Bobby Higgins Co
Lon Hascall
Phil Baker
Helen Eley
Betty Fuller
Peterson Bros
16 English Dainties

PHILADELPHIA
Chestnut Street
"Gits Girls"
Fred Bonelli Co
Harry Cooper
Melody Chalmers
Leighton & Pettit
Empire City Four
Nite Wood
Shadow & McNeil
Baby Josephine

BALTIMORE
Academy
"Oh What a Girl"
Kiell Bros

Official Dentist to the N. V. A.
DR. JULIAN SIEGEL
1493 B'way (Putnam Bldg.) N. Y.

Manhattan, Trio
Horton & LaTriska
Buddy Doyle
Marie Stoddard
Moran & Wiser
WASHINGTON
Belasco
"Main St. Follies"
Fred Dooley Co
Jed Ardath Co
The D'Loice Sis
Morris & Campbell
F & B Russell
Commodore Band

ALTOONA, PA.
Misher
(25-26)
(Same bill plays
Wellington, Zanes
ville, 27-28, and
Court, Wheeling,
29-30)
"Funmakers"
Jimmy Husey
Harry Hines
Jas B Carson Co
Propp & Stone
White & Beck

PITTSBURGH
Aldine
"Success"
Abbe Nolette
Flossie Everett
Ben Holmes
Warren & O'Brien
Bernard & Scarth

CLEVELAND
State
"Echoes of B'way"
Harry Watson
Irving O'Hay
Ethel Davis
Nip & Fletcher
Murray Sisters
George Stremel
Five Janslys

CHICAGO
Garrick
"The Rose Girl"
Hoec & Pauly
Hattie Althoff Co
Louis Simon Co
Nathal

INDIANAPOLIS
Park
"Hello Everybody"
Gertrude Hoffman
H & W Lander
McCoey & Walton
Carney Bannan & M
Bomer & Mario
Leon Bates

LOUISVILLE
Shubert
"Carnival of Fun"
Alfred Latell
Clark & Verd
De Wolf Sisters
Clemson Bellings Co
Roma Troupe
Bell & Jamison
Jack Reid

CINCINNATI
Shubert
"Mulligan's Follies"
De Haven & Nice
Joe Towle
Margaret Merle
Arthur Brown
Six Lightnings

ST. LOUIS
Empress
"Laughs & Ladies"
Burns & Foran
"Who's My Wife?"
Eli & Taylor
Will Phillips
Jack Gregory Co
Rush Ling Toy Co
Earl & Bernard

KANSAS CITY
Shubert
"Midnight R'n'd's"
Slyth & Hylar
Jack Strouse
Clev'da Branner Co
Lola Chalfonte
Jean Carroll
Frank J Corbett

OMAHA
Brands
"Boys & Girls"
Moines, split
NEW YORK CITY
State
Van & Emerson
Gladie & Ward
Irving & Plwood
Mason & Butler
When We Grow Up

WIGS
Toupees Make-Up
Send for Price List
G. SHINDHELM
109 W. 45th St., N. Y.

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"Say With Laughs"
Roger Imhoff Co
Ruth Bueh
Barr Twins
Barry & Lancaster
Hayataka Bros
MINNEAPOLIS
New Garrick
"Whirl of N Y"
M'Cmack & Regay
Roy Cummings
Florence Schubert
Purcella Bros
Kya

ST. PAUL
New Palace
"Troubles of 1922"
Courtney Sisters
George Jessel
F & O Walters
Cooce & Orth
Edwards & Emanuel
Gertrude Hayes
(Open Week)
"Hollywood Follies"
Olga Mishka
Joe Whitehead
Krans & White
Julia Edwards
Harper & Blanks

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Bomer & Mario
Leon Bates

LOUISVILLE
Shubert
"Carnival of Fun"
Alfred Latell
Clark & Verd
De Wolf Sisters
Clemson Bellings Co
Roma Troupe
Bell & Jamison
Jack Reid

CINCINNATI
Shubert
"Mulligan's Follies"
De Haven & Nice
Joe Towle
Margaret Merle
Arthur Brown
Six Lightnings

ST. LOUIS
Empress
"Laughs & Ladies"
Burns & Foran
"Who's My Wife?"
Eli & Taylor
Will Phillips
Jack Gregory Co
Rush Ling Toy Co
Earl & Bernard

KANSAS CITY
Shubert
"Midnight R'n'd's"
Slyth & Hylar
Jack Strouse
Clev'da Branner Co
Lola Chalfonte
Jean Carroll
Frank J Corbett

OMAHA
Brands
"Boys & Girls"
Moines, split
NEW YORK CITY
State
Van & Emerson
Gladie & Ward
Irving & Plwood
Mason & Butler
When We Grow Up

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109 W. 45th St., N. Y.

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Toupees Make-Up
Send for Price List
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109 W. 45th St., N. Y.

Jimmy Lyons
7 Musical Spillers
(One to fill)
American
CHIT Jordan Co
Ross Girls
Downey & Claridge
J & M Graham
Wyatt's Lads & L
Keene & Fredicks
Homer Lind Co

M. L. LAKE
(Composer) Arranges for
VICTOR HERBERT
JOHN PHILIP SOUSA
GEORGE M. COHAN
Playhouse Theatre, New York City

Harry Tighe
Reo & Helmar
2d half
Musical Alvinos
Roy & Francis
Ergotti & Herman
Helene Davis Co
A Jazz Jubilee
Ryan & Ryan
Eddie Clark
Fields & Fink
Van & Emerson

Victoria
Ergotti & Herman
Stevens & Laurrell
Hart Wagner & E
Townes & Franklin
Clay Crouch Co
2d half
Arnold & Florence
A & L Wilson
J & M Graham
Ubert Carlton
Wyatt's Lads & L
Lincoln Sq.
Williams & Dalsey
Louis London
Lambert & Fish
Thos & Britt
Jazz Jubilee
2d half
Cliff Jordan Co
Goldie & Ward
Homer Lind Co
Taylor Macy & H
C W Johnson Co
Greely Sq.
Maurice & Girle
Challis & Lambert
Little Lord Roberts
Helen Davis Co
Demarest & Wms
The Cromwells
2d half
You'd Be Surprised

TORONTO
Princess
"Zig Zag"
Beattie M'Coys Davis
Ames & Winthrop
Emma Co Rose
Harry Welch
Happy Hadley Co
Alice Lawlor
"Making a Movie"

BUFFALO
Criterion
"Facts & Figures"
Burt & Rosedale
Villani & Rose
White Trio
Six Stellas
Twinties & Bolla

UTICA
Park
(Wieling, Syracuse,
split)
"Splice of Life"
Klyma Clark
Kramer & Boyle
Frank Gabby
Julia Correll
Bell & Walker

SPRINGFIELD, MASS.
Broadway
"Steppin' Around"
Jas C Morton Co
Dan Healey Co
Harry Ryo
Jean Gibson Co
Vintour Bros
Peel Duo
Stevens & Laurrell
Frank Mullane
M Leslie & Girls
Demarest & Wms
Gordon Girle & G

National
You'd Be Surprised
2d half
Downey & Claridge
Challis & Lambert
When We Grow Up
Race & Edge
"Yachting"
Orpheum
Gordon Girle & G
Ubert Carlton
M Leslie & Girls
Philbrick & DeVoe
C W & Girls
2d half
The Cromwells
Keene & Frederks
Little Lord Roberts
Fox & Britt
Arnaut Trio

Delaney St.
Edwards & Allen
Musical Alvinos
Fields & Fink
Archer & Belford
Amer Comedy 4
4 Danulows
2d half
Peel Duo
Stevens & Laurrell
Frank Mullane
M Leslie & Girls
Demarest & Wms
Gordon Girle & G

BALTIMORE
Hippodrome
Jeanette & Norm's
G & E Parks
Frazer & Bunce
St Clair Twins Co
(One to fill)

BIRMINGHAM
Bijou
Nelson & Leonard
2d half
Washington 3
Rose & Barton
Beaux & Belles
2d half
Ed Hill
Dodd & Nelson
"Cupid's Close-ups"
Helm & Lockwood's
Joe Fanton Co

BOSTON
Orpheum
C & E Frabel

Helms & Lockwood's
Joe Fanton Co
2d half
Fitzgerald & L'it'n
LaRose & Adams
Hickman Bros Co
Schramm & Clark
Bassett & Bailey

BALTIMORE
Hippodrome
Jeanette & Norm's
G & E Parks
Frazer & Bunce
St Clair Twins Co
(One to fill)

BIRMINGHAM
Bijou
Nelson & Leonard
2d half
Washington 3
Rose & Barton
Beaux & Belles
2d half
Ed Hill
Dodd & Nelson
"Cupid's Close-ups"
Helm & Lockwood's
Joe Fanton Co

BOSTON
Orpheum
C & E Frabel

Schaefer W'm & C
Marston & Manley
Fred Lorraine Co
2d half
M Romaine Co
Dance Creations
McCrack & I
Frear Baggett & F
(One to fill)

LONDON, CAN.
Loew
Bader LaVelle Tr
Pitzer & Daye
Yorkie & Maybelle
2d half
LaBelge Duo
Gordon & Healy
Miller Packer & S

MEMPHIS
Loew
Gibson & Price
Dunley & Ches'gh
Rudolph & Belford
Downing & Buddy
"Dancing Shoes"
2d half
Nelson & Leonard
Nite Johnson
Washington 3
Rose & Barton
Beaux & Belles

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Fiken Mirror
Tilyou & Rogers
Camia's Dancers
NEWARK, N. J.
Loew
Harv'd Bruce & W
Wm Dick
Lester Bernard Co
Dunham & Wms
"At the Party"

NEW ORLEANS
Crescent
Lytells
Albert & Irving
F & V Royce
Fitzgerald & C'roll
Frawley & West
2d half
Gibson & Price
Dunley & Ches'gh
Rudolph
Downing & Buddy
"Dancing Shoes"

ATLANTA
Grand
Ed Hill
Dodd & Nelson
Cupid's Close-ups

GUS SUN CIRCUIT
BUFFALO
Lafayette
Louis Hart Co
Chas Gerard Co
Maggie LeClair Co
Monarch Comedy 4
Youth & Melody
GENEVA, N. Y.
Temple
Bicknell
Blanchette & D
The Gladiators
2d half
Rice & Elmer
Gunther & Romaine
"Dear Doctor"

NEWBURGH, N.Y.
Academy Music
The Gladiators
Frank Shannon

WESTERN VAUDEVILLE
ABERDEEN, S. D.
Orpheum
Royal Sidneys
Jerry & Gene
Al Lester Co

AURORA, ILL.
Fox
Cassom & Klem
Whitfield & Ireland
Pearson & W'p't & P
2d half
Kinzo
Doree's Celebrities
(One to fill)

BE'LINGT'N, ILL.
Majestic
Dave Manley
Jonah's Hawaiians
(One to fill)
Jack Osterman
Seven Brown Girls
(One to fill)

C'DR RAPIDS, IA.
MAJESTIC
"The Show Off"

CHAMPAIGN, ILL.
Orpheum
2d half
Driscoll Long & H
Whitson & Wms
R Henry Hodge Co
Four Erretts
(Two to fill)

CRKSTON, MINN.
Grand
Jerry & Gene
Al Lester Co
Royal Sidneys
2d half
Chas T. Ad'ch
Alt Co
"Ups and Downs"

DAYTON
Dayton
Ward & Teller
Grace Dora
Telephone Tangle
Popularity Queens

HOBOKEN, N. J.
Loew
Turner Bros
N & G Verga

Wm & C
Marston & Manley
Fred Lorraine Co
2d half
M Romaine Co
Dance Creations
McCrack & I
Frear Baggett & F
(One to fill)

LONDON, CAN.
Loew
Bader LaVelle Tr
Pitzer & Daye
Yorkie & Maybelle
2d half
LaBelge Duo
Gordon & Healy
Miller Packer & S

MEMPHIS
Loew
Gibson & Price
Dunley & Ches'gh
Rudolph & Belford
Downing & Buddy
"Dancing Shoes"
2d half
Nelson & Leonard
Nite Johnson
Washington 3
Rose & Barton
Beaux & Belles

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GUS SUN CIRCUIT
BUFFALO
Lafayette
Louis Hart Co
Chas Gerard Co
Maggie LeClair Co
Monarch Comedy 4
Youth & Melody

ISHAM JONES

AND HIS

ORCHESTRA

Back Home at the COLLEGE INN, CHICAGO

CORRESPONDENCE

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All matter in Correspondence refers to current week unless otherwise indicated.

CHICAGO

VARIETY'S OFFICE
State-Lake Theatre Bldg.
CHICAGO

The Majestic has arrived. With real theatre weather on the morning show Monday, the house was able to shut them off shortly after the noon hour and hold several hundred persons on the walk for almost two hours. This is a feat for this house, even though it has been operating to good business since opening with its five-a-day policy. Eight acts are shown here in addition to about half an hour of pictures. The price is nominal and the acts are far

above the standard of acts used in other Loop small time theatres. There are two acts on the bill that have played the two-a-day houses hereabouts and their appearance here, even though they are no headliners, leads the audience to feel that they are getting more than the average small time quality of show.

Summing the show up, the best achievements made by the acts were by Jack Benny in the next to closing spot and Seymour and Jeanette, on in the duce spot. The other acts, on the whole, got by in just "lukewarm" fashion, with many of them meriting a better reception than was accorded them.

Benny is cutting down on the use of his fiddle. He does very little playing on it, utilizing most of the allotted time with "gags." He is rounding out as a capital monologist and no doubt will soon get rid of his nervous tendency which requires him to carry his violin, mostly as ballast. Opening the show, the kiddies who accompanied their mothers on a shopping tour had a real treat in Lillian Jewell Paulkner's Manikins. This act is

what can be called the last word in manikin offerings.

On next, Seymour and Jeanette, mixed colored team, with the woman in man's attire, found an easy path with their talk, singing and dancing. The talk might be eliminated or curtailed considerably and more dancing done.

Arthur Devoy and Co., two men and two women, in a comedy sketch, "Broken Promises," were next. The turn is a conventional idea that possesses the nucleus to maintain suspense and interest throughout. It is played in a simple and convincing manner, making it most acceptable. Then came Harvey, Heney and Grayce, two men and a woman. One of the men does blackface with the other doing straight and the woman contributing to the dialog in a talking and musical skit. "At the Country Club," which is presented in front of a special drop in "one." The trio have been doing the same turn for several seasons in the small houses, but manage to still satisfy audiences with it, even though repeating quite frequently. Following were Bobby Roberts and Maude Clarke, with an accompanist at the piano, in songs and dances. Their numbers are practically all of the popular variety, with a few getting over nicely.

The Four Volunteers render their numbers in harmonious fashion and have a knowledge of the value of tone. Closing the show, the Four Nightingales went through a nice series of statue posing.

Kirt and Edith Kuehn and Michon Brothers were not seen at this performance.

The Rialto housed a bill which had plenty of class and flash but no speed or life. It wasn't a good vaudeville show, although there were outbursts of talent in spots. The Delton Brothers were the starters. These men have their acrobatic work nicely routine. Edmon and Lillian, formerly two single turns, elicited through a routine of song and musical work, with the man playing the piano and guitar and the woman doing the singing. The man does his guitar work best of all, while the woman sang very well. Watson and Jenkins, revue of four women and one man, danced through 15 minutes. All of the members of the revue are talented and the turn is set in attractive stage settings. Then Wardon and Mack got the funnybone working with a lot of comedy and a little song. The comedian found a ready audience to goggle up his stuff, as what preceded this act was a lot of sameness. Wardon and Mack, having the first crack at comedy, landed solidly. The straight man could choose a little more select ballad than the one he is using. Scott and Christy, man and woman, in high "yaller" make-up and dialect, started with a flourish, then slowed up and lost out on the finale of their turn. This duo have the various accents of southern darkies down to perfection, even strutting and acting quite naturally. The songs did not contribute much to the running and there is where they have room for improvement.

James Kennedy and Co., of another man and woman, have a sketch in "one" before a special drop patches up the differences between a quarrelsome young couple, injecting hick actions and humor which were delicious. His support was effective, especially the woman, who quarreled quite naturally and never seemed to miss a chance to make good.

Bert Lewis was somewhat a life-saver with his peppy, snappy way of delivering southern rag songs. Lewis jumps right into the going with both hands to the wheel and steers himself right into the winning spot for honors of the show. The songs chosen by him are all adaptable. Lewis is a showman—a good one, too. "Virginia Belles" closed the show with instrumental playing. There are five women and one man, all in colonial dress, who exchange moments for specialties with their instruments. The routine is all of the old-time songs excepting a few interpolated numbers of modern times, but they even carry the dash of southern strains. The act is quiet, classical, fairly well routine, but

is not a closer. George La Tour and Three Boys not seen at this show.

Walter M. Koll, advertising agent of the Olympic theatre and Georgiana Evans, secretary to George Wharton of that theatre, have been added to the staff of employees of the New Selwyn-Harris Twin theatres. Koll will function as advertising agent of the Harris, while Miss Evans, will officiate as secretary for the managers of the joint theatres.

Fred Lewis, in addition to doing four shows a day at the Majestic theatre here last week, had a little exercise during the week by journeying to the State-Lake one day and doing two extra shows in the place of Dolly Kay, who withdrew temporarily from the bill on account of throat trouble. This credited Lewis with doing 30 shows on the week. He also desires it to be known that he has appeared eighty-six times on the platform within the past twenty-one days. The Lewis claims to be a record, but as none of the Carrell agency acts have submitted their itinerary for the same period, the claim of Lewis will have to go unchallenged.

Defective coal used in the power plants which furnish light to three of the "loop" theatres was responsible Friday night for the temporary interruption of the performance at two of the houses and the dismissal of the audience at the other. This all happened when the theatres were plunged into darkness about 10 o'clock. The shows were halted for a few minutes while the managements of the Studebaker and Playhouse, who have had similar experiences went into their stock room, obtained candles they had stored there and continued the performances of "The Goldfish" and "The White Peacock by Candle Light." On the other hand, the management of the Auditorium, had no candles and as the spot light and flood lights are prime factors in the production of "Strut Miss Lizzie,"

decided to dismiss the audience and informed them to return any night this week and their coupons would be honored for seats.

Ralph Ketterling, publicity director for the Jones, Linick & Schaeffer, who does a bit of legitimate producing on the side is elated over the success of his new play "Why Wives Go Wrong." The show played recently to capacity audiences in several Wisconsin towns, with the result that Ketterling has decided to send out another company which is to take to the road Oct. 1.

The Palace with its change of opening days has been climbing steadily in business and Sunday saw an almost capacity house. Their were several disappointments on account of the railroad situation. Wells, Virginia and West were delayed and were replaced for the

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SOPHIE TUCKER

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CHICAGO

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Most elaborate thing I have ever seen in any Hippodrome show—bar none—and I've seen 'em all since the house first opened.
"Better Times" is the Hippodrome at its Hippodromest. It couldn't be Hippodromer if it tried.

Evening Journal

"Better Times" filled with thrills.
Sixteen wonderful scenes, all diverting.
"Better Times" keeps the promise of its title.

GORGEOUS

Evening Sun

"Stopped just this side of Paradise."
Best show ever seen in Hippodrome.
A glamorous mixture of circus and spectacle.
On a more stupendous scale than ever.
Collaboration worthy of P. T. Barnum and Leon Bakst.

Evening Telegram

Again the Hippodrome has made good.
"Better Times" goes beyond all predecessors.

Evening Mail

Puts the big playhouse back on the list of the world's greatest amusement institutions.

OUTDOES ITSELF

Times

"Better Times" is best looking and most enjoyable of entertainments Charles Dillingham has presented at Hippodrome.

Evening Globe

New York's biggest and best entertainment for children of all ages.

OVERTOPS ALL

Herald

"Better Times" best of Hippodrome spectacles.
Ballet, circus and musical comedy combined in notable entertainment.
"Better Times" easily overtops all its predecessors in all the qualities that make a great Hippodrome spectacle.

Women's Wear

"Better Times" is the Hippodrome's greatest achievement.

STARTLING

Brooklyn Eagle

"Better Times" is a dream beyond the scope of imagination.

NEW YORK

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CHARLES DILLINGHAM Presents

"BETTER TIMES"

By R. H. BURNSIDE

Music by RAYMOND HUBBELL

UNANIMOUSLY ACCLAIMED THE GREATEST OF ALL HIPPODROME SHOWS

DAZZLING

Evening World

"Better Times" dazzling with Hippodrome riches.
No show shortage at the Hippodrome.
"Better Times" Hippodrome's greatest spectacle.

Brooklyn Times

"Better Times" is a pageant of beauty.

Brooklyn Standard Union

Never in its prosperous career has the Hippodrome housed such an enjoyable and interesting entertainment as "Better Times."

Tribune

"Better Times" is largest, costliest, most naive and prettiest of Hippodrome series.
The Hippodrome has "Better Times," which is far and away the best show it has had in seasons.

STUPENDOUS

Commercial

"Better Times" is Charles Dillingham's finest achievement.

Evening Post

New Hippodrome show excels all that have gone before.
Every possible facility for staging unusual effects has been brought into play.

Brooklyn Citizen

Greatest spectacular entertainment ever staged at the great playhouse.

World

"Better Times" is quite the best show the Hippodrome has seen.
Nobody should attempt to make out list of ten most beautiful women in America until he has seen the Hippodrome diving girls.

"BEST 'MONEY'S WORTH' IN THE WORLD"

Journal of Commerce

matinee by Bensee and Baird from the State-Lake.

The show was opened by "Juggle-land," man and woman singing, dancing, juggling and acrobatics. This is a plant act and did very well in their spot. Bernard and Gary a couple of "ratskellers" in tan, deuced it and scored one of the hits of the show. The two boys gave impressions of blackface celebrities and for an encore they did a very good double dance.

Oliver and Oip in a comedy sketch, called "Wire Collect" a new vehicle to Chicago, although the act is well known to the Palace mob. The act was written by a Chicago product, William Anthony McGuire. The act is well played and did very nicely. The Runaway Four, last seen here at the Columbia with a burlesque show, have everything. They sing, dance and do acrobatics and plenty of hokum comedy that puts them over for a hit. The boys are all clean looking and a great act for vaudeville. Bensee and Baird doing the same act that they have been doing for the past four years scored heavily. Harry Carroll followed with his revue including Tom

Dingle, Patsy Delaney and several others received a big reception. This is the best act that Carroll has ever done in the windy city and he was quite a riot.

D. D. H. was next to closing with his monolog and had them laughing throughout the entire eighteen minutes he was on the stage. He is sure fire next to closing on any bill.

"Rainbow's End" closed the show. This is a four girl posing act with plenty electrical effects. There are ten poses and the act held them seated.

SAN FRANCISCO

VARIETY'S SAN FRANCISCO OFFICE

PANTAGES THEATRE BUILDING

Rae Samuels proved a bright star on the current Orpheum bill, which ushers in the regular vaudeville season at this house. Capacity business ruled early in the week, with every evidence that the bill had created popular interest. In this direction probably the engagement of Hobart Bosworth, of screen fame, contributed considerably. He is doing a sketch written by himself, entitled "Jes' Buck." He was well received, although the comedy drama had a tendency to slow up an otherwise fast moving show.
The playlet is talky and is an un-

happy selection as the vehicle for Bosworth's vaudeville dip. Miss Samuels was well fortified with a capital group of songs and that knack of putting them over in the style that only experienced vaudeville specialists can command. Her "radium" gown, displayed on a darkened stage under the spotlight, is a stunner. Miss Walker assists at the piano.

D'Amore Franklyn and Douglas Charles, No. 5, were a veritable riot in their Apache dance. Their acrobatic dancing for the finish was a tremendous applause getter. The act has a lot of class in its rich drapes, and Miss Truesdale at the piano contributes to the ensemble. Ernest Anderson and Marjorie Burt with their laughable sketch, "The Dizzy Heights," with its effective setting of the Alps, had the house laughing heartily. Eddie Swartz and Julia Clifford did well with talk and songs. Swartz employs Yiddish dialect and has a good deal of familiar material, but his lively delivery won a hearty response from the house. Miss Clifford is a stunning blonde and sings agreeably.

Mellette Sisters made a good impression with patter nicely handled preceding their dances. They have a well dressed and executed turn, and with Dave Dryer at the piano closed the show successfully. Fields' "Family Ford," held over for the second week, repeated its comedy score. The Four Girton Girls, recent arrivals from Australia, opened the show with a snappy bicycle and acrobatic specialty. They put an immense amount of speed and enthusiasm into their work, and when their talk has been sharpened to American needs or eliminated they will make a splendid opener or closer for any bill.

Pantages also has a firm notable as the headliner and "draw" in Monroe Salisbury. He also attracted good business. His offering is confined to a series of recitations and dramatic readings. They are out of the ordinary, both in matter and style of delivery, and created high interest. The balance of the bill is rather short on comedy, but in other respects is of first rate quality.
The Four Bonsettis closed the

show with their excellent acrobatics, including a striking series of shoulder to shoulder feats, winning approval. Marie Kell and Brower Bros. provided musical selections and songs to good returns. Conn and Hart, pair of men in grotesque get-up, which included enormous trick mustaches, got something with their nut stuff and the clever dancing finish. Samsted and Marlon opened with a routine of physical culture posings and a short, crisp lecture on training. Green and Dunbar came to the rescue of the proceedings with much needed comedy next to closing. This pair need material, but get big returns on present material by virtue of clever handling.

The Golden Gate drew capacity twice Sunday. Princess Wahletka headlines. She held the audience in close attention with her "mind reading" specialty. The comedy twist to her answering of questions is a big laugh getter. The turn represents most skillful showmanship. Bob Murphy and his dainty little feminine assistant won the crowd without a dissenting member. These big theatres are no handicap to Murphy, whose robust voice reaches the most distant spots. He makes a striking appearance and scored a full-sized hit here, no small accomplishment in the next-to-closing spot. Dave Roth went over with a bang. He has a voice, too, and a range of accomplishments that in-

cludes the piano, violin, dancing and comedy. Hanako Trio, two men and a woman, furnished a bit of magic finishing with the familiar water trick in opening spot. Johnny Singer and his Dancing Girls scored unmistakably.

A 15-piece Chinese band was the novelty used for the closing spot. Their bizarre "music" proved most interesting.

At the Century, Oakland, last week the Jack Russell Musical Company got \$9,000.

Arthur Harris has arrived here from New York to be back with "Six Cylinder Love," to be produced by Tom Wilkes, scheduled to open in Los Angeles Nov. 1, after which it will be sent on the road.

Eugene Roth, managing director of the Herbert Rothchild Entertainment enterprises controlling the California, Granada and Imperial theatres, left this week for New York. He goes east in the interests

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BENSEE and BAIRD

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RUNAWAY FOUR

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THIS WEEK (SEPT. 17)—PALACE, CHICAGO

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ALEX GERBER, Author of "MAGIC MELODY," "POOR LITTLE RITZ GIRL," "SNAPSHOTS OF 1921" Will Write Special Music, Lyrics and Stage Material

We want Vaudeville and Musical Comedy Artists immediately for our Vaudeville Productions. We will also produce your material or furnish you with same.

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Phone Bryant 3160

of the Snow Wild Animal Films in which he is financially interested.


"Able's Irish Rose," that enjoyed prosperity for five weeks in the Century and then went to the Rialto, where it got \$3,500, is coming back again, this time to the local Casino, opening Oct. 1 for one week.

The announced switch in attractions of the Casino and the Hippodrome, whereby the vaudeville now showing in the Hippodrome and the

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Play, you know,
Are few—compared
To those who watch

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I. MILLER

Broadway at Forty-Sixth Street
Open until 9 p. m.

In Chicago—State Street at Monroe

latter house to be made into a musical comedy originally set for the latter part of October, has been changed. It will now take place starting Oct. 8. Will King and his company will open at the Hippodrome. In the Casino the old runway that was a feature is to be torn out. The front of the theatre also is to be remodeled and changed.

The San Francisco Orpheum adopted the time schedule type for last week of twenty-four sheet in their billing. This is a new stunt out here.

Paul Ellwood of the Broadway Music Company and Sig Bosley of

the Foster Company are out here on business trips.

The State, Ackerman & Harris' house in Sacramento, will present musical comedy stock starting Oct. 22. The Roy Clair company has been engaged for this purpose.

A chorus girls' ball is to be staged at the Arcadia Dance Pavilion here Friday night. A portion of the receipts, it is announced, will be devoted to a fund that is being raised for the families of the 47 miners entombed in the Argonaut mine at Jackson, Calif. Many local chorus girls are out working for the success of the affair.

Abraham Karski, treasurer of the Royal, in the residential district, and Frank Moleda, ticket taker, were held up last week by five bandits who robbed them of \$350. The bandits escaped in an automobile.

Ervin V. Willat, Metro picture director, is in town with a company of 35 screen players shooting scenes in a new film.

Programs offered at Loew's Warfield are attracting favorable comment because of their appeal. Lipschultz, the new musical director, offers "Musical Moments," assisted by Herman Lahann at the piano. They present their act on the stage, and it is catching on strong. Lipschultz is a real musician.

Among the offerings last week at the Atmospheric Prolog presented by Mile. Belikovitch, the Russian prima ballerina, fitted excellently with the feature, "Broadway Rose." The management built a set exactly representing one used in the picture, and it made an effective offering. Mile. Belikovitch proved herself an artist of real promise.

Ella Weston, in the Ackerman & Harris booking offices, is away on a vacation.

BALTIMORE

By ROBERT F. SISK

FORD'S—"The Yankee Princess."
AUDITORIUM—"The Bat."
NEW LYCEUM—"Lilies of the Field," stock.

MARYLAND—Keith vaudeville.
ACADEMY—Shubert vaudeville.
PALACE—Columbia burlesque.
HIPPODROME—Loew vaudeville and "Married People."

GARDEN—Pop vaudeville and "My Dad."

FOLLY—Mutual burlesque.
CENTURY ROOF—Midnight cabaret.

CENTURY—"Nice People."
RIVOLI—"The Eternal Flame."
NEW—"The Prisoner of Zenda."
PARKWAY—"Blood and Sand."
NEW WIZARD—"Orphans of the Storm," second week.

The Lyric will open its opera season earlier than usual this year, with the Russian Grand Opera Company for the week of Oct. 2. The repertoire of this company for the week will be "The Snow Maiden," "Rous-salka," "Demon," "Czar's Bride," "Boris Godunoff," "The Jewess," "Eugene Onegin." Scale, \$1 to \$3. The William A. Albaugh Concert Bureau, a local organization, is making the presentation and is also standing sponsor for a multitude of concert attractions during the com-

ing season. Following the Russian company, a German opera company is booked, also the San Carlo and the DeFoe, with the Chicago Opera Company playing two dates in February. The Chicago company was booked here for four performances, but because of the influx of other operas, it curtailed its dates. Another reason was that Galli-Curci was booked during the same week that the Chicago was due, and the management figured that the same audience would attend both performances, and that five such performances were too many for one week. For the first time in its history the Lyric will have a musical attraction of some kind during the entire season, according to the schedule which has been laid out by its management.

DeWolf Hopper and his company left Baltimore Saturday on the boat for Norfolk, Va., which will be their first stop on their southern road tour.

"Malvaloca," the first production of the Equity Players, Inc., will have its premiere at the Auditorium Monday night.

The advent of Shubert vaudeville has led to a tightening up of the vaudeville programs, with the result that the Maryland, which has been offering uniformly excellent bills for some time in the past, has even begun to strengthen its line-ups, and the Shubert people are playing a lot of extra advertising, both in the press and stunt stuff of the bally-hoo nature.

DULUTH

By JAMES WATTS

ORPHEUM.—Vaudeville.
GARRICK.—Pop vaudeville.
LYRIC.—"Name of the Law," film.
LYCEUM.—"The Valley of Silent Men," film.

With cool, fair weather and excellent attractions, patronage at the local theatres heavy last week. Most of the playhouses had special attractions.


Mme. Malkki Jaernefelt, considered the great prima donna of Finland, who has been instructing

master classes at the Flanten Conservatory of Music here during the summer, sang at the Garrick all last week. Her engagement was very successful from an artistic point of view. Mme. Jaernefelt will leave this week for New York, where she will engage in concert work for several weeks.

The Garrick, the leading F. & R. film house in Duluth, is gaining a fine reputation for its stage attractions. Dainty June and Co. are a special current attraction and the following week the Brown Saxophonists will be featured.

Finkelstein & Ruben, who recently began construction work on a building here to cost \$200,000, have just taken out a permit to construct a palm garden and dance hall in the structure to cost \$60,000. This will be the only institution of its kind at the head of the lakes.

The Duluth "Herald" broadcasting station is giving daily programs for the entire public of the city. The station is operated by the Herald, Lyceum theatre and the Kelley-Duluth company.



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NEXT WEEK (SEPT. 25)—KEITH'S, SYRACUSE, N. Y.

TRIXIE FRIGANZA

as "TISH"

ON THE SCREEN SOON

BURLESQUE ROUTES

(Sept. 25-Oct. 2)

COLUMBIA CIRCUIT

"American Girl" 25 Gayety Minneapolis 2 Gayety Milwaukee
 "Beauty Revue" 25 Colonial Cleveland 2 Empire Toledo.
 "Big Jamboree" 25 Empire 2 Lyric Dayton.
 "Bon Tons" 25 Majestic Jersey City 2 Miner's Bronx New York.
 "Bowerys" 25 Gayety Montreal 2 Casino Boston
 "Broadway Brevities" 25 Gayety Kansas City 2 Gayety Omaha.
 "Broadway Flappers" 25 Gayety Milwaukee 2 Columbia Chicago.
 "Bubble Bubble" 25 Grand Worcester 2 Hurtig & Seaman's New York.
 "Chuckles of 1922" 25 Gayety Boston 2 Columbia New York.
 "Finney Frank" 25 Gayety Pittsburgh 2 Colonial Cleveland.
 "Flashlights of 1923" 25 Palace Baltimore 2 Gayety Washington.
 "Follies of Day" 25 Gayety St. Louis 2 Gayety Kansas City.
 "Folly Town" 25 Gayety Buffalo 2 Gayety Rochester.
 "Giggles" 25 Empire Providence, 2 Gayety Boston.
 "Greenwich Village Revue" 25 Lyceum Scranton 2 Casino Philadelphia.
 "Hello Good Times" 25 Empire Toronto 2 Gayety Buffalo.
 "Howe Sam" 25 Columbia Chicago 2 Star & Garter Chicago.
 "Keep Smiling" 25 Orpheum Patterson 2 Majestic Jersey City.
 "Knick Knacks" 25 Star & Garter Chicago 2 Englewood Chicago.

"Let's Go" 25 Gayety Louisville 2 Gayety St. Louis.
 "Maid of America" 25 Gayety Detroit 2 Empire Toronto.
 "Marion Dave" 25 Gayety Omaha 2 Gayety Minneapolis.
 "Mimic World" 25 Lyric Dayton 2 Olympic Cincinnati.
 "Radio Girls" 25-27 Cohen's Newburg 28-30 Cohen's Poughkeepsie 2 Casino Brooklyn.
 "Reeves Al" 25 Casino Boston 2 Grand Worcester.
 "Rockets" 25 Miner's Bronx New York 2-4 Cohen's Newburg 5-7 Cohen's Poughkeepsie.
 "Social Mads" 25 Columbia New York 2 Empire Brooklyn.
 "Step Lively Girls" 25 Olympic Cincinnati 2 Gayety Louisville.
 "Step on It" 25 Gayety Washington 2 Gayety Pittsburgh.
 "Talk of Town" 25-27 Colonial Utica 2 Gayety Montreal.
 "Temptations of 1922" 25 Gayety Rochester 2-4 Colonial Utica.
 "Town Scandals" 25 Casino Brooklyn 2 Miner's Newark.
 "Watson Billy" 25 Hurtig & Seaman's New York 2 Empire Providence.
 "Watson Sliding Billy" 25 Miner's Newark 2 Orpheum Patterson.
 "Williams Mollie" 25 Englewood Chicago 2 Gayety Detroit.
 "Wine Woman and Song" 25 Empire Brooklyn 2 Lyceum Scranton.
 "Youthful Follies" 25 Casino Philadelphia 2 Palace Baltimore.

MUTUAL CIRCUIT

"Baby Bears" 25 Broadway Indianapolis 2 Auditorium Dayton.
 "Band Box Revue" 25 Plaza Springfield 2 Howard Boston.
 "Broadway Belles" 25 L O 2 Olympic New York.
 "Follies and Scandals" 25 Bijou Philadelphia 2 Folly Baltimore.
 "Gayety Girls" 25 L O 2 Duquesne Pittsburgh.
 "Heads Up" 25 Folly Baltimore 2 L O.
 "Hello Jake Girls" 25 Garden Buffalo 2 Family Rochester.
 "Jazz Babies" 25 Rivola New Brunswick 2 Bijou Philadelphia.
 "Jazz Time Revue" 25 Empire Cleveland 2-4 Akron 5 Freemont 6 Elgin 1 Sandusky.
 "Kandy Kids" 25 Auditorium Dayton 2 Lyceum Columbus.
 "Laffin' Thru 1922" 25 Family Rochester 2 Majestic Albany.
 "Lid Lifters" 25 Lyceum Columbus 2 Empire Cleveland.
 "Mischief Makers" 25-27 Akron 28

Freemont 29 Elgin 30 Sandusky 2 Band Box Cleveland.
 "Monte Carlo Girls" 25 Band Box Cleveland 2 Garden Buffalo.
 "Face Makers" 25 Lyric Newark 2 Rivoli New Brunswick.
 "Peppy Hot" 25 Gayety Brooklyn 2 Lyric Newark.
 "Pell Mell" 25 Empire Hoboken 2 Gayety Brooklyn.
 "Playmates" 25 Olympic New York 2 Star Brooklyn.
 "Smiles and Kisses" 25 Star Brooklyn 2 Empire Hoboken.
 "Runaway Girls" 25 Duquesne Pittsburgh 2 Broadway Indianapolis.
 "White Pat" 25 Howard Boston 2 L O.

Lillian Grace
 La France Bros
 Lyons Catherine
 La Rue Harry A
 Leonard Albert

Mainard Edythe
 Mack Stanley
 Melville Ethel
 McCormack Doral
 Murrell Mary
 Moore & Fields
 Muller & Anthony
 Murphy & Lachmar

O'Dea Jimmy
 Polly & Oz
 Poole Patricia

Pelley Boris
 Rand Meta
 Reno Frank
 Rowland & Meehan
 Ryan Hazel
 Rogers Jack S

Stillwell Frank W
 Sherman Dorothy

Taylor Eleanor
 Tyrell & Mack
 Taylor Jackson Co

Valentine B & P
 Ward & Dooley
 Walter Trio
 White Joe

Buying attractions under arrangement with Cleveland Band Box.

This week's attractions include premiere of John Cort's "Dolly Jordan" written and staged by B. Iden Payne, and starring Josephine Victor, at the Majestic. Teck showing Margaret Anglin in "Woman of Bronze." Local scribes commenting on absence of musical shows in lists of this season's attractions.

Peggy O'Neill of London and Dublin, came home to Buffalo for a few days this week and, assisted by her press agent, gave a luncheon for her old friends and an interview to the local papers. One commendable thing about Miss O'Neill is that she never forgets her home town and always seems genuinely glad to get back.

Rudolph Wagner, who died recently in New York, was the founder of the first motion picture theatre in Buffalo and the first man in the United States to install an organ in a picture house. He at one time was owner of a chain of penny slot Arcades and was associated with the late Mitchell Mark, promoter of the Mark Strand Theatres.

BUFFALO

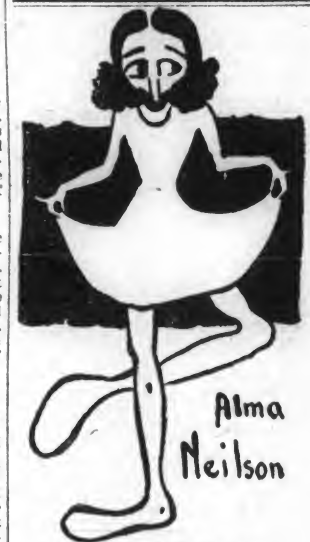
By SIDNEY BURTON

Last week saw the new season well under way, with all local houses functioning to the full. First week of Shubert vaudeville at Criterion showing "Steppin' Around" reported satisfactory though short of big business. Show well spoken of, particularly the vaudeville, and liked especially by the men. Both house and policy need wide heralding hereabouts, most of public still being in doubt of what it's all about. To much play on "unit" idea in advertising. Unit means a cipher and nothing else to the gangs in the sticks. Sol Meyers handling local end.

Shea, Court St., Keith's, had nice week with Irene Franklin heading. Got the usual draw which seems chronic. Emily Lea out of bill till Wednesday, the act showing without her. Several last minute changes in card but show ran off well and to good returns.

In legit, "First Year" at Majestic got poor start but picked up remarkably last three days of week. Show deserved much more than it got and will rank as one of the brightest spots of season. "Bad Man" at Teck failed to connect. Part of fault due to fact that both shows catered to same class of draw, demonstrating need of booking cooperation.

In burlesque, Gayety with "Talk of Town" continued its heavy draw, with every prospect for a bumper season. Business so far has been tip-top. One of surprises of town is success of Garden playing Mutual Burlesque. House getting average of \$225 a night and about half that on matinees which leaves a comfortable margin. Playing 30c. top.



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AND COMPANY in "BOHEMIA"

This Week (Sept. 18), Palace, Milwaukee

Direction: LEW GOLDER

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Direction FITZPATRICK & O'DONNELL

"CLIPPER," New York

One of the funniest comedienness seen in a long time is the girl in the Walton and Brant act who is consistent throughout and never cracked a smile, maintaining a dizzy characteristic expression every minute she was on. The man more or less straight, the girl affecting a stupid expression and talk which went over strong and certainly was funny.

WALTON AND BRANT

IN A COMEDY SKIT

"HUH"

Direction LEO FITZGERALD

B. F. KEITH'S ALHAMBRA, NEW YORK, THIS WEEK (SEPT. 18)

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LOS ANGELES

Heavily armed and threatening death to those who interfered with him, a lone bandit staged a spectacular hold-up which netted him \$300 in cash at Egan's Little theatre. The highwayman entered the lobby of the well lighted theatre shortly before 7 p. m. Had he staged his hold-up fifteen minutes later he would have been in the thick of a gathering of theatregoers.

Even if Victor Schertzinger is in his odd moments a composer of successful musical comedy scores, he can not escape his fate as a picture director. He is leaving his production of "Be Careful Dearly" again to direct with a megaphone instead of a baton. Schertzinger has had so much success in directing Katherine MacDonald that B. P. Schulberg, head of Preferred Pictures, signed him up for her next picture.

Norman Selby, or "Kid McCoy," as he is popularly known in the world of sports and movies, will not be married just now, at least. The decision was made by Mrs. Jacqueline McDowell, attractive war widow who came from Baltimore to become the wife of the former middleweight champion, when she packed her bag and started home. She went, too, without even telling the Kid goodbye.

It all came about when Mrs. McDowell found a telegram from "The Redhead" in the Kid's pocket. Besides expressing her love and faith in McCoy, the sender stated that

she was looking forward to the time when she would be with the long-distance marrier in California.

So Kid McCoy's official record stands at eight and a half or thereabouts if the unused marriage license which was secured for the avowed purpose of marrying Miss McDowell counts for anything.

Just as Princess Radjah, who topped last week's bill at the Hill-street, was on the point of going into her final dance number, her giant Mexican adder snake sunk its fangs into her right forearm, causing the blood to spurt profusely and cover her arm. With presence of mind, Princess Radjah grabbed the reptile back of its jaws and choked it until it withdrew its poisonous fangs. With the blood streaming down her arm and disregarding the stinging pain she calmly finished her act before leaving the stage.

A hospital romance between a pretty nurse and a grandson of a wealthy widow went on the rocks, and an annulment of the marriage was granted as a forerunner of a new romance. For Mrs. Virginia Kelsey, the nurse and heroine of the story, announced that next month she is to marry Earl D. Kelsey, she added, was a wedding present for Lynn.

Mary Miles Minter joined the list of those who must necessarily make out reports of traffic accidents. Only she didn't give her well-known name. Seems as though she considered it more proper to use her real name. Anyway, Miss T. Selby appeared on the card in the Receiving Hospital, where William E. Johnston, 1329 North New Hampshire street, was treated after he had been knocked down by an automobile driven by the actress.

Mary Lygo, formerly of the "Follies," is willing to tell the world, and particularly the Thorne family of Chicago, that she isn't going to eat any more poison just because Gordon C. Thorne went and got married a few days ago.

Mary is quite thoroughly beyond that stage, she said at her Hollywood home. And, furthermore, Miss Lygo says she will not drop her two suits aggregating \$200,000 for breach of promise and slander. "Because," she informed a reporter, between puffs on a cigarette,

"I'm going back to Chicago when my case comes up—probably next month—and fight it to a finish, whether I get anything or not."

Willard Mack, playwright and actor, returned to Los Angeles with his wife No. 4, Bebe Stone Mack, once again to occupy a little "love nest" at 1248 West Fifty-third street. Only this time it is a love nest for five—not two. For Mrs. Mack has two children by a former marriage, Betty Jane and Jack. And then there is Willard Mack's mother-in-law, Mrs. Fenckel. They explained that they all get along wonderfully well and that reports of a separation by Mrs. Mack from the playwright are "pure bunk."

Betty Mann, former film actress, now known as Betty Ormond, wife of William Ormond, filed answers to the suits of Thomas Kimball Litch.

In one suit he charges her and others with conspiring to obtain \$2,905 of his money, and the other sets up that he gave her, under a promise to marry him, oil stock, silverware and an army blanket. Mrs. Ormond denies these charges and indignantly denies that she ever promised to marry Mr. Litch.

In the second answer she states that Mr. Litch became infatuated with her on Nov. 1, 1918, and that he showered her with gifts, including 500 shares of Masco oil stock, a gray army blanket and silverware.

Larry Semon comedies have been booked exclusively by Sid Grauman for his new Metropolitan. Until that house is opened the films will be featured at Grauman's Third and Broadway house. Grauman is said to have paid a record price for the short reel pictures.

John Ringling hobnobbed with the elite of filmdom last week. The circus magnate came to town in his special car, "Jomar," and remained throughout the engagement of the "big top."

Warner Baxter, who retired from the cast of "A Sporting Thing to Do" because of illness, is still in the hospital. Physicians are trying to determine whether to operate or not.

"A Sporting Thing to Do" closed at Philharmonic Auditorium Saturday. It was expected that the play, by Thompson Buchanan, and produced by Morosco, would run longer. The play will go to San Francisco shortly. The same cast will be engaged.

It is just possible that Edward Everett Horton, former matinee idol of the Majestic theatre here, will be seen in a future Morosco production. It is known that negotiations have been opened with Horton by the Morosco forces, and also it is known that Horton is now on his way west.

Wedding bells have rung for Seymour Tully, son of T. L. Tully, one of the originators of what is now known as Associated First National. He was married to Della C. Proudft, a Pasadena girl.

NEW ORLEANS

By O. M. SAMUEL
PALACE—Vaudeville.
LOEW'S CRESCENT—Pop vaudeville.
STRAND—"Blood and Sand," film.
LIBERTY—"The Masquerader," film.

Mary Reilly is singing at the

Oriental. Bee Palmer is underlined for an early appearance at the cafe.

The Tulane opens Sunday with "The Man Who Came Back." Mitzel in "Lady Billy" follows.

The Saengers are changing the entire front of the Shubert-St. Charles, which they took over last week. Clarence Greenblatt will manage it. The Shuberts seem chary about the south. They have entered this city at three different times, only to leave in a short while. Their first try was at the Lyric, which they turned over to Henry Lehman. The second was the new Shubert, now the Lafayette, built expressly for them, which they pooled in to Klaw & Erlanger at the time of the first amalgamation. The last was at the old Orpheum, renamed the Shubert-St. Charles, which they sub-leased to the Saengers after a year. The south is an untitled show field, which can be made into a booming success if somebody would take the time to work it properly.

George Weber is resigning as manager of the Grunewald hotel, Oct. 1.

The opening week at the Orpheum was far from propitious, business receding toward the end. The current program holds even less of appeal with the first performances showing light attendance as a consequence. Perhaps the booking office has lost its perspective or the system of give and take as obtaining is glaringly inefficient. The patrons sat in mute stupefaction Monday night while they pondered dimly the seer prospect of banality. For some unaccountable reason, Elizabeth Brice is dividing the topline with Mabel Ford. Mabel Ford should have headlined alone. Allen and Lee, a couple of small time acrobats, inducted the program. The pair proceeded very pianissimo throughout. They swiped a furtive bow while hastening into the wings in conclusion.

Eddie Foyer proved the prize enigma. He encountered horrific silence. Foyer has a marvelous agent.

Morton and Glass were not half trying. When they exerted themselves the returns were gratifying, but that was seldom. Their act is in and out looking cumulatively. They did not dance half enough.

Miss Brice had only her name to commend her. Her moment is slight and trite indeed. She used the familiar tricks to engender affection begetting only desultory attention.

Mabel Ford and her dancing seance fairly catapulted into favor, receiving instant recognition as the turn banded and whizzed along. The auditors bestowed the

palm of gratitude with a vociferous show of acclaim.

Frank and Teddy Sabini struck the popular chord. The act was ideally spotted and achieved a maximum of result. Some of the undulating movements of Miss Sabini might be restrained a trifle. Luster Bros. were a surprise disclosing matter removed from the conventional. In point of esteem they were second only to Miss Ford. They manifest ease and sheer enjoyment while projecting feats that others flaunt with flare blase and gusto.

SAN DIEGO, CAL.

By ALLEN H. WRIGHT

With Roscoe Schryock as conductor, the opera "La Traviata" will be presented at the Balboa Auditorium Oct. 21, with local talent in the chorus, ballet and orchestra. Following the same group plan to do "Carmen."

At the Savoy (Pantages) last week was Jess Willard, who gave a short talk on why he believes he is entitled to a return match with Jack Dempsey.

Among the people recently joining the company at the Lyceum are George Kehn, Jimmy Rose, Billy Boggs and Jane Kermit. The Lyceum company has been offering light comedy for many weeks, with satisfactory patronage.

The Spreckels next month will play vaudeville for four nights of the week, leaving the other three nights for road shows.

The Sells-Floto circus gave the Municipal Zoo in Balboa Park two young elephants, the first pachyderms to join the local collection of animals.

"Nice People" at Spreckels Sept. 11-12, drawing fair house each night and getting favorable comment. Here at \$2 top.

FOR THE MEN



\$5 \$6

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TWO NEW ONES JUST FINISHED

"What Does It Matter Who Was Wrong" "The Natchez and the Robert E. Lee"

Come and See Me—and Say HELLO

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*This is
the time
Lightning
struck twice*

The Latest and Greatest **ERNEST R. BALL** *Waltz Ballad*
altho' still an infant, looks bigger than his world-famous
LET THE REST OF THE WORLD GO BY
Lyric by George Graff, Jr. and Annelu Burns

*Can be
used as
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Fox Trot
either way
a great success*

SAY IT WHILE DANCING

*Better and Bigger than
ANGEL CHILD
by the same writers
Benny Davis
and Abner
Silver*



ALL OVER NOTHING AT ALL

*by J. Keirn Brennan - Paul
Cunningham & Jimmy Rule*

*NOW RELEASED
AND SWEEPING THE COUNTRY*

*Just An
Unusual
Song -
That's
All*

*The
Sensational
Hit*

I'M JUST WILD ABOUT HARRY

by SISSLE & BLAKE

*from
"SHUFFLE
ALONG"*

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PITTSBURGH

By COLEMAN HARRISON

Pictures—Grand and Liberty, "Skin Deep"; Cameo, "Human Hearts"; Blackstone, "In Name of Law"; Regent, "Her Gilded Cage"; State, "Silver Wings"; Olympic, "Blood and Sand" (2d week); Cameraphone, "Valent of Silent Men"; Alhambra, "Pool There Was."

The legitimate season really had its official local opening this week when the Alvin and Nixon ushered in two premieres, "Springtime of Youth" and "On the Stairs," while the Pitt offered "Hairy Ape." The Keith-Shubert vaudeville war promises to be interesting, with the respective forces holding forth at the Davis and Aldine.

Underlines are: Pitt, "The Bat" (return); Alvin, "Blushing Bride"; Nixon, "Yankee Princess."

The Cameo, built on the site of the former Savoy, opened Monday with "Human Hearts" the first film attraction and a soprano as extra feature. The house is one of the prettiest of the moderate-sized picture places on the Rialto.

The opening of three legit houses and two vaudeville two-a-days brought out the best the publicity men could muster. The Sunday notices and ads contained every art known to advertising science to pull the mob.

The staff engaged by the Shuberts to operate the Aldine is practically the same as last season's, with the important exception of the manager, Joe Maxwell, last season at the Apollo, Chicago. The staff includes M. Gordon, superintendent; Titus Kenyon and Harry Melrose, treasurer and assistant treasurer; Harry

Hoehle, orchestra director; John Black, publicity; Fred Madebach, stage manager; Billie Driscoll, secretary. The orchestra promises an improvement over last season, among several new members engaged by Eddie Sullivan, former Davis director. Miss Driscoll is back from New York, having been with the Shubert office there.

PORTLAND, ORE.

PICTURES—Blue Mouse, "A Fool There Was"; Rivoli, "Prisoner of Zenda"; Hippodrome, "Woman's Hate"; Columbia, "The Young Diana"; Liberty, "The Eternal Flame"; Majestic, "The Hands of Nara."

Cal Heilig opened his new Eugene theatre Sept. 14 to a big crowd. Road shows, vaudeville and pictures will be presented.

Fred Normand, former manager of Pathe Exchanges here, has taken charge of the Circle theatre, pictures, which has been put on a co-operative basis. G. T. Woodlaw, formerly sole owner, is traveling.

The first attraction at the Heilig is "Take It from Me," Oct. 5-7.

Two picture-producing units—Kiser Studios and Premium Productions—are at work in Portland. Kiser is filming two-reel story scenes for Pathe release and the Premium company is making a series of five-reel features for Russell release. The latter company has completed "The Flash" and will finish "The Firebrand" this week. George Larkin is the star. Ruth Stonehouse is featured.

The nine-reel Bible story feature produced by Sacred Films, Inc., at Burbank, Cal., will have its first showing Sept. 29, just after the close of the triennial general convention of the Episcopal Church, which has been in session here for a fortnight already.

Medford, Ore., capital is behind a picture company which probably will produce features based on stories by Edison Marshall, who is a resident of Medford. A cast is being selected in Hollywood.

Despite announcement he would open with musical comedy at the Star Sept. 9, Ed Armstrong, who spent the summer under the Oaks Park auditorium, was denied permission to do so by the city fire officials, who declare the building unsafe for such purposes. What Armstrong will do with his "Baby Doll Revue" has not been announced.

Nat Lewis

THEATRICAL OUTFITTERS

1580 Broadway New York City

BILLS NEXT WEEK

(Continued from Page 27)

Ja Da Trio

SPRINGFIELD, ILL.

Electric

Melnotte Duo

Farnell & Florence

2d half

McQuay & Hazelton

Micalis & Paulin

Majestic

Driscoll Long & H

Bob Ferns Co

Sig Frisco

Four Bros

(Two to fill)

2d half

Chadwick & Taylor

Monroe & Mae

Paul Kirkland Co

Althea Lucas Co

(Two to fill)

SO. BEND, IND.

Orpheum

Hubert Dyer Co

Fenwick Girls

Harvey Haney & G

"Shireen"

Smiling B Mason

Manthey & Girls

2d half

Seymour & Jeanette

"Shireen"

(Four to fill)

INTERSTATE CIRCUIT

DALLAS, TEX.

Majestic

Jack Hanley

Baxley & Porter

Dave Ferguson Co

Rita Gould

Princess Radjah

FT. SMITH, ARR.

Majestic

2d half

Kilner & Reany

Jack Clifford

Dewitt Burns & T

(Two to fill)

FT. WORTH, TEX.

Majestic

Larimer & Hudson

Daniels & Walters

Dreer's Operalogue

Billy Beard

Fred Lindsey

HOUSTON, TEX.

Majestic

Bisset & Scott

Betty Washington

Harry Hayden

Johnny Cunion

Coley & Jaxton

The Tamoros

LITTLE ROCK

Majestic

Billy Lamont &

Kilner & Reany

Mine Reason Co

Jack Clifford

Dewitt Burns & T

2d half

Rosow Midgett

Nolan Leary Co

PANTAGES CIRCUIT

MINNEAPOLIS

Pantages

(Sunday opening)

Three Avollos

Hanson & B Sis

Joe Bernard Co

Three Le Grohs

De Michelle Bros

Four Ortons

WINNIPEG

Pantages

Daly Mack & D

Tuck & Claire

Kennedy & Rooney

Kirksmith Sisters

Rigoletto Bros

REGINA, CAN.

Pantages

(25-27)

(Same bill plays

Saskatoon 28)

J & E Mitchell

Casey & Hensley 2

Sussman & Sloan

Propspet & Merritt

"Rising Generat'n"

EVERETT, WASH.

Pantages

(25-26)

(Same bill plays

Bellingham 27-28)

Dratts

Pier & King

Clifford Wayne Trio

Kajiyama

Sidney B Styne

TRE HUTE, IND.

Hippodrome

Chas & Helen Polly

Seymore & Jeanette

Thompson

Faber & Burnett

"Rainbo End"

(One to fill)

2d half

Hubert Dyer Co

Fenwick Girls

Harvey Haney & G

Manthey & Girls

Carl Royal Co

(One to fill)

TOPEKA, KAN.

Novelty

Paul Kirkland Co

Mary Billabury

Billy Walsh

Pioneer's Singers

2d half

Bell & Wood

Don Lanning

Levy & Crowell Sis

(One to fill)

W'RTOWN, S. D.

Colonial

McNally

Fiske Fulton

Fred Lundberg

Graham R Sis & D

LOS ANGELES

Pantages

Page & Green

Fulton & Hurt

Gallarini Sisters

Al Jennings

Walter Weems

Delmore & Lee

SAN DIEGO, CAL.

Savoy

Gordon Wilde

Ward & King

Bob Willis

"Indoor Sports"

Lerner Sisters

Artists in Miniature

L'G BEACH, CAL.

Pantages

Three Belmonts

Crane Sisters

Caledonian Four

OKLAHOMA CITY

Majestic

(Tulsa split)

1st half

Gardner & Aubrey

Jack Layler

Kavanaugh & E

Spencer & Williams

Will Bros

SAN ANTONIO

Majestic

Peres & Marg'rite

Dufor Boys

Dainty Marie

Ned Norvick Co

Henry Sextet

TULSA, OKLA.

Majestic

(Okla. City split)

1st half

B Sherwood & Bro

Creedon & Davis

J C Lewis Co

Frances Kennedy

Degnon & Clifton

WICHITA, KAN.

Orpheum

Burnham

Lightella & C'fman

Norton & Melnotte

(Two to fill)

2d half

Dave Winnie

Morton & Glass

Wright & Dietrich

(Two to fill)

"Stepping Some"

Travel

(Open week)

Four Roses

Hudson & Jones

Davis & McCoy

"In Chinatown"

Robyn Adair Co

SAN FRANCISCO

Pantages

(Sunday opening)

Wilfrid DuBois

Belanger Sis

Marion Claire

H Downing Revue

Valentine Vox

Johnny Marvin

OAKLAND

Pantages

(Sunday opening)

Conn & Hart

Green & Penbar

Samsted & Marion

Brower Trio

Monroe Salisbury

Four Bonnesettis

LOS ANGELES

Pantages

Page & Green

Fulton & Hurt

Gallarini Sisters

Al Jennings

Walter Weems

Delmore & Lee

SAN DIEGO, CAL.

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OKLAHOMA CITY

Majestic

(Tulsa split)

1st half

Gardner & Aubrey

Jack Layler

Kavanaugh & E

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 NOVELTY WHIRLWIND, LADDERS and IRON JAW ARTISTS

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 "ME TOO"

JAMES W. BEATTIE
MANAGER SIDE SHOWS
GOLLMAR BROTHERS CIRCUS

JOE METCALFE
CHIEF ANIMAL TRAINER
THIRD SEASON—GOLLMAR BROTHERS CIRCUS

KANSAS CITY
 By **WILL R. HUGHES**
SHUBERT—"Say It with Laughs," Unit.
GAYETY—Marion's Own Show, Columbia burles. ue.
EMPERESS—"You're in Love," Drama Players stock.
ORPHEUM—Vaudeville.
MAINSTREET—Vaudeville.
PANTAGES—Vaudeville.
GLOBE—Vaudeville.
PHOTOPLAYS—"The Masquerader," Newman; "Blood and Sand," Twelfth Street; "Orphans of the Storm," Royal; "The Storm," Liberty; "Too Much Business," Doric; "Midnight," Mainstreet; "Sherlock Brown," Pantages; "Top of the Morning," Globe.
 With thousands of visitors in town to attend the opening of Kansas City's big motor speedway, Saturday, and the races postponed on

account of rain the night before, which made the track dangerous, the theatres could not accommodate the crowds looking for amusement. The Orpheum, Gayety and Mainstreet turned away as many as they played to, and the other houses were full up and running over. As a result of this heavy Saturday business the week proved the best all around for many a week, and the managers are jubilant.
 With the opening of the Shubert with its new policy of Shubert Vaudeville, the Orpheum forces have rushed up some of their biggest names for the first skirmish. This week the Orpheum has five featured "names." For next week another list of names is announced. Last week, with Singer's Midgits, was one of the largest, in point of attendance, in the history of the house.

Josephine Amoros, programmed for the Orpheum this week, did not appear, and Bell and Ward were substituted, opening the show in

stead of the Three Lees, who were switched to closing.

Joseph Donegan, manager of the Hotel Edward, very ill for a number of weeks, is recovering slowly, but is able to be up and around welcoming his many theatrical friends.

David Harding, manager of the Liberty theatre, shot and dangerously wounded by a robber some weeks ago in an attempted holdup of the theatre, is out of the hospital and recovering rapidly.

Dave Marion's "Own Show" at the Gayety week of 17 is heavily featuring the size of the company. He claims 70 people and has large banners in the lobby with the entire seventy names as a convincer.

The fashion show to be staged here during Priests of Pallas week, the first week in October, will be the most elaborate affair of its kind ever given in the west. It is being produced for the Merchants' Association by Milton Feld, of the Newman forces, and has been titled "The Opulence of Autumn." It will be given on pageant style, with some 50 models, a ballet of 100, a 50-piece orchestra and a number of principals.

WASHINGTON, D. C.
 By **HARDIE MEAKIN**

According to statements, it will be many months before the National will be ready for reopening. It had been the hope of W. H. Rapley, the owner, and William Fowler, house manager, to have the house ready with the regular season, but the way the interior now stands, which appears to be nothing but a main-mouth cave, they have given up this hope. It will probably be Christmas time before everything will be in readiness.

William Faversham is heading the new bill at Keith's.

The Garry McGarry Garrick Players are finishing out their season with "Clarence." Granville Palmer is in the Alfred Lunt role, while Percy Helton, Ruth Hoffman, Martha McGraw and Duncan Penwarden have the other important roles.

Cosmes, vaudeville, McDonald and Plunkett Review, Jennings and Mazier, Howard and White, George

Rosener in "The Seven Ages," Morgan and Brooks, Black and White; film, "Don't Shoot."

Strand, Loew vaudeville. "The \$5 Baby"; Columbia, "The Prisoner of Zenda"; Rialto, "How Women Love"; Metropolitan, "Alias Julius Caesar." Burlesque: Gayety, Frank Finney's Revue.

Samsen Noble has been made concert master of Crandall's Metropolitan theatre orchestra.

Shubert vaudeville opened at the Belasco Sunday afternoon with a fairly good matinee and a close to capacity house at the night performance.

It is the Barney Gerard "Laugh-makers" unit featuring Jimmy Hussey and James R. Carson. Local press pleased with show.

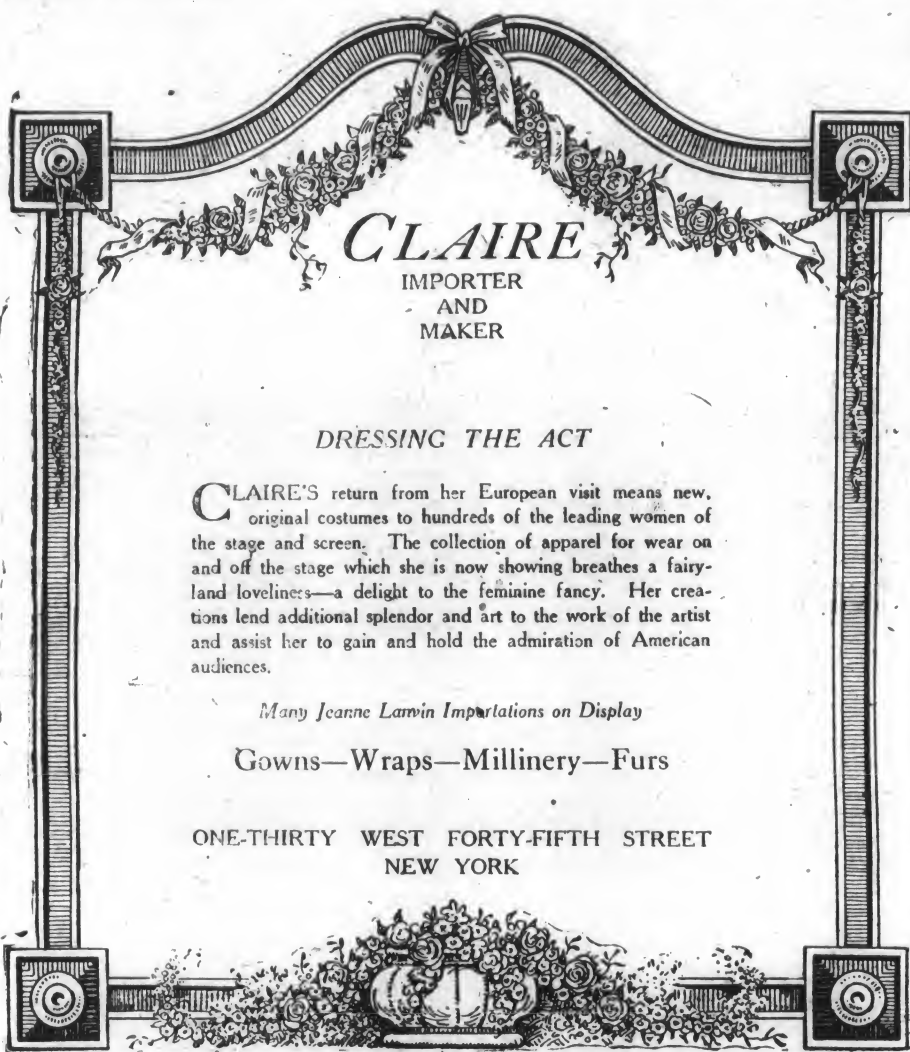
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Gowns—Wraps—Millinery—Furs

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NEW YORK

CABARET

(Continued from page 10)

choosing, plays the music also for the acts.

Rainbow Dancing is not only the title of the new place at Broadway and 48th street, New York, but it also describes the atmosphere in which the place is decorated and the dances staged. With Erdody's orchestra located in one corner of the spacious floor, the other extreme end, glass covered, carries a practical rain-shower effect during each dance, with the hall semi-illuminated. It's a rather unique arrangement, the effect being of dancing through a rainstorm toward the rainbow which, through lighting attachments, appears gradually through the downpour. The Rainbow does not charge for individual dances, a gate admission covering the entire evening, while refreshments are served at popular prices. The management practically remodelled the entire second floor of the Hilton building for the Rainbow as well as the entrance, and procured in Erdody's orchestra, which formerly played at the Hotel Pennsylvania, the best musical congregation available. A special opening was held Tuesday night for the press and friends with the grand opening staged for Wednesday. Dan Dody is attending to the professional management of the Rainbow.

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Two or three Broadway restaurants may shortly close, with one now closed not reopening, perhaps. There is a connection in the possibilities, but it cannot be traced. The "hip flask" order may have contributed to poor business, but the cabaret people claim the detailed policeman in uniform is the real factor. From accounts, the detailed men are those expecting to receive promotion and they have been detailed knowingly for that reason, to prevent any one getting to them. One cabaret notorious as an all night resort within Times square is said to have dropped in business to \$100 a night at the most. A peculiar order reported given to the patrolman in the restaurant is said to have been that they are to report all officials they recognize entering the restaurants they are in. That includes superior police officers, in or out of uniform. The restaurateurs claim Inspector Bolan of the district is too severe in his orders and that through them the detailed policemen are an annoyance to guests. The inspector apparently pays no attention to protests of that character. Captain Kelly, now in command at 47th Street, seems to be a Bolan disciple for watchfulness and severity.

The application for the final closing of Reisenweber's, New York, for violation of the parole granted the cabaret in New York, was to have been up for hearing Wednesday. Following the parole revenue agents alleged they secured evidence liquor was being sold in the place. It is upon those statements the latest move was made. The owners of Reisenweber's, Walter Kaffenburg,

Benny Ubrall and John Wagner, are said to have learned upon taking possession of the restaurant there had been a previous liquor violation filed against it with the Federal authorities. Wagner is supposed to have known of it, through having been a partner with Louis Fisher in Reisenweber's before the three partners bought the restaurant for \$100,000. Of this amount \$25,000 was paid in cash at the time with the remainder to be settled with Fisher in monthly installments. Most of the remainder has been paid, Sophie Tucker was reported to have had a share of the Wagner interest in the cabaret. Miss Tucker appeared there following the change in management. It was a return date for her.

A while back Johnny Small, of Johnny Small and Small Sisters of vaudeville, invested in a roadhouse, and since then his identity has been mysterious. However, it was learned that Small is a business man enough to arrange to operate his roadhouse from May until October of each year. During the other months he returns to the stage and so keeps earning money two ways. "Clubby Side Inn," which is located on the Wheaton road about 25 miles from Chicago, is the cafe which Small has. This inn gets a better play than any other roadhouse on this road. It is built on the plans of a Japanese bungalow, with sloping lawns all around it and a pretty landscape surrounding the cafe. Here Small furnished food and amusements and is doing a corking business during the season. It is reported that Small sunk \$15,000 in the "Clubby Inn," but is fast getting back his original investment and is finding the profits quite large. On each side of the road blazes for signs that read, "Clubby Side Inn is not a roadhouse, just a good place to eat."

The New York "Times" devoted two columns in its first news section last Sunday to the supposed observations of one Merkin McLaren Mudge, described as "a cultured,

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college bred bootlegger." Mudge's remarks were anent the feasibility of securing a Landis, Thomas or Hays to become dictator of the bootlegging industry. Topics such as the stabilizing of prices and sales efficiency were gone into, the newly discovered Mudge making his long discourse on the Broadway street corner, according to the "Times." The yarn was cleverly written and those who read it believed it to be a crack argument for light wines and beer fostered by a leading newspaper that really fostered an article holding up as legitimate an illegal traffic. Monday the "Evening World" considered the kidding article in an editorial and kidded with it. Very nice of Mudge to get a director to steady the bootleg trade and make a million on the side. The "World" hinted it believed Mudge is a non-existent person. That was the prevailing opinion.

The many liquor arrests made of late, not only in New York City but throughout the State, by civic and federal officers, on the discovery of a half-pint or pint of liquor on the premises, have had an odd look. If the officers now and then would find a quart bottle of liquor in an out-of-the-way place, it perhaps would not strike anyone as so peculiar. To carry a half-pint or pint bottle in the pocket without discovery is easy, but a quart bottle might bulge wherever located on the person. The liquor men say this "planting" has grown extensive. Up State last week a pinch was made by federal officers through their having claimed to have found a half-pint bottle of gin in the cellar of a country road house. Rubens' restaurant and delicatessen place, New York, was "raided" last week. A half-pint bottle of whiskey was discovered in the cellar where Rubens asserts there is nothing of his own. Claiming he was being framed, the cops walked Rubens eight blocks to the police station, refusing to permit him to ride there in his car.

There are 20 service stations and hideaways for bootleggers between Rouses Point and New York city, according to a chauffeur who worked for the "chain." The stations are fitted up not only for the repair and storage of cars but for the housing of rum runners. Approach to the places is cleverly camouflaged, enabling the bootleggers to disappear from the main road suddenly when prohibition agents or state troopers chase them. The chauffeur's weekly income a station averaged \$110 with tips, but the possibility of getting shot and the chance of detection were too much for him, so his story goes. The bosses and workers are "hard boiled," according to the chauffeur, several of them being ex-Sing Singers.

The Shuberts are reported to hold 20 per cent. interests in the restaur-

rant operated in Shubert buildings by the Salvin group. These are the Little Club (44th Street theatre building) and Plantation and Montmartre (Winter Garden building). Whether the 20 per cent. is for rent or a direct interest is not known. Contrary to common impression, neither Paul nor Sam Salvin has any interest whatsoever in the Rendezvous or Piccadilly, both in the same building and operated by Gil Boag, although Mr. Boag is interested in several of the Salvin restaurants. There was an interest held by others, according to report, in Castles-by-the-Sea this summer, with Boag, but Boag had the only sayso in the direction of that Long Beach restaurant.


The Venetian Gardens of Montreal and Ottawa warn restaurants and agents against any one posing as its representative without the person approached confirming it by wire or letter direct to the Gardens. E. R. McNeill of the Gardens issues the notice, stating a man has been cashing checks and booking acts in New York, saying he represented the Gardens. One of the New York cabarets cashed a bogus check of \$50 for him, and at another place where he wanted a \$500 check cashed the precaution was taken to first wire Montreal, when the attempted fraud, was uncovered. The man is unknown to the management of the Gardens and holds no authorization of any kind.

Arnold Johnson, leading a band of 11 pieces, opened this week at the Pelham Heath Inn on the Pelham parkway, New York. It's a big sized band for a roadhouse at the end of the season, and suggests Harry Susskind is fortifying himself at Pelham Heath against the lately reopened and remodeled Woodmansten Inn, that Joe Paul has. Paul recently lost \$35,000 worth of liquor when federal men from Washington opened up a concrete outhouse in the rear of Woodmansten to get it. That sounded like a tip-off, and especially with the revenuers coming from Washington. Also a tip-off seemed to be the pinch at the Hofbrau (Jahnssens'), where \$25,000 worth of liquors were seized.

With colored shows off in the legitimate houses on Broadway but one of the cabarets is listed to continue with that style of entertainment. It is Plantation, which will offer a revue of that name upon reopening late next week. Florence

LATEST SHOW BUSINESS SENSATION! UPSIDE DOWN COSTUME

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BY THE WRITERS OF
ANGEL CHILD SILVER ABNER
BENNY DAVIS
M. WITMARK & SONS - Publishers - Witmark Building - NEW YORK

Mills will again head the show. Shelton Brooks, who went into the "Plantation Revue" when it played four weeks as a show at the 48th Street, will also be in the cafe line-up. So will J. Francis Mores, the tenor of "Oh Joy," a colored show which tried in a tent at 57th street and Eighth avenue. Emmett Anthony ("My Dog") of the latter show was to have played the cafe, but backed out when he failed to secure a \$25 advance against his salary.

The order issued by Police Commissioner Enright notifying all captains and inspectors they would be held responsible for their precincts and districts if arrests were made in them by officers outside of the district, will tend to tie up the Times square section tighter than ever, with Inspector Bolen remaining in charge. It does appear a puzzle to many why the Times square restaurants and cabarets are so closely watched while all over the city of New York and in the Times square neighborhood saloons are openly selling liquor and beer across the bar. The less conspicuous places seem to go along unmolested.

Tait's, in San Francisco, went out of existence insofar as the name Tait is concerned, and last week temporarily closed. It will be re-opened soon as the Palais Royal by Mike Lyman, Bill Symon and Jack Rosseau, who bought the place. The new owners are the proprietors of several cafes in Los Angeles. The Pavo Real, upstairs in Tait's, which for some time has been known as Fanchon and Marco's "Little Club," remains open and will continue to do so. It will be a part of the new

Palais Royal and continue under its present name indefinitely.

The new Shanley restaurant revue (due to have opened last night) lost its producer late last week, when Percy Elkeles retired. Elkeles with Julian Alfred had undertaken to put on the show. Bruce Smith is the stage manager, remaining with it. Shanley's has taken it over, with Alfred continuing as the producer under a new arrangement. Elkeles and the Shanley management are reported to have had a controversy over the costuming of the production. The cost of the costumes amounted to around \$3,500.

The hip flask order for restaurants has had a somewhat similar effect to the police order of many years ago, to close up all disorderly houses in New York. That order sent the habitués into flats and apartments all over the city, where they have since remained, added to by others. With the restaurant business diminished through the flask hip rules, those preciously constant restaurant-goers are now visiting the speak-easies and apartments where liquor may be secured.

Isham Jones and his orchestra are back again in the College Inn, Hotel Sherman, Chicago. In announcing their reappearance the management of the College Inn have taken space in the "dailies" for the past week, acclaiming the Jones orchestra. Business, which had only been fair at the Inn during the summer months, increased to capacity with the reappearance of Jones and his musicians. They are only supplying dance music there, as entertainment has been eliminated.

While dancing stops at one in Broadway cabarets where policemen are detailed, the places remain open much later. In most places the detailed policeman is distinctly unfriendly to the house, watching parties closely and often searching under chairs for bottles, regardless

of the rudeness and annoyance. The other evening in one of the cabarets with the cop watching the table, a party at it secured a pint of Scotch and drank it while the copper, if he were suspicious, said and did nothing.

Tom Healy, it was said, following the fire last week, which destroyed the Farm at Hartsdale, N. Y., will rebuild in time for next season. Nick Proulx has been operating the road house in the country for two summers, having kept it open all of this year and last. Nick had it on a rental basis from Healy. The Farm was pleasantly situated on a hill overlooking Jerome Avenue, which is the main auto artery to White Plains. Lose estimated at over \$75,000.

The Greenwich Village theatre announces that, commencing next Monday, amateurs from the audience will be permitted to appear in the performance of "A Fantastic Fricassee," and those indicated favorites with the audience through applause will be allowed in the proposed midnight show under preparation for the house.

Art Hickman, in San Francisco, has retained legal counsel as a result of a report that reached him that the Danue Cafe in Paris and another European cafe, called The Hermitage, were advertising "Art Hickman Orchestras." He also says there is a colored orchestra in Paris using his name without permission.

The Colony Club has been taken over by Jimmy Audiere, the boss stevedore. It's the former Joe Panl restaurant just off Fifth avenue. Audiere has installed Ernest as manager, with the chef taken from the Knickerbocker grill, another of Panl's places.

Fountain Inn, on the Merrick road, Long Island, is reported in the hands of a receiver. Another Merrick road resort is reported on the market for rent or sale. It is said to have cost \$200,000 to finish, having been lately built.

The cabaret business in the Times Square section was shot to pieces last week. Cops snooping under tables and looking around the legs of patrons for flask-on-the-hip liquor have succeeded in nearly killing off the business in several places.

The Rainbow Gardens dance place opened on Broadway this week with Leo Erdody's orchestra playing the music. At the opposition place, Roseland, also a dance hall, Sam Lanin, Mal Hallett's orchestras are officiating.

Andre Sherri has returned to cabaret revue producing. A show by him opened last week at John's on upper Broadway. Sherri some months ago was threatened with blindness and has not as yet recovered his full sight.

The Coconut Grove of the Hotel

Ambassador, New York, will have a revue, opening in October, put on by Jos. K. Gorham. It will be the first floor show in any of the larger New York hotels.

A fire occurred Sunday on the top floor room of Reisenweber's. The restaurant was closed until Wednesday night. The Reisenweber management is considering putting in a floor revue.

E. George Wood has been engaged to stage a revue in the Winter Garden Cafe, Los Angeles. He will also put in an all-colored orchestra and revue in the Plantation Cafe, near Venice.

Reports of a forthcoming dissolution of partnership in several cabarets are denied by the parties interested.

Murray's, on 42d street, is running its revue on Sundays, from six until closing time.

Bessie Flaherty, saying she was an actress and living at Manhattan Beach, Coney Island, complained she had been robbed of a \$2,500 bracelet through a holdup in a restaurant called the White House, on East 87th street, New York. Two men committed the holdup, also taking some cash from a couple of waiters. Miss Flaherty was accompanied by a woman friend and had driven with her to the restaurant in an automobile belonging to a Brooklyn man.

Anna Held, Jr., suing under her rightful name of Liane Carrere, is asking for the removal in San Francisco of the executor of her mother's estate. Miss Held seeks the possession of \$86,000 in stocks and bonds and \$32,000 worth of jewelry she alleges the executor is wrongfully withholding. Miss Held left about

two weeks ago from New York for a visit to France.

Arthur Ash, known to the stage as Arthur Ashley, has filed suit for divorce against his wife, Bertha Ash. Ash asks for the custody of their two children.

William A. Brady has retained Lee Simonson to supervise the American production of "The Life of the Insects," a Czecho-Slovakian play, which he will produce under another title. He has also engaged Dr. Hilar, director of the National theatre at Prague, to co-operate with Simonson.

Booking of Sunday night concerts for the Shubert-Teller, Brooklyn, have been transferred from the Loew office to Walter Plimmer. Six acts and a feature will make up the entertainment.

Van and Corbett signed contracts this week to tour the Keith vaudeville time during the season. They had been negotiated for, for a Shubert unit.

Eddie Buzzell, with "The Gingham Girl," was given a picture test last week with a view of submitting it to film producers for light comedy roles before the camera.

Billy Priest has resigned as western sales manager of the Broadway Music Corp. and has connected with J. W. Jenkins' Sons Music Co. of Kansas City.

Sidney Caine has joined the Stark & Cowan firm as general manager. He will continue his catalog retained from the old S. C. Caine, Inc., in conjunction.

Clyde Doerr and his Club Royale orchestra are now stationed at the Hotel Congress, Chicago. It is a Whiteman-booked band.

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ORPHEUM CIRCUIT

THIS WEEK (SEPT. 18), ORPHEUM, LOS ANGELES

Direction E. K. NADEL, Pat Casey Agency

SYRACUSE, N. Y.

By CHESTER B. BAHN

WIETING—First two days, "Red Pepper" with McIntyre and Heath; last Wednesday, last half, "Stepping Around." Next week, first half, Nora Hayes in "The Queen of Hearts." Opens here.

B. F. KEITH'S—Vaudeville.

BASTABLE—All the week, "Oh, Joy," all-colored company.

TEMPLE—Vaudeville.

STRAND—All the week, "Prisoner of Zenda."

EMPIRE—"Her Gilded Cage."

ROBBINS—ECKEL—"The Valley of Silent Men."

SAVOY—"His Back Against the Wall."

REGENT—"One Clear Call."

Anthony Will, president of the Savoy Theatre Co., operating the Savoy here, and one of the city's most prominent business men, dropped dead Sunday on the links of the Onondaga Golf and Country Club while playing in a foursome. Will had been in ill-health for some time. He was 58. In addition to his theatrical interests, he was president of the Will & Bamber Co., the largest candle manufacturing concern in the world, and also of the new Syracuse Hotel Corporation, erecting a costly new hotel here. His estate will run into the millions. Funeral services were held Wednesday. There were ten honorary and six active pallbearers, although the rites were privately held from the family home. Will was vice-president of "The Syracuse Journal" Co.

The first issue of the new W. R. Hearst paper in this city, "The Syracuse Telegram" (evening) is slated for next Tuesday. If the schedule is maintained Hearst will have established another new record in opening a paper. Recruiting of the various departmental staffs is in full swing. Just who will handle the dramatic desk is uncertain. It is said the organizers are offering salaries that approximate 50 per cent. more to members of the editorial departments of the local papers. It sizes up as a war to the knife. Originally, both the evening and Sunday editions were to be called "The American." With "The Telegram" now selected for the afternoon, only the Sunday will be called "The American." Syracuse had a "Telegram" some years ago; it proved a failure. Among those to join the new paper is Bennett Hadley, familiarly known as "The Judge," who penned burlesque for "The Herald" under that name for years. He is now with "The Journal."

Syracuse's two Sunday papers, "The Herald" and "The Post-Standard," opened fire on the New York State Fair this week. "The Herald" censuring its criticism this week. Both papers rapped various up the stunt and generally declared that there must be a turn about in policy if the fair is to continue in Syracuse. The present type of exposition is just an overgrown county fair, the papers charged.

Nelson Mireck, old time theatrical man and company manager, now assistant manager at B. F. Keith's, was responsible for the amplifying of the entire Keith performance on Friday night. Nelson thought up the stunt and persuaded the Western Electric people to come through. It was the greatest publicity stunt this city has ever seen.

Syracuse theatres, which did a land office business as a rule last week during the New York State Fair, look forward to record crowds the last half of this week, when the New York Department of the American Legion gathers here for its annual convention. Twenty thousand ex-service men and women will be in town, along with 50,000 others, lured on by the presence here of Pershing, Admiral Rodman, General Lejeune of the Marine Corps, National Commander MacNider, Judge K. M. Landis and a host of other notables. The convention opens on Thursday and runs over Saturday.

Theatrical folk are well represented. Rodolph Valentino comes Friday as one of the officials of the State championship athletic meet. He will hand out the prizes to the winners in the Archbold stadium. The mash notes for Rodolph on Tuesday already filled a bushel basket at Legion headquarters here. Sydney Cohen is responsible for Valentino's presence.

Of the S. Rankin Drew post, the official delegates include Lieutenant Commander Wells, Major J. G. Donovan, Lieutenant S. G. Gumpertz and Lieutenant Glenn Condon.

The Legion Auxiliary meets simultaneously, and Thais Magrane, as State president, will preside. Miss Magrane is also classed as a Syracusean through her early stage experience here in repertory. Miss Magrane, who has boosted the auxiliary membership 3,000 in the past year, retires.

Keith's will give a special midnight show Friday. The entire house is at the disposal of the ex-service men.

The first three days of the week the Legion is holding a street carnival in the heart of the city to secure additional funds for convention purposes. The entire space in Clinton square, before the Wieting opera house, is used, as is the new federal building site. The outdoor attrac-

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tions apparently cut into the draw of "Red Pepper" Monday night. Tuesday night, with a mist falling, the crowd went into the theatre.

The theatres here should have another landish in business next week, thanks to the Democratic State Convention.

James J. Kelly on Saturday opened the old Y. M. C. A. theatre at Painted Post, N. Y., as the imperial, a movie house.

With the Erie train service chopped it was necessary to engage a special train to bring the "Welcome Stranger" company from Susquehanna to Binghamton Tuesday to keep its date at the Stone opera house.

The Buckley-Ferguson Productions, Inc., of Binghamton, which recently completed its first picture, will erect a new cinema studio in that city at once. The concern intends to turn out six features a year.

The Wieting, in spite of alleged restrictions in the lease held by the Shuberts, intends to offer the Shubert vaudeville units on Sundays. Although there was no advance newspaper advertising of the "Sunday concerts," "Town Talk," which opened the Shubert vaudeville season at the Wieting last week, played Sunday at two performances. The gate was light. Less than 200 were in the house at night, it is said, and the matinee was still worse. "Town Talk" laid off after its Wieting run and, it is said, is undergoing needed repairs this week.

To install new upholstered chairs in the boxes and loges, Keith's here voluntarily cut the seating capacity in those two departments this week. The new chairs, of the arm chair type, and done in red velvet, cost the management over \$32 each.

Henry Russell, movie actor, is off press stunts for life, as a result of his experience in Binghamton. Russell, a friend of Frank Leonard, handling the exploitation for "In the Name of the Law," was called upon by Leonard to participate in a fake arrest in the heart of Binghamton. The scenario cast Russell as a thief attempting to escape from a traffic cop who recognized him. When the skit was staged, the shots fired into the air attracted the attention of an Erie railroad sleuth. He saw Russell dashing away and entered the chase. Finally grabbing Russell he secured an arm-lock and applied pressure until it

threatened to break the actor's arm. Russell cried out in pain, but not until Leonard appeared on the scene and explained would the Erie dick liberate his prisoner.

Thieves entered the dressing room of Mrs. Laura Ormsbee Goodridge, of this city, in the Palace, Montreal, and stole costumes, a violin, an amethyst bracelet, rings and other jewelry after the vaudeville musician had left the theatre following a performance. Her loss totaled \$1,500. Mrs. Goodridge this week advised friends here. Mrs. Goodridge is traveling over the Keith time in an act with Howard Remig.

"Rex," the blue-blooded German shepherd of Manager J. J. Burnes, of B. F. Keith's, entered in the New York State Fair Dog Show by Cherrydale Kennels, captured the blue in his class.

John M. Loudon, 67, of Carthage, cousin of the late "Buffalo Bill" Cody, and Mrs. Minnie Etta Remore, 51-year-old widow, of Watertown, were married at Pulaski last week. Loudon, a bachelor, was with Buffalo Bill's Wild West for several seasons.

The Majestic, Utica, where the Majestic Players closed a stock run on Saturday, opened Sunday as a picture house, playing first-run films. A seven-piece orchestra has been installed by Nate Robbins.

"The Utica Press," Utica, is making a drive to build up its dramatic department. The Press started in on Saturday with two week-end theatrical pages.

William Holp, 23, of Honolulu, P. I., was arrested here by local detectives on a warrant forwarded by the Lockport police. Holp, manager of a carnival attraction playing at the State Fair, was charged with skipping his Lockport board bill.

Because Goldstein, Brothers, of Springfield, Mass., have acquired full ownership of the Park theatre, Utica, through a compromise with Utica Theatres, Inc., an attachment issued by the Onondaga county sheriff some time ago has been cancelled and a Supreme Court action for \$25,000 brought by the Springfield firm against the Utica corporation, has

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of "Under Hawaiian Skies," playing the Bastable last week, to turn over the show to a new manager. Hevia engaged Henry Ross, of Montreal, to pilot the production when it left here. When Ross sought to cross the border at Malone, the immigration authorities turned him back when he admitted his reason for coming into the States was to keep a contract to assume the post of theatrical manager. Hevia bombarded Washington with telegrams and telephone calls, but failed to ascertain under just what regulations his manager was barred. Classification as "contract labor" is assumed to be the ground of exclusion.

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(Continued from page 1)

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Since "hit" songs only sell nowadays, the campaign will be for the purpose of selling a copy of sheet music in conjunction with every role or record sale. The "hits" naturally are only recorded in canned form and by consulting the following month's releases, the dealer will know what music to order from the jobbers. The jobber has been enlisted in this campaign so as not to create hundreds of small accounts on the publishers' books.

A conference between the music publishers and the radio broadcasting people was held Wednesday in the rooms of the Music Publishers' Protective Association. The M. P. P. A. and the American Society of

Composers, Authors and publishers are seeking to receive revenue they claim is duly entitled them. The radio broadcasting of popular music, Nathan Burkan, the attorney, has interpreted, is a violation of the copyright law and constitutes a public performance for profit.

The music men are asking for a million dollars annual revenue. Considering that radio experts estimate a gross business this winter of \$100,000,000, 1 per cent. thereof is not considered unreasonable. The radio sets sell because of the entertainment to be obtained through their use. Ninety per cent. of the programs consist of music in one form or another.

This winter there will be a boom in receiving set sales, it is said. Cold weather facilitates the broad-

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casting through the ether. Where static electricity is generated naturally in the warm months and causes interference with the receiving, this does not occur in the frigid spell.

NEWS OF DAILIES

(Continued from page 10)
has brought charges of misconduct with his wife against Jack Pickford and Tom Moore, according to a Los Angeles news report. Frank G. Tyroll and Herman L. Roth, attorneys, are quoted. Mrs. Young recently divorced her husband on charges of cruelty. Young's present intention is to set aside the interlocutory decree, counsel stating a cross-complaint will be filed.

The Rendezvous press department this week sent out a story that Gilda Gray had applied through Chas. F. Murphy, Jr., for insurance on her legs to the amount of \$100,000. Miss Gray dances at the Rendezvous, also in Ziegfeld's "Follies."

In the fight for the custody of her child that L. Lawrence Weber has been making in the Supreme Court of New York against his former wife, Edith Hallor, the mother, much testimony has been brought out and published in the New York dailies. It was testified that Weber had par-

ties in his apartment, with the child living there, and that Supreme Court Justice Marcus of Buffalo was often present. Miss Hallor testified Judge Marcus had once loaned her \$1,500 while he was living in the Weber apartment. The judge is an intimate friend of Weber. The trend of the examination of Miss Hallor on the money subject seemed to be to bring out that Weber had really advanced the money to Miss Hallor through his friend. A maid at the Weber apartment at one time did most of the testifying concerning the parties, with the usual attempt for the opposing side to hold them up as "wild" and "souse" parties. To two or three of the New York dailies any kind of a "party" that show or picture people are connected with is a circulation maker for them. They play the stories up, and the lawyers usually help them for the publicity there is in it. Miss Hallor is now the wife of John Dillon, the picture director. The matter is years old.

"Merton of the Movies." Geo. S. Kaufman's and Marc Connelly's stage version of Harry Leon Wilson's novel, will be produced under the management of George C. Tyler and Hugh Ford. Glenn Hunter will have the title role and Florence Nash "the Montague girl."

SPORTS

(Continued from page 7)

Yankee management paid \$100,000 annually.

Jack Britton, the king of middle-weight boxers, continues to strengthen his wonderful record of bouts. He has been scrapping for 20 years and has fought 500 times. Britton is one champion who has never been picky about opponents. He has always asked for the best man in sight and has taken on battlers of several divisions. Critics have about come to the conclusion that Britton ranks as one of the greatest defensive and offensive boxers the game has ever known. When he beat Benny Leonard via a foul early in the summer it was figured that the men would be re-matched. It is questionable whether Benny is anxious to go against Britton again, however. Britton is off to Havana, where he will mix it with Jimmy Kelly, a Harlem middle-weight who has attracted attention in Cuba. The champ will take on a local scrapper before returning for his winter campaign.

The New York State Basketball league will be a six-club affair the coming season, with Troy, Albany, Cohoes, Amsterdam, Utica and Kingston. This was decided at a meeting of the league held in Schenectady Sunday. The franchises of Gloversville and Mohawk, the two other cities in the circuit last year, were turned back to the league. Schenectady may enter the league. Outside the decision to have but six teams in the race, the most important action at the meeting was that limiting the number of class A players, or recognized professional basketball stars, to three for each club. The opening date of the season and other matters preliminary to the start of the pennant chase will be determined at the next league meeting, to be held in Albany Sept. 23.

Battling Levinsky is in the real estate business in Philadelphia and, although but 32 years of age, will probably not again enter the ring professionally. He fought about 250 times and for many years was the leader of the light heavyweight division. His last two main bouts were defeats and spelled the loss of his titles. When he went against Carpenter in Jersey City (when the French champ made his first visit here) he went out in the fourth round and lost the world's light heavyweight title. The Battler still retained the American title, however. That he lost to Gene Tunney last winter at Madison Square Garden.

Leonard Hicks, the hotel man of Chicago, picked up a couple of golf championships in his native burg last week. Wednesday he won the Illinois Athletic Club championship at the Ridge Country Club and the following day the Amateur-Professional championship for the state at the Westmoreland Country Club. The following day with his sticks Mr. Hicks captured the Walker Beckley Trophy. Besides his proficiency on the courses, Leonard is a bear at managing good hotels. He has a couple in Chicago, the hotels Grant and Lorraine, also a couple of cafeterias and a lot of popularity.

Verna Burke, now appearing on the Loew circuit, asserts she has had a two-year-old race horse named after her.

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NEW YORK
CHICAGO
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STUDIOS

U. S. BAN ON ACT

(Continued from page 1)
ments to the navy. It is charged that the recruiting officers exceeded their authority and demanded the act not be played, going so far, it is alleged, to threaten the vaudevillians that if they again appeared in it they would be liable to six months' imprisonment and a fine of \$300.

The odd angle is that the act has been played four years by Fields and Harrington, it actually dating from the time of the war. The turn is billed "The Sailor and the Yeoman" and opens with the "gob" supposedly "scrubbing down the deck," with comedy dialog on the work. One of the lines which the navy people said was objectionable was in answer to the yeoman's query, "what does U. S. stand for," with the gob saying "unlimited scrubbing."

That naval officers should take the banter seriously amazed bookers. The recruiting officers took the stand that "if mothers saw the act, it might be an influence against enlistment by their sons." The first

interference occurred while the act was playing Indianapolis. The turn was booked for a full week through the Gus Sun Exchange but enlistment men called back stage and advised Fields and Harrington that they must cancel the rest of the time.

Monday of last week the act opened at the Lafayette, Buffalo, and was caught there at the matinee by two men from the local naval enlistment office. Fields and Harrington were again told to take off the act. The house management called at the enlistment headquarters with the actors and the officers in charge stated the government was against anything that hindered enlistment. He displayed what purported to be a letter from Washington to the effect that jail sentences and fines would be sought by the department for all persons adjudged guilty of obstructing enlistments to the navy. There was no specific mention of theatrical performances that poked fun at the government or its departments, so far as is known.

Though the team considered the

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IN

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in vaudeville

THE LERAYS

"At the Golf Club"

Direction, JOHN H. BILLSBURY

action of the officers as oppressive the men returned to New York after the matinee. They said they were informed letters had been sent out to all enlistment officers and warned them prosecution would result. This week the act had about decided not to further appear in the gob turn, not caring to risk a jail sentence.

The action of the enlistment officers cost the artists three immediate weeks work, which plus \$80 railroad entailed a loss of between \$700 and \$800. The act is represented by Tulsa Lee who booked them for 25 weeks over the W. V. M. A. last season and had had the turn pencilled in for most of the current season.

The matter is expected to be placed before the Secretary of the Navy under the contention that the suppression of the act is in violation of the freedom of speech. The enlistment men took the comedy routine seriously as shown by the alleged remark of one of the Indianapolis officers to the effect that "if you think the war is over, you are mistaken."

When the war stopped there were wholesale discharges from the navy and army. It is but recently that the navy's complement was increased by Congress and enlistments started.

Those learning of the arbitrary action on the part of the naval officers were unable to account for the spineless conduct of the house managers at Indianapolis and Buffalo. Neither is reported having cared or

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"UNDER A CRAZY QUILT"

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THE FOSTOS

LIMBER LIBERATORS OF LAUGHS

IN A SNAPPY—COMEDY—NOVELTY

CHARLES

"CRY BABY"

Johnson and Godfrey

Formerly Johnson and Dean.

The Black Caruso.

PANTOMIMIC FISHING NOVELTY

Direction: HARRY J. FITZGERALD

bothered about getting legal opinion as to the power of a naval officer to interfere with a theatrical performance.

Fields and Harrington upon returning to New York took the matter up with one of the vaudeville or-

ganizations and were advised to write Secretary of the Navy Roosevelt, which they did.

The actors stated that, in addition to the loss in salary and railroad fare expenditure, they felt injured because of having appeared many times in free performances for men in both branches of the service. Even during the war they played the gob act in naval stations when high officials were present, but no adverse comment was expressed by either enlisted men or officers.

The turn held pay or pay contracts and it is possible it will be able to recover salary from the theatres. While the contracts hold a stipulation covering cases where theatres are ordered closed by the government, the failure of the managers to learn definitely whether the recruiting people acted officially or took unwarranted and illegal powers upon themselves may leave the way open for recovery.

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By W. SOMERSET MAUGHAM

WHEN KNIGHTHOOD WAS IN FLOWER

Henry VIII.....Lyn Harding
 Louis XII.....William Norris
 Charles Brandon.....Forrest Stanley
 Duke of Buckingham.....Pedro de Cordoba
 Sir Edwin Casakoden.....Ernest Glendinning
 Duke Francis.....William H. Powell
 Cardinal Wolsey.....Charles Forrest
 Sir de Longueville.....Macey Harlam
 Will Sommers.....Johnny Dooley
 King's Tailor.....William Kent
 Dr. Jekyll.....Charles Gerard
 An Adventurer.....George Nash
 Sir Henry Brandon.....Arthur Donaldson
 Queen Catherine.....Theresa Maxwell Conover
 A French Lady in Waiting.....Flora Finch
 Lady Jane Bolingbroke.....Huth Shepley
 Mary Tudor.....Marion Davies

The cast of "When Knighthood Was in Flower" reads like a comedy of Broadway. It's a collection of names seldom met other than at a benefit. That is the indicator in its own way of the lavishness in money spent on this Cosmopolitan uplift in the film art.

At the Criterion, New York, when the picture opened for a run at \$2 the premiere of Sept. 14 the tickets, but none were sold at that price. The show was an invitation affair. Yet a desire had been created and enough people were turned away from the box office to have filled the rather meagre orchestra.

The theatre holds a glittering sign telling of Marion Davies and her picture, but the publicity of the advertising sign for the star and picture at the point of the Times square triangle (Broadway and 47th street) is worth nearly as much. That is on the downtown side of the old building that may easily be seen from 42d street and below, as it faces the entire square without obstacle intervening. All summer it has held the Ziegfeld "Follies" in incandescents, with many conjectures why Ziegfeld should have taken that costly space for his w. k. show. Whether with design or not, the picture's ad is immediately under, with the wall reading in this wise:

Ziegfeld's "Follies"
 Glorifying the American Girl
 in
 Marion Davies
 in
 "WHEN KNIGHTHOOD WAS IN FLOWER"

A magnificent film production that grips by its beauty of mounting and superabundance of direction. "Knighthood" looks to have made of itself a compelling draw. Its romance and sentiment, with surroundings and players, stand out in picture-making. Reformers of the country—any country—will admit it is a picture of the character they are always yelling for and demanding.

The story, written by Charles Major, and the best seller of its day was dramatized long ago. In fact, it was first played on the New York stage, and at the very Criterion where the film is now located, in 1901, with Julia Marlowe as Mary Tudor, the loving but rebellant sister of Henry VIII, England's notorious and chasing king. Henry has been in other pictures and plays so often and so different it may yet become necessary to dig him up to find out what he really looked like. And his chief sweetie, Ann Boleyn, but Annie is only here for an instant.

Mary just wouldn't marry King Louis XII of France, about the finest a. k. the world ever saw as played by William Norris. But Mary did marry him to save Charles Brandon, her beloved captain of the Guards, from the knife. And here is where direction stood up, also. The contrast between the over-sensitiveness of a similar scene in Griffith's "Orphans." Robert G. Vignola snapped this scene over briskly and brusquely, with a tinge of an added thrill through the unseating of Ernest Glendinning, as Sir Edwin Casakoden, as Sir Edwin was riding to the Tower with a pardon in the form of Henry's signet ring.

Louis didn't linger long after marrying Mary. Mary with delicate foresight had secured a promise from her kindly brother she could choose her second husband. It was convenient to look squarely for Mary in France. The universal opinion around the French palace seemed to be that Louis would kick off any minute. The Duc de Longueville (Macey Harlam) had been appraising Mary since she first came around. The Duc was in the line of succession to the throne, but he knew of, and to, as a thought. Mary, as Louis paid out the Duc tried to wrestle Mary, but Brandon arrived in time. They escaped after a chase that included a couple of cavalymen and horses making dandy falls from a high bridge. When Mary next saw Henry in London she was Mrs. Brandon.

The picture is in 12 reels, running in two parts twice daily. The second set of reels has more action than the first part, making the ending lively. Throughout the settings are Urban and elegant, the handling of the mobs a perfect picture, and the playing by most of the principals exactly what it should be; for the dignity of the production, not as massive or as heavy, even though magnificent as one might look for in English and French locales. And the photography!—Anything may be said for it—there's not a word against it.

Miss Davies as the sweet, impulsive and loving Mary, emotive when that was called for, connoted as nicely with her sweetheart, and with

the fierceness of her wrath when aroused out of the screen and over the footlights, while at all times making a charming etching, perhaps never more so than in the view as she kneeled before the Cross praying that Brandon should be saved, with the cut-in showing Brandon awaiting the knife's drop. While this is a fine picture for all concerned, it is a finer one for Marion Davies, for "When Knighthood Was in Flower" implants this handsome girl right among the leading players, those who can act—something mightily few beautiful women of the screen ever accomplish.

Three of the men may be grouped for excellence of work—Lyn Harding for his King Henry, regardless of the looks; Mr. Norris for his never-forgettable King Louis, as fine a piece of character work as could be hoped for, and Mr. Glendinning, who gave a balanced performance with himself in the role as the hub of this entrancing romance, a role Glendinning forced into prominence, perhaps mostly when he delightfully dealt with the guard at the gate of Louis's mansion as the loving couple completed their escape.

Forrest Stanley as Brandon looked the heroic role but had little else to do. He was only the hero to Mary. Pedro de Cordoba's Duke of Buckingham seemed slight as Mr. de Cordoba played it, in the tone of a sneering scowling countenance; Johnny Dooley, as the King's Jester, summed up all of his jesting in two falls when pushed over by the King and if the original Tailor to the King was funny, William Kent failed to prove it in that role. But they showed the care with which the cast was selected, with George Nash hardly noticeable besides, while Flora Finch was there only for a bit and for a moment. About the single other mentionable is Gustav von Seyffertitz as Grammont.

Further need did the scenario, a perfect one.

Cosmopolitan will gloat over this production—it may, though the film possibly won't return the production cost, for "When Knighthood Was in Flower" is a fine big and splendid mark on the not-so-long road way of filmdom to date.

BROADWAY ROSE

Dramatic feature starring Mae Murray, produced and directed by Robert Z. Leonard. Story by Edmund Goulding based on the popular ballad of the same title. Distributed by Metro. At the Capitol, New York.

Rosalie Lawrence.....Mae Murray
 Tom Darcy.....Monte Blue
 Hugh Thompson.....Ray Thompson
 Reggie Whitley.....Ward Crane
 Barbara Royce.....Alma Tell
 Peter Thompson.....Charles Lane
 Mrs. Lawrence.....Mrs. Jennings
 Colored Maid.....Pauline Dempsey

The story is in the atmosphere of Broadway and the theatre, with which Miss Murray has always been so happily identified. Its drama is very forced, and Miss Murray is not as fortunate as of late in her role of the dancing divinity of the stage. She is a little out of her element, probably because the story doesn't ring true to the type this star has established for herself.

For one thing, it takes itself too seriously. Rosalie Lawrence hasn't a shade of that gay humor that belongs to the breezy stage type. She has moments of comedy, but they are dragged in. As the character she has given Rosalie is a sort of feminine Corse Payton. She goes in heavily for emotional acting. When she is serious she is gosh awful serious, and when she is in lighter vein she reminds one of Eva Tanguay singing "I Don't Care." It's just make believe fiction and doesn't deliver the appeal of real character at any time.

The picture is painstakingly put on and expenditures have been made with a lavish hand. As the scene is set in a very impressive in a flamboyant way, and Miss Murray's costumes are a sartorial revel in six reels. The exhibition of stunning clothes and the display of Miss Murray's dancing, of course, are the real aim and purpose of the whole production, and, as always, they furnish excuse for it.

Besides which the locale of back stage seems to furnish its own excuse for all sorts of artificiality. Stilted acting that would be absurd in the public mind is plausible in the atmosphere. As the butterfly of the "Follies" Miss Murray gets away with some posings that would be travesty in other settings. The picture has the virtue of freedom from any sex or other suggestive aspect. Here's one picture of Broadway life that could be shown to the Epworth League.

Monte Blue adds to his screen accomplishments by playing with fine, easy effectiveness the part of a dress suit country gentleman, a kind new departure for the first rating here. He plays a splendid knacker for polite characterization that has remained unsuspected till now. He wears a dinner jacket and performs in the drawing room with the best of them. Mrs. Jennings plays gracefully a sweet mother role, while Alma Tell fills the bill in the pale part of a designing society girl.

Rosalie Lawrence is a country girl who has attained eminence on the musical comedy stage. The guided youth of the town are at her feet. She falls in love with Hugh Thompson, the polo-playing

son of a Knickerbocker family, whose parents oppose his marriage to the star of the "Follies." Rosalie gives up Tom Darcy, owner of a stock farm near her childhood home, and secretly marries Hugh, who fears his rich father's wrath. Hugh's association with Rosalie becomes known through the spying of Barbara Royce, who schemes to marry him herself, and Hugh weakly permits his family to believe their relations are dishonorable.

This situation is disclosed to Rosalie, and in a tempest of fury she casts the rich husband off and falls into the arms of her girlhood sweetheart.

There's nothing especially original about the play, but its pictorial excellence may carry it along nicely.

Rush.

MANSLAUGHTER

Daniel O'Bannon.....Thomas Melghan
 Lydia Thorne.....Leatrice Joy
 Evans, her maid.....Lois Wilson
 Dr. Seward Albee.....John Milner
 Judge Homans.....George Fawcett
 Mrs. Drummond.....Julia Faye
 Adeline Bennett.....Jack Mower
 Drummond, a policeman.....Mickey Moore
 Eleanor Bellington.....Dorothy Cumming
 Hobbs Dorset.....Casson Ferguson
 Dick.....James Neill
 Butler.....James Neill
 Prison Matron.....Sylvia Ashton
 Brown.....Raymond Hatton
 "Gleamy Gus".....Teddy
 Mabel Van Buren
 Ethel Wales
 Edward Martindale
 Charles Ogilvie
 Guy Oliver
 Shannon Day
 Lucien Littlefield

This Paramount, starring Thomas Melghan, features Leatrice Joy and Lois Wilson. The story is from the novel by Alice Duer Miller and also ran in the "Saturday Evening Post." The adaptation by Jeanie Macpherson adheres closely to the original script.

Cecil B. De Mille's direction carried several trade-marks, allowing for the De Mille mob ensembles in a Caesarian touch showing the debauch of the ancient as compared to a modern version in a smart roadhouse. This set ran into money; in fact the entire production—looked lavish.

Miss Joy, the modern girl, who is being stifled by her environment, flashed a bewildering array of gowns and dresses that was a solo fashion show.

The story was ideally suited to the Melghan personality and virile manliness. It concerned a modern daughter of selfishness (Miss Joy), who is going to the bowwows. Melghan as Daniel O'Bannon, assistant district attorney, is in love with Lydia, and tries to dissuade her from her useless wasting.

Lydia is arrested for speeding, but bribes the officer with a diamond bracelet. The latter's wife learns of the bribe and persuades him to do the honorable thing in to rearrest her and return the bracelet. Trying to carry out his wife's suggestion he follows Lydia, who is doing 60 in her roadster. She perceives the motorcycle cop in her mirror and skids into a crossroad. The cop, unable to stop, runs headon into the car and is thrown over the machine, mortally hurt. At the hospital he dies and Lydia is arrested, charged with "manslaughter." Her powerful friends immediately move heaven and earth to save her, but despite them she has to stand trial.

The district attorney prosecutes the girl he loves after a mental struggle between love and duty. Powerful influence and offers of political eminence fail to swerve him. The expected fine develops into a three-year sentence.

In prison Lydia meets her former maid, who was sentenced for the theft of jewelry from her mistress in order to send her sick boy to California. The maid and Lydia work out their own redemption. She comes out with determination to devote her life and money to humanity.

The district attorney, following the sentence, resigns and becomes a victim of drink to allay his mental tortures. He sinks to the breadline, where he encounters Lydia serving the unfortunates. Her love for him has increased, for she realizes that he was the instrument responsible for her redemption. Her love and assistance help him in the battle to regain his manhood, and he eventually is a candidate for governor. The next morning the primeval Gov. Stephen Albee (John Milner), his political opponent, points out that an ex-convict cannot be mistress of the governor's mansion. The candidate by radio informs his constituents he will not be a candidate for governor, with the story ending in the usual embrace.

The photography is excellent. The entire picture has been staged with a liberal hand and a technical excellence that makes the romantic story a gripping series of events.

Melghan is at his best in it and Miss Joy, barring one or two insincere moments in a role that called for everything in the line of emotional display, was splendid. The rest of the cast are in keeping with the high standard set.

It's a feature that can't miss and will make Melghan's future releases objects of intense interest to the trade. The value of plot and originality is concretely illustrated in "Manslaughter."

Con.

ETERNAL FLAME

Norma Talmadge feature, adapted from Balzac's novel "Duchesse de Langeais," by Francis Marion. Directed by Frank Lloyd. Distributed by First National. At the New York Strand, New York City.

Duchesse de Langeais.....Norma Talmadge
 Duc de Langeais.....Adolphe Jean Menjou
 Marquis de Ronquerolles.....Wedgwood Nowell
 General de Montreuil.....Conway Tearle
 Madame de Serisy.....Rosemary Theby
 Prince de Viancourt.....Karl Lott
 Vidame de Parilly.....Thomas Ricketts
 Count de Marigny.....Irving Cummings
 Abbe Conrad.....Otis Harlan

The picture, which deals with the locale of Paris in Napoleon's day, is done on a scale of magnificence exceptional even for this star. Its costuming, settings and massed people in several scenes mark it as a costly production. The picture has notable beauty and pictorial force, but it is almost absolutely lacking in strong drama.

The nature of the story makes it so. It is mostly a succession of close-ups of Miss Talmadge and Conway Tearle as the centers of emotional scenes marking the progress of the distinctly sentimental story. It might better have been called "The Conquest of a Coquette," for that is the real basis of the tale, the gradual surrender to love of an embittered woman, told in the keenly analytical fashion of the great French novel.

It's all interesting, but it hasn't the grip of drama, particularly as it comes on the screen in pantomime. That passage where Montreuil abducts the Duchesse and threatens to brand her as his own has melodramatic values, but that is the only spot where the picture reaches dramatic force. Its final scenes have extraordinary emotional power, however, and it probably will be the strength of the appeal here that the picture will create talk. It is here that the Duchesse, having been cast aside by Montreuil and having sought asylum in a convent, surrenders to the need of the spiritually broken man and returns to the world she had abandoned in order to restore him—the protective instinct of the maternal triumphant.

These scenes in the convent with their austere background and the striking lighting effects give the picture immense effect. Another smash in a pictorial sense is the passage of the grand ball, a whale of a spectacle, with apparently hundreds of dancers in the stunning costumes of the period in graceful ballroom maneuvers. The direction is always effective in a well-balanced way. The illusion of real life is splendidly maintained in spite of the artificiality of the surroundings, a result of both the directing intelligence and the fine acting sense of the players. Miss Talmadge brings great judgment to the aid of her special type of beauty and her eloquent face, and Mr. Tearle, one of the least actor-like of screen actors, achieves a real creation as the moody, woman-hating general.

One thing the adapter has been especially successful in achieving is a deft concentration of interest in the principal characters. Although nine roles are of sufficient importance to require listing in the cast, the attention is never diffused. It centers upon the two vital personages, which stand out clean cut as cameos. Miss Talmadge, as always, exhibits a ravishing assortment of frocks, an important production feature which this star is concerned in. In other respects the production achieves innumerable excellences. The settings are an independent feature of the picture. Astonishing effects of space are secured in the interiors, which have an atmosphere of authentic reproductions. The ballroom scene must have represented a considerable investment. But all this magnificence merges into the credible and, most importantly, not as revel in picture cost, as an appropriate background for a colorful story.

The picture probably will be voted a little "fine" by the generality of fans, lacking somewhat in what is popularly called action, but pretty and "sweet."

Rush.

THE HANDS OF NARA

A Harry Garson production starring Clara Kimball Young, directed by Harry Garson. A story that is decidedly Christian Science propaganda by Richard Washburn Child. Directed by Garson with Young at the New York Strand, New York City in double feature bill.

Count Boris Alexieff.....Otto Orlott
 Nara Alexieff.....Kimball Young
 Connor Lee.....Edwin Stevens
 Adorn Tine.....Vernon Steele
 Dr. Emile.....Elliot Dorian
 Emma Gammel.....Margaret Loomis
 Dr. Hailh Caveloux.....John Milner
 Mrs. Caveloux.....Jessie Bessner

This picture is frankly and purely a bit of propaganda for the Christian Science faith. So much so that the title might better have been that of "The Miracle Woman" than "The Hands of Nara." The latter title means nothing, the former would have at least been in keeping with the theme, and, further, it would have linked the picture with the great success of the past in filmdom, "The Miracle Man." The picture is a fair enough box office attraction for the medium classed houses, but it is far from being strong enough to stand the test of a real full week pre-release run anywhere. It is without a doubt one of the most significant lessons on how a star, that was one of the real top dozen in the point of box office strength may be permitted to slip without the right story material and proper direction in sufficient number of

productions each year to keep her before the public. It isn't more than two years ago that a Clara Kimball Young picture was an event on Broadway, but in that short time she has slipped to such an extent that one of her new productions isn't even given passing notice.

The story has Miss Young as a Russian refugee who comes to this country and is sponsored by a wealthy widow who has the protegee hobby, but the sham of the near Bohemian social set gets on her nerves and she seeks out a former friend of her father's who is a faked the faith healing business. He sees great possibilities in the magnetic personality of this young woman and immediately starts her on a career as a faith healer. She has a tremendous success with her first patient, a wife of the alums, and from then on her vogue grows. While flitting with the social set, however, she has met a young doctor, whose father as well as himself are constantly showing up the fake healers and driving them from the city. The father, however, seeks the girl out when all scientific medical skill has failed and asks her to attend his wife. She is successful to a marked degree, but after the return of the son to the house and his informing her that she is an out and out faker with no extraordinary powers, she flees and returns to the tenements whence she came, only to be sought out later by the young doctor for the usual reason.

The picture is partly titled in color which is effective, but the contrast is so great when the ordinary titles appear that it takes from the entire production. The direction is not particularly good and there are times when the story is rather hard to follow. In the selection of the cast it seems rather unfortunate that Elliott Dexter should have been chosen as the leading man to Miss Young because of his physical infirmities, which, though the director tried to cover them, showed glaringly through the picture whenever full length shots were shown.

The balance of the cast was not out of the ordinary, although Myrtle Steadman as a widow vamp with an Oriental room for her male proteges looked like a fast worker with all the appurtenances.

Fred.

MISSING MILLIONS

Albee Brady is starred in this Paramount picture, "presented" by Adolph Zukor. Based on two of Jack Boyle's "Boston Blackie" stories adapted by Albert Shelby LeVino. Joseph Henabery directed. A "crook" melier. Current this week (starting Sept. 17) at the Rialto, New York.

The story carries this feature rather than the cast or star. It is a crook melier which A. S. LeVino has capably adapted from the Jack Boyle originals, a combination of two of the author's published fiction, "Boston Blackie's" yegg exploits are made subsidiary to Mary Dawson's (Albee Brady) motives, but nevertheless have a perverse way of creeping up and above the almost-honorable purpose that has been skillfully woven about the girl's personality, and at times even submerges everything. The breaking into the steamship's stronghold and rifling the rich gold bullion cargo is a breath-taking, enthralling situation that subjugates any and all interest in Mary's motives and her romantic life.

Mary is the vamp of the outfit. She has gulled Dan Regan (George Le Guere) into entrusting the strong room's keys to her from which impressions were made. Mary goes across to London on the vessel in the guise of a bibliophile intent on purchasing some valuable first editions. The purser assures her of their safety on the return trip, but the ship's hold and secures the keys from the captain to assure Mary thereof. The reason back of the larceny is Mary's motive to revenge herself on Jim Franklin, a figure in Wall Street, whose false accusation and treason had caused the imprisonment of her father which resulted in the falling man's death before the expiration of the 20 years' term. Franklin's creditors have been clamoring and the financier has been compelled to send to London for the bullion to satisfy their demands. The delay of its safe arrival before the first of the month would spell ruin for him and this is Mary and Boston Blackie's purpose. Blackie is Mary's sweetheart and a faithful Romeo who is twice called upon to return his spoils to satisfy the girl's whims. Rather an idealistic Raffles only to be found in fiction, but such inconsistencies are forgivable in a tale's interest. Surely, she can obligingly forget how a man of Franklin's power and position should find himself in financial straits, so as to suit the story's progress, this is overlookable. The flicker excuse for this is not plausible enough, although it might have been in the story.

When the innocent purser is accused of complicity in the crime Mary makes reparation in order to release him. She does this despite one of her henchman's objections. He insists on his share of the spoils, and Mary magnificently takes out her checkbook and notes the 24 odd thousand dollar balance. She gives him the 24 "grand" and keeps the change. Her marriage to Boston Blackie is only climaxed by the newspaper announcement, as they are exiting from the "Little Church Around the Corner," of Jim Franklin's suicide through financial distress.

Adel.

MOHICAN'S DAUGHTER

Full length feature presented by S. F. V. Taylor and distributed by American Releasing Corporation. Adapted from Jack London's "The Story of Jock Uck." Nancy Deever in lead, supported by Gordon King. At the Tivoli, New York, Sept. 16.

Exceedingly interesting Indian story with exceptional scenic shots of the Northwest Canadian wilderness. Especially well played and its direction commands attention. The only point in which the story misleads is its character of monotonous narrative, quite lacking in dramatic progress.

The tale seems to amble aimlessly, an acceptable style in a novel but tiresome in a pantomimic presentation. The drama has no pattern, no proportions. There are none of those pauses and spurts, and the dramatic essential of progressive interest is absent. It's all a dead level of even recital. There are no climaxes, no half-climaxes to mark the climbing stages of interest.

The story is just as interesting in its last 500 feet as in its first reel, and no more. A dramatic story ought to grow and increase in tension. The introduction of high points of interest are introduced in rather startling manner. There is no preparation for the Indian woman's simple statement that blood stains on the tent prove the villain committed the murder and not the heroine. It comes out and is gone before one realizes its import. This is bad craftsmanship.

It was all right for Jack London's printed medium, but an ingenious continuity writer might have devised some introductory chain of events to lead up to the disclosure.

At another point the heroine is in the power of the villain and the hero is approaching his tepee. The situation ought to involve some suspense, but it doesn't. The hero simply meets a couple of Indians in the forest and they volunteer to introduce him into the tepee concealed in a bundle of leaves destined to make the marriage couch. This was so ineptly managed that it started a giggle all over the theatre and spoiled what had been up to then interesting. It was all mere awkward workmanship.

The picture lends itself to picturesque effects, what with Indian camp scenes with weird campfire lighting and a wealth of really lovely scenery. The mechanical effects of light and shade have been skillfully managed, the errors have all been committed in the editorial work. Ordinarily white actors are ridiculous in Indian garb, but the principals in this picture create a real illusion. Perhaps the exceptional beauty of Miss Deever, an appealing wide-eyed type of dark, petite loveliness, works chiefly to this end. The other players were attractively natural and unaffected.

The film is something of a novel. It gets away from the familiar love story triangle, and is fresh in its romance. Its settings in the open also recommend it and altogether its virtues vastly outweigh its demerits. It ought to appeal to the neighborhood clientele. It is built on simple romance and adventure and is proof against the objections usually brought against the screen.

It might have been written by Fenimore Cooper for the younger generation rather than designed for a modern screen scenario. The incidental score has some excellent passages, but they are spoiled toward the end by the introduction of "Tammany." Who ever thought to introduce a burlesque musical strain into a romantic Indian story?

Rush.

HEADIN' NORTH

A Pete Morrison western released by Arrow. Story by Bernard Furey, directed by Charles K. Bartlett. Shown at Loew's New York on a double feature bill. Released in New York State by Commonwealth. Arthur Stowell.....Jack Walters Madge Mullin.....Gladya Cooper Bob Ryan.....Pete Morrison Frances Wilson.....Dorothy Dickinson Hank Wilson.....William Dills The Doob.....Bernard Furey

Just another of those pictures which after seeing one wonders why the producers turn them out, and incidentally where the film bookers who handle the circuits get the nerve to play them. It is a real cheap western that as a feature

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MICHIGAN FILM REVIEW

JACOB SMITH, Publisher

415 Free Press Bldg.

DETROIT, MICH.

seems to be a great scenic; it will do for the cheap houses, but in the better class of the daily change theatres it's a flop. At the finish of the showing at the New York Tuesday this one got a horse laugh from the audience, and during the action there was many a laugh handed the picture.

What there is of the story has the hero starting out to trail a man who lured his sweetheart away from her prairie home with promises of a wonderful life in the big city. But the girl never reaches there, for on the night of the elopement the buckboard that she is in tumbles over a cliff and she is killed. The man, however, escapes and the hero starts after him. But when he meets him in a lumber camp later he fails to recognize his man, so there has to be another story altogether, with a different set of characters surrounding the heavy and the hero, to take up the footage. Another girl is brought into the story and the hero falls for her, but not until he is almost hanged for having held up the pay-roll wagon, a job that the villain did to get him in dutch.

The author played the character of a "boob" in the story as presented on the screen. It would have been more fitting had the producer played it, for that is what he was for having bought this story in the hope that he could get it across.

There is no one in the cast that amounts to anything and the two women playing ingenue leads are both rather bad. This picture is one of a series of Pete Morrison released by Arrow for the state rights market, and if it is a fair sample of what the state rights market has to offer then it is easy to realize what is wrong with the independent field. Fred.

MARRIED PEOPLE

A Hugo Ballin production released by Dickinson, with Mabel Ballin starred. Story by Nell Marie Dace, adapted by Hugo Ballin and George S. Helman and directed by Ballin. About 100 reels, shown at Loew's Circle, New York City on a double feature bill. Dorothy Cluer.....Mabel Ballin Robert Cluer.....Percy Marmot Lord Cranston.....Ernest Hilliard Jimmy.....Bobby Clarke Mike.....Dick Lee Mary.....Bertha Kent Betty.....Baby Peggy Rice

Did you ever ride in an automobile that was being driven by a fellow that was just learning to drive and almost have your head snapped off about a half dozen times by the fits and jerks that the machine goes through as he starts it and shifts the gears? Well, if you did, then you have a fairly good idea of how this picture runs. It goes and it stalls and it jerks and it almost snaps your head off if you are trying to follow the story. It is, in a word, a combination of poor continuity, direction and boasts of a collection of the tritest titles ever written. As a feature it classes with the second rate program material and that is about all.

Outside of the fact that it is a Hugo Ballin production and that Hugo Ballin directed it, there seems no reason in the world that Mabel Ballin should be the star of the production, or of any other. She can act and all that she does do is to wear a profusion of clothes. The best thing that she does is to change her costume and she seems to be doing that the greater part of the time.

It is the story of a girl who has been reared in the country and who develops an extravagant bee when she marries and arrives in a big city. The husband wants babies and the wife wants a good time, so to cheat the husband and indulge her own whim she gets herself a lover. Finally, however, the lover is dropped out of the picture for no good reason and the couple adopt a couple of kids and all ends happily.

If someone really had to be starred in this picture it should have been the kid actor, Bobby Clarke.

Fred.

ME AND MY GAL

Obviously an English importation. Of short feature length, but longer than a two-reeler. Sponsored by Welsh-Pearson Productions. Betty Balfour featured. At the New York Tivoli, Sept. 16, half double feature.

This is a gem of a character comedy, dealing in a humorous but sympathetic way with the life of a coster girl and her romance with a London bobby. As a pure character sketch it excels in clean-cut portraiture. The hand of a real artist is discernible in the picture. Somebody concerned in its production believes that film comedy does not have to be made up of buffoons and bathing girls.

Here is a slice of life illuminated by imaginative sympathy and understanding. The scene between the bobby's mother and the coster flower girl is an inspired bit of delicious drollery. The older woman had been a cook before she married the bobby's father, who also was a London policeman. She takes the delightfully British lower class view that, as a matter of course, her son will also choose a cook for his wife. "Cooks and policemen are made for each other," is the foundation of her social code.

When learning in an unexpected way that the girl is a flower seller she explodes with righteous indignation. "She's not respectable. She never was in service at all," she moans. "She's a low flower girl."

And the flower girl's fiery comeback is just as true and as amusing.

Betty Balfour, who ought to be known better in this country, plays the part for all it is worth. Here is an actress who can get delicate comedy across to a green audience without doing a neck fall. Where have they been hiding this gifted pantomimist?

The rest of the cast is notably good. The characters all have the stamp of authentic London types. Even to one who takes his knowledge of England from reading there is no doubting the genuineness of the portraiture.

These English players are genuine actors. No more spontaneous and sincere bit of film creation has been shown in New York in a long time than this unnoticed subject introduced to New York via Eighth avenue. Of course, it's not the kind of picture to support a whole bill, but as an incidental it has a distinct and attractive flavor.

Rush.

THE CUB REPORTER

Richard Talmadge production presented by Phil Goldstone, directed by Jack Dillon. Five reels. Shown at Loew's New York on a double feature bill. Harrison Rhodes.....Edward R. Tilton Marian Rhodes.....Jean Calhoun Dick Harvey.....Richard Talmadge

Phil Goldstone is still trying to make a Doug Fairbanks out of his star, Richard Talmadge, and this picture is just another of the series of productions in which he has been trying. Talmadge is a rather athletic youngster who registers on his acrobatic ability, but he is lacking in personality of the sort that registers with the picture fans.

"The Cub Reporter" is a very poor imitation of one of those Fairbanks

pictures of the type that he turned out when he was with Triangle, and they, by a long shot, were about the best that Fairbanks ever did. As a feature it is in the Class B League for the cheaper houses with a daily change policy.

It is the story of a stolen jewel, taken from the eye of a Chinese idol. The heroine's father is a collector of Oriental jewels and he receives the diamond in his home in San Francisco. At the same time the brothers of the tong in the city receive word that the jewel from their temple is there and they start out on a hunt for it. At the same time one of the daily papers receives a tip that the jewel is in the town, and the cub is sent out on the story.

The tong manages to locate the jewel, and when they can't obtain it they abduct the daughter of the wealthy collector and hold her as a hostage for the stone. The cub manages to rescue her, and the usual happy ending results. In action the picture manages to move along when Talmadge is in front of the camera, but at other times it's about as slow as running molasses on Christmas morn in Alaska.

Edward Tilton as the father gives a fairly good performance as the wealthy collector, but the daughter as played by Jean Calhoun is far from satisfying. Ethel Hallor is in the picture playing a bit. That is about all that she could have handled, judging from the manner in which she mishandled it.

Nobody is going to hang any medals on Jack Dillon for the direction that he gave this picture. There is only one stunt in it that registers, and that is where Talmadge does a leap from one automobile to another, landing in about

CHAPLIN'S FOUR-REELER

"The Pilgrim" Has Comedian in Pulpit

Charles Chaplin's final First National release is to be a four-reel picture entitled "The Pilgrim," the comedian has now finished on the coast.

In "The Pilgrim," Chaplin does an escaped convict who turns up in a small town in ministerial garb. As they are expecting a new preacher, the towns-folk take it for granted he is the one. The business in the church when the comedian does his sermon is touted as "a riot."

DANTO QUITS FAMOUS

Harry Danto, who for eight years was connected with the sales end of Famous Players and Paramount in the New York territory, has resigned, to take effect October 1. Danto was the New York and New Jersey district supervisor until a short time ago, when he was detached from the New York exchange and detailed to the upper part of the State.

Educational will distribute Tony Sarg's Almanac, the single-reel comic subject.

four moving cars and finally on a trolley car in his progress. If one was judging this picture from a vaudeville standpoint the verdict would be, "for the small, small time only." Fred.

Cecil B. DeMille's

PRODUCTION

"Manslaughter"

WITH

Thomas Meighan
Leatrice Joy, Lois Wilson

—PRESENTED BY JESSE L. LASKY—

a
Paramount
Picture

The Rivoli Broke
Records and the New
York Critics Said:

"HERE is a really great picture. Not a dull moment. The Rivoli was jammed and there was a crowd in line waiting to get in. Cannot be too highly recommended."
—Morning Telegraph

"Exceptionally impressive film. Leatrice Joy excellent as 'girl who got everything she wanted.' Well worth a trip."
—Evening Sun

"Cecil B. DeMille claims it is the biggest picture he has ever done. And we guess it is!"
—Evening World

"'Manslaughter' possesses all the elements of an unusual success."
—Evening Journal

"Director has excelled all his previous efforts. Neither D. W. Griffith nor Lubitsch has done anything quite as good as the Roman episode."
—Times

"Face never seems to slacken. Thomas Meighan's performance powerful and human."
—World

"'Manslaughter' a sure 'killing' in popularity."
—Herald

Scenario by Jeanie Macpherson
From the novel by Alice Duer Miller

FAMOUS PLAYERS-LASKY CORPORATION

CRITICISM OF WILL HAYS AT BOSTON'S CONFERENCE

"Surprised and Disappointed"—Sydney S. Cohen
Addressed Gathering—Matter of Mass.' Ref-
erendum on Censorship

Boston, Sept. 20.

Criticism of Will Hays was expressed by William A. True, president of the Connecticut M. P. T. O. A. when he spoke at the joint conference of the Massachusetts and New Hampshire branches of the Motion Picture Theatre Owners held at the Hotel Arlington in this city last week.

Mr. True said he and his associates had been "surprised and disappointed to find, at the outset, that Mr. Hays was not vested with the authority that had been hoped for when the investigation (relative to contracts between producers and exhibitors) was taken up, and that he had been obliged to submit matters to his principals for a yes or no.

"We have been handicapped by this go-between policy," declared Mr. True, "which sometimes disagrees with us, but we feel that we will be able to get a standard form of contract in due season."

Sydney S. Cohen, president of the association, was the principal speaker. In his address, which covered the work the national organization is doing for theatre owners throughout the country, was a strong arraignment of the manner in which the big producers seek to tie up the theatres with inferior pictures and play dates, and a plea for a better deal for the independent producers, most of whom, he said, are playing square with the exhibitors and giving them good, wholesome pictures.

Cohen stressed the importance of organization, told how the national organization had aided in obtaining many boons for the exhibitors, and urged a greater association of exhibitor interests. For, said he, "you are dealing in national problems and you need a national organization to protect you."

Other speakers were: W. J. O'Toole, chairman of the department of public service; A. J. Moeller, general manager for the national organization; Senator G. A. Bean, president of the New Hampshire M. P. T. O. A.; Edward M. Fay, president of the Rhode Island M. P. T. O. A., and Jacob Laurie, president of the Massachusetts M. P. T. O. A.

In his report of the meetings the organization's committee on contracts had had with Hays, President True said that the efforts to bring about a contract between the producers and exhibitors that would be fair to both sides and would simplify the booking of films had progressed apace and that he was very hopeful of the outcome. Already some things had been accomplished and many points of material advantage had been gained. There were some points, however, which were considered of great importance to the committee which are still under negotiation.

Mr. Moeller reported on the work his department has been able to do to eliminate the music tax and told of the aid that is being rendered by the record people, the radio people, the National Association of Hotel Managers, other hotel associations and the National Association of Dancing Masters. He urged stronger co-operation with the authors and publishers who are furnishing their music tax free.

The conference adopted resolutions scoring state censorship as a burden on production and an invasion of popular rights, an unfair abridgement of the right of free expression and un-American in principle; commending the efforts of M. P. T. O. A. in extending public work in the motion picture theatre, thus promoting progressive public progress and making the theatre a real community centre; favoring such distribution within the industry as will guarantee to all producers a fair and equitable distribution of their product to all exhibitors desiring it; commending and approving the establishment of the department of music by the national organization and pledging support to it; emphasizing the right of the theatre owner to make such changes and elimination in films as he deems for the best interests of his community, and commending the

officials of the national organization for the work they have performed on behalf of the exhibitors of the United States and pledging unqualified support.

Although no mention of it was made at the meeting it has been the source of general discussion among those interested in the censorship bill that no real constructive step of any importance has been taken locally so far to defeat the bill through an appeal to the electorate. The bill comes before the public Nov. 5, but no advertising campaign against it; no use of the screens of the local picture theatres to fight it or any other step that would bring the matter forcibly to the attention of the public has been taken. As a result there is a very good chance of the voters going to the polls Nov. 5 without being enlightened by the arguments of picture interests.

Although the screen of Loew's State theatre is being used for the exploitation of the sale of the preferred stock of the company and is calling attention to the ballroom in the theatre, nothing has been flashed in the way of propaganda against the censorship bill to date.

THEATRE LACK DRIVES GRIFFITH TO BOSTON

New Picture Finished—Tryout
in Derby, Conn.—Can't Get
Broadway House

Inability to secure a Broadway theatre to show Griffith's new picture, now called "The Haunted Grange," will probably force the first showing of the film at the Tremont Temple, Boston, where "Way Down East" had a long run. Douglas Fairbanks had not secured a house for "Robin Hood" early this week.

The Griffith picture is finished and was shown late last week in Derby, Conn. It ran 13,600 feet and will be cut to 10,000 before it is shown again. It may be exhibited under the title "One Exciting Night" although that has not been decided.

A curious mixup occurred over the title. George Sirocco, a Democratic district leader living in Little Italy, New York, sent a petition to Mayor Hylan some days ago, asking that a night during the fall be set aside for a municipal carnival. The document was signed by a large number of Italian residents of the city and a copy was given to the City Hall reporters. All the newspapers commented on the proposition to set aside "One exciting night" for popular merry making. Subsequently somebody sent an anonymous letter to the newspaper editors declaring that the petition was a fake and had been presented to the Mayor as a press stunt for the Griffith picture.

The editors dispatched a protest to the Griffith office, which replied

COBE BANKRUPT

Files Own Petition—Owes Over
\$90,000

Andrew J. Cobe, film exhibitor, and last manager of the Central, New York; when Universal had the lease on it, has filed a voluntary petition in bankruptcy in the Federal District Court estimating liabilities at \$90,490.50. The petitioner cites his occupation as that of a "promoter" giving his address at 76 West 86th street.

Mr. Cobe filed the petition in person and not through counsel. The debts date from 1912. They are for merchandise, printing, advertising, film rentals (to Famous Players and Reelart) when he was an exhibitor in Lawrence, Mass., notes and sundry other commercial liabilities.

Seamon Miller has been appointed referee by Judge Marion T. Manton.

"Rags to Riches" at Capitol, N. Y.

The Warner Brothers have closed for their production of "From Rags to Riches," with Wesley Barry, to go into the Capitol, New York, next week.

that when the petition was being circulated a member of one of the Italian clubs called at the Griffith office for signatures and, since the phrase "One Exciting Night" fitted into the film story, the representative was informed that it might be used as the film title, in which event Mr. Griffith would contribute \$100 to the club for its unintentional suggestion.

WENT WEST AND MARRIED

Chicago, Sept. 20.

J. Henry Handelsman, Jr., son of the owner of a picture theatre in South Bend, Ind., stole a march on his parents when he eloped and married Jewell St. Denis, a former Mack Sennett bathing girl at Crown Point, Ind.

Handelsman was sent to Hollywood, Cal., last spring by his father to get an insight on how movies are made. He got as far as the Mack Sennett lot where he became smitten with Miss St. Denis. When he came east Miss St. Denis followed and joined the cast of a musical show, "Sins of Hollywood," so as to be close to Handelsman.

FRANCHISE MODIFIED

New York Strand Doesn't Pay for
Pictures Not Used

It was reported this week that the New York Strand's first National Franchise had been modified in order that the theatre should not be compelled to pay its franchise quota on all pictures to which it has the rights but which it elects not to play.

The Strand publishes a list of its coming features on the screen this week and in the number there are several outside the First National schedule. One of them is "Under Two Flags" from the Fox establishment, due next week.

The Strand, together with the other first grade franchise houses, has the option of continuing the run of a picture beyond one week providing the subsequent weeks are consecutive. This option was exercised in the case of "The Masquerader."

INSIDE STUFF

ON PICTURES

Hobart Henley has arrived from the coast with a print of "The Flirt," a Booth Tarkington story, which has been six months in the making. The picture was in 100,000 feet originally, but after six weeks of cutting it is down to 15,000. The picture was made at Universal City.

An exploitation idea is being used for the Norma Talmadge picture at the Strand this week, "The Eternal Flame." In a number of Broadway shop windows appear mammoth red candles with real wicks lighted. Below are placards which inform the public that the candles will be lighted every day from noon to midnight, and whoever makes the closest estimate of the moment each will be burned out will be presented with \$10 in gold. The candles are 18 inches high and about 2 inches in diameter. They are held by huge decorative candle holders.

Harry Clay Blaney has fended off the lure of the camera lens for many years, and his active interest heretofore was in the sale of the rights of numerous of the old melodramas in which he appeared years ago. A couple of weeks ago he wandered into the studio where the Pyramid Pictures Corporation was shooting the Eugene Walter story, "Flapper Love," and he was rushed into the cast to play a small part after a test was made. The result is that H. C. B. is going to hit the films as a regular thing. He is one of the bets of serendom in character work, according to those that saw the bit he played in the "Flapper" picture.

The Criterion, New York, is open with the Marlon Davies starring feature, "When Knighthood Was in Flower," with the wise ones trying to figure just how the producer of the picture expects to get out on the production, which at the time of opening is said to have represented an outlay of approximately \$1,300,000. The arrangement at the Criterion, where two shows a day are given, with a scale of \$1.50 top matinees and \$2 at night, calls for a rental of the house at \$5,500 weekly. In addition there will be about \$1,600 a week for musicians, about \$4,000 advertising and minor incidental charges. There will also be included a charge of \$10,000 spent in redecorating prior to the opening, which will be charged off during the first 10 weeks the picture plays there. The house will have to play to a gross of almost \$14,000 a week to clear the overhead, and at the Criterion this is looked upon as an impossibility.

Exhibitors have discovered a way of getting the best of the W. W. Hodgkinson proposition, whereby a so-called Irene Castle Fashion Show is being sold to the theatres in conjunction with the production of "Slim Shoulders," in which Miss Castle is starred. The Hodgkinson organization has three complete shows on the road playing the picture houses. There are six models and a couple of dancers with each company, as well as a singer. The price charged the exhibitor is whatever the tariff will bear, according to one of the men that has been handling the attraction for them. They also carry a man back with the show as well as an advance man. At a gathering of New Jersey exhibitors in New York this week one stated to the others that he did not believe that the Fashion Show was worth the price asked, and he thought that he would have a fashion show, nevertheless, through the co-operation of his local department store which would furnish the gowns and the models and, in addition, utilize space in the local papers advertising the theatre and the show.

The reaction of the Buffalo street car strike upon picture theatres was peculiarly illustrated in an instance which occurred while the Buffalo strike was at its height. The film delivery for a south side theatre having failed to call for a show on the floor of the local distributor, the distributing agency called in a city messenger boy and sent the feature to the theatre by special messenger. The boy boarded the street car late in the afternoon and alighted in front of the theatre, which is in the heart of the factory section, shortly prior to the beginning of the evening performance. A crowd had collected outside of the theatre waiting for the doors to open.

On seeing the boy leave the car with the films, the crowd set up a yell and made violent protest to the management. The union operator at the theatre refused to run the films on the ground that they had been transported by a street car. The result of the situation was that the theatre was forced to close that evening and sought to cancel all further contracts with the distributors. The film company placed the matter in the hands of its attorney. After an injunction suit had been threatened the theatre management agreed to reinstate the contract and to run the pictures after a union representative had made a speech at the theatre explaining that the management was in no way responsible.

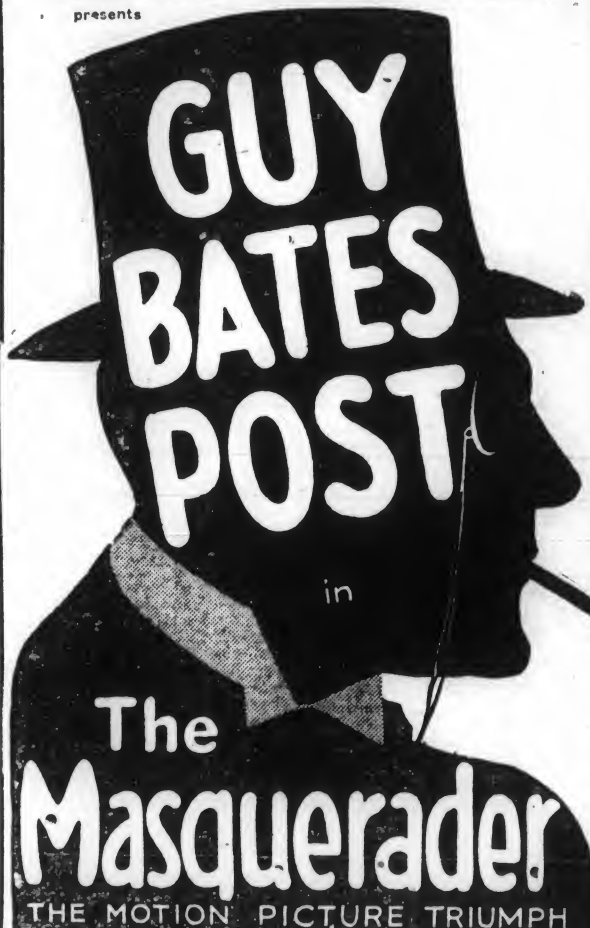
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"KNIGHTHOOD" LEADS B'WAY'S STRONGEST SCREEN OFFERINGS

Boom Comes to Break Long Period of Depression—Marion Davies' Big Exploitation Helps Revival of Public Interest

Broadway woke up with a start this week from a slump week that ended last Saturday night. The principal reason was the strong bills that were shown all around, with the advent of "When Knighthood Was in Flower" at the Criterion, the real interest of the film world. The coming of "Knighthood" found aligned against it about three of the strongest box office drawing cards that the picture field has had in some time, with "Manslaughter" at the Rivoli, "The Eternal Flame" at the Strand, and "Broadway Rose" at the Capitol. Still with all this opposition, the Marion Davies' picture registered at the box office with the demand strong at the window.

All of Broadway felt the reaction of the interest in films that was revived through the tremendous campaign that was waged for "Knighthood" and all the picture theatres are reaping benefit of the smash the picture made.

Last week was one that appeared to be a lull before the revival. Business was decidedly off in all the houses, with receipts tumbling right and left. None of the houses held up to the figures of the previous week, with a slight heat wave held partially to blame for the dropping off in grosses.

The Rialto, Rivoli, Strand and Capitol, the weekly change of program houses, all felt the effect of the slump. At the first named house "Burning Sands," playing its second week on Broadway, having moved down from the Rivoli, managed to better the figures of the previous week, getting \$22,750, while at the latter house "The Ghost Breaker" pulled \$25,914. The Capitol had a bad week with a weak picture, "The Hound of the Baskervilles," an English production of a Sherlock Holmes story. The gross there went to \$36,200, gotten on the strength of the Sir Conan Doyle reputation rather than the picture. The Strand, with Harold Lloyd in "Grandma's Boy," held over for a second week, did a corking business.

In the legitimate houses, where special features are being run for exploitation purposes the business likewise slumped. At the 44th Street Fox special, "Monte Cristo," slumped to \$9,000, while at the Lyric, where "A Little Child Shall Lead Them" is being shown, the business was practically nothing. At the Astor the Metro special, "The Prisoner of Zenda," also felt the depression and got a little under \$8,000 on the week.

This week's business all along the line has had somewhat of an upward lift during the first three days, and the outlook is that the grosses are all going to be materially bettered for next week.

At the Criterion the opening performance of "When Knighthood Was in Flower" on Thursday was an invitation affair so that the house really got but four performances, two matinee and two night, last week, but the gross on them was about \$3,300. The demand this week for the picture has been the talk of Broadway with a turn-away being the rule at both the matinee and night performances from Sunday on. With the limited capacity of the house the gross will run somewhere around \$11,000 on the current week, which is absolute capacity.

Estimate of the gross business done along Broadway last week:
Astor—"Prisoner of Zenda" (Metro) (Seats 1,131; scale, \$1.55). Felt the depression to an extent that shaved about \$1,500 from the gross of the previous week, with the statement registering somewhere near \$8,000.

Cameo—"The Young Diana" (Cosmopolitan-Paramount) (Seats 550; scale, 55-75). Marion Davies star. This was the third week for this picture on Broadway with the Rivoli, Rialto and the Cameo, all of which are in the Times Square section, having been played in succession. The Cameo, with its limited capacity, did a corking business with the production, getting around \$4,700 on the week.

Capitol—"The Hound of the Bas-

kervilles" (English Production—F. B. O.). Seats 5,300; scale, mats. 30-50-\$1; evs. 55-85-\$1.10. Business was not attracted by the picture itself, but rather by the title and the knowledge that it was a Conan Doyle story of the Sherlock Holmes series. The picture was rather badly done from the production standpoint. The gross, however, went to \$36,200 on the week.

Criterion—"When Knighthood Was in Flower" (Cosmopolitan Special). Seats 886; scale, mats. \$1.50 top; evs. \$2. The Hearst International people have taken the house under a rental paying \$5,500 a week. They have given Broadway one of the strongest exploitation campaigns that it has ever witnessed with the result that the picture seemingly is the biggest bet that has come along since "The Birth of a Nation." Turn away at every performance. The first four performances last week grossed about \$3,300. The house doing capacity will play to about \$11,000 on the week with two performances daily.

44th Street—"Monte Cristo" (William Fox Special). Seats 1,323; scale, \$1 top mats, \$1.65 evs. Business fell off somewhat last week, the third of this picture in New York. Heat was given as the reason for the drop, with the gross going to \$9,050.

Lyric—"A Little Child Shall Lead Them" (William Fox Special). Seats 1,400; scale, matinee, \$1 top; evenings, \$1.65. The second week's business wasn't any better than the first. The 42d Street houses seemingly are off the beaten path for the picture fans. Got around \$2,200.

Rialto—"Burning Sands" (Paramount). Seats 1,960; scale, 50-85-89. Moved down from the Rivoli for its second week on Broadway and managed to draw \$22,750, which was better than it did the previous week at the Rivoli by about \$2,000.

Rivoli—"The Ghost Breaker" (Paramount). Seats 2,200; scale, 50-85-99. Wallace Reid, star. The personal popularity of the star rather than the picture evidently drew them here last week. The picture was far from being out of the ordinary run of program pictures. The gross, however, went to \$25,914.

Strand—"Grandma's Boy" (Pathe-Lloyd). Seats 2,900; scale, 30-50-85. This was the second week of the Lloyd five-reeler. The initial week the picture copped \$25,000 on the first four days, which was the contract requirement for it to be held over with the gross on the two weeks going to about \$72,000, of which about \$40,000 was secured the first week.

FROM STOCK TO FILMS

Utica, N. Y., Sept. 20.

The Majestic, owned by the Robbins Amusement Company, opened as a first run picture house Monday, after a long stock season. "The Storm" is the opening photoplay, to be followed by "Prisoner of Zenda" and "Count of Monte Cristo."

Julius Fogelman, former manager of the Colonial Theatre here for Wilmer & Vincent, Inc., is now managing three theatres for that firm in Allentown, Pa. He takes charge of houses managed by John J. Maloy, formerly of Utica, who has gone with Pull Films.

The Waterbury Theatre, Frankfort, N. Y., which was practically destroyed by fire two years ago, has just been purchased by C. E. Taylor of Port Leyden, N. Y., who intends to erect a modern motion picture theatre.

KIRKWOOD-LEE WEDDING?

Los Angeles, Sept. 20.

Hollywood is momentarily expecting to hear of the marriage of Lila Lee to James Kirkwood. It has been rumored here that the two have been engaged for some weeks.

When Mr. Kirkwood started east and Miss Lee departed on the same train it was a foregone conclusion the pair would make the trip to the altar either in Chicago or New York before returning to the coast.

PITTSBURGH'S HOLDOVERS

Features Had Bad Business Last Week

Pittsburgh, Sept. 20.
"Blood and Sand" lived up to its pretentious publicity in drawing capacity at the Olympic and the Liberty last week. It is held over at the former house this week. The film was received none too well by the critics but was neatly exploited, and despite weather drew all week to both theatres. Reports in other cases were encouraging, and most of the larger houses had satisfactory returns.

The Grand's second week of "Grandma's Boy" saw a slight depression in attendance, but the hold over lived up to expectations. "Just Tony," the Tom Mix feature at the Blackstone, drew perhaps the warmest praise, while "Rich Men's Wives" at the State and Regent was called a poor story, and attendance was not overly good.

"The Fast Mail" at the Alhambra, its second week in East Liberty, continued to draw.

Estimates on last week:
Grand—"Grandma's Boy." Seats, 2,500; scale, 25, 40 and 55. The Harold Lloyd vehicle established the comedian here as feature artist, and proved a good opposition against features regarded stronger. Warm weather mid-week hurt business some, though both ends brought receipts up, \$13,200.

Olympic—"Blood and Sand." Seats, 1,100; scale, 25, 40 and 55. The Valentino name drew the fans out in droves practically all week, one of the best this house has noted in a couple of months. Advertising cost above normal but was more than vindicated. About \$10,000.

Liberty—"Blood and Sand." Seats, 1,200; scale, 25 and 40. Picture strong enough to pull fans in this section as in downtown district, and afternoon attendance here, usually mediocre, decided improvement all week. About \$9,300.

WARFIELD IN FRISCO MAKING OTHERS STEP

Loew's First Run House Denying in—Residential Houses Are Complaining

San Francisco, Sept. 20.

Business at the California, Granada and Imperial, regarded as the "big three" of the downtown first run picture houses has fallen off considerably due to the general exodus of attractions at rival houses, such as the Loew's Warfield, where last week "Broadway Rose" was the attraction, and the Tivoli with Constance Talmadge in "The Eternal Flame."

The Warfield is particularly cutting a wide swath in the first run picture field. The house is ideally located, is new and the latest word in picture palaces. Its brand of attractions thus far is keeping the other houses stepping.

At the Frisco business also fell off last week.

There are many big and sumptuous theatres in San Francisco's residential districts and these are complaining of bad business because of the competition of the downtown theatres, also because of the heavy overhead they are obliged to carry. The musicians' union compels them to carry orchestras as large as the downtown houses.

Estimates for last week:

California—"The Valley of Silent Men" (Paramount). Seats, 2,700; scale, 50-75-90. Alma Rubens. Superior pictures at other first run houses held attendance down here, with gross around \$15,000.

Granada—"The Bonded Woman" (Paramount). Seats, 3,100; scale, 50-70-90. Betty Compson. Did not hold up with competitors. \$14,000 on week.

Imperial—"Manslaughter" (Paramount). Seats, 1,425; scale 35-50-75. Thomas Meighan. Business only fair, although picture was touted as one of big productions of year. Gross went to \$12,000.

Strand—"Chasing the Moon" (Fox). Seats 1,700; scale, 40-55. Tom Mix. Average returns around \$7,000.

Tivoli—"The Eternal Flame" (First National). Seats, 1,800; scale, 25-40. Norma Talmadge. This star always draws well, and in this picture pulled a corking week's business, grossing \$14,000.

Loew's Warfield—"Broadway Rose" (Metro). Seats, 2,800; scale, 30-50-65. Mae Murray. Star and picture found favor, \$15,000.

Frolic—"The Delicious Little Devil" (Universal). Seats, 1,000; scale, 10-30. Mae Murray. Fell below last week, getting \$2,400.

BEERY'S MARRIAGE REPORT

Los Angeles, Sept. 20.

Wallace Beery, screen villain and former husband of Gloria Swanson, is reported as marrying again.

The bride-to-be is Rita Gilman, former artist's model and at present one of the colony of screen players in Hollywood.

PHILLY'S FILM DISAPPOINTMENTS HOLD BOX OFFICE SURPRISES

"Blood and Sand" Drops in Second Week, but Leads "Monte Cristo"—"Three Must Get Theres" Drew \$2,000 at Aldine Last Week

Philadelphia, Sept. 20.

A general betterment in the business of the big downtown film houses was discernible last week. If it had not been for some terrifically hot nights, the grosses would have soared even higher.

The most notable sharer in this increase of business was the Kariton, which all summer has been dropping to a low figure. With "The Storm" as its feature, this elite Chestnut street house perked up and on several nights had long waiting queues, a sight not seen there since its opening. The picture, while not thought exactly suitable to the Kariton's clientele, was booked in for two weeks with some trepidation by the Stanley company, but last week's business removed the qualms and it is now felt that with a little exploiting "The Storm" could have been held in a month. "The Masquerader" is booked-in beginning Saturday for a fortnight.

The holdovers had good weeks, with "Blood and Sand" showing more holding power than "Monte Cristo" here, after the last-named had taken the edge on the opening week. However, "Blood and Sand" business for its final week was only about average for the house, which brought no records with this much-touted Valentino film. The Stanton, on the other hand, got a running start with "Monte Cristo," which is figured to banish the Jinx and send the house out to a good year. In all probability the Dumas romance will stop after three weeks, with "Manslaughter" coming in, but so far no decision has been made, pending a possible final spurt for the Fox feature.

The Stanton passed a bad week with "The Three Must Get Theres," which at no time showed any strength. It was the general opinion here that together with some other feature this burlesque would have drawn, but by itself it meant nothing to this trailing house. "Your Best Friend," with Vera Gordon, which had an invitational showing here last spring, is at the Aldine this week and may help business, but is not figured the best type of the film for the house. "Rich Men's Wives," next week's booking, is in the same class. No attempt has been made to boost the scale of this house back to 75 cents top with the coming of fall.

A feature of this week's bookings is the placing of "What's Wrong With the Women" in two houses, Arcadia and Palace, with some special advertising, featuring of the cast is expected to pull the big for this one at the Palace, but why it is placed in the exclusive Arcadia is hard to determine.

Tom Mix's "Just Tony" made the usual good draw of all Mix features at the Victoria last week; Charles Ray hit on all cylinders at the Palace, and "Red Hot Romance" attracted some of its title at the Arcadia.

The booking of "The Prisoner of Zenda" is still causing perplexity. Once booked at Aldine for this month, it is now said to be held up until November, and what house it will play then is problematical, though it is fairly certain not to be the Aldine. Legit house bookings are full, but there is a possibility of the Academy for any feature picture.

No specials are listed at the Stanley to follow "Blood and Sand," at least for the time being. "Hurricane's Gal" is this week's feature. "The Ghost Breaker" in next week. "Manslaughter" will probably stay at the Stanton for three weeks or a month, with "Nero" on the horizon for this house.

Estimates for last week:

Stanley—"Blood and Sand" (Paramount). Second week's business good, but not much above ordinary house figure. This week, with Gimbel Fashion Show heavily advertised as added feature to "Hurricane's Gal," another big gross is expected. \$24,000 (Capacity, 4,000; scale, 35 and 50 cents, matinee, 50 and 75 cents, evenings).

Stanton—"Monte Cristo" (Fox). This Dumas romance has drawn well, but did not show quite the holding power after big initial week. Stays this week, with "Manslaughter" probably coming in, though "Cristo" may remain a fourth week. \$8,000. (Capacity, 1,700; scale 35 and 50 cents, days; 50 and 75 cents, night.)

Aldine—"Three Must Get Theres" (United Artists). Did virtually no business at all, and would have been withdrawn in the middle of the week if anything else had been in sight. "Your Best Friend" this week is hoped to better things. \$2,000.

(Capacity, 1,500; scale, 50 cents straight.)

Kariton—"The Storm" (Universal). Proved a big smash surprise and second week, over which company worried, is now cause of rejoicing. Except for two hot nights, business was biggest house has had since last January. Dailies were more than kind and business built during week without aid of any kind of ballyhooing whatsoever. \$5,500. (Capacity, 1,100; scale, 60 cents straight.)

Arcadia—"Red Hot Romance" (First National). Name attracted, but picture did not have power to build and suffered on hot Thursday and Friday.

SHEA'S HIP, BUFFALO, TALK OF THE TOWN

Energetic and Enterprising Showmanship Sending House to Lead

Buffalo, Sept. 20.

First real test-week of new season found business tide flowing steadily at local picture house. As result of the intense competition, takings at most theatres remained the same or dropped slightly despite most favorable weather conditions. The opening Sunday was hottest of entire summer but rest of week turned sharply cold with draw reflected in the ideal theatrical weather.

Shea's and the Hipp continue to be the alme days' wonder of the town. New York picture men all said to be watching the situation. For character and magnitude of presentations, Hipp bills this month surpass anything ever offered hereabouts. Is showing first runs of biggest features in market for one week each at popular prices. Result is capacity business at time when competitors are hesitating. To cap the climax, the Hipp will offer a new organ as a feature for next month.

Among other houses the Olympic slumped below its previous week's gross and failed to get anything. Loew's holding up well with strong feature pictures and at least one "name" act topping each week's card. Lafayette showing signs of fall off from recent sensational summer business. Appears to be having difficulty in the matter of vaudeville attractions. C. Sharp Minor back at house this week after four weeks' absence.

Last week's estimates:
Hipp—"Blood and Sand." Capacity, 2,400; scale, mats. 15-25c; nights, 25-50c. Good week's business but prevented from reaching top mark by hot Sunday. Business dropped off almost \$1,300 for that day alone. Did nicely, however, and turned in satisfactory week with favorable comments. Over \$12,000 last week.

Loew's State—"North of the Rio Grande" and vaudeville. Capacity, 2,400; scale, mats, 20c; nights, 30-60c. Bettered previous week's business by over \$1,500. Picture got on early and played large part in the draw. Vaudeville was strong. Real strength last week in well over \$10,000.

Lafayette Square—"Footfalls" and vaudeville. Capacity, 3,400; scale, mats, 20-25c; nights, 30-60c. Dropped off somewhat with business uncertain except Thursday and Saturday which went to capacity. Picture meant nothing. Leona LaMar, always a strong vaudeville draw here, failed to attract more than ordinary attention. Show sized up well, but nothing in it to compel attention against competition. Whether or not house is to keep up its previous record will depend upon shrewd showmanship and attractions. Between \$9,000 and \$10,000 last week.

Olympic—"The Storm." 2d week. Capacity, 1,500; scale, mats, 15-20c; nights, 20-25c. Fell away to almost nothing with lack of proper plugging probably primary cause. On strength of first fortnight's business, present policy of house seems to be mistaken. Going into a double feature bill this week, with another film calculated to attract extraordinary attention from the flicker-addicted local populace. Lucky if business reached \$1,500 last week.

Von Stroheim a Father

Los Angeles, Sept. 20.

Eric von Stroheim, the Universal director, became a daddy this week, a son.

"NICE PEOPLE" PULLED OUT ON INJUNCTION THREAT

Loew's State, Boston, Breaks Week's Stay in Center—Sam H. Harris' Stage Play at Hollis—"Blood and Sand" Returned to State, Failed to Draw Last Week

Boston, Sept. 20. As the result of a tangle in the Paramount offices in New York, Loew's State found itself facing injunction proceedings on the part of the Sam H. Harris office because of the premature release for the Boston territory of Rachel Crother's "Nice People." The contract with the Paramount precluded any showing of the film version in any dramatic territory prior to the legitimate booking.

Despite that Francine Larrimore in "Nice People" had been booked, advertised and bill-posted for a late season opening of the Hollis Street theatre, the Paramount office released it for Sept. 11 at Loew's State, a 4,000 capacity house. It played Monday, Tuesday and Wednesday to over \$5,000 before word came over from New York to pull it out at once, regardless. "Blood and Sand" which had played the State the previous week to \$15,500, and the Loew Orpheum to \$23,000, was jumped in for the balance of the week, requiring about \$900 additional outlay in newspaper advertising. The ads attributed the change to the overwhelming demand for further showing of the Valentino film. The balance of the week showed a sad slump, less than \$4,000 being taken in during the remaining three days, despite the splash. It proved conclusively that a hold-over of "Blood and Sand" would have been a flop.

Just how far the action over the mistake will be carried is an open question, as it hit the Hollis Street quite a wallop, and will require newspaper copy explaining that "Nice People" at the Hollis is not a picture, but the original play. The late opening of the Hollis this season, which has been dark since late last May, and the recent rumors that the house was going to be taken over by a local stock company, made the picture tangle doubly acute.

The situation generally as regards pictures, despite the crisp turn the weather took, did not bring any particular joy to the first release houses. Tremont Temple, which has been taken over on a rental basis for an indefinite period by the Fox interests as its New England exploitation house, has flopped steadily, and its fourth week of "A Little Child Shall Lead Them" will close the house for probably a week. The Fox interests will continue to use the house for exploitation, however.

Harold Lloyd's "Grandma's Boy," which started like a house afire at the Park, failed to hold up as strong as had been expected, and will not be retained after this week. The double release policy being used by Loew at his State and Orpheum, which proved so successful with "Blood and Sand," is being tried again this week with Mac Murray's "Broadway Rose," each bit of press copy being a double-header. The Gordon houses are steadily plugging ahead with stronger films to meet this opposition, this week seeing "Blood and Sand" at his Scollay Olympia and Jackie Coogan in "Trouble" at his Olympia.

The State is expecting a \$15,000 week next week with the Paramount, "Manslaughter," with Tom Meighan, using it with only small stuff because of its long running time.

Estimates for last week:
Tremont Temple (Capacity, 2,000; 25-50c).—Last week of "A Little Child Shall Lead Them," which has been a disappointment. Takings last week reported at around \$4,000. Probably dark next week, with another Fox exploitation to follow.

Loew's State (Capacity, 4,000; 25-50c).—Takings last week under \$9,000. "Blood and Sand" on a repeat booking for the last half of the week falling down badly. The first half of the week used "Nice People" and "The Hands of Nara," and was going strong until the bill was wrecked by the Sam H. Harris injunction threat against Paramount. "Broadway Rose" and the Semon "Golf" this week to only fair Monday and Tuesday business. "Manslaughter" next week.

Park (Capacity, 2,400; 25-50c).—Third and last week of Harold Lloyd in "Grandma's Boy" to poor business. Last week under \$7,000, a distinct second week disappointment in view of the steady pick-up opening week.

Modern (Capacity, 500; 28-40c).—"A Fool There Was" and "West of Chicago" last week pulled a little over \$4,000, much less than had been

expected although a profitably taking against operating cost and bill. "Human Hearts" with House Peters and "Married People" this week. Beacon (Attraction, scale and seating capacity identical with modern).—Takings last week slightly ahead of modern.

VALENTINO RUNS INTO CONTRACT JUMPER BAN

No Takers of Offer to Play for \$3,000 if Freed From Famous

The indications are that in the event Rodolph Valentino wins his present court action in which the Famous Players-Lasky Corporation is seeking to enjoin him from appearing in pictures for any other company for the period it alleges to hold a contract for, the star is going to be left out in the cold, as far as any of the bigger releasing organizations are concerned. Incidentally, the Motion Picture Theatre Owners Chamber of Commerce, at its Tuesday meeting this week, again referred to its resolution against contract jumpers.

During the past week it is understood that the services of Valentino have been offered to a number of producing firms, in the event he could break the contract with Famous, whereby the star will work for \$3,000. No takers were reported. The producers seem to have reached some understanding on the matter. It is possible he might be able to make an independent picture or two, but in that event the State right market would be his only outlet.

Monday, Supreme Court Justice Wasservogel reserved decision on the application of the Famous Players for an injunction restraining the star from breaking his contract, which they allege has to run until February, 1924.

In the testimony submitted by Arthur Butler Graham, attorney for Valentino, he stated his client had been discriminated against in the matter of dressing rooms and forced to dress in the building with the extra people on the Lasky lot, and on location he was given a tent without a roof and forced to sit on a barrel to make up. He was also denied the right to witness or invite his friends to witness an advance showing of "Blood and Sand" given on the coast, a courtesy that is usually granted the stars of productions, he stated.

The argument Monday was concerned with comparing the Thomas Meighan-F. P. contract and that of Valentino's. Mr. Graham sought to convince the court that his client's contract was inequitable and in what manner it had been breached.

Will Hays has taken no interest in the matter, although apprised of the difference between actor and producer. He is leaving it to the courts to decide.

Mr. Graham states that Valentino has been negotiating for affiliations with other producing units but will do nothing until this suit is adjudicated. F. P. seeks to restrain his acting until the actual trial, about three months hence.

Decision on the temporary injunction motion is expected in a fortnight.

LYNCH'S BASEBALL TEAM

Atlanta, Sept. 20. S. A. Lynch, the picture operator, has purchased the Atlanta baseball team of the South Atlantic League. The purchase price is said to have been \$80,000.

Mr. Lynch's acquisition of the team Lynch is seemingly certain of having purchased the pennant. He was formerly a baseballer himself.

BOB WAGNER MISSING; ACTORS INVESTED

About \$8,000 Put in Film of No Value—Salaries Also Covered

Bob Wagner, a film producer, is sought by some eight or nine amateur screen actors and individual counsel to recover a total of some \$8,000 the octet invested in Mr. Wagner's screen producing venture. In exchange for financing his proposition from week to week they were promised long-term firm contracts and full reimbursement for their investment when the feature is sold and completed. It is alleged, however, whose faith is employed in the First National Exchange in Pittsburgh, mentioned something about First National buying the picture for \$1,000. No such proposition has been uncovered, however.

The "shooting" was promiscuous and from no script, not even having a title. The amateur screen actors stated Wagner would write the continuity for the following day's "shooting on his cuff and then lose it in the laundry." Wagner has decamped, having notified principals he could be reached care of the general delivery, Kansas City, stating he was mailing the postcard from the Pennsylvania station. The postmark, Samuel S. H. berg, counsel for one of the actor-investors, traced was from Station H, an uptown sub-station.

Marguerite Gale, professional screen actress, claims 13 weeks' salary due her plus \$400 she was induced to loan Wagner when he needed it for film printing charges. Harry Marsh, an "assistant director," invested \$3,100 and has salary due him. Marsh and Miss Gale, through her attorney, William D. Bosler, made Wagner execute a bill of sale and turn over the negative and prints. They hoped to sell the finished product and, having first lien on the proceeds, thus recover their moneys due.

Their efforts to do so have been unsuccessful to date for the simple reason the whole works isn't worth the negatives wasted. To the professionals who bravely suffered a double screening of the ruins, it was a farce.

The cameraman, denoted as "Tony," after six weeks' struggling with re-editing it (since he was the only one who knew what the shooting was all about) elided seven reels and had four reels to show for his efforts. Miss Gale immediately ordered that her name be used in no way whatsoever in conjunction with the picture.

Agnes Done, Mr. Schwartzberg's client, says she invested \$1,557.95 in the venture and was promised a year's starring career in Germany, her native heath.

CLAIRE WINDSOR IN AGAIN

Los Angeles, Sept. 20. Claire Windsor again has broken into print. This time it was the alleged attempted kidnapping of her five-year-old son that served as the medium to get her name past the city desks.

A year ago Claire personally disappeared in one of the canyons while horseback riding and for a couple of days she remained out of sight, making her reappearance one night under rather peculiar circumstances that were very press agentry.

The scare lines in the papers regarding the alleged attempt to kidnap her boy are also looked upon here as another press agent plant, pure and simple.

"SHOP GIRL" PICTURE

San Francisco, Sept. 20. Harry Cohn, producer of the Hallmark Boys comedies is in town with a company shooting scenes. He announces that he has organized another company to make a picture of "The Shopgirl."

In the cast will be such well known film players as Estelle Taylor, Mae Busch, Claire De Bray, Richard Dix, Wallace Berry, Tully Marshall, James Morrison and Ward Lewis.

TERRIFIC HEAT

Washington, Sept. 20. Two topics were the principal discussion last week, the terrific heat and the remarkable manner in which the Valentine picture, "Blood and Sand," held up on its second week.

Estimates for last week:
Loew's Columbia (Capacity, 1,200; Scale: 35 mats., 35-50 nights).—Rodolph Valentino in "Blood and Sand" (Paramount). Second week, and from indications could have been held over for a third. Did close to \$12,000.

Loew's Palace (Capacity, 2,500; Scale: 20-35 mats., 35-50 nights).—Jack Holt in "When Satan Sleeps" (Paramount). This picture received no end of favorable comment and seems to have held up at the box office. Did not, however, reach the previous week's figures with Wallace Reid. Musical features of this house has created interest and are proving drawing card. About \$8,000.

Grandall's Metropolitan (Capacity, 1,700; Scale: 20-35 mats., 35-50 nights).—Mary Carr in "Silver Wings" (William Fox). Looks as if this picture did not measure up to expectations as far as business was concerned. In some quarters the business done was referred to as "a flop," although this statement may mean nothing. It was the opinion prevailing and from the general appearances of the house the gross held to about \$8,500.

Moore's Rialto (Capacity, 1,900; Scale: Morning, 25; afternoons, 35; evenings, 50; Saturdays, Sundays and holidays, 50).—"Rich Men's Wives" (Preferred Pictures Corp.). Caught on and forced gross business upward. Advertising matter all carried a tag line to the effect that the Delaware, Maryland, District of Columbia and Virginia rights were owned by Preferred Pictures Corp., with Tom Moore, owner of the Rialto, as its president. Close to \$7,000.

WANTED \$3,000,000 FOR "OLIVER TWIST"

First National Executives Not Frightened by Road Show Threat

The long drawn out battle between Sol Lesser and the executive committee of the Associated First National over the exhibition value to be placed on the Jackie Coogan starring feature, "Oliver Twist," was definitely settled the early part of this week. Lesser originally was asking an exhibition valuation of \$3,000,000 for the picture. This request sent the First National officials in the air, and when they refused to make the valuation that Lesser requested he threatened to road show the picture.

Inside advice from the coast was to the effect that the picture actually cost \$60,000 to produce.

First National, after hearing the demands of Lesser, told him that he might just as well go ahead and road show, as they were certainly not going to give the picture the exhibition value that he asked for. This, it is understood, brought about a reconsideration of the valuation of the picture by Lesser, with the result that the settlement arrived at was in the neighborhood of \$1,000,000.

The First National executive board met last week and discussed the matter finally settling a figure at which they would accept the picture. The Lesser people were informed that if they did not like it they could leave it and "road show" if they wanted to. Thus the bluff of sending out the attraction on tour was called with the result that the producer was willing for a reconsideration of the placing of exhibition value.

ANOTHER SCANDAL

District Attorney May Investigate Rawlinson-Clark

Los Angeles, Sept. 20. The indications are that another nasty scandal is about to be aired, with the announcement on the part of the District Attorney's office here that a full investigation is going to be made into the actions of Herbert Rawlinson and Dorothy Clark, the 15-year-old girl who some time ago instituted an action against the film star claiming that he had ruined her.

The announcement has caused a sensation in film circles here. The action, it is understood, is being taken at the instigation of the mother of the girl. The entire affair has the earmarks of a nasty scandal, with Rawlinson claiming that he is the innocent victim.

MORNING PERFORMANCE FOR "BLOOD AND SAND"

Newman, Kansas City, Started Exhibition Last Week at 9 A. M.

Kansas City, Sept. 20. They liked "Blood and Sand" and the "Newman Entertainment of Well Balanced Features," and proved it by taxing the capacity of that theatre all last week, in spite of the extra 9 o'clock in the morning shows added after the opening Sunday. The Newman management has held the picture for the second week, but will show it at their Twelfth Street, with the admission 35 cents, a ten-cent advance from regular house prices.

At the other downtown houses business was spotted last week. The Liberty splurged strongly with "In the Name of the Law," giving the picture a spectacular police prolog, in which the local police force was used and the recent attempt to hold up the theatre enacted and filmed. Those who saw the feature were lukewarm in its praise, and the week's business was a disappointment. At the Royal "The Crossroads of New York" also failed to register according to the indications of the management, and business did not come up to the house average.

The Doric, Hardings' second house, closed all summer, reopened Sunday. Remembering the big business done early in the spring with Miss Dennis, a young girl psychic, the Hardings are opening for the season with Marjah as the feature, and giving the picture, "Too Much Business," secondary consideration in the billing. The prices at this house for the season are announced as 35-55c, the same as their leader, the Liberty.

For the current week much interest is being taken in the change of policy at the Royal, where "Orphans of the Storm" is for the first time in Kansas City, and at 55-75c. It is the intention of the management to play only features for indefinite runs, at these prices. The regular house prices have been 35 and 50 cents. With the Royal offering the big Griffith "Storm" picture, the Liberty is giving Carl Laemmle's film "The Storm," and featuring its prices at 35 and 50 cents. The similarity of the titles will no doubt be somewhat confusing to some, and the Liberty may profit by the tremendous publicity given the "Orphans of the Storm" at the opposition house.

Last week's estimates:
Newman—"Blood and Sand" (Paramount) (seats 1,980; scale: mats., 35c; nights, 50-75c). Rodolph Valentino. In addition to feature, program consisted of Mlle. Olivetti, Arthur Burckley and the Ten Marie Kelly Dancers in "A Spanish Garden"; Coon-Sanders novelty orchestra; Grace Nelson, prima donna; local news, scenic and comedy reels, and the regular Newman concert orchestra. The show was a big one. The regulars fairly swarmed to see this Valentino offering, and the critics proclaimed it "wonderful," giving equal praise to the star, Nita Naldi, and the director, Fred Niblo. Extra performances at 9 a. m. during week. Gross right at \$28,750.

Liberty—"In the Name of the Law" (H-C) (seats 1,000; scale: 35-50c). Special police prolog. Grand Opera Quartet, and Mack Sennett comedy. Picture, while pleasing, has no strong appeal and did not come up to expectations in financial way. Gross about \$6,000.

Royal—"The Crossroads of New York" (Mack Sennett production) (seats 900; scale: 35-50c; children 10c). Mack Sennett's name only one featured in local billing, but work of George O'Hara and Kathryn McGuire, juvenile leads, stood out in equal prominence. For some reason picture failed to meet the approval of regulars and business failed to hold up with that of other Newman houses. Neighborhood of \$7,000.

Twelfth Street—"The Fighting Strenk" and "Adventures of Sherlock Holmes." (Seats 1,100; scale: 25c; children, 10c). Tom Mix. Merchants tickets also used during week, and helped increase attendance. Patsy Ruth Miller, leading woman, is Mix's support; immediately found favor. The scene where the hero rescues the girl from a runaway team on a dangerous mountain road is one of the most sensational in pictures and just what the Twelfth Streeters eat up. Gross around \$2,500.

Opposition pictures at the popular-priced vaudeville houses: "The Referee," "Minstrel," "The Trap," "Globe," "Divorce Coupons," "Pantages."

Schwalm for M. P. T. O. Board

Hamilton, O., Sept. 20. J. A. Schwalm, president of the Jewel Photoplay Co. and manager of the local Rialto, has been appointed to the National Executive Board of the Motion Picture Theatre Owners of America. He has also received notice of appointment as a member of the Executive Committee of the Ohio State organization.

COSTUME PLAY PRICES UP; "KNIGHTHOOD" STARTS IT

"Costume Stuff" in Big Demand—International Buys Many for Protection—Marion Davies' Record Sign Talk of Broadway.

There is a bull movement in the book and play market at present. The screen producers are on a wild rampage for costume play material which up to three weeks ago would be worth a cent as far as any of the producers were concerned. But with the advent in New York at the Criterion theatre of the Marion Davies feature "When Knighthood Was in Flower," and the attendant success which fell to the lot of that production, those same producers who heretofore have steadfastly maintained that there wasn't any market for costume stuff have come to the fore and have sent their scouts into the field to secure whatever they could in the way of period stories and plays with a view to screen production.

Consequently prices have gone up by leaps and bounds. Stories that could have been secured a few weeks ago for anywhere from \$5,000 to \$10,000 are now bringing as high as \$40,000 and the buyers are grasping at almost any story that calls for costume, regardless of its value for the screen.

Several of the agents who have foresight and knowledge of how the general run of picture producers operate have obtained options from the authors and holders of rights on a number of these stories and plays and are now reaping a harvest. The agents figured, and rightly so, that if "When Knighthood Was in Flower" went over with a box office bang there would be a general sheep-like following on the part of a number of picture producers who always follow in the wake of success.

It is understood, however, that the Hearst organization has been quietly combing the field for the last six months, while "Knighthood" was in the course of production and to a great extent secured pretty much all the best of the available costume story material with a view of preventing anything along lines similar to their feature being cheaply produced and placed on the market.

As an instance of the manner in which the "wise" Broadway film men regarded the chances of "Knighthood" being a success; there was a dress rehearsal of the presentation given on Wednesday night of last week prior to the opening at the Criterion and a number of the Astor lobby film experts slipped past the door and witnessed the picture. After the show they returned to the lobby and one offered five to one that the picture would not go over and that it would be one of the most colossal flops Broadway had ever seen. Friday morning a newspaper man connected with the picture department of a theatrical paper collected \$50 from the "wise one."

Broadway never before has seen a campaign of advertising for any theatrical or picture attraction as that which is being given to "Knighthood." Marion Davies is spelled out in letters fully six feet high in an electric sign which was specially built for the front of the theatre at a cost approximating \$9,000. The letters are the largest that have been given to any star of the stage or screen in the history of the big street.

"ROBIN HOOD" AT APOLLO?

The United Artists is trying to secure the Apollo, New York, from the Selwyns for a time so as to have a house in New York city to present the latest Douglas Fairbanks production, "Robin Hood" for an exploitation engagement. Early this week it was stated that the deal for the theatre had been virtually closed.

Pete Smith, who for several years past has been publicity director for Marshall Neilan, has been loaned to the U. A. organization to handle the organization of a number of road companies which are to present the picture. Smith arrived in New York this week and has already engaged a number of exploiters to go ahead of the picture when the road tour opens, which will be the latter part of October.

JAMES YOUNG'S SUIT AGAINST FORMER WIFE

Coast Awaits Testimony—Director Wants Back Property and Money

Los Angeles, Sept. 20.

All Los Angeles and Hollywood are awaiting the testimony in the suit which James Young is bringing against his former wife, Clara Whipple, to recover property and moneys given to her in the divorce settlement. Young, it is believed, will cite several wild parties which took place with Jack Pickford, Tom Moore, Mrs. Gertrude Nellan, former wife of Marshall Neilan, the director, and Texas Guinan, named as those present with his wife.

A fist fight in which Moore was one of the principals that took place at the St. Catherine Hotel at Catalina, with the night clerk of the hotel the other principal, and in which the others named were also involved, is one of the bits of racy testimony to be brought out according to the allegations made in the affidavits.

THE FINISH OF THE INDEPENDENT

Los Angeles, Sept. 20.

Quite a number of years ago, when I was a very small boy, I heard a traveling evangelist discourse, among other subjects, on rich men. He didn't seem to care much for them and assured his audience that the Bible was quite right in declaring it easier for a camel to pass through the eye of a needle than for a rich man to enter the Kingdom of Heaven. I never forgot the camel part of the story, and never, until recently, figured out anything more difficult than to get that camel through the eye of the needle. I say, until recently. But, by comparison to securing finances for the independent motion picture producer, the camel stunt is easy.

Let no one get an impression that the entire bag of tricks has not been used. Not only the old ones, but all the new ones that a large group of capable promoters could figure out in the course of many years have been tried and discarded. You may know that our producers are more or less experienced in promoting. There are many towns and villages that can so testify. If I am not mistaken, it's a very humble burg that can't boast of its investments in negatives or studios. I recall studio and production promotions in Seattle, San Antonio, Fort Worth, Denver, Niles, Cheyenne, New Orleans, in many eastern cities, and last, but far from least, San Francisco. Completely equipped studios, some with laboratories, are slowly rotting in all these cities, and the investors are still waiting for dividends. It's no good to thresh over old wheat, so this sort of promoting is in the discard. Likewise promoting the new bank rolls is a thing of the past. Wichita Falls and other oil centers keep right on piling up millions for the upright farmer, but not a thin dime of it is going into picture promotions.

Amateurs Only Bother Banks

None, excepting the enthusiastic amateur, bothers with the banks. We might as well have no banks here as far as the picture financing is concerned. And the picture financing corporations seem to have ceased to function. I am told the reason for this is quite simple, it being that one of our best known producers absorbed all the funds for his own business, which came such a cropper that it will be many moons before the finance corporation will get back its investment. I lay no claims to prophecy or second sight or anything akin, when I state it as my belief that once back in the vaults of the finance corporation its money will not again associate with anything made of celluloid.

San Francisco looked good for a few minutes, but the Arbuckle incident seems to have had a permanent effect there, and it is quite certain they do not want the picture business in the northern city. No one seems to know what will become of the very large investment in the new studio in San Mateo, but it is certain that San Francisco will not finance pictures just to keep the studio busy. This is more serious to independent producers than may at first thought appear, as it closes one of the few remaining avenues. It is useless to go back to Denver or San Antonio or the other cities that financed studios. They are not interested.

It may be that the Miami people will come through and be of some use to the independent, but no one seems to be banking on it. The spirit may be willing but the flesh is weak. I am told that the Florida bankers got quite a chill when they learned how much money could be tied up in a few productions. It seems that they were sold on the idea that pictures could be made for ten to fifteen thousand dollars and that the gross business on each picture should be around three hundred thousand. When they got the real low down the chill occurred.

Fewer Independent Productions

The time for making fall releases has passed. Unless the independents get started in a few weeks they cannot hope to have production for release before next summer, and no one, not even the inexperienced "one picture" producer, wants to release in the summer. So, unless some one comes along with finances, it looks like there will be fewer independent productions this year than at any time since the old General Film "trust" days.

If, for the sake of argument, we admit that the day of miracles has not passed, and that somehow or other money will be found for the independent producer, he still has another stunt ahead of him that makes the camel trick as easy as sawing the lady in half. That consists of getting a distribution contract.

If there is one bromide that is overworked it surely is the one about the good picture always "finding a market." We are told that there

"MILLION DOLLAR CAST" FOR ACTORS' FUND

Benefit Oct 7 in Hollywood Bowl—"Midsummer Night's Dream" with Film Stars

Los Angeles, Sept. 20.

The annual performance in aid of the Actors' Fund by the screen branch is to be given at the Hollywood Bowl, Oct. 7. Rehearsals for the performance in which approximately 100 stars of the screen are to appear have been called.

The bill this year is to be "A Midsummer Night's Dream," with Mary Pickford, Douglas Fairbanks, and Charles Chaplin in the principal roles.

Maurice Campbell is in charge of the production, assisted by Frederick Sullivan and others.

Richard W. MacFarland, who is handling the publicity, is referring to the company as "The Million Dollar Cast."

Daniel Frohman, who supervised last year's affair for the fund, is coming to the coast for the performance.

HIT BY BUS

Crelighton Hale (pictures) and Victoire Hale (his wife) have filed two separate suits in the New York Supreme Court against the Fifth Avenue Coach Company, asking \$5,000 and \$20,000 damages respectively. Mrs. Hale's claim is for injuries sustained when she was dragged about 100 feet by a bus which started while she was boarding it.

Her husband's claim is for expenses incurred since Nov. 22, 1921, the date for the alleged accident.

has never been a good picture that didn't make money; that every distributor is keenly awaiting the arrival of any good picture; that every exhibitor will clamor for it; that the man who produces it will be forced to accept a contract for a series immediately; or if, by any remote chance, the big distributors will not take the picture, it can be sold in a few weeks on the open market at three or four times its cost. All of which is bunk, pure and simple, as every independent producer can verify.

The facts simply are that the distribution of pictures is very rapidly getting into the hands of the three largest organizations, where it likely will remain. They do not want independent productions. Why, for instance, should Famous-Lasky handle independent product for 35 per cent., paying the producer all the profit aside from the profit contained in the 35 per cent. distribution charges? Famous has demonstrated to its own satisfaction, at least, that it can produce as well as distribute, and keep the production profit at home. Unless an independent comes along with another "Miracle Man" it isn't worth while to worry about getting Famous to distribute. First National is getting all set for producing all they need, other than the few star series they have contracted. I have heard of no new contracts they have made with producers or directors and I am told we will hear of no more. Out here we understand that First National will soon have several units at work at the United Studios. Which means goodbye meal ticket for several of our best-known lads. United Artists is not taking any more outside product. So the three big ones offer no hope to the independent. With these three gone, it is silly to hope to interest banking interests in any other release.

The Independent Situation

From a superficial viewpoint it would seem that there is plenty of room for a dozen distributors, handling the product of fifty independent producers. But, analyzed, the situation is wholly different. First, the picture with a negative cost of fifty thousand has added to it, for positive prints and advertising, another twenty-five thousand. On the usual 65-35 basis it has to gross only about one hundred thousand to break even for the producer. This sounds easy; in fact, very few, if any, distributors will admit that any of their pictures do less than two hundred thousand. But the cold facts are that few distributors, other than the three big ones, will average one hundred thousand on their yearly product. Sounds small, and is small, but facts are facts, and the fact remains that more features, after their first year of distribution, have grossed less than fifty thousand than have grossed one hundred thousand.

First runs are essential to a big gross. This statement may sound elemental, but many distributors, who cannot get first runs, argue otherwise. First runs, through Famous or First National, gross from \$75,000 to \$150,000; through United Artists several times as much. The average release on one of these programs is on velvet after the first runs are played. The second run theatres do not want a picture that has not had a first run; they book the pictures played by the first run houses without a screening. So, unless the independent producer gets a first run, he doesn't get many second runs. If he starts with the smaller houses he cannot hope, even with a strong picture, to get into any kind of big money. Once in a while he does get a few first runs; but only enough to gratify some of his vanity—never enough to make any money.

Unhappy Producers

Any producer knows how long and tiresome is the wait for money from the small exhibitors, and the utter futility of the hope for profits. When the picture is playing at five to ten dollars there is little left after paying for distribution and prints, especially if the prints have been financed by the printer or the distributor at one to two cents above the open market price. But, unhappy as the producer is with the smaller distributor, still unhappier is the one who has his pictures on the open market. Usually he has had to finance only the negative—the buyer pays for the prints, or, at least, agrees to pay for them. If he does "lift" the print the producer's trouble has only started. If he has sold 75 per cent. of the country he is lucky, and might as well forget the rest. But the seventy-five has usually been sold on the basis of a small deposit, the total equal to about half the cost of the negative. The remainder is to be paid out on a percentage basis. If any one has devised a means of correctly checking sales by open market buyers, I have not heard of it. In any event if the picture ever pays out the fact is not recorded. The few exceptions prove the rule. "Ten Nights in a Bar Room," "Why Girls Leave Home" and a few others are only shining lights that, like the will o' the wisp, lure the unwary on and on.

It looks like the independent producer is about to be put out of his agony, and that this will be his last year, or at least the last year there will be enough independent productions to justify the existence of the so-called independent distributors. We are told out here that a combination of the half-dozen now remaining, is under way. Perhaps there will be enough product to keep one distributor going. That depends on the amount of support the exhibitors will give, and it doesn't seem that they can be depended on for much. By the time the average exhibitor has played the Famous and First National programs and pawned his theatre and wife's jewels to pay for his United Artists pictures, he is in no humor to pay any kind of money for independent stuff. The strangest part of it is that he makes more money, year in and year out, on the few independent pictures he does manage to play.

Elimination of the Independent

It may be that the elimination of the independent producer, as a real factor, will be of benefit to the industry. The exhibitor is told by the big distributors that his situation would be hopeless without an assured program of standard merit. Of course it would. Any business man with an investment of a few thousands or millions in theatres wants, first of all, an assurance of enough good pictures to keep his house open. At the moment he cannot fill in half his time in the independent market. Also, the exhibitor is told that the elimination of most of the independent exchanges will bring more economy into the business, which should mean cheaper rentals. Sounds genuine, but the elimination of the independent producer in lines other than the picture business has never proven a benefit. On the contrary, it is simply human nature to boost prices when there is no competition, and we have the history of all big business to indicate that the dealer, in this instance the exhibitor, pays through the nose when competition ceases.

We are told that picture production is, after all, manufacturing, and that picture manufacturing can best be done with big capital in big studios with tremendous organizations. Perhaps it is, in any event it will be on a manufacturing basis when it is controlled by three or four units. But some of us seem to remember that the biggest pictures have been produced "independently." Until the current season eight of the ten "million dollar pictures" (so-called) were made by independent producers. It seems reasonable to expect more big ones if the independents are allowed to continue.

Where Hays Came In

Some of the independent producers were sold on the Will Hays idea. None knew what it was all about, but some hoped in a vague way that Will's super-supervision might shed some light on the independent's problem. So they were all "het" up when he came into our midst recently. But all they got seemed to be platitudes. We were told that we are one of the nation's mightiest forces; that we have tremendous power for good or evil; that we should realize the great power we are exerting on the youth of the land; that the nation's fifth industry would soon reach even greater proportions, etc.; but nothing we had not already heard before or that we had not already handed out to our bankers or elsewhere when we thought it might do some good. So the independent may agree that Will's connection with the industry, whatever it is, may do some one some good, but that some one isn't likely to be the independent producer—not by a long shot.

But, as the poet remarked, "hope springs eternal in the human breast," so if we consider the independent producer human, maybe he will keep on hoping until something comes his way.

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PICTURES

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CHARGE FILM CONSPIRACY

ENGLISH PRODUCERS COMPETE
FOR U. S. SCREEN STARS

American Players Give Pictures Valuable Distribution Rights for This Country—Make New Try for Showing Here

American stars in English produced pictures will have a better chance in the American market, according to the British producers, and with this in view they are preparing to make offers to any American motion picture stars that may be available. The American producers at this time are figuring on cutting overhead through the reduction of salaries of players, and while they are not trying to cut any of the stars whose name value is proven at the box office, there are a number of players of both sexes that have been feduced from stardom during the last year and forced into the featured class through the producers deciding to cut their value.

These players are featured with all-star casts, but generally work from picture to picture and not under steady contract.

The English producers arrived at the angle of engaging Americans since the finishing of the production of "A Bill of Divorcement," starring Constance Binney, who was taken abroad to make the picture. The ready sale the production got in this country because of the fact that Miss Binney was recognized as one of the American screen artists of note, brought a realization this was one means of getting the American market to open its doors.

A film man returned from abroad within the last week states there are a number of executives of English film companies already in this country and several others are coming over shortly with a view of getting as many American star names to contracts as is possible at this time.

Heretofore the English have principally depended on their own players for pictures and the type that appeals abroad is not what the American public wants, according to the distributing companies that have been offered English product. The Stoll Films, Ltd., sought to invade the American market several years ago, but met with failure.

There have been no picture stars developed in England as far as the United States is concerned; at least, nothing that even seemed stellar material has shown in the importations from England that have been made, with the possible exception of Lady Diana Manners.

If the English are successful in obtaining under contract any number of Americans to make pictures abroad they seemingly will find it much easier to get into the American market, providing, of course, they hold to a standard in productions and in the quality of the material that they select for their productions.

Betty Balfour, a young woman from the legitimate, has lately made a good impression here in a short feature called "Squibbs" originally, but later changed to "Me and My Gal." She is under contract to Welsh and Pearson, who lately exercised an option on her services for another year. "Squibbs" was offered to almost every distributor in America and turned down by First National, Vitaphone and Metro. Fred Warren finally took it over and it has made a good impression after being on the shelf for more than a year.

Ideal has been especially active in the British-American film trade. It was this company that made "A Woman of No Importance," shown at the Strand, New York, recently. They also made "The Better Ole," which was the attraction at the Strand five years ago. Paul Cromelin handles the sale here of the former. Ideal's latest melodramatic feature, "Garry Owen," a race track story, has been sold for America and is due for release shortly,

although the American purchaser has not been made public. Ideal is said to have several other pictures with American stars in the making. It has five active directors on its lists and three of them are Americans trained at home. It is said an American promoter, not long ago, made Ideal the proposition of furnishing half of the finances for a series of Ideal productions on the understanding that he should have the naming of an American star to play the leading parts. Ideal is said to have expressed its satisfaction with the proposal, reserving only the right to final say on the story to be filmed.

Hepworth completed arrangements for its own distributing system in America, making headquarters in California, where a group of people who are financially interested make their homes. It is said between 15 and 20 completed pictures have already been supplied to the American branch. The plan is to show them first in California and later in the east.

HART SETTLEMENT

Wife Starts Divorce Action Against Bill Hart

Los Angeles, Sept. 20.

Mrs. William S. Hart (nee Winifred Westover) last week sued her film idol husband for divorce. Reports to this effect have been printed previously, but the first legal step has just been taken. The property settlement provides that Hart will give his wife \$100,000 and place \$100,000 in trust for their child. There still is some quibbling over money matters, Mrs. Hart, it is said, demanding more.

Hart saw his child for the first time the other day. He threw several fits of joy. "He looks just like me," said the star. "Look at that chin and face. Whoopee!"

Bill, Jr., received a beautiful birth gift from his daddy. It was a sterling silver baby eating outfit, costing about \$500. A set of silver military brushes accompanies it.

A local paper published a story to the effect that "Hart, who had delayed seeing his child several days, presented the youngster with but a silver initialed spoon." Hart rejected this statement and the jeweler's bill shows its misrepresentation.

A truce has been declared in the divorce tangle of the William Harts. Since the birth of the baby, the film star says that he will make no further comment regarding the status of the case even though his wife hurls more "dirt." Milton Cohen, attorney for Mrs. Hart, states that he will take no further action until the matter comes up in court. The attorney laughed off Hart's reported threat to shoot him because he questioned the star's honor and gallantry.

LEHRMAN PINCHED

Arrested in Civil Suit at Los Angeles

Los Angeles, Sept. 20.

Henry Lehrman, of whom little has been heard since his hero stand in the Patty Arbuckle case, has been arrested and thrown in jail here on a bench warrant.

The warrant was issued in the suit of the Pacific Coast Electrical Co., which is trying to recover from the director on a promissory note. The court set a week from tomorrow as the date of trial.

Lehrman explained that he misunderstood the original summons, but the constable that served him testified that the director tore up the subpoena and threw it in his face.

OPPOSITION HOUSE
AT PEEKSKILL,
N. Y., IN COURT

Injunction Applied For Against Members of Loew's, Inc., and Other Defendants — Distributing Organizations Alleged to Have Repudiated Contracts with Peekskill Theatre Company — \$250,000 Damage Suit Also Started Through Nathan Burkan for Peekskill Theatre, Inc.—Singer Brothers Among Plaintiffs

FILM SERVICE REFUSED

A suit for conspiracy against the Advance Amusement Co., Inc., controlling the Colonial, Peekskill, N. Y., of which David Bernstein, Joseph M. and Nick Schenck are the principal stockholders; Fred Mitchell, of the Loew executive staff, Loew, Inc., and the Associated First National Pictures, Inc., has been started by the Peekskill Theatre, Inc. The Singer Brothers, Louis and Joseph R. and Samuel Wertheim are the directors of the latter corporation. They are seeking an injunction through their attorney, Nathan Burkan, restraining the defendants from preventing them from securing picture service for their theatre, and likewise allege that they have been damaged to the extent of \$250,000, by the actions of the defendants in the past.

Attached to the complaint are numerous exhibits and several affidavits, in which the plaintiffs profess to show that those directing the opposition theatre have used the Loew Circuit, and the bookings which that circuit can give to picture distributing organizations, to prevent the distributors and producers from furnishing pictures to their theatre under the paint of having the productions excluded from bookings on the circuit.

Wednesday Justice Martin Lynch, of the Supreme Court, signed an order calling on the defendants to show cause why the injunction should not be granted.

In the affidavits submitted, it is set forth that Samuel Wertheim originally started to build the house in Peekskill in June, 1921, and certain of the defendants used their influence to stop the principals holding a mortgage on the property making further advances and also tried to have them foreclose. Through this action the Singer Brothers became interested in the property. They took over the mortgage and made further investments, becoming the principal stockholders. The house was completed in June, this year, and arrangements were made to open during August. A booking representative was appointed. He visited the exchanges of the various releasing corporations in New York city which control the Hudson river territory, and made arrangements with several for service.

These various companies repudiated their contracts, according to the affidavits submitted. Those mentioned as having refused service to the theatre, in addition to the First National, which is named as a defendant, are Famous Players-Lasky Corp.; Educational Film Service, Inc.; United Artists; Select Pictures Corp.; Commonwealth Film Corp.; and Universal.

In the case of the First National the plaintiffs state they made application for service, but were informed they would have to become a sub-franchise holder. The town

COAL SUPPLY ASSURED;
THEATRES FOURTH IN PRIORITY

Picture People Represented at Albany Conference—State's Screens Tendered Co-operation by the Administrator

Albany, Sept. 20.

There was a session in the Executive Chamber on the Hill at which William H. Woodin, coal administrator for New York State conferred with Governor Miller for several hours. With them were first assistant George T. Baker and Samuel Moross, secretary of the Motion Picture Theatre Owners Chamber of Commerce of New York City.

After the conference it was virtually certain the picture theatres of the state would be placed on the essential list, with practical assurance that they would come about fourth in the priority list, with only homes, hospitals and public utilities ahead of them.

The session with the Governor came about after a series of conferences had been held in the Will H. Hays offices with George T. Baker, first assistant to Fuel Administrator Woodin last week. Samuel Moross secretary of the T. O. C. C. took the initiative and offered the screens of the picture theatres to the administrator for a campaign of education to the public on the coal situation. They were accepted by Mr. Baker in behalf of Mr. Woodin.

The day following the regular meeting of the T. O. C. C. the action of the secretary of the organization, taken without consulting

of Peekskill, they were informed, was a six-point town, and that their percentage under the franchise was \$15.40 per unit of \$100,000 for each cum of that amount placed as an exhibition value on each picture, and that they would have to play each picture released by the organization. Their advance deposit under the franchise agreement was \$460, which was paid and the contract accepted, inasmuch that they received one of the productions, "Hurricane's Gal," booked under the agreement. In addition, the other features booked were "Trouble," "Fools First," "The Masquerader" and "One Clear Call." After the initial picture was delivered the First National refused to let the theatre have the other pictures, it is alleged, and to date has not returned the \$460 deposit made, which still holds the franchise agreement in force.

On the day the first intimation was received from First National that the second picture booked, "Trouble," would not be delivered to the theatre, the Colonial, controlled by the Advance Company, issued advertising to the effect that the picture would play that theatre and the Peekskill management was to issue advertisements stating the picture would not play their house as announced.

The contract with Universal was for nine features. It was accepted and received an O. K. from the exchange manager, but subsequently the acceptances were scratched out and the house refused service.

The United Artists refused service to the house and also the Fox Corporation, it is charged. Select cancelled two features after they had been contracted for and booked and the Educational signed to deliver fifty-two single reel scenes and three comedies, which they also refused to deliver to the house, the papers say.

Prior to the theatre being opened the trio interested in the management were informed they had better see David Bernstein, of the Loew office, regarding their theatre. Bernstein is said to have made Wertheim offers of a bonus if he would discontinue with his theatre, according to the affidavits. At one of

the official body, was endorsed, and Charles L. O'Reilly, acting for the state organization, stated that his organization would stand by the promises of co-operation that Mr. Moross had made to the administrator's assistant.

The readiness with which the exhibitors came forward and volunteered their screens to the administration for the purpose of educating the public so impressed Mr. Woodin that his efforts were directed toward the Governor in their behalf to have the theatres placed on the essential list.

During the last week the exhibitors have been offered coal at \$10.50 a ton delivered in their bins if they would purchase 100,000 tons from the West Virginia mines. Up to mid-week there had been no action taken on the matter, although the coal snap arriving the first part of the week started several of the exhibitors into action to try to line up sufficient of their members to enter a club plan to purchase the coal offered.

HAYAKAWA IS BACK

San Francisco, Sept. 20.

Sessue Hayakawa, the Japanese picture star, has returned from a three-months' visit to Japan and announced that he was leaving for New York to appear under the management of the Shuberts in a stage play called "The Leopard."

the meetings in his offices in the Loew suite in the State theatre building, New York, he is alleged to have stated in the presence of witnesses that "he would put the Peekskill out of business" after he had offered to sell the Colonial to the management of the Peekskill for \$100,000, \$25,000 of which was for the theatre property and \$75,000 for the good will.

According to the affidavits, Bernstein said, "I'll give you \$1,000 if you can pick up that telephone receiver and get any producer or distributor in New York to give you a single picture."

In a conversation with Wertheim in the presence of one of the Singer brothers, Bernstein is alleged to have said: "Why did you mislead the Singer boys? Why did you get them to put their money up when you knew I would prevent you from getting pictures?"

Bernstein is alleged to have also said that his company had the only theatre in the town and that they intended to see that they were the only company operating there. According to him, he had prevented Adolph Zukor from invading the town and was also instrumental in keeping Max Spiegel from building a theatre there.

In the complaint Mr. Burkan has drawn on the affidavits of the two Singers and Wertheim, it is alleged the Loew Circuit's strength in being able to offer to a producer or distributor anywhere from \$20,000 to \$50,000 on the booking of a picture was utilized in the form of a lever to present the bookings of any attractions with the Peekskill, under the pain all Loew Circuit bookings would be forfeited.

Alleging that this is conspiracy of the rawest form, Burkan pleads that the defendants be enjoined from further exercise of their threats, and that his clients have been damaged to the extent of \$250,000 in their business. The Peekskill theatre is reported as representing an investment of \$150,000, of which there is about \$60,000 held on mortgage. The three stockholders have about \$90,000 invested in the house and the office building and stores operated in conjunction with the theatre.

**PASSED BY THE
COLUMBIA AMUSEMENT CO.
BOARD OF CENSORS**

"SLIDING" BILLY WATSON BIG FUN SHOW

CAST INCLUDES

Inez de Verdier, Lillian Harvey, Ethel De Veaux, Bennie Howard Platt, Joe Manne, Frank Mallahan, Edward Loeffler, Bud Palen and Whirlwind 3 and Madeline, and Eighteen (year old) of the snappiest steppers that ever stepped over the Columbia Trail.

We wish to thank all our friends for their good wishes and the many telegrams that we received on our opening in Montreal

SLIDINGLY YOURS

BILLY WATSON

BOB TRAVERS

VARIETY

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WAR ON "RING" OF CRITICS

SPECIAL FILMS ARE RACING 'KNIGHTHOOD' AND 'ROBIN HOOD'

Davies and Fairbanks' Big Productions After First Showing in Big Cities—Either May Hurt the Other

A battle royal and a race for receipts is about to be staged between the Marion Davies starring production, "When Knighthood Was in Flower," and the Douglas Fairbanks special, "Robin Hood," with the bigger cities of the country as the scene of action.

The United Artists is laying plans for an immediate showing of the Fairbanks picture in all of the big cities, beating the "Knighthood" production into the centers wherever possible. They figure that "Knighthood," if it is the first picture in, will take the edge off of "Robin Hood," figuring likewise that the Fairbanks personality, if his picture is the first in, will overshadow Miss Davies and take the edge off of her picture.

In New York those handling the Fairbanks advance have admitted (Continued on page 43)

ELTINGE'S \$2 SCALE FOR "ELUSIVE LADY"

New Show Opening in Baltimore—"Blushing Bride" as Opposition at \$2.50

Baltimore, Sept. 27. The scale at Ford's next week for "The Elusive Lady," the new Julian Eltinge show, will be \$2 top. Opposed to it at Ford's will be "The Blushing Bride" (Shuberts) at \$2.50 top.

Charles McClintock is handling the advance for the Eltinge attraction. He formerly managed a theatre here and is locally extremely popular.

\$75,800 IN TWO WEEKS

Chicago, Sept. 27. Al Jolson is turning in phenomenal business at the Apollo with "Bombo" and at a \$3.50 top.

Last week Jolson did \$47,800, his opening week, and this, the second of "Bombo's" run, the gross will reach \$38,000, the difference having been caused by the press tickets of the premiere.

NEW STOCK SCHEME BEING TRIED UP-STATE

Rochester Players Will Take 3 Days Weekly for Rehearsals—1,000 Subscribers

Rochester, N. Y., Sept. 27. This city is to be the scene of a theatrical experiment unique in this country, except in one or two of the largest cities. Oct. 12 the Rochester Players will begin a stock season of six months at the Corinthian under conditions that make it a community enterprise. The company is financed by a number of prominent persons, including George Eastman. It is hoped to secure 1,000 subscribers for season tickets. Eight plays will be presented, each to be given on the last three days of the week and to continue for three weeks. This will enable the players to spend three days a week rehearsing the next play.

Another feature is that the manager is a young woman, Sylvia Newton, daughter of Mr. and Mrs. A. J. Newton, of this city. She has had several years of experience on the legitimate stage. She will de- (Continued on page 5)

SCANT BOOKING

Indianapolis Legit Houses Delayed in Bookings

Indianapolis, Sept. 27. Dearth of first class road attractions in this section is reflected in the local legitimate theatre situation.

For years the Murat and English's have opened Labor Day. The date was extended to Oct. 5 by the Murat, and Oct. 2 by English's. Both houses have several vacant weeks on their schedule. The Murat has booked "Uncle Tom's Cabin" for a week in October. English's will open with "Bringing Up Father on His Vacation."

TIMES PUBLISHER SAID TO BE FOR REFORM

Considers Ending "Personal Reviews"—Thoughtful Comments Reserved for Sunday Editions—Charge Writers' Meet and Form Opinions

DISPARAGE AMERICANS

Broadway managers versus the critics looms up as an impending contest. Producers have closely followed the criticisms of the season's first attractions and a number have expressed themselves forcibly against what they consider unnecessary caustic comment. Whether it be the fault of the shows or whether the panning in the dailies which has been a frequent occurrence, there is no doubt that some of the new plays (Continued on page 5)

SERIES CALL LIGHT

The call for world's series tickets along Broadway is the weakest ever known for the baseball classic. With the games scheduled to start but one week off, on Wednesday the call was virtually nil. One ticket broker declared he had not had a single order for tickets, and others verified that condition.

Theatres are counting on the world's series games to greatly bolster business in the next two weeks.

AGITATION, "BLUE LAWS"

South Bend, Ind., Sept. 27. Legitimate theatres, movies, concert and dance halls of South Bend are lined up against a firm which rented the high school auditorium for a series of Sunday afternoon lectures and band concerts. They oppose on the grounds public buildings should not be used in competition with private enterprise.

The other side retaliated with a threat to close all forms of entertainment Sunday. Injunction suits have been mentioned by both parties until "blue laws" hover over the city.

UNITS' FIRST WEEK'S RECEIPTS RAN HIGH AND LOW IN SPOTS

"Hello Everybody" Did \$10,500 at Garrick, Chicago—Weber and Fields Led with \$12,300—Pearson's "Zig Zag" Second, \$11,800

COUTHOU Agency's \$2,000,000 VALUATION

Queen of Specs Proposes Placing Stock on Market—Getting Up Prospectus

Chicago, Sept. 27. A new stock selling proposition is to be launched here shortly. It will be the first of its kind attempted in America. Mrs. Florence Couthoul, "Queen of the Ticket Scalpers," intends incorporating her business and is having papers of incorporation drawn up to place \$2,000,000 worth of stock on the market. Mrs. Couthoul will have a prospectus sent out shortly which will show that she has a monopoly on the ticket brokerage business in (Continued on page 6)

THEATRICAL DELEGATES

Burkan and Goldsmith Attending Democratic Convention

Syracuse, Sept. 27. The only members of the theatrical profession attending the Democratic convention here as regular delegates are Frederick E. Goldsmith, representing the Ninth New York district, where he is chairman of the delegation, and Nathan Burkan, who is also the Tammany Hall leader of the 14th district in New York City.

Messrs. Burkan and Goldsmith are among the representative attorneys of the theatrical profession.

BENNY LEONARD IN "KOO"

Benny Leonard, the lightweight boxing champion, was engaged for the new "Hitchy Koo" show through Arthur Klein. A special scene is being written for Leonard.

Another novelty for the Hitchy show is "Max and Moritz," the imported monkey turn which arrived here recently.

The Affiliated Theatres Corporation, operating the Shubert unit wheel, declined to give out figures on the grosses obtained by its attractions last week, the official opening of the Shubert vaudeville circuit.

Unconfirmed, the following estimates are given: "Hello Everybody" (Arthur Klein) did \$10,500 last week at the Garrick, Chicago. It is the Gertrude Hoffman unit. The leader was Weber and Fields at the Central, New York, and Fields at the Central, New York. (Continued on page 4)

OPPOSITION CUT RATES STARTED THIS WEEK

Fallon's-Tyson Branch Office—Difficulty in Securing Low Priced Tickets

It looks like the cut rate ticket war is on. The opening this week of Longacre Theatre Ticket Office in the Longacre building, which adjoins the Fitzgerald building on Broadway at 43d street (where the Joe LeBlanc office is situated) seemed to say it. The new Longacre office has William Fallon, of Tyson Co., as its backer and sponsor, and although there were no seats offered there at cut rates this week, the manager in charge stated Fallon would undoubtedly make connection whereby he would get seats to be offered on sale below the regular box office rate. Meantime the Longacre office is (Continued on page 6)

THE KID WAS HOLDING OUT

Los Angeles, Sept. 27. Despite he was knocked flat when Mrs. Jacqueline McDowell refused to become Mrs. Norman Selby No. 2, "Kid" McCoy came up smiling and announces that "Redhead," whose letters the bride—that was-to-be objected to, is on her way here from Detroit and there will be a ceremony when she arrives.

LONDON'S WEEKLY GROSSES AT LEGIT'S BOX OFFICES

"Loyalties" Best Show in Town—"Cabaret" Drawing Top Money, £4,500—
Other Plays to Capacity in Small Houses—"Decameron Nights" Among
Leaders—"Lawful Larceny" Failure—American Pictures Doing Well

London, Sept. 27.

There is no decided stability to business in the legitimate houses at present. Its variation is about the same as at other times, with the same about the grosses played to by the better liked productions.

The estimate below is for last week, ending Sept. 23, at the London houses, with the amounts English pounds:

"Way of An Eagle," Adelphi.—Playing to capacity nights with matinees off; 1,800.

"Double or Quit," Aldwych.—Has been doing very poorly and merely hanging on until "Way of An Eagle" moves to Aldwych shortly.

"Charles First," Ambassadors.—Business very light.

"The Torch," Apollo.—With Moscovitch; about 500.

"Secrets," Comedy.—This hit doing over capacity, reaching 2,100.

"The Dippers," Criterion.—Doing fairly.

"Lady of the Rose," Daly's.—Has run its course and will shortly come off; 1,700.

"Decameron Nights," Drury Lane.—Spectacular with American author and long run; 4,000.

"Broken Wing," York's.—1,100; big upstairs business with lower floor (stalls) weak.

"Smith Family," Empire.—Started poorly, to 2,000 first week, but picked up and did 2,800 last week.

"Man in Dress Clothes," Garrick.—Closes in another week or two. Good run but has dropped to 1,400.

"The Return," Globe.—Never clicked strongly despite good notices; 1,000.

"Dover Road," Haymarket.—Opened big, but down to 1,600 last week.

"East of Suez," Majesty's.—Lately opened and looks like long run; 3,200 last week.

"I Serve," Kingsway.—Bad; house seeking succeeding attraction.

"Phi Phi," Pavilion.—Doing big though matinees but fair. Record nightly receipts; 3,700.

"Old Bill," Lyceum.—3,300.

"Whirled Into Happiness," Lyric.—1,800.

"Scandal," New.—Doing fairly, but doesn't seem able to survive and be termed a success.

"Second Mrs. Tanageray," Playhouse.—Revival with Gladys Cooper and Dennis Eadie. Continues very strong; 2,000.

"Bluebeard's Eighth Wife," Queens.—Playing to continual capacity; 2,100. Three hundred seats will be added when management (Sir Alfred Butt) annexes two rows of pit as addition to stalls.

"Lawful Larceny," Savoy.—Has done very poorly. Closes this week.

"The Bat," St. James.—Long run petting out. Between 1,100 and 1,200.

"Loyalties," St. Martin's.—Considered best show in London, current. Holding up to 1,700 weekly despite small capacity and lengthy engagement.

"Tons of Money," Shaftesbury.—2,800; long run.

"Zozo," Strand.—400.

"Cabaret Girl," Winter Garden.—Feating record made by "Sally"; 4,500.

"Dear Brutus," Wyndhams.—Gerald DuMaurier. Capacity; 2,100.

"Round in 50," Hippodrome.—Holding up better than expected. Remaining until holidays and pantomime time; 3,600.

"Rockets," Palladium.—Doing enormous business, playing twice daily and netting weekly profit of 2,000 pounds. Has run all season. In former vaudeville house.

"A to Z," Prince of Wales.—1,500 to 1,600. Must vacate Oct. 7 for "Co-Optimists" to come in. Looking for another theatre.

"Snap, Ltd.," Vaudeville.—Doing capacity; 1,000.

"Foolish Wives," Oxford.—Universal film. Has caught on. Doing 300 pounds nightly. Big picture business. Fair daily matinees.

"Four Horsemen," Palace.—Metro film. Capacity at night with matinee draw improving; 3,000 on week. Metro has rented theatre until Dec. 10.

Coliseum, London's leading (Stoll) vaudeville theatre.—Practical capacity twice daily.

Alhambra, Vaudeville.—Matinees bad. First night attendance fair with third and final performance of the day, capacity—averaging two capacity houses daily.

SPECIAL FILMS NOW RUNNING IN LONDON

"Four Horsemen" Followed by
Others—Smaller Exhibitor
Left With Junk

London, Sept. 11.

There is an exceptionally bad time ahead for the smaller renting concern and for the small exhibitor. The public is tired of the usual "block booked" feature and the name of a big producing firm on one of these has little or no pull. The man in the street has learned that one so-called big feature is more often than not the prelude to an avalanche of machine-made story-less mediocrity and is demanding the "super" film. The big people are answering the demand, while the smaller renter will be left with his "junk" in his cellars and the exhibitor must do the best he can.

This arrival of the properly advertised, presented "super" may also hit the legitimate houses who, having been badly hit but the advent of the cinema, have been gradually struggling back to popularity, helped by the masses of rubbish shown at most cinemas not only in the provinces but in the best London houses. The first of the "supers" is the metro picture "The Four Horsemen" at the Palace; this was promptly followed by the Griffith picture revival "The Birth of a Nation" at the Scala. "Nero" went into the Philharmonic Sept. 9.

"Nanook" commences a month's run at the New Galley Sept. 2, and "The Storm" opens on the same date at the New Oxford, where it will be preceded by the early Mary Pickford picture "Going Straight." Sept. 11 also sees the presentation of "Smiling Through" at several London houses and also in the provinces.

DeCOURVILLE'S REVUE

English Producer's Show Will Be
Staged by Jack Haskell

London, Sept. 27.

The first production venture undertaken by Albert de Courville since returning to this side will be a revue, now in preparation, and to be staged by Jack Haskell.

The de Courville production will be in readiness, it is anticipated, by the end of October.

LAVINE COLLAPSES ON STAGE

London, Sept. 27.

General Ed Lavine, the American performer, collapsed from a bursting blood vessel Monday on the stage of the Alhambra theatre where he was playing.

SAILINGS

Oct. 17 (from San Francisco for Sydney), Hugh J. Ward (Sonoma).
Oct. 12 (from London), Ruby Norton (Cythia).

October 3 (from London for New York), Charles B. Cochran (Beregar).
Oct. 3 (from London), Edward Knoblock (Beregar).

Sept. 27 (from London), Yvett-Rugel (Majestic).
Sept. 27 (from Cherbourg for New York), Dolly Sisters (Majestic).

STOLL EXPLAINS DIVIDEND PASSING

Stoll Picture Co. Holds Meeting—New Method of
Distribution

London, Sept. 27.

Lack of confidence on the part of the British exhibitors in native productions was given as the reason for the passing of the dividend by the Board of Directors of the Stoll Picture Productions, Limited, at the annual meeting of that corporation Monday.

Sir Oswald Stoll, presiding, as chairman of the meeting, made that statement and expressed a hope that in the future the English exhibitors would show a greater confidence in the drawing powers of the home-made film product.

In his speech Sir Oswald also intimated the American franchise method of booking will be inaugurated here in conjunction with a new method of distribution under which pictures are to be rented to one exhibitor in a territory for a term of years, with the privilege of showing as long as he cares to run the production. He would also obtain the right to sublet the film to other exhibitors for second and later runs in his territory.

"TIGER" IN PARIS

Knoblock's Play Received Indifferently by French

Paris, Sept. 27.

Rod Darzens, manager of the Theatre des Arts, reopened his house Sept. 19 with a French version of Edward Knoblock's "Tiger," (done in New York by Belasco), under the title of "L'Eveil du Fauve" ("The Awakening of the Stag"). Its reception was indifferent and it promises little for this out of the way theatre.

The roles were well played by Pierre Renoit, Maviato, Maraval, Julien Lacroix, Paulette Pax and Gladys Maxhence.

AMERICANS IN EUROPE

Paris, Sept. 12.

Mme. Sophia Baptiste, now singing with the San Carlo company at Naples, has given birth to a daughter. Mme. Baptiste leaves later for Australia and Japan for a concert tour.

Germaine Schmitzer, pianist of New York, is visiting Germany with her husband, Dr. Leo Buerger. Mary Munchoff, music teacher of Omaha, Neb., is sojourning in Berlin for a few months.

Lucile Kellogg is singing Wagnerian roles in Germany at present, and will appear in Italy during the winter. Marguerite Namara, of the Chicago opera, is listed to sing at the Albert Hall, London, Sept. 25.

Maurice Spring, after an extended holiday tour, is resting at Biarritz. Catherine Calvert has taken a house in London, where she has decided to settle for a few years.

Valerie Doob-Friedman, daughter of Morris Doob, of New York, made her operatic debut last week at the People's Opera, Berlin.

George Middleton and his wife, Pola Lafollette, are in London, prior to sailing for New York Sept. 16.

In Paris last week: Owen Weston, author of Philadelphia; H. Devitt Welsh, illustrator; Prof. Malcolm E. Little, of New York; Edmond Bonaventure; Frances Oida (Mrs. Gatti-Casazza); Alexander J. Moore (Pittsburgh publisher); Jack Morton, theatrical manager, on route for United States from Berlin with American rights of several German pictures; Roy Martin, Associated Press; Peyton Boswell, International Studio; Gerald Kelly, Wildenstein art gallery, New York.

"TORCH" POSTS NOTICE

London, Sept. 27.

"The Torch" has posted notice of closing.



This is the worst add I've ever written but I can write worse adds than this. This week and next week, New York; Oct. 16, Chicago; Oct. 23, St. Paul; Oct. 30, Minneapolis; Nov. 6, Duluth; Nov. 13, Winnipeg. Permanent address, Variety, New York.

Frankie Never Worries VON HOVEN

Frank Van Hoven says: "If I sit down to write an add it will take an hour and I don't want to waste an hour, so I guess I won't write an add. I am busy as can be, I think."

"LAWFUL LARCENY" AND "I SERVE" COMING OFF

"Larceny" American—"Serve" English—Both New Over There—"Charles I" Soon

London, Sept. 27.

The A. H. Woods' American play, "Lawful Larceny," will close Sept. 30 at the Savoy with "Captain Applejohn" ("Applejack" in New York) to be revived at the house Oct. 2. "Larceny" but lately opened over here. Its principal American player, Lowell Sherman, was restrained from coming over with the remainder of the company through Sherman's marital affairs holding him on the other side. Woods reached here last week and made an unsuccessful attempt to bolster up the draw.

"I Serve," on the unmarried mother theme, is doing so poorly at the Kingsway the management of the house is in quest of a succeeding attraction. "I Serve" has been open but a couple of weeks. It was thought to have had a favorable chance following its premiere.

Another revival was that of "Charles I" at the Ambassador, Sept. 21. It's a gloomy Cromwellian play, originally presented in stage form by Sir Henry Irving in 1872. The revival is considered an unlikely success.

SARAH'S PLANS

Paris, Sept. 27.

Sarah Bernhardt, after the present run of "La Dame aux Camellias" at the house bearing her name, proposes to revive "La Gloire" by Maurice Rostand, after which she will produce a new version of "Paul et Virginie" with music by Henri Rabaud before presenting Sacha Guitry's "Adam et Eve" now being written. Lucien Guitry, father of the author, is to play the lead. Another new work by young Rostand, "Le Sphinx" will also be given during the season at the Theatre Sarah Bernhardt.

KNOBLOCK WRITING

London, Sept. 27.

Edward Knoblock is sailing Oct. 3 on the "Beregar" for the States, to write scenarios for Douglas Fairbanks and Mary Pickford.

Catherine Calvert in English Films

London, Sept. 27.

Catherine Calvert has been engaged to appear in English made pictures by the Master Film Co. Miss Calvert has made some American film appearances.

PRINCE OF WALES SEEING "KNIGHTHOOD" 2D TIME

Son of King Will Be at First
Performance Monday at
Scala—Commanded Show

London, Sept. 27.

The Prince of Wales has promised to attend the first public performance of "When Knighthood Was in Flower," when the Cosmopolitan feature is exhibited at the Scala next Monday afternoon for a run.

The picture was lately shown the prince at a special performance at York House, requested by him after he had heard of the feature while attending a house party.

The London dailies would not give the command showing publicity on the ground it would be exploiting a picture. It passed, however, by word of mouth advertising until it is pretty well understood all over England that the prince expressed unbounded admiration for the "Knighthood" production and its star, Marlon Davies.

BRIEUX' "AVOCAT"

Deals With Triangle Leading to
Wife's Murder of Husband

Paris, Sept. 27.

Brieux' new play "L'Avocat" ("The Lawyer") attracted a great crowd to the Vaudeville Sept. 22; a Brieux play being an event in the French capital. The new work, described as a melodramatic comedy in three acts, fared reasonably well. The cast comprises Arvel, Louis Gauthier, Armand Bour and Berthier.

The plot recites that a family friend consents to defend a woman accused of the murder of her husband, although he believes her guilty. After he has brought about her acquittal she confesses her guilt, declaring she committed the murder because her husband threatened to kill the attorney under the conviction that the (the lawyer) was the wife's lover. The couple then separate.

DIVIDEND PASSED

Drury Lane Closed for 13 Months,
Cause

London, Sept. 27.

The closing of the famous Drury Lane for 13 months, during which the house was reconstructed, will be the reason given for the passing of the dividend at the annual meeting of the directors of the corporation, which takes place here Oct. 30.

After being reconstructed, old Drury reopened, several months ago with "Decameron Nights," by Robert MacLaughlin, an American. This attraction is still holding forth at the house.

DEATHS ABROAD

Paris, Sept. 12.

Albert Gorey, French theatrical journalist, died in a Paris hospital, aged 55, from angina pectoris.

Leon Bonnat, a famous French portrait painter, died Sept. 8, at Creil, Oise, France, age 89.

Mme. Tylma Derval, wife of Paul Derval, manager of the Folies Bergere, in Paris.

Mme. Riquet Lemonnier, widow of Alphonse Lemonnier, former Paris director, died at the actors' home of Pont-aux-Dames, at the age of 74 years.

RIGHTS FOR "WITHERS' OPRY"

London, Sept. 27.

The Continental rights, excepting for Paris, have been disposed of by Tom Barry, the author, for the rewritten version of "For Pity's Sake," now entitled "Withers' Opry," and played by Charles Withers.

Mr. Withers made the sale to Mat Mahlu.

AMERICANS IN EUROPE

In Paris last week: William Fox and family, after an extended tour through Europe; Harold Henry, musician; Frances Gatti-Casazza (Frances Alda); F. eda Hempel, due for concert work in England middle of October; Chauncey Olcott and wife after a tour of Germany, and A. H. Woods.

RHINESTONES

We Built the Diamond Girl Scene in the "Famous Show" now at Winter Garden. Also the Star Curtain in "Orange Blossoms" now at Fulton Theatre.

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ACTOR-MANAGER PARLEY FAILS; TOURING PLAYERS MAY STRIKE

Conference Over Revised Contract Deadlocks Association and Touring Managers—Managers Ignore Association

London, Sept. 27.

All efforts to bring about a conference between the Actors' Association and the Association of Touring Managers a few days ago broke down. The managers declined to recognize the association and it became impossible to submit the controversy over the revision of the standard contract to a meeting of both sides. A meeting is now being arranged for a discussion of the issues between the Actors' Association and the National Association of Theatrical Employees.

If the latter organization elects to give the players its support there is a possibility that the trouble may develop into a bitter struggle. As it stands the actors are in a rather weak position as far as forcing their views on the managers.

The managers have agreed to meet a delegation from the theatrical unions Friday, Sept. 29. The actors are resisting all new proposals.

London, Sept. 22.

There is no sign of an amicable settlement of the dispute between the Actors' Association and the Association of Touring Managers.

The trouble is over a revised edition of the Strand contract which, after a ballot had been taken, was rejected by the actors. On the rejection being made known, the managers gave the A. A. three months' notice of the termination of the contract. This notice expires at the end of September, after which the managers propose to enforce the amended contract. If this happens and the actors stick with their society and their own balloted decision they will automatically cease to play.

The great trouble from the actors' point of view is that membership of the A. A. is by no means universal and the managers, if they wish it, can easily recruit new companies from the great number of unemployed. The A. A., despite their good intentions, can hardly expect to carry non-members and the T. M. A. could easily take advantage of the situation.

Of all the players in Great Britain, and London absorbs a very small percentage of them, it is very doubtful that more than 25 per cent. are members of the A. A. The enthusiasm was intense just after the war; the players were going to bring the managers to their knees, but a brief trial proved the reverse. Today one hears no "hot air" in actors' haunts, but only a prayer for work. There is, however, a chance the aristocratic body will become federated with the three businesslike labor organizations of the show world—the Variety Artists' Federation, whom the A. A. must thank for any ginger it now possesses; the Amalgamated Musicians' Union, and the National Association of Theatrical Employees. Should this come about the managers will find themselves in an awkward position, as the unions carry very big labor influence.

The A. T. M. takes the viewpoint that the standard contract was agreed to in abnormal times; anything and everybody was prosperous, but now the change for the worse has come they consider the actors should share the losses as they did the profits. Unfortunately for that contention, the actor never had a corresponding share in the profits to that which the manager wishes him to take up in the losses.

Another point which neither party seems to think worth consideration is that a very big percentage of the unemployed players are on-service men.

MARIE LLOYD OBLIGED TO SELL HER HOME

England's Favorite Music Hall Star Is Financially Embarrassed

London, Sept. 27.

Marie Lloyd is being compelled to sell her London home at Golder's Green. When placed on the block for the first time, it drew a top bid of 5,500 pounds and was withdrawn. Miss Lloyd expected it would at least bring 6,000 pounds. The property is on a corner and has 10 or 11 rooms. There is a garden with a tea lounge and a two-car brick-built garage.

Reports Marie Lloyd was financially embarrassed have been spreading for some time. She has been a favorite English music hall star for many years, and during her prime visited America. Miss Lloyd very recently reappeared in a West End hall and was kindly received, evidencing the super-loyalty of the English to old favorites.

Some years ago Miss Lloyd married the jockey, Dillon, somewhat younger than she. Her troubles in connection with the marriage have appeared off and on in the press over here.

Marie Lloyd is held in reverence by the English artists through her many benefactions. She has been generous to needful brother and sister artists time and time again. Many instances have been related of Miss Lloyd coming to the rescue of some troubled player, and often without solicitation.

DODGING ATTACHMENT

Yvette Rugel Does Not Appear at Nottingham—Sailing for Home

London, Sept. 27.

Yvette Rugel, the American artist, failed to appear at the Moss house in Nottingham Monday. Yesterday Miss Rugel could not be located by the circuit. It is reported she will sail for New York today.

Miss Rugel had two more weeks to fulfill on her Moss contract. It was previously reported she did not play in the province after completing the London time.

Her address has been concealed by Miss Rugel, fearing threatened attachments against her by the Moss people. The poster agency also intends to sue for commission, claimed to be due it on the broken engagements.

POET REFUSES DECORATION

Paris, Sept. 12.

Francis Jammes, the famous French writer, has declined the Legion of Honor which his government, after years of hesitation finally condescended to bestow on him. Jammes considers he has waited too long, that too many less worthy candidates have been decorated and states he now believes "poet's work can thrive without official consecration."

Jammes' friends have wondered for years why the French government did not bestow the red ribbon on this poet and the discrepancy was recently criticised in literary circles.

JOE COYNE IN "DEDE"

London, Sept. 27.

Joe Coyne will be featured in the Andre Charlot-Paul Murray production of "Dede" when it opens Oct. 9 at Liverpool. The piece is due at the Garrick, London, Oct. 17.

Shakespeare in Paris

Paris, Sept. 27.

Ermete Zaccari, Italian actor, will do a series of Shakespearean tragedies at the Comedie Champs Elysees in November.

In London to Produce "The Cat"

London, Sept. 27.

Percy Moore and Kilburn Gordon are here to produce "The Cat and the Canary" in London.

DALMORES ENGAGED FOR KEITH'S VAUDEVILLE

Tenor, Opening at Palace, New York, Oct. 16—\$2,500 Weekly Reported

Brussels, Sept. 27.

Charles Dalmore, tenor, formerly of the Manhattan Opera Company and recently of the Chicago Opera, sails today on the "Finland" from Antwerp. He is booked over Keith's vaudeville circuit for 35 consecutive weeks, opening at the Palace, New York, Oct. 16.

Dalmore's last appearance at the Lexington was in the title role of "Faust," singing the character to Madam Meiba's Marguerite.

The Keith engagement calls for \$2,500 weekly, according to report.

ALAN BROOKS' STORY

Explains Encounter With London Police

London, Sept. 13.

Editor Variety:

Variety of Sept. 1 has just reached my hand, and I am amazed to see that your office here would send you such a careless account of my "affair with the police" over here. They did not take it up with me, and the article as printed surely makes me appear in a very ridiculous light when, as a matter of fact, I was the victim of one of the most stupid, if not malicious, police errors I have ever heard of. The final adjustment from the inquiry on foot at Scotland Yard, I believe, will give me some redress.

In the first place, I was not "pinched," nor does the article state two important facts, viz.: That Mr. Waller had made me a present of a dressing gown, also that when these stupid or "ambitious" detectives seemed not to be convinced by my first explanation to them as to where I had obtained same, it was I who suggested to them to return to Waller's house for proof of my statement. To that time I had not resented, although I might justifiably have done so, their accosting me in the manner that they did. Nor does the account in Variety carry that when Mr. Waller himself had substantiated my statements they refused to leave his door-step and that one (probably annoyed at the upbraiding Mr. Waller did—and quite rightly—give them) made a pass at me. I dodged the blow, and then went after him, succeeding much better than he had done, by half closing one of his eyes and laying open a part of his nose.

Also, up to this point, by their attitude, we still believe we were up against some sort of a frame-up with a couple of crooks for all the quick flash they had given us at what they claimed were police cards. And it was after the exchange of blows that Waller and I insisted on their going to the police station with us, believing we had them for a couple of crooks, or at least assault without provocation. Instead, they made a charge against me for "assault upon police," and it was merely the technicality of this charge (perforce admitted by me in view of the discolored optic I had succeeded in giving one of them) that forced the magistrate to impose the minimum fine of 20 shillings (one pound) which he was obliged to do, but which he did, offering me at the same time practically a public apology of the court for the inconvenience and annoyance I had suffered. "The Broken Wing" was opening the very next night—I was due at the theatre for the very important last rehearsals, and so, I quite willingly paid the fine and did not even bother to appeal. I have since taken it up with the Hon. Trevor Bigham of Scotland Yard, and have had two communications from the department advising me the inquiry was under way and the last one invites me to come down and state the exact circumstances of the affair to Sir Wyndham Childs of the criminal investigation department. I am doing this within the next day or so.

I most decidedly did not say "It is disgraceful, my being an American visitor to this country, etc.," though one paper erroneously quoted this. Waller stood up in my defense with these men, and during his outburst I said absolutely nothing.

Duncan Girls' Travels

Paris, Sept. 27.

The Duncan Sisters are here after visiting Berlin. They are to play at the London Coliseum next.

SIX BEST SELLERS FOR SEPT.

VICTOR RECORDS

"Who'll Take My Place" and "Georgette."
"My Rambler Rose" and "Dancing Fool."
"Hot Lips" and "Send Back My Honeyman."
"Sweet Indiana Home" and "Why Should I Cry Over You."
"The Sneak" and "Are You Playing Fair?"
"Oogie Oogie Wa Wa" and "Deedle Deedle Dum."

BRUNSWICK RECORDS

"State Street Blues" and "Hot Lips."
"Nobody Lied" and

"Oh! Is She Dumb."
"Send Back My Honeyman" and "Count the Days."
"Georgette" and "Keep on Building Castles in the Air."
"Neath the South Sea Moon" and "It's Up to You."
"Bamboo Bay" and "Broken-Hearted Blues."

Q. R. S. ROLLS

"Georgette."
"Birmingham Blues."
"Dancing Fool."
"Hot Lips."
"Say It While Dancing."
"Who'll Take My Place."

With sheet music sales booming all over the country it is really difficult to select any six particular best sellers. "Blue," "Georgette," "Homesick," "Mary, Dear," "Why Should I Cry Over You," "Kitten on the Keys," "Who'll Take My Place," "Say It While Dancing" are selling equally as big as are numbers like "Tomorrow," "Swanee Bluebird," "Nobody Lied," "Sunshine Alley," "Wake Up Little Girl," "Gee but I Hate to Go Home Alone," "For the Sake of Auld Lang Syne," "Dancing Fool," "In Maytime I Learned to Love," "Cowbells" and others.

Production music has its "Time Will Tell" (Sally, Irene and Mary), "You Are My Rain-Beau" from "Greepwich Village Polies," "Tell Her While the Wait is Playing" from "Gingham Girl," "Syncope" from "Molly Darling," "Four Leaf Clover" from "Scandals," "Two Little Ruby Rings" and "I'll Build a Bungalow" from "Daffy-Dill," "You Remind Me of My Mother" from "Little Nellie Kelly" (big all over country although not yet in New York), "Tale of a Fan" and "My Golden Dream Ship" from the Hippodrome show, "Gallagher and Shean" from "Follies" (spurred through advance Victor release made by Gallagher and Shean), "Two Little Wooden Shoes" from "Spice," and these four "Follies" hits, "Neath the South Sea Moon," "List'ning on Some Radio," "My Rambler Rose" and "Come Along."

MURIEL ON SCREEN?

Mrs. Talmadge Denies Jos. Schenck Will Handle Heiress

Paris, Sept. 27.

A Paris report has it that Muriel McCormick will play before the camera under the sponsorship of Joseph M. Schenck, husband of Norma Talmadge. Mrs. Talmadge, mother of Norma and Constance, however, has entered a denial that her son-in-law is concerned in the reported enterprise.

MORE FOR LESS

Paris, Sept. 22.

At the Folies Bergere, beauty adorned is worth a trifle more than veiled forms. Derval and semi-nudity has a sliding scale according to the degree of scanty costume worn. The famous resort has generously exploited this system for some time past, but it seems the show girls in Paris are now protesting and are claiming a higher rate of pay, even if they are properly dressed.

Ordinarily, show girls earn 300 francs a month, with an additional 50 francs if the chest is well exposed, but the maximum is only 400 francs for almost complete nudity. The ladies consider themselves entitled to more in these days of high cost of living.

ZIEGFELD WANTS DOLLYS

London, Sept. 27.

The Dolly Sisters are sailing today on the "Majestic," catching the boat at Cherbourg. Flo Ziegfeld cabled he wanted to secure them. The girls replied they would see him upon arriving in New York, and Ziegfeld answered he would have his press agent at the dock to meet them.

FIRM INSURES

Members of Berlin, Inc., Take Out \$100,000 Each in Life Insurance

Irving Berlin, Saul Bernstein and Max Winslow, the three partners of Irving Berlin, Inc., music publishers, have each taken out life insurance to the amount of \$100,000 for their own and the firm's mutual protection.

The annual premium on the \$300,000 is around \$20,000.

EDELSTEN'S DAUGHTER DIES

London, Sept. 27.

Cecelia Edelsten, aged 22, younger daughter of Willie Edelsten, died Sept. 22 after a hasty operation to remove a clot upon her heart.

Her sister, Anita, had sailed earlier the same day on the "Aquitania" for New York. She was recalled by wireless and disembarked at Cherbourg.

LOUIS BOUWMEESTER IS 80

Amsterdam, Sept. 14.

Louis Bouwmeester, the Dutch actor, celebrated his 80th birthday last week, and a special performance was given at the Municipal Theatre here, on which occasion Bouwmeester played his famous role of Shylock.

"ANGEL FACE" AT STRAND

London, Sept. 27.

The English production of "Angel Face," being made by Norman J. Norman, will open at the Strand, London, Oct. 10.

'CABARET GIRLS' BEAT 'SALLY'

London, Sept. 27.

"The Cabaret Girl" at the Winter Garden is doing a bigger business than "Sally" did in its first week at the same house.

IN LONDON

London, Sept. 16.

The Arts League of Service is about to send a company into the wilds of Scotland. Motor lorries containing the players, scenery, lighting apparatus, and theatre fittings leave London, Sept. 23. No member of the company will be allowed to take more than a suit case by way of personal luggage and there will be no "stars." The tour proper, one of three months' duration, will start outside Glasgow. While "on the road" the production will be presented wherever convenient and the players will be the guests of people in the locality. For the very out-of-way places, whose inhabitants are thought never to have seen a theatrical presentation

PARIS BOOKS GERMAN

Paris, Sept. 27.

The Great Weisenthal, late of the Three Sisters Weisenthal, famous German dancing act, has been engaged for the Olympia, Paris.

Operetta Moves

Paris, Sept. 27.

The Operetta "M. Dumollet" has been transferred from the Vaudeville to the Gaites, with Mme. Edmonde in her original role. Felix Ouzar replaces Dumollet.

of any sort, the program submitted will be calculated to let the amateur theatregoers down. Lightly—songs, dances, a one-act tragedy, a farce (Continued on page 39)



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BIG TIME VAUDEVILLE IN TWO-MILLION-DOLLAR SUIT

Jenie Jacobs Suing Keith and Orpheum Circuit—Alleges Oppression and Discrimination—Action Under Sherman Act by Martin W. Littleton

While no information was obtainable Wednesday, when the fact became known, Jenie Jacobs, through Martin W. Littleton, her attorney, has started an action against the Keith and Orpheum Circuit that asks for damages to the equivalent of \$2,000,000.

The action is placed in the United States Court for the Southern District of New York. The complaint alleges oppression and discrimination; that principally the B. F. Keith Vaudeville Exchange prevented Miss Jacobs from pursuing her vocation as a vaudeville agent, and that it also prevented her from continuing with the Harry Weber Agency, as an employee, after she had left the Pat Casey Agency. Among the other allegations is one to the effect that following her dismissal from the Weber Agency, which she alleges came about at the instigation of the Keith office, she was thereafter debarr'd by Keith's from booking vaudeville acts in that office.

Mr. Littleton, one of the best known of New York attorneys, was not at his office Wednesday. In his absence it was stated no information could be given out concerning the action, but a Variety correspondent received the suggestion to call on Mr. Littleton Thursday morning. Miss Jacobs in her office declined to comment, referring her questioner to her counsel.

Report has had it for some time Miss Jacobs intended to commence a legal action. Her grievance extends back several years, some portion of which Miss Jacobs endeavored to leave her position with the Casey agency, where she was principal booking representative, to accept a more lucrative engagement offered her by other agents, also operating through the Keith office.

When Miss Jacobs eventually left Casey's and joined the Weber agency, also in the Keith office, it was shortly thereafter reported that upon the plea of Pat Casey to E. F. Albee, the latter had instructed the Weber agency that Miss Jacobs, as representing it, would not be permitted the privilege of the booking floor of the Keith office.

At the time it was said in vaudeville circles this would oblige Miss Jacobs to rejoin the Casey agency, but she did not. After receiving a refusal for a franchise for herself in the Keith office, Miss Jacobs became an independent theatrical agent, placing all kinds of theatrical attractions, and still remains so, with offices on West 44th street. She has been active for two seasons booking with Shubert Vaudeville, and now is a partial holder of a Shubert unit, franchise under which she and Jack Morris are operating an attraction on the Shubert circuit.

Previous to her affiliation with the Casey agency, Miss Jacobs was widely known as an international agent, booking on both sides of the ocean, and was accounted one of the most experienced in international bookings. While with the Casey agency Miss Jacobs erected an enviable reputation for herself as an enterprising vaudeville agent. She was responsible for an untold quantity of "new names, faces and material" being introduced into big time vaudeville.

Among the defendants in the action are the names of individuals connected with big time circuits, besides their affiliations.

MRS. LILLIE'S DIVORCE

The final decree of divorce in Lorraine G. Lillie's suit against William Barry Lillie was signed by the New York County Clerk Sept. 20. Mrs. Lillie (vaudeville) secured her interlocutory decree last spring from the defendant, an expert accountant, domiciled in Toronto. Lillie was served by publication and did not defend the suit.

Edward Burns, who testified he is in the theatrical profession, was Mrs. Lillie's chief witness. The Lillies were married April 18, 1908, but have lived apart the last eight years.

An unknown woman, differentiated merely as a "blonde," figured as co-respondent.

BILLING UNAUTHORIZED

Keith and Orpheum Circuits Repudiate Transcontinental Tour

The transcontinental tour of artists representing themselves as Keith and Orpheum artists and using same in billing is not under the auspices of either the Keith or Orpheum circuits.

Both circuits have branded as false the newspaper stories containing published interviews in which Armand Wright, manager of the show, claims permission to bill the artists.

The touring players left Chicago Aug. 9, billing themselves as Keith-Orpheum vaudeville acts on a transcontinental tour. The advertisements for the artists were called to the attention of C. E. Bray, who wrote to the editor of the "Spokane-Review," Spokane. The following advertisement appears in the dailies of Spokane: "Coming the week of Sept. 10—Real vaudeville presented from 'The Big Circuits'; transcontinental automobile tour Keith and Orpheum vaudeville artists; a distinctive attraction; a rare treat; an exceptional opportunity to see big time vaudeville."

"The advertiser is making an unwarranted use of the Orpheum name. The Orpheum Circuit is in no way connected with this affair, and it would appear the advertiser is using the Orpheum and Keith names to boost his enterprise. Orpheum Circuit of Theatres, by Chas. E. Bray."

The following day, Sept. 18, Wright replied through the same paper, "We have permission from E. F. Albee, head of the Keith Circuit; C. S. Humphries, head of the Chicago Keith offices, and Martin Beck, president of the Western Vaudeville Managers' Association. We left Chicago Aug. 9. We made a similar trip in 1921. Our Spokane booking was made with Klaw & Erlanger, through George Hood of Seattle, their northwestern representative. All our billing, advertising matter, cuts, printing, photos and press matter were approved by those vaudeville heads."

HORNSBY SINGING

Home Run Season Champ Due for Vaudeville

Rogers Hornsby, home run clouter for the St. Louis Nationals, is a possibility for vaudeville in the fall. It is dependent on Hornsby leading the home run hitters of both leagues. Hornsby had 32 home runs to his credit Wednesday.

His closest rivals are Ken Williams (St. Louis Americans) and Clarence Miller (Philadelphia Athletics), with every likelihood that Hornsby will top the list, likewise dethroning Babe Ruth as "the king of swat."

Hornsby can play the piano and sing. He will introduce the piano and his vocalizing abilities in his act, "If he cops the home run record."

ELIDA MORRIS' SUIT

Indianapolis, Sept. 27. Elida Morris, vaudeville, has filed suit in the district court here against the Keenan Hotel Company, of Fort Wayne, for \$50,000 damages. She claims her health and reputation were injured in that sum when Fred Keenan, one of the owners of the hotel, and a house detective broke into her room at 1 a. m. the morning of January 19, 1921, looking for a man.

Miss Morris, in her brief, alleges Keenan told a house guest he and the detective had "listened in" at the keyhole and were sure she was entertaining a man. She was playing at the Palace at the time, and was subjected to the various indignities she lists in her complaint.

The Keenans operate hotels in Toledo and Milwaukee.

IN AND OUT

Ban and Emerson booked for the first half at Loew's State were unable to appear because of illness. The "La Mazie Trio" filled in.



MISS LOLA GIRLIE of LOLA and SENIA

The Most Perfect Toe Dancer in America. Now Touring the Orpheum Circuit.

INJUNCTION OVER SUNDAY

Max H. Saxe's injunction suit against Oliver D. Bailey was argued last Friday before Justice Wasservogel, who reserved decision. Saxe claims an agreement to play Sunday vaudeville at the Republic, controlled by Bailey. The latter's contention is that the acts are of such inferior grade he refuses to continue Sunday vaudeville there. Saxe seeks to enforce the Sunday bookings at the house.

The S. R. F. Company, the nominal plaintiff, sets forth it is paying \$10,000 rental for the Sunday vaudeville privilege from 1912 to 1924.

ANOTHER WOMAN PUBLICIST

Helen Santoro was designated publicity director for the Central, New York, this week. Miss Santoro makes the second press agent to be assigned to the Central, which is playing the Shubert unit shows, in as many weeks. Mrs. Pemberton having been detailed to handle the house last week.

JERSEY CITY REPLACES UTICA

The Park, Utica, N. Y., is off the Shubert vaudeville circuit, replaced by the Central, Jersey City.

Extra Attraction in Cleveland

The State, Cleveland, playing the Shubert "units," will have an added attraction weekly in the form of a vaudeville "name" or novelty turn in addition to the regular units.

Nan Halperin Leaving "Spice"

Philadelphia, Sept. 27. Nan Halperin is leaving "Spice," now at the Forrest, and will go to Bermuda for a rest.

UNITS' WEEK'S TAKINGS

(Continued from page 1)

doing \$12,300 on 14 shows out of a possible gross of \$15,000 at the scale. "Zig Zag" (Arthur Pearson) in Detroit was second with \$11,800. "Stolen Sweets" at the Englewood, Chicago, and "Hello Miss Radio" at the Crescent, Brooklyn, touched low marks, the former securing \$5,000 and the "Radio" show getting a bit over that amount.

"Hello, New York" (Jack Singer) on a split week (Astoria and Horo Park, Brooklyn) did \$10,000 on the week, aided by the Jewish holiday on the last half, when the gross reached \$6,000.

Jimmy Hussey's "Funmakers" (Barney Gerard) did \$6,900 at the Belasco, Washington.

"Troubles of 1922" (Davidow & LeMaire) did \$5,100 in Minneapolis, after a bad start, caused by the preceding show.

"As You Were" (Jenie Jacobs and Jack Morris) did \$7,000 at the Majestic, Boston.

"The Main St. Follies" (Weber & Friedlander) was reported to have taken in \$3,500 at the Academy, Baltimore. While the amount has not been verified, the smallness of the gross is admitted. Baltimore has been upset since the units opened there, by the opening show that did not suit the tastes of the natives, through subject matter employed, and later, it is said, through someone having notified the musical union of the town that the Shubert unit shows were burlesque, not vaudeville. The object of the notification is said to have been to save about \$50 weekly in the cost of the musicians.

FAMOUS PLAYERS REACTS TO 94 AS ORPHEUM JUMPS TO 26

Pool Reported Behind Vaudeville Circuit Security with Backing of Banks—Flurry in Loew Calms Down—Technicolor's Odd Behavior

Famous Players went with the market, registering a new low for the movement at 94, or 13 points below its top, while Orpheum reversed this performance by running up to a new high for the year at 26 under record transactions. Monday 12,000 shares changed hands in New York and 3,000 more in Boston. At 26 Orpheum was at a higher price than at any time since the passing of last year's final quarterly dividend.

The new price may be justified by conditions within the company and its current and prospective business at the box office, but the immediate cause of the upward turn is reported to rest in the formation of an aggressive pool which has the moral and perhaps financial support of bankers.

Gain of 2 Points

Orpheum had bettered less than any of the other amusements relatively in the long climb since early in the year, but when its partisans finally did come into the market they went to work with a rush. In Monday's single session the price was pushed up nearly 2 points from the previous day. The beginning of Orpheum market operations brings up the old question of where the big holdings of stock are located and what has been their status for the past year and a half since the listing on the Stock Exchange. There is no way of figuring this out.

An examination of the transfer books even might not disclose a change of ownership. Some sort of efficiency magic seems to make it possible for stock certificates to change hands indefinitely always bearing the same endorsement and without record on the books of the transfer agent. It is a mystery how the dividends finally get to the owner who is entitled to them, but somehow this detail is always attended to.

It could easily happen that some big holder of Orpheum has liquidated large quantities of stock and bought them back without ever having given up his original holdings. The sales all might have been accomplished through the short contract without disturbing the holdings to any great extent and the contract been covered by open market purchases. The small floating supply in the street would be sufficient for this operation. In any event the bull campaign is on in the western circuit and it is freely predicted in Times square that the price will go to around 30 when the advance is resumed later in October, as is expected.

If Break Comes

It was good policy market wise for Orpheum to get aboard on the tail end of the climb, for the inside view is that a drastic setback is in immediate prospect, a setback likely to carry the list from 10 to 15 points down from the top. Getting in just before the drop, Orpheum's pool would acquire a good block of stock between 22 and 26 and the drop of prices would automatically break the price to reasonable levels without any pool selling, besides shaking out a lot of trailers.

There seems to be good ground for the immediate bearish outlook. Insiders say the market has "gone stale." An enormous number of outside small speculators are carrying accounts with brokers that represent 10 to 15 points profit, but won't liquidate, always anxious to add a few more points to their gains. These are virtually all margin accounts and in the mass represent huge bank loans. The banks are weary of the mounting total and the brokers are impatient at a situation that ties up a lot of funds and brings in meagre commissions. This situation is the basis of the prediction that "cold" accounts must be shaken out before the market can go higher, and the extent of the decline is measured by the average paper profits of old bulls. The professional longs are sold out, according to expert opinion, but professionals do not seem to have

switched to the short side. There have been a few sallies at weak spots to feel out possibilities, but dullness and indifference seems to be the prevailing sentiment.

The recession of Famous Players probably is caused by a pause in the pool operations. The pool manager is apparently willing to let prices drift for the time being, with the expectation that a sharp break will make a new basis for accumulating and bring out weak holdings at attractive levels. Meanwhile, pool sales in the 90's represent good profits on stock acquired from 80 up.

Status of Loew

Loew went through its expected phase. Speculative purchases near the top in the expectation of something definite on dividend action have been treated to a few days of discouragement. A little more of the same probably will bring them out. Then the procession can move forward. The rumored goal is near 30. The daily turnover of Loew has dropped rapidly. So have transactions in Famous Players. Orpheum was the most active of the amusements instead of the quietest.

Goldwyn Puzzle

Traders with a knowledge of the film industry are a little sour on the listing of Goldwyn. They cannot understand how the Exchange authorities were prevailed upon to accept a stock with a dividendless record since its inception and a deficit of more than \$700,000 on its books. The important amusement issues, of course, look forward to the time when they will have established their securities on something like an investment basis. They have had to face enormous handicaps. The history of film financing and stock exploitation is a sore spot. When it hasn't been downright dishonest, it has been unfortunate. The record of World Film, United Theatres, Triangle, Griffith and a host of others on the Curb have been discouraging to the stable issues such as Famous Players, Orpheum and Loew. Why the biggest trading institution of the country should lend countenance to a weak alder, such as Goldwyn, at this time is a puzzle.

About Technicolor

The performance of Technicolor on the Curb inspire only gentle smiles among experienced market observers. Here is a company about which the public knows very little, but it starts its trading career with total daily transactions up to nearly 10,000 shares. And the price is established at a premium, assuming that the over-the-counter price is \$25. In the happy days when the Curb was an al fresco affair it was a favorite device to wash a new issue up to a premium to create the impression that the issue would be over-subscribed and allotments reduced. Technicolor is being traded in on a "when issued" basis, meaning that transactions are in script calling for a certain number of stocks which presently will be offered. The stock itself is not yet available and the trading apparently is a preliminary campaign to create interest. On Monday the news was (Continued on page 5)

MARTHA MANSFIELD'S ACT

St. Louis, Sept. 27. The Martha Mansfield act that opened "cold" Sunday at the Delmonte suggested an amateur night. Allowing for the late arrival or any other conceivable excuse, there is not one for its existence. The name, given much publicity, failed to draw.

The house seats 2,800 persons, all on one floor, and was less than half full. Many were children, admitted for 10 cents.

Miss Mansfield came on in "one" and mumbled something about her pictures, then a recitation that could not be heard, and walked off. Full stage for the four girls that are supposed to be dancers. They did not show as such at this performance. Miss Mansfield came on for solo dance, which is the best thing in the act. She got small returns. The act was a real flop.

UNITS ORDERED REPAIRED; "HOLLYWOOD FOLLIES" OFF

General Strengthening Along Shubert Vaudeville Circuit—Principals of "Miss Radio" Request Release, Saying They Were Miscast

A general strengthening of the shows reported upon unfavorably has been ordered by I. H. Herk, following the reports of the first week of Shubert vaudeville.

"Hollywood Follies," taken over by O'Neill and Morganstern from Finkelstein and Rubin, has been ordered taken off the circuit. The show received unfavorable reports from the Affiliated (Shubert) censors. A new unit will be produced to replace it, opening in two weeks with the Marx Bros. featured. Davidow and Le Maire signed the Marx Bros. early this week.

Fred Hildebrand and Vera Michelena have retired as the featured members of Eddie Dowling's "Miss Radio." They were replaced by the Masters and Kraft revue, Billy McDermott and Callahan and Bliss. The new members joined "Miss Radio" Monday at Astoria, L. I. Mr. Hildebrand and Miss Michelena requested their release following the week's engagement at the Crescent, Brooklyn. Patricia O'Hearn will replace Vera Michelena. Bert Hanlon will go into the cast of E. Thomas Beatty's "Say It With Laughs," joining the attraction at Omaha this week.

STOP BOSTON SUNDAYS

Boston, Sept. 27. Sunday shows for Shubert units playing Boston have been abandoned by order of the New York office.

The Keith camp is reported as having ordered their opposition Sunday matinee given up. The Keith people have wanted to quit on the Sunday matinee right along, but kept going as long as the Shuberts insisted on it. Keith Sunday evening shows will continue. They have been profitable.

Sunday "concerts" in Boston are controlled by the State police, and about the only thing that will pass is dialog, instrumental, and vocal. Dancing, abbreviated costumes, scenic changes, acrobatics, animals, legerdemain, and similar acts are barred. Even pictures for Sunday are hopelessly butchered.

The Shubert camp, with only one or two out of the unit vaudeville being able to be shown at all, were up against it. The local independent bookers could offer little and bringing acts from New York was uncertain and expensive.

BICYCLIST'S BAD FALL

Syracuse, Sept. 27. American Legionnaires who packed the B. F. Keith's special midnight performance Friday, given as one of the convention entertainment features, were given an added thrill when, during the bicycle act of Bill, Genevieve and Walter, Bill, riding a 12-foot wheel, lost his balance and fell on Miss Genevieve. An examination disclosed a broken shoulder. The accident means a five weeks' layoff for the rider. Legionnaires passed the hat and the fund turned over to the young woman totaled \$225.

NOT ENOUGH MONEY—QUIT

Chicago, Sept. 27. As they could not get sufficient money as a double act in vaudeville, Tommy Swift and Mary Kelly have dissolved partnership. Kelly has arranged to be featured in an act to be put out by Mort H. Singer for the Orpheum circuit, while Miss Kelly has placed herself with Lewis & Gordon, who are to be featured in a new act they will shortly produce.

"MISS AMERICA" SHOWING

Cleveland, Sept. 27. Next week at Keith's 105th Street, "Miss America," the Columbus, O., girl who won the beauty contest at Atlantic City, will appear in a vaudeville act.

Floyd Garrett, tenor, will be in the turn, also Lew Leonard as piano accompanist.

The following week Mary Katherine Campbell (her proper name) will appear at Keith's in her home city. Harry Weber is agenting the turn.

EDDIE MACK'S RISE

Mack's Clothes Shop Now in Its Own Building

An announcement in the advertising columns of this week's issue of Variety calls the attention of the profession to the opening of the Mack Building on West 45th street, a few feet east of Broadway, where Mack's Clothes Shop will hereafter headquarter, maintaining, in addition, the Broadway location, between 48th and 47th streets.

The opening of the Mack Building marks a rather unique and interesting epoch in the professional clothier's history and records an event made possible by sheer determination, a personality that jibed happily with the temperamental actor, and a policy of square dealing that Eddie Mack has adhered to since his beginning in business.

Eddie Mack began in a modest manner opening in a small shop on West 45th street, in the same building formerly occupied by Variety. Strangely enough, as Variety advanced so did Mack, and Mack's new building is located a few doors below Variety's new headquarters on 46th street.

Mack, in his early days, went directly after a professional trade from the outside and made it a point to satisfy. His clothes and methods soon brought new buyers to Mack's little shop on 45th street, and business gradually increased until he was forced to expand. Moving to upper Broadway, with more floor space, a larger stock and a bigger staff, Mack soon rolled up an enviable clientele. The other Longacre square ready-made clothes shops tried desperately to discard Mack, several even combining to lower prices and discredit Mack clothes. But Mack fought fire with fire and tried more than ever to satisfy.

Mack's business increased in volume until he was able to undersell his strongest competitor and still give the best value. Producers took cognizance of Mack's goods, and this, with his intimate knowledge of theatricals, earned him favor with the show managers, and shortly the theatre programs began carrying the notice of "Clothes by Mack." This season Mack's Clothes Shop outfitted 76 productions, in addition to the regular individual trade.

Eddie Mack was one of the early commercial advertisers in Variety, and has continued exploiting his wares in the columns of this paper. Through a dogged determination to go ahead, strict attention to business and a desire to please, Eddie Mack has moved upward from a dingy little side street store to his own three-story structure, with a branch establishment, in the short space of 17 years.

NO NAVAL ACTION

Fields and Harrington Awaiting Word From Washington

The case of Fields and Harrington, a vaudeville team, who were ordered by naval recruiting officers to take off a "yeoman and gob" comedy routine, has not been acted on by the office of the Secretary of the Navy who was appealed to by the actors last week. They received word from Washington an investigation was ordered.

After appealing to the Keith office the latter sent a long communication to Washington, reviewing the arbitrary action on the part of the recruiting offices in Indianapolis and Buffalo and asking for immediate action. The letter stated the actors were dependent on the turn for their livelihood and a decision should be returned at once.

The case is the first known where either the army or navy has interfered with a theatrical performance on the ground that the service was made the subject of comedy.

Pantages, Memphis, Reopens

Memphis, Sept. 27. Pantages reopened with vaudeville Sunday. Singer's Edgema the card.



JOSEPH DISPAY The Hungarian Tenor

Touring Keith Circuit. Opened early part of September and scored an instantaneous success. Also signed with Victor and Columbia as a feature record singer.
Next Week (Oct. 2) B. F. Keith's, Boston

MOTHER PAT ROONEY MAY RETURN TO STAGE

70-Year-Old Received Ovation in Rooney and Clinton's Act in Brooklyn

There is a bare possibility that vaudeville will embrace one of its oldest and most famous stars shortly in Mrs. Pat Rooney, wife of the original Pat, and mother of Julia, Katie, Pat, Jr., and the other Rooneys in the profession.

Two weeks ago while playing the Orpheum, Brooklyn, Julia Rooney (Rooney and Clinton), introduced her 70-year-old mother to the audience visiting her daughter for a week. The reception convinced the bookers present Mrs. Rooney's addition to the act would enhance its value and made overtures to the couple to induce her to join it.

Mrs. Rooney, despite her age, retains her charm and appearance and answered the reception with a routine of four or five dancing steps.

Mrs. Rooney is the mother of 13 children and resides in Baltimore. Julia, the youngest, is to offer a new act with Walter Clinton and it is possible Mother Rooney will be one of the cast.

IMPROMPTU DRESS

Baltimore, Sept. 27.

When the show at the Maryland opened this week the wardrobes for four acts were missing. Rasso, a juggler, who was to open the bill, had not a sign of paraphernalia when the curtain time came. So he was switched to last. Adelaide and Hughes received a trunk containing Adelaide's costumes. Her partner borrowed the dress suit of the pianist and got away with it, and for the doll dance used a short red coat and blue hat, found back stage.

Miss Patricia didn't have any of her wardrobe, but on the bill was Alphonse Berg's act, "Creations," and he draped a dress on her and pinned it together to last through the act. Brown and Whittaker, in a comedy sketch, came on in street clothes.

The audience didn't seem to get the fact that some of the costumes "weren't," and, with the exception of Hughes' get-up in the doll dance, nothing was noticeable, and his appearance was neat.

PAULA EDWARDES' CO.

About Oct. 16 Paula Edwardes will return to American vaudeville at the Palace, New York, in a musical comedy production act, carrying an English company Miss Edwardes is returning with from London.

Away from New York for some seasons, Miss Edwardes has been a London hit for some time, and the vaudeville bookers induced her to come back by virtue of it.

PUBLICITY FOR UNITS

Special exploitation in cities of the Shubert circuit started Monday of this week (Sept. 25).

Harold Burg of the Affiliated press department left on a trip around the circuit to handle the publicity which will include addresses to the Rotary Clubs, tie-ups with public utility concerns on the titles of such units as "Hello New York," "Hello Miss Radio," etc.

ROW OVER CRITICS

(Continued from page 1)
that looked "in," have failed to draw.

A movement to curb the critics is reported under way. It was understood the matter may come up before the Producing Managers' Association. The managers who have been offended do not believe they have been getting a "run for their money"—that the injury through the reviews hardly compensate their effort and expenditure. That a "vicious circle" exists among eight or nine dramatic critics, known to have held gatherings of their own for months, is charged. It is the assumption that the critics exchange opinions, which, if not crystallized in the criticism of some plays, find prominence in Sunday comment.

That the system of dramatic criticism would be revolutionized in New York was stated as a possibility this week. The report followed an announcement in the New York "Times," which follows a change long considered by Adolph Ochs, its publisher.

Mr. Ochs is quoted as expressing himself in favor of a straight newspaper comment on the morning following the premiere. His idea is said not to be for dispensing with dramatic criticism, but for a more leisurely considered opinion than the present system insists upon. The publisher's plan, as outlined, is to be for the publication of criticisms in the Sunday edition, when the plays of the week will be considered at one time. That the criticisms be written by men assigned from the editorial desk instead of by a single critic is believed to be part of the plan, though whether it will be attempted or not or how soon has not been intimated.

The personal element is charged to have tempered the views of some critics by more than one manager. When the producer has felt his offering has been subject to such treatment he has resorted to protective measures. That has been done mostly in the way of extra advertising. The manager, believing in his play and not in the critics, has considered himself forced to display his wares in big newspaper announcements.

It is known that one manager recently actually apologized to the author for the reviews accorded his play. He declared he would spend \$25,000 in extra advertising to prove the point that the critics had considered personal feeling above true comment. The campaign was entered into and the play already is listed as a hit, although it has run but a month. The same manager stated he had proven the same thing last season when a play he presented was given lukewarm treatment in the dailies, yet it ran for 30 weeks.

The process of an attraction with merit fighting off the handicap of bad or mixed notices has been a matter of fact before this and without the aid of an advertising campaign. The general opinion among showmen is that nothing can stop a hit. So frequent has been the adverse comment from the critics and a repetition of the views appeared in follow-up discourses and Sunday comment, that managers are beginning to feel the critics are going too far. One is known to have written a notice of the panning kind, only to later comment in his column that the first review was written at a time when he was out of sorts.

The gist of the feeling among producers practically amounts to a point where they believe the influence of the reviews has more power than ever before. A showman concerned in the sale of plays to managers declared the critics have been placing the American playwrights in unfair competition with foreign authors and their works. The man is an expert in his line and handles both native and foreign plays to equal profit. His observation is that dramatic critics, sent abroad during the summer, arrive back in New York enthused over the things theatrical they have seen abroad. The comparisons made either in Sunday stories published in newspapers they are connected with or in special magazine articles rarely, if ever, gives the break to the American authors.

This play specialist explained that other than the novelties introduced abroad the comparisons were not strictly fair to writers on this side of the ocean. Comment of the kind has appeared not once but a number of times about the same productions made overseas. The charge is that as soon as a foreign play is announced for presentation here, the critics start extolling it and that special preparation cannot fail

to bear fruit, by instilling in the minds of audiences the particular merit of the play as the critic views it. In proof of his contention the showman pointed out that not 50 per cent. of the foreign plays, particularly those imported from England, have been able to land here and those attempted are particularly selected for American presentation.

FILM SHARES LOWER

(Continued from page 4)

broadcasted that Prisma had brought suit against the new color process, seeking to restrain its exploitation as an infringement on Prisma patent rights, and asking for an accounting. Ordinarily such a development would have been reflected in lower prices for Technicolor. The published quotations were only fractionally off and the only apparent influence the news had was to reduce the volume of sales to 400 or 500 shares a day. Summary of transactions Sept. 21 to 27, inclusive:—

STOCK EXCHANGE

Thursday—	Sales	High	Low	Last	Chg.
Fam. Play-L...	3,900	96 1/2	94 1/2	97	-2 1/2
Do. pf.....	400	103 1/2	102 1/2	103 1/2	-1 1/2
Goldwyn.....	1,100	7 1/2	7 1/4	7 1/2	-1/4
Loew.....	10,700	22 1/2	21 1/2	21 1/2	-1/2
Orpheum.....	2,300	24 1/2	23 1/2	24 1/2	-1
Boston sold 600 Orpheum at 24 1/2 @ 24 1/2.					
Friday—					
Fam. Play-L...	4,200	97 1/2	95 1/2	97	-2
Do. pf.....	400	103 1/2	102 1/2	103 1/2	-1 1/2
Goldwyn.....	900	7 1/2	6 1/2	6 1/2	-1
Loew.....	9,400	22 1/2	21 1/2	21 1/2	-1/2
Orpheum.....	2,000	24 1/2	23 1/2	24 1/2	-1
Boston sold 600 Orpheum at 23 1/2 @ 24 1/2.					
Saturday—					
Fam. Play-L...	500	97 1/2	97 1/2	97 1/2	+ 1/2
Do. pf.....	100	103 1/2	103 1/2	103 1/2	+ 1/2
Goldwyn.....	800	7 1/2	7 1/2	7 1/2	+ 1/2
Loew.....	3,100	21 1/2	21 1/2	21 1/2	+ 1/2
Orpheum.....	500	24 1/2	24 1/2	24 1/2	+ 1/2
Boston sold 350 Orpheum at 24 1/2 @ 24 1/2.					
Monday—					
Fam. Play-L...	900	96 1/2	97 1/2	97 1/2	+ 1/2
Do. pf.....	100	103 1/2	103 1/2	103 1/2	+ 1/2
Goldwyn.....	100	7 1/2	7 1/2	7 1/2	+ 1/2
Loew.....	5,500	21 1/2	20 1/2	21 1/2	+ 1/2
Orpheum.....	12,400	25 1/2	24 1/2	25 1/2	+ 1/2
Boston sold 1,375 Orpheum at 24 1/2 @ 25 1/2.					
Tuesday—					
Fam. Play-L...	3,800	97 1/2	95 1/2	95 1/2	-1 1/2
Do. pf.....	400	103 1/2	102 1/2	103 1/2	-1 1/2
Goldwyn.....	300	7 1/2	6 1/2	6 1/2	-1/2
Loew.....	9,000	21 1/2	20 1/2	20 1/2	-1/2
Orpheum.....	2,300	24 1/2	23 1/2	24 1/2	-1/2
Boston sold 1,375 Orpheum at 23 1/2 @ 24 1/2.					
Wednesday—					
Fam. Play-L...	5,300	95 1/2	93 1/2	93 1/2	-2 1/2
Do. pf.....	200	103 1/2	102 1/2	103 1/2	-1 1/2
Goldwyn.....	1,500	6 1/2	6 1/2	6 1/2	-1/2
Loew.....	4,800	21 1/2	20 1/2	20 1/2	-1/2
Orpheum.....	24	25 1/2	24 1/2	25 1/2	-1/2

THE CURB

Thursday—	Sales	High	Low	Last	Chg.
Technicolor w.l.	1,100	26 1/2	26 1/2	26 1/2	
Friday—					
Technicolor w.l.	500	26 1/2	26 1/2	26 1/2	+ 1/2
Saturday—					
Technicolor w.l.	400	26 1/2	26 1/2	26 1/2	-1/2
Monday—					
Technicolor w.l.	400	26 1/2	26 1/2	26 1/2	-1/2
Tuesday—					
Technicolor w.l.	400	25 1/2	25 1/2	25 1/2	-1/2
Wednesday—					
Technicolor w.l.	100	25 1/2	25 1/2	25 1/2	-1/2
Triangle.....	1,000	34 1/2	34 1/2	34 1/2	-1/2

NEW STOCK SCHEME

(Continued from page 1)

vote her entire time to the business management.

The first play will be Gilda Varese's "Enter Madame." Puppet plays will be presented on Saturday mornings for the children, and at least two New York successes will be given each season. In addition, novelty productions will be presented on open dates during the first half of the week, being continued for a month or two, according to their drawing power.

FORUM

San Francisco, Sept. 20.

Editor Variety:
The story in last week's Variety was a surprise to me. Judge Jacobs in Chicago reserved his decision to allow my attorney to file briefs. I went on tour and left the matter entirely in his hands. Since then I have heard nothing.

I was an innocent victim in this matter, all reports to the contrary notwithstanding. Please publish this in order to set me right, as I have been placed in an unjust situation because of my necessity to travel, and undue advantage was taken of my absence.

Emma Carus.

JUDGMENTS

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

Joseph M. Davis (Triangle Music Pub. Co.); Kuperman & Del Guercio; \$1,622.12.

Lawrence Grattan; Paterno Bros. Inc.; \$989.62.

Same; same; same.

Perry Plays, Inc.; Roebing Advertising Corp.; \$364.85.

Same; George W. Roebing, Inc.; \$120.85.

J. Ben Ali Haggin; Cosmopolitan Credit Corp.; \$996.20.

Evelyn M. Stuart; P. W. Coleman; \$84.24.

Independent Movie Supply Co., Inc.; 789 Seventh avenue, W. L. Cullen is receiver.

ACTS PLAYING FOR SHUBERTS LAST SEASON BACK WITH KEITH'S

Chicago Keith's Office Only Accepting Them—Oct. 15 Placed as Time Limit—No Change in New York Situation

Chicago, Sept. 27.

Several Keith acts that played last season for the Shubert vaudeville circuit have been taken back into the fold and given bookings by the Keith and Orpheum Chicago offices.

The acts in question were given until Oct. 15 to accept the Keith bookings, according to reports from the "Loop," where the deadline date has been the subject of much discussion among vaudeville artists.

The situation seems to be entirely local to Chicago, as no let-down of the bars has been ordered in the east. Most of the acts playing Shubert vaudeville last season are either back in the units or playing for Loew, Pantages or the independent vaudeville circuits. While no official statement has been given as regards the attitude of the Keith's New York office toward acts that played for the Shuberts last season, it is generally understood that for the present at least the acts are not desired by the Keith people.

ELKINS' BAND NEXT

Eddie Elkins and Orchestra from the Pavilion Royal and Knickerbocker Grill opened at an out-of-town Keith house last week. Harry Fitzgerald handled the bookings. The band carries 10 men. White-man is interested in the Elkins musicians.

Elkins Orchestra is slated to follow the Loyez band into the Palace, New York, meanwhile playing the Keith local houses.



MAUREEN ENGLIN

"SCINTILLATING SONGSTRESS"

Direction: CHARLES BIERBAUER

D. D. H. saw me and said: "You're great"—and that's not bunk—I told him I flopped in Chicago. He said: "That's great—you'll be a hit in New York"—and that's not bunk.

SHEA'S \$1,000,000 CO.

Buffalo, Sept. 27.

Papers filed this week in the county clerk's office here show the organization of the new corporation called Shea's, Inc., capitalized at \$1,000,000, with the purpose of acquiring, owning and operating motion picture theatres, theatres and opera houses.

The directors are Michael Shea, James Franklin, Thomas D. Powell, William H. Northrup and Harry M. Zimmer. It is said that this is merely a reorganization of the Shea Amusement Co. for the purpose of the operation of the houses now under the Shea banner. The present policies of the Shea enterprise will be in no way affected.

MARRIAGES

Garry Owen to Regina Victoria Alexander, non-professional, Sept. 16, at Oxford, N. Y.

UNIT SUIT

Park, Utica, Management May Sue Shubert Vaudeville

Utica, N. Y., Sept. 27.

Sudden cancellation of the Shubert Vaudeville unit shows at the Park here may precipitate a law suit against the Affiliated Theatres' Corporation by Goldstein Brothers, owners of the Park, and Fred Homan, general manager.

The local franchisees were withdrawn Sunday, after extensive advertising had been done for "Spice of Life," which was to have played Monday, Tuesday and today. The eleventh hour announcement came too late to book another attraction.

Heavy expense in advertising and maintaining a force of stage hands and other employees is the reason given for the legal steps to be taken. The Park management also claims violation of a contract, the terms of which provided that in case cancellation was desired by either party at least six weeks' notice should be given. Only a few hours were given the Park. The owners and general manager left Springfield, Mass., and are in New York trying to determine a future policy for the Park.

The Park has since its opening about a dozen years ago been the "jinx" theatre in Utica. It has tried almost everything in the theatrical and motion picture line, with poorer success at each venture. The house is a large one, but is located several blocks away from the theatre district.

"TOWN TALK" ADDITIONS

Barney Gerard's "Town Talk," the Shubert unit headed by Johnny Dooley, cancelled the first three days of this week (Sept. 25) at the Hyperion, New Haven. The report the Gerard show did not play Utica was incorrect, the show having played Utica and Syracuse, as a split, the previous week. "Town Talk" was forced to lay off last week as the unit house in Springfield, Mass., not having been set as yet.

When "Town Talk" reopened at the Bijou, Fall River, Thursday (yesterday) a number of changes were scheduled. Among the additions were Gertrude Hayes (Mrs. Barney Gerard), and James B. Carson and a music publisher's act, in which Carson had appeared heretofore in the other Gerard unit, Hussey's "Funmakers." Miss Hayes retired from the stage two years ago, her engagement with "Town Talk" marking a return. Another addition to the "Town Talk" show will be Riano, Northlane and Ward.

BROOKS-BELLIT, PRODUCERS

Walter Brooks and Henry Bellit have formed a producing partnership with offices in Times square. Brooks did the staging of "Flo Flo," "Shuffle Along," "Fifty-Fifty," "Yes My Dear" and other Broadway attractions.

The new firm will produce vaudeville acts exclusively, having several in preparation. Bellit is a Keith producer.

UNIT NOTES

Joe Galt's "Give Me a Thrill" Shubert unit did not open at the Majestic, Boston, Monday, the show laying off for repairs. "The Ritz Girls" substituted.

Edward L. Bloom spent the early part of the week in Baltimore looking over the "Oh, What a Girl" show, which opened at the Academy on Monday. This unit was to have been the initial attraction at the Chestnut Street, Phila., last week, but the house was not permitted to open by the municipal authorities.

Shep Camp, featured in the "Rose Girl," is also acting as the manager. Cortez and Peggy (specialty dancers) were added to the cast when it opened at the Garrick, Chicago, Sunday.

Palo and Palet are out of "Re-united," the Weber and Fields unit.

When "The Hollywood Follies" returns to the Shubert unit, it will be following "Troubles of 1922" (Jessel) instead of leading it. "Troubles" unit goes into the Englewood, Chicago next week. It is the "Follies" date and "Troubles" was to have gone into the house Oct. 9. "The Follies" will get the Oct. 9 week upon returning with the Four Marx Brothers.

Mike, Marion and Martinez Randall have withdrawn from Arthur Pearson's Shubert unit, "Zig Zag," and joined the cast of Ernie Young's revue, "Autumn Frolics," at the Marigold Gardens, Chicago.

PAN IN INDIANAPOLIS AND TOLEDO FOR YEAR

Protected by Bierbauer & Olsen Contract—Keith Ban Modified

The recent declaration of the Keith office that acts playing the former Gus Sun houses at Toledo and Indianapolis will not receive future Keith bookings has been modified as regards acts that were playing a Pantages route before the Keith ban was issued. The edict does not apply to such acts.

The Pan contracts contain a clause that would allow the Pantages people to shift towns so as to include the two houses. The act therefore would have to play or lay themselves open to a breach of contract action.

Immediately after the houses went over to Pantages, Keiths declared them "opposition." Recent rumors that the Pan booking agreement was for eight weeks only and that the houses would eventually come into the Keith office have proved unfounded.

Pantages has a one-year agreement with Bierbauer & Olsen that would protect him for that length of time financially.

The houses are considered "opposition," however, and the Keith people will take cognizance of any act that plays the houses after the decision was made public.

The deal that was originally to place the houses in the Keith office is responsible for the order. The houses were turned over to Pantages when certain conditions imposed by B. & O. were objected to by Keith's.

LOEW'S TABS

Sending Four South to Play Two Weeks Each

Beginning Oct. 16, the Loew Circuit will produce four musical comedy stock attractions to play the four split week houses on the Loew southern tour.

The musical comedies, or tabs, will open at Atlanta, playing a half week in Birmingham, Memphis and New Orleans. This will allow the regular Loew southern shows to continue intact and will absolve the Loew office from sending a vaudeville bill south for two weeks only, a difficult booking maneuver.

The same experiment was used successfully in the Loew Coast houses, where two split weeks broke up the full week bookings. The Loew southern shows will play the full weeks at Baltimore, Washington; splits, Atlanta, Birmingham, Memphis, New Orleans; full weeks, Milwaukee, Chicago, Dayton, Toronto, Montreal, Ottawa, Buffalo.

The first of the tabs will be tried out in New York City the last half of the current week. If it reaches the standard of the Loew people, it will proceed southward.

Harry Rogers, the Chicago producer, is staging the first tab.

The tabs will repeat over the split week circuit, changing the book every two weeks.

\$2,000,000 FOR COUTHOUTS

(Continued from page 1)

Chicago and that her stands are located in the choicest spots and all the loop hotels.

Having the inside track into the box offices of Chicago Mrs. Couthout desires to increase her prestige by starting a string of branch offices in all parts of the city and to make the proper feases for long terms feels that the disposal of stock in her venture will bring in the necessary cash for her to clinch the leases.

Besides the sale of tickets at the Couthout stands, newspapers, cigars and candies are also sold and these with the theatre tickets have shown Mrs. Couthout a handsome return on her investment. In 1919 it is said her business showed a profit of \$800,000 for the year.

The managers of the loop theatres have been canvassed on the proposition and a number signified their intention of investing in the proposition. They have promised Chas. Cole, Mrs. Couthout's general manager, that they will also interest their friends in the venture, which looks as "sure fire" to them.

One of the bigger managers, it is understood, is to be given a substantial block of stock in the new corporation so as to have his name on the board of directors, as it is figured his name will be good "bait" for prospective investors. An effort will be made to list the stock on the Chicago Exchange.

UNITS AND BURLESQUE

Musical Union's Special Classification for Shubert Vaudeville

Shubert vaudeville, it was stated at the headquarters of the American Federation of Musicians this week, had been given a separate classification, that being "Shubert Vaudeville unit shows." Travelling musical directors with the Shubert vaudeville units, according to the A. F. of M. union scale, receive a minimum of \$90 weekly for 14 performances a week or less. The A. F. of M. scale for burlesque calls for traveling leaders to receive \$78 weekly a'so, with a maximum of 14 performances weekly.

An official of the A. F. of M. stated the Shubert shows were not classed as burlesque, calling attention to the difference in the scale for musical directors.

At the beginning of the season it was necessary to classify the Shubert units under a new head as regards traveling leaders, there being no wage scale in the A. F. of M. scale book to cover the units.

All of the Shubert unit musical directors, members of the A. F. of M., were working under the regulation classification for Shubert units as designated by the A. F. of M., it was stated at A. F. of M. headquarters, and all leaders were receiving a minimum of \$90 weekly with Shubert unit shows. If a manager cared to pay a traveling leader more he could do so, but the \$90 weekly was the minimum.

LOEW'S, WINDSOR, OUT

Changing to Pictures—Three Days' Lay-Off

Loew's, Windsor, Canada, will discontinue vaudeville beginning Oct. 1, and play a straight picture policy. The house was a split week on the Loew Canadian time, splitting with London.

Acts hereafter will lay off three days after playing Dayton a full week, opening at London, Ont., the last half of the following week.

KEITH'S SUNDAYS AT COHAN'S

In about two weeks the Keith office will commence to book Sunday vaudeville shows into the Cohan theatre (playing legit during the week).

Keith's is now booking the Amsterdam (legit) and Columbia (burlesque) on Sundays in Times square; also the regular weekly vaudeville at the Palace and Broadway.

MARKUS AT SHUBERT-TELLER

The Shubert-Teller, Brooklyn, the Bushwick section legit house of that city, is to play Sunday vaudeville shows booked by Fally Markus.

The Loew office has designated the house as "opposition." Last season Loew's booked the Sunday concerts there.

EMMA HAIG RECOVERED

Emma Haig will rejoin the "Musio Box Revue" after an absence of four months, when the show opens at the Colonial, Boston, next week.

Miss Haig was injured through falling into the orchestra pit during a performance during the early summer.

UNITS' ONE-NIGHT WEEK

A week of one-night stands between St. Paul and Chicago has been arranged for the Shubert units, breaking the jump between these two points. The towns in the route are Eau Claire, Winona, Rochester, La Crosse, Dubuque, Clinton and Rockford.

CUT-RATE WAR

(Continued from page 1)

going along ostensibly as an advance agency, although it was understood months ago when Fallon obtained the lease on the location, formerly held by Tyson & Co., that he did so with the purpose of starting an opposition cut rate office.

His manager is the former investigator for the Internal Revenue Department on admission taxes. He stated the organization was naturally meeting with opposition on the question of obtaining seats for sale at cut rates, but was in line to get all of the "dump" from the advance agencies.

Several of the advance agencies later denied that they would give their seats to the Fallon establishment, stating they would prefer to continue with LeBlanc, who had been handling their overflow for them. Naturally the Longacre would get the "dump" from the Fallon controlled Tyson office and at this particular time it would prove a good outlet for him.

SPRINGFIELD OUT—SPLIT NOW

The Court Square, Springfield, Mass., will not play the Shubert vaudeville units. The units will fill the open week on the route by playing the Worcester, Worcester, and Park, Bridgeport, both split week houses, instead.

The Park formerly played traveling attractions and burlesque. The units will play Worcester the first three days of the week and the last four at Bridgeport.

CORTEYOU AGENCY FAILS

Chicago, Sept. 27.

The Burt Corteyou agency, which booked acts through the Western Vaudeville Managers' Association and B. F. Keith western vaudeville exchanges, has failed in business with a petition being filed in the bankruptcy division of the United States district court.

COLUMBIA TO BOLSTER UP BUSINESS WITH ATTRACTIONS

Lid Off on Bare Legs and Shimmy—Low Comedians in High Favor—Bid for "Battling Siki" Reported—Special Publicity Brings Results

The Columbia Amusement Co. may add extra attractions in every house on the circuit this season in the event that business should require bolstering up.

The lid has been off at the Columbia, New York, since the opening of the season, and special publicity has been gone after by the management with the result that business has improved considerably.

This has convinced the Columbia people that they may be overlooking some bets by not inserting stimulants all along the line. An offer was called this week by a well-known Columbia producer to "Battling Siki" the new world's

light-heavyweight champion to sail immediately to join a Columbia Wheel attraction for the balance of the season.

Price fighters have been frowned upon for several seasons by the burlesque moguls, also bare legs and the shimmy. The success that followed the revival of these former burlesque trade-marks has convinced the burlesque people that now is the time for burlesque to reclaim its individuality.

Low comedians have been passed the word that clean hokum and low comedy is preferable to the 1921 model of comedy in dress suits and clean pans.

beautiful in coloring and design.

The 14th scene was given to McManus and McNulty, the comedians, a pair of talking dancing "nuts," who immediately established themselves as favorites. Their stuff was new, fast and clean.

Closing the first act was "The Sidewalks of New York" introducing the "Mary Ryan" song by Mr. Bennett. The setting was a massive affair supplying the full stage.

This scene was made a production affair, using all the principals and the girls.

During intermission Jack McNamara, who is managing the company, appeared before the curtain and in a neat little speech, called attention to the different sets of scenery and costumes, explaining their cost, etc., when they were originally purchased for the Ziegfeld "Billboard."

The second act opening, "The Napoleon Court Scene at Versailles," was another scenic show and costume display, with but one or two words spoken at the finish. It was a fine and strange stage picture in a burlesque house, but shows what can be done, and the regulars liked it. A comedy bit by Robert Daley was amusing and quickly over, to be followed by another bit of genuine burlesque, "Home Brew," a satire on the living conditions among the poor and the methods of welfare doctors supposed to look after them.

"Eight Little Girls and the Stage Door Johnnies" (11 girls in full evening dress) was done before a costly chiffon drape, and one of the neatest bits of the show. A French wharf setting was used by Miss Marvin for her "Old Boy" offering, which she made a dramatic hit. A bit of comedy, that of the girl wanting to throw herself in the river and being thrown in by the comedians, was quickly done and the scene changed to the City of Splendor introducing the butterfly ballet and closing with the airs from the score, "Arabia" and "Mary Ryan" for the curtain.

Careful attention has been given to details and speed and smoothness are a feature of a truly remarkable performance on the burlesque stage.

Hughes.

WITH THE MUSIC MEN

The radio meeting last week between the Music Publishers' Protective Association and the American Society of Composers, Authors and Publishers, and representatives of the various radio broadcasting stations regarding the fixing of a fee whereby the music men may be reimbursed for the broadcasting of their catalogs, was successful as viewed from the publishers and composers' angle. The radio companies did not send minor subordinates as their representatives, but the general manager or general counsel of each concern was present, as was a man from the Department of Commerce and Labor.

The radio people expressed themselves as not hostile to the authors and composers' claims, and, in fact, willing to recognize them. The question whether broadcasting copyrighted music was a public performance for profit did not figure. E. C. Mills of the M. P. P. A., who presided, proposed a minimum of \$5 a day (from the smallest broadcasting station) for the broadcasting privilege, with an outside maximum of \$50 a day, although none has been definitely decided upon.

The radio people requested that printed minutes of the meeting be sent them and another conference 10 days after their receipt will be arranged, when the question will be finally decided as regards the rate per day.

Inheritance tax laws. Mrs. Hemmerle, survived only by her daughter, residing at 30 Bolton road, died without leaving a will on May 9. A short time after her daughter had herself appointed administratrix of the estate, which she said amounted to about \$3,000 in realty and about \$500 in personality. In her application for the administration letters, Miss Hemmerle gave her age as 27.

The "Trip to Hittland" act of a sextet of songwriters will probably reorganize in a month or two after Bobby Jones leaves Saranac Lake, where he is recuperating nicely. Jones has been there now six weeks. Gilbert Dodge also helped break up the act by committing matrimony, but now that the honeymoon is over the act will shortly reorganize. Meantime the songsmiths are confining themselves strictly to writing. Otis Spencer teamed up with Al Wohlmann this week for a vaudeville tour in the interim.

Maxwell Greenberg, formerly director of the orchestra at the Pastime, Union Hill, N. J., recovered \$4,500 in a suit brought against Irving Rose, proprietor of the theatre, for \$10,000 for false arrest. Greenberg was arrested in 1919, charged with breaking and entering another musician's locker and taking his violin.

For the second time within a month the awnings in the Strand building adjoining the Waterson, Berlin & Snyder suits experienced damage by fire Monday. As before, the blaze was caused by a careless cigarette.

The District Attorney's office, Los Angeles, announced that Herbert Rawlinson, picture star, would not have to answer the complaint made by Dorothy Clark and her mother.

The hearing of the breach of promise suit brought by Evan Burrows against Cornelius Vanderbilt Whitney has been adjourned until Oct. 4 in the Schenectady (N. Y.) Supreme Court.

Jay Wiltmark, returning from an extended western trip, reports optimistic business as regards the Wiltmark catalog.

Edith Althoff (Althoff Sisters in "Rose Girl") unit has composed two novelty piano solos, which Jack Mills is publishing.

John Conard has joined Ager, Yellen & Bornstein as sales manager.

BURLESQUE ROUTES
WILL BE FOUND ON PAGE
Thirty-six in This Issue

BURLESQUE REVIEWS

PLAYMATES

(MUTUAL BURLESQUE)

Miss La Grange.....Bunny Dale
Princessa F.B.....Bessie Ross
Miss Lightfoot.....Eva Lewis
Count Gascon De Boulevard.....Dan Evans
Michael Malone.....Mickey McCabe
Society Singer.....Marty Pudge
Baron De Sause.....Sidney Rogers

"Playmates" does not bear the name of the producer in the house program at the Olympic, nor is its sponsor displayed in the billing. Sid Rogers doing an indefinite "Dutch," and Mickey McCabe an old-fashioned Tad, get the type. Although both appear to be experienced and conscientious burlesque performers, handling the familiar material with the certainty and confidence that belong to the veterans, neither is a spontaneous fun-maker.

Instead they work swiftly and make a good deal of noise, and that often is an acceptable substitute for genuine burlesque comedy. At least it inspires some degree of liveliness among the auditors. That's true of the show at the Olympic this week. It is fast in its succession of number and bit, and the comedy interludes are handled with a vast amount of energy. It's all noise and bustle, but the really clever moments are few. One of them is the waiter stuff done by Dan Evans, who is a semi-straight worker.

It is Evans who merits bold type, for some of the best entertainment of the evening were his contributions of specialty, mostly dancing. He makes a first-rate feeder also, and has the second best voice in the aggregation. Marty Pudge, juvenile straight, was the most agreeable singer, but for some reason he had only two numbers. One, a sort of Apache dancing number with Ray Wilder (from the chorus), was an outstanding feature.

The pervading atmosphere of old-fashioned burlesque is emphasized by the principal woman, Eva Lewis, who is the plump, good-fellow type of worker familiar to burlesque regulars of ten years ago. Her style belongs also to a by-gone day, although she is fairly young. But her approach to the audience is aggressive and rather boisterous, and some of her dance movements are in the manner of St. Louis when it was liberal in its ideas. Let it be said, the 14th street clientele likes it this way. Miss Lewis' first number had to be repeated some seven times on the strength of the wicked wriggle with which she finished her dance at the exit. Some of the girls in the line also oblige with loose-shoulders and hips. All this probably is legitimate on 14th street, but as much cannot be said for the business that goes with the wedding burlesque at the finale of the first act. That sort of messy stuff is inexcusable in any sort of neighborhood.

Jessie Rosa is more restrained in her methods, and her agreeable voice is a relief from Miss Lewis' trying notes. She is a neat, quiet worker, less startling in her steps, but more satisfying altogether. The third principal woman is Bunny Dale, who wears long skirts and sings several ballads without impressing herself on the crowd one way or the other. All three women dress attractively, and, indeed, the show is nicely dressed, the girls having frequent pretty changes, all of them designed to reveal plenty.

There are 18 girls, and the "chorus number" is used frequently for short bits, although the elaborate working up of individual girls is not used to the extent sometimes observed. Several of the ensembles look like specially arranged affairs, and one gets the idea that the pieces are carried over from some former first string organization. The alphabet

number was one of these, and another, with the girls all decorated with the covers of popular magazines, may have served elsewhere before.

But the comedy probably has been devised from all the burlesque shows that ever have been. It's all the familiar hokum, sometimes handled snappily, as in the cafe table scenes, and sometimes raggedly, as in the final scene, with Rogers and McCabe doing the ghost scene. This was overworked interminably, and in spite of all its building up was permitted to fall flat at the finish.

It's a typical second circuit show—a fair sample for its grade, but unmistakably inferior in many details.

Rush.

THE MARION SHOW

Columbia Burlesque

Kansas City, Sept. 27.

When Dave Marion started his "Own Show" on the Columbia Burlesque circuit this season he announced it as "the most gorgeous and elaborate" production of the present day, and according to the seasoned regulars of the Gayety where it played last week, it lives up to its advertising. It's early for a guess but the Marion show will go either to the Columbia or Boston for a number of weeks next summer.

This production (it is not a burlesque show) is a series of 23 pictures, tableaux, specialties, costume and scenic displays, with a touch of burlesque here and there, and the catchy strain of a single song "Mary Ryan" running through it, along musical comedy lines. The management claims, none of the principals has ever been seen before in burlesque; at any rate they were new faces to Kansas City.

Mae Marvin, the prima donna, a tall Spanish looking beauty, simply ran away with her songs, stopping the show with her specialty and again in the second act with "Old Pal."

Opening with a prolog in which "The Play's the Thing" was declared by a couple of actors who know how to speak lines, the show moved rapidly with the smoothness of a picture. The cat ballet on a roof top, with a couple of living picture tableaux (shown through a special vision drop) was so different from the usual burlesque opening the audience began to take notice. "Neely Neighbors" worked with an apartment house drop, with the principals in the windows, started the laughs but was not overdone. Quickly following came "Garden of Roses," the nearest to a regular musical number in the show. Large crinolines were worn by the girls, and extremely large ones by the four representing the different colors. Mary Lee appeared here for the first time in a neat new wavy executed classical toe dance, and the number went over for a real encore. "Misses Rene and Florence" were next and put the crowd in a good humor with "Happy Moments." The Trolley Car stunt was the only bit not new here but it was worked with many new thoughts and pieces of business.

One of the brightest spots of the entertainment followed when Miss Marvin stepped out in front of the patent leather drop and put over four songs and left 'em crying for more.

"Arabia" one of the big scenic and costume specialties followed. It was in three parts, including a gorgeous interior, the pilgrimage and desert scene. The title song was well rendered by Gordon Bennett, a good looking young singer. Just a little stavey, and another remarkable dance given by Miss Lee. The costumes and settings were

DOORMAN EX-ACTOR

Howard of Buffalo Gayety Has Record Back to 1875

Buffalo, Sept. 27.

Frank A. Howard, 68, doorman at the Gayety theatre, broke into print with a four-column story in the Buffalo News last week, when it was found that he was an old grand opera singer, and had some leads in operatic repertoire at the California theatre, San Francisco, in 1876.

Howard's career includes playing with John Ransome in "Across the Ocean" in the early 70's at the Bolshoi theatre, Prisco. He sang at the Volk Garden on the Bowery and played in "Pinafore" under Henderson in 1878.

He was at one time with MacIntyre and Healt, and later returned to grand opera to play in "The Sea King." He was placed in his present position through the Actors' Fund of America, which this season began to place oldtime actors in congenial jobs and to care for them in time of need.

MUTUAL WHEEL CHANGES

Three Weeks Added, Two Dropped—Rush's Show Starts

Several changes will be made in the Mutual wheel route within the next two weeks. The Scenic, Pawtucket, R. I., goes into the wheel as a new week stand Oct. 2, with Pat White's "Daisies" the opening attraction. The Majestic, Wilkes-Barre, starts as a Mutual wheel stand, the following week, Oct. 9, with the "Pepper Pots." The Family, Rochester, also starts Oct. 2, with the "Hello Jake Girls."

The Duquesne, Pittsburgh, drops off the Mutual wheel at the end of the week. The Ohio one nighters, Akron, Fremont, Elyria and Sandusky, constituting a week, drop out also this week.

The Ed. Rush show "Georgia Peaches," a new one for the Mutual now rehearsing, beings at the Plaza, Springfield, Oct. 9.

COLUMBIA DID \$7,300

Irons and Clamagney's "Town Scandals" did approximately \$7,300 at the Columbia, New York, last week. The "Sliding" Billy Watson show the week previous grossed about \$3,000.

Last week marked the start of two forms of competition the Columbia has not had to cope with heretofore. Minsky's Park playing its first full week of stock burlesque, and the Weber and Fields unit starting off Shubert vaudeville on Broadway at the Central.

"BURLESQUE" AT A DIME

Pittsburgh, Sept. 27.

The Duquesne, where Mutual burlesque has been experimenting since the start of the season, has discontinued advertising in the dailies, and with a general admission fee of a dime is counting on a transient draw and so far has been going fairly good.

HOWARD AGREEMENT

Argument on the order to show cause why Tom Howard should not be restrained in continuing at the Minsky Brothers' Park music hall stock company on the ground Harry Hastings alleges a prior contract, was heard before Justice Callaghan in the Brooklyn Supreme Court Monday. Decision was reserved after submission of briefs.

Harry Hastings Attractions, the plaintiff, claims a three years' contract with Howard expiring 1924. The plaintiff's testimony consists chiefly of newspaper "notices" of the Minsky "Burlesques" show, wherein Howard is acclaimed the leading comic of the production. Hastings, through James A. Timony, states he developed Howard and through being deprived of the actor's services his own burlesque show must suffer through inferior substitutes.

The defense maintains in brief that Hastings accepted Howard's notice of a cancellation clause. This Hastings denies.

Leaping to Omaha

Peck & Koll's new Columbia show, "Hippity Hop," will open for a break-in at Reading next Monday with two or three other one nighters, to be played en route to Omaha, where the show starts its Columbia wheel route Oct. 9.

Maurice Cain Recovered

Maurice Cain (Cain & Davenport), Columbia producer and executive in the Hurtig & Seamon office, returned to his desk this week after a three weeks' absence, due to a nervous break-down.

Stone and Pillard at Park

George Stone and Etta Pillard go to the Minsky Park music hall's burlesque stock next Monday. The team was engaged for four weeks, with a further option

COLUMBIA'S ADVERTISING

The Columbia, New York, started an advertising campaign last week with the Saturday and Sunday newspapers, carrying considerably larger ad space for the Columbia than heretofore.

Something affected the Columbia business last week, opinion being divided among Columbia people as to whether the opening of Minsky's Park music hall with stock burlesque, or the Central, diagonally across the square on Broadway, starting with Shubert vaudeville, and with Weber and Fields, had caused a noticeable falling off at the Columbia. The biggest drop noted was at the matinees.

The Columbia's extra advertising is to be continued to combat the "opposition."

"TALK OF TOWN" REOPENS

The reconstructed "Talk of the Town," formerly operated by Irons & Clamagney, and turned over by them by agreement with the Columbia Amusement Co. to Harry Strouse, reopened on the Columbia wheel at Ithaca, N. Y., Monday. The revised cast is as follows: Franz Marie Texas, Patsy Gilson, Pep Bedford, J. Paul West, Du Ball and McKenzie, James Parker and Jack Gibson.

Charles R. Murphy and Charles Fagan remain with the show as principal comics. Hurtig & Seamon hold an interest with Strouse in the show, which is played on one of the Columbia leased franchises.

REVISING "CHUCKLES"

Jean Dedin's "Chuckles of 1922" underwent a course of revision last week in Montreal, with the re-making process still going on in Boston this week, in accordance with orders issued by the Columbia Amusement Co. censors.

Dedin personally supervised the making over of the show.

"Chuckles" comes into the Columbia New York, next week.

B. H. NYE TELLS CARNIVALS TO CLEAN UP OR QUIT

Outdoor Showman Speaks Plainly About Carnival Conditions—Must Stop Passing Counterfeit Money, Assaulting Young Girls, Bribing Officials, Bootlegging, Fixing and Arranging Assignations—Nye Says It All

Charleston, W. Va., Sept. 25.
Editor Variety:

The efforts to clean up the carnival game will bear fruit in the cities and larger towns, but I predict that for a long time to come the smaller spots and mining towns will continue to be debauched by '49 camps and strong joints. I get many a good laugh out of the situation, especially when I read the printed communications of some of the raw carnival managers. All bunk and camouflage.

For several seasons I handled the advance of carnivals and my experience was varied. One company that I represented came out of winter quarters short of money and used a very unique method to get railroad transportation. The manager invited a local merchant to ride the train to the junction point, it being a two-road move, with additional transportation to pay at the junction. By the time the train arrived at the connecting road the invited merchant had been filled with Virginia moonshine and was persuaded to write a check for the necessary cash.

Another manager goes broke season after season, and in the winter season his wife reads palms, saving her income to finance the spring opening. This same manager owed me \$271 and prevailed upon me to give him a receipt in full for \$200, saying he had to account to his wife for the full amount and he wanted a little personal cash in his pocket and that he would remit the balance. I still hold the sack for \$71.

Another manager for whom I worked hired a thug to beat up one of the independent show managers, and he himself was accustomed to beat up workmen when they asked for meal tickets. One so-called Sunday school show carried p. c. wheels, sold whiskey on the privilege car and short-changed everybody in settlements.

It's a great big dirty racket and is killing itself very rapidly, but, as I said above, the smaller spots will suffer for a long time to come.

One by one they will go to the wall. A collector for a tent company told me that he visited seven or eight shows on a collecting tour and did not get enough to finance his trip.

It is going to be a big job to clean them up. Personally I do not think the majority will ever be cleaned up. I think that they will quit the game under pressure and many a manager will be back peddling badges and novelties when the next season opens. You cannot possibly reform dyed-in-the-wool crooks, and that is what is the matter with the carnival business.

The crimes, large and small, of the carnival attaches include almost everything on the calendar—stealing towels, beating restaurants and hotels, assaulting young girls, spreading counterfeit money, bribing officials, bootlegging, "fixing" by arranging assignations of officials and coach dancers, and many other petty offenses.

Given enough rope a calf will hang itself. The "lucky boys" had plenty of rope and now the end is in sight. The average carnival manager is so short-sighted that he cannot or will not see his way out. He wonders why his miserable little no good shows fail to get money and says he must steal to live.

The few who put on worthwhile shows are businessmen of brains, and they will survive; the others are doomed.

West Virginia had always been good picking for the grafting out-

fits and that state is to be pitied next season when the little outfits will be looking for out-of-the-way spots to work. The Pittsburgh mill districts were a great field for the grafters, but those spots are being closed tight. Soon there will be no place to go for the junk outfits. The car owners and the tent manufacturers holding mortgages will take back their properties and one by one the Bunko Greater and Grabit United outfits will die and be forgotten.

One ride owner who candidly acknowledged that his rides were only used to camouflage his joints stored his stuff this week. He is a grifter and doesn't know how to operate his rides to get money.

If a man robbed a bank of \$100,000 and bought a circus, that would not make him a shrewd showman, and I contend that the organization supported by graft is not an amusement enterprise, but a thieving proposition. The man who operates a coach show is not as good as a landlady of a disorderly house; the man who lets his wife work in a coach show should be hanged along with other degenerates in the business.

Now let's see it cleaned up by the only men who can do it—the managers. Stop the graft, run away the prostitutes you have in your show, get rid of the unmarried couples in your outfit, see that local girls and women are not insulted, cut out the hotel lobby chatter, be decent even if it's an effort, set the example yourself and make everybody live up to it, give the clean game a chance to prove itself, and then if you can't make a living honestly, try going to work.

It's up to the executives—act and act quickly—or good-bye.

B. H. Nye.

MONKEY FOR DEBT

Paris, Sept. 4.

The chimpanzee Zizi Bamboula, seized by the authorities at the railroad depot here on the failure of her owner to pay debts, was sold last week by auction in the depot and realized 5,050 francs (\$320).

The Caron circus, of Canada, bought the animal which will form part of the troupe during the present world tour.

Main Closes Next Week

The Walter L. Main circus, which opened in Havre de Grace, Md., April 22, closes at Crisfield, Md., Oct. 7. The show, which has played a whole season close to the Atlantic seaboard, is said to have enjoyed a notably prosperous tour. Next season it is announced it will open at Havre de Grace (winter quarters) April 20.

NEW ACTS

Mike Coakley and Lew Hanvey have reunited for vaudeville. They were formerly members of the three act Coakley, Hanvey and Dunleavy, a blackface standard turn of a decade ago.

Paul Cunningham and Flo Bennett, with a Paul Specht-booked orchestra.

The Musical Maids, a female jazz band, organized by Specht.

Snyder's Orchestra, organized by Paul Specht.

Grace Leigh in "Between the Acts," with Josephine Fox, Grace Fox, Ralph Belmont (Jos. Hart's office).

Walter James and Billy Smythe, two-act.

OUTDOOR ITEMS

The death of Clarence A. Wortham has shaken the carnival field. With his passing the outdoor show world has lost its foremost pioneer. He was aggressive, liberal and ever active. Modification, improvement and progress were almost foremost in the mind of this human dynamo, who was rightly named by some "The Little Giant."

A few of the executive heads of the C. A. Wortham enterprises—James C. Simpson, Fred Beckman, Walter Stanley, Beverly White, Bill Floto, Jack Haden, Al Tinsch, Harry Hoper, Dave Morris and H. B. "Doc" Danville—every one of them experienced, capable, tried and trusted showmen.

The International Association of Fairs and Expositions will hold its 1922 meeting at Toronto Nov. 29-30. Headquarters will be at the King Edward Hotel. This is the first time the fair secretaries have ever met outside of the United States, the meetings heretofore having been held at Chicago. Fair secretaries from all over the Union will attend, together with the owners, managers and agents of all of the biggest and best carnival organizations in the country.

1,372,500 people paid admission to the grounds at the Toronto Exposition this year, 100,000 over any past record.

The city authorities closed all of the games of chance, including merchandise wheels, at the Kentucky State Fair at Louisville. The fair is operated by the state. G. Carney Cross, the fair secretary, made all efforts to fix things, but without avail.

May Wirth and family were among the attractions at the Kentucky State Fair this year.

Johnny J. Jones' Exposition will again furnish the midway attractions at the State Fair of Alabama, at Birmingham, October 2-7. Jones is a strong favorite there, and has played the fair many times.

It is said that Will H. Weider has formed a partnership with M. L. Mathews, of the M. L. Mathews, to launch the Weider and Mathews Fashion Plate shows for the season of 1923.

Deputy sheriffs closed all of the strong joints and money games at the annual fair at Wellston, Mo., last week.

Englewood, N. J., declares that no more carnival licenses will be granted there without rigid investigation of the attractions.

The World's Standard Shows will close the season at Glasgow, N. B., Canada, the second week in October, when the equipment will be shipped to Boston, Mass., where winter quarters are being arranged for.

BUY BEN WALLACE ESTATE

Chicago, Sept. 27.

Muggivan, Ballard & Bowers lately purchased the Ben Wallace estate at Peru, Indiana.

The estate is being cleared and work will be begun at once on a row of buildings to cost \$150,000, which will be used as the winter quarters of all the M. E. and B. enterprises.

ENGAGEMENTS

The Astaires are engaged for the new Dillingham production, "Bunch and Judy," and not the new Hitchcock show, as reported.

John E. Walker and Leda Errol, for three years, by Chas. B. Maddock. Both of the players are now in a Maddock vaudeville production. Lispa Taft for "Deml-Virgin."

CLARENCE A. WORTHAM

Clarence A. Wortham died Sept. 24 at a Cincinnati hospital following an operation for appendicitis. His death means a bitter loss to the carnival world, which was staggered when the news became known.

It was well known Mr. Wortham had not been himself for some time, but few imagined the end was so near.

His career as a carnival manager was brief but spectacular, and in the span of a few brief years C. A. Wortham jumped from an obscure equal ownership in one small show to the biggest owner of show property in the outdoor amusement field and into a popularity among showmen, fair secretaries and civic officials all over the United States.

Clarence Wortham was born in Paris, Texas, about 41 years ago, but later lived at Danville, Ill. Always interested in sports and amusements, he became a baseball player and later manager of a traveling girl ball team. From the amusement park he drifted into carnivals and soon became a partner of Tom W. Allen, with a well equipped outfit known as the "Wortham and Allen Shows." He secured the co-operation of C. W. Parker, manufacturer of amusement devices, and soon launched the "Clarence A. Wortham Shows." In 1916 he was operating the C. A. Wortham Shows, the Great Wortham Shows and Greater Alamo Shows, all with winter quarters at San Antonio, where he had acquired many friends and where he was held in high esteem.

Events moved fast with C. A. Wortham. Soon he had corralled all of the worth while fairs and expositions in the Southwest and on the Pacific coast. He gathered about him a staff of managers and agents of the highest caliber and he paid real salaries. He employed executives of real business ability and of

long show experience. In these men he put his faith.

A year or so ago he became interested in summer parks and placed riding and amusement devices in them all over the country. This season he had operated two shows, Wortham's World's Greatest and Wortham's World Best. That he was financially interested in other shows is known, but there are no details to what extent.

He was ever a firm believer in clean and high grade amusement and was in full accord with the present clean up movement.

No information is obtainable as to the future policy of the shows, although it is understood that the Snapp Bros. of the Snapp Bros. Shows and brothers-in-law of the deceased, will become interested along with John T. Wortham, now managing the John T. Wortham Shows.

Cincinnati, Sept. 27.

Clarence A. Wortham, aged 41, one of the best known and wealthiest carnival and circus owners in the world, died here suddenly Sunday of appendicitis. He had been ill only since last Thursday. An operation performed at the German Deaconess Hospital proved ineffectual. Wortham was taken ill in his room at the Hotel Haylin. One of his shows was filling a five days' engagement in Cincinnati at the time.

Wortham prospered with almost Aladdin-like suddenness. He was a showman only 12 years, yet at his death was rated the largest owner of carnivals. He had nine shows and 3,500 persons were in his employ. Wortham had contracts to supply amusements for many leading fairs. The body was taken to the family home, Danville, Ill., by the widow, Mrs. Belle Wortham. When he came to Cincinnati, Wortham apparently was in the best of health.

DORIS SUES RAILROAD

Carnival Wants \$8,200 Damage for Fire Caused by Locomotive Spark

Kansas City, Sept. 27.

John F. Lazia, owner of the "Mighty Doris Exposition Shows," filed suit here this week against the Union Pacific Railroad Company for \$8,200 damages.

The suit is the outcome of a fire the shows suffered in winter quarters last April, which the plaintiff claims was caused by a spark from a Union Pacific locomotive. He asks for \$6,200 for the equipment destroyed and \$2,000 for the delay in getting the show started on the road.

RINGLING-B. B. IN SOUTH

The Ringling-Barnum-Bailey circus is moving irregularly through the south next week and up to the middle of October. Instead of playing through Texas as usual it makes several excursions into Louisiana and Arkansas before running to Gulf territory.

The show is set for New Orleans Oct. 15-16, coming south on the Missouri Pacific lines from Missouri. The unusual route involves several long jumps, notably from Lake Charles, La., to San Antonio, Tex., a distance of 351 miles, over Sunday, Oct. 8. The coming Sunday (Oct. 1) also is a 265-mile movement from Shreveport, La., to Fort Smith, Ark.

It is possible that the movement of the John Robinson show through its favorite territory in the South has had something to do with this unusual itinerary.

CIRCUSES CLASH AGAIN

Ringling and Sells-Floto Shows Opposed in Arkansas

The Ringling Bros.-Barnum Bailey and the Sells-Floto outfit, which played almost identical routes down the Pacific coast, come together for one stand next week. Sells plays Little Rock, Ark., Monday and the Ringling tops show Tuesday. After that the two routes separate, Sells-Floto working south into Alabama and Tennessee and the Ringlings moving back into Texas.

Wallace Hagenbeck and the smaller Sparks shows are working through the Carolinas, the routes crossing at several points. Sparks played Wilson, N. C., yesterday (Sept. 28) and makes Wilmington tomorrow, while the Hagenbeck show plays these towns Oct. 4 and 9, respectively.

COMPLAIN AGAINST MIDWAY

Detroit, Sept. 27.

Charges that the 1922 exposition of the Michigan State Fair, held recently in Detroit, harbored lewd and indecent shows in its midway concessions have been made by Ezra Levin, director of the bureau of agriculture. George W. Dickinson, secretary of the state fair, denies the charges and contends that the Detroit police commissioner, Governor Groesbeck and other state and city officials were on the grounds and made no complaints of the manner in which the midway was conducted.

Levin laid particular stress on the sideshow advertised as "Amy," or the Hawaiian dancers, or the "Vampire," or "The Mystic Stuff from Paris."

CIRCUS ROUTES

Ringling Bros.-Barnum & Bailey
Sept. 29, Nacogoches, Tex.; 30, Shreveport, La.; Oct. 2, Fort Smith, Ark.; 3, Little Rock; 4, Pine Bluff; 5, Monroe, La.; 6, Alexandria; 7, Lake Charles.

Sells-Floto
Sept. 29, Tulsa, Okla.; 30, Independence, Kan.; Oct. 2, Little Rock, Ark.; 3, Forest City; 4, Jackson, Tenn.; 5, Nashville; 6, Huntsville, Ala.; 7, Chattanooga.

Hagenbeck-Wallace
Sept. 29, Hightpoint, N. C.; 30, Wellington, Oct. 2, Durham; 3, Raleigh; 4, Wilson; 5, Greenville; 6, Kingston; 7, Goldsboro.

Gollmar Bros.
Sept. 29, Woodward, Okla.; 30, Anthony, Kan.; Oct. 2, Blackwell, Okla.; 3, Ponca City; 4, Fredonia, Kan.; 5, Nowata, Okla.; 6, Sallisaw; 7, Ozark, Ark.

Sparks
Sept. 29, Warsaw, N. C.; 30, Wilmington; Oct. 2, Maxen; 3, Sanford; 4, Greensboro; 5, Mt. Airy; 6, Lexington; 7, Salisbury.

Walter L. Main
Sept. 29, Coatesville, Pa.; 30, Phoenixville; Oct. 2, Dover, Del.; 3, Easton, Md.; 4, Cambridge; 5, Seaford, Del.; 6, Salisbury, Md.; 7, Crisville.

CHICAGO CONCESSION AND CATERING COMPANY

JAMES McGRATH, President

8 South Dearborn Street

Phone Randolph 1537

CHICAGO

"GUN MOBS" OR PICKPOCKETS, OUTDOORS' STANDING EVIL

Dangerous Element When "Protected"—Not Permitted on Lot by Honest Showmen—Impossible to Operate at Length Otherwise—Bad Business for Those Who "Stand In"

Where there are crowds there are crooks. The most common type of crook to be found operating in big crowds is the pickpocket, variously known in the vernacular of the underworld as "guns," "cannons," "dips," etc. The circus has for long carried the reputation of having "stood in" with these ruffians, and shuffling in the ill-gotten gains of these unscrupulous footpad who work with impunity all over the show grounds, as well as inside of the menagerie and side shows, where there are standing crowds which the "gun mobs," with the help of their "tools" and "stalls," are easily able to get at and roll with ease and impunity.

The circus has always been a favorite rendezvous with the pickpockets. The shows remain but one day in town, and the "dips" are able to make a cleaving, slip out of town on a passenger train, by automobile or by interurban car, and avoid arrest.

The show's "Dick" (detective) is always in touch with the local police and is on the inside as to how the ground lays, so that, in case of a bad squawk and a chance of the show being followed up by the police, the "gun mobs" lie low for a day or two, or until the word is passed all is O. K.

The pickpocket, though not so often seen on the carnival lot, is nevertheless no stranger to the midway. At the big state fairs he is often very much in evidence.

It would be unfair to accuse the carnival manager of any sort of an affiliation with the thieves, although it is known he has been here and there guilty of direct partnership.

There are plenty of known cases where the "cannons" were actually connected with the shows, usually as concessionaires or concessionaires' agents and helpers. Arrests have been made from time to time, where it has been conclusively proven the "guns" were actually connected with the show. Although difficult to connect the management of the organization with the "dips," "gun mobs" have been often carried by carnivals, and although not on the job all of the time, they took the side shows and midway when the biggest crowds are on hand, playing their work on the crowded street cars which bring the crowds to the lot.

Pickpockets in Groups

Show pickpockets, like most others, usually work in groups or "mobs," one man doing the actual work, while the others rustle and jostle the victim, skillfully holding him in position while the "tool" or "wire" (slang terms for operators) grabs the "poke" or "leather." As soon as the roll is clean from the mark's "kick," it is swiftly switched to another member of the mob, which at once "splits off" or "sloughs," to meet at some near-by and convenient point, where operations are resumed.

"Poke" after "poke" and "leather" after "leather" are grabbed during the forenoon while the crowds are making their way to the lot. By this time, the "tips" (crowds) around the ballyhoos are ripe. Soon the mobs can work the inside of the side shows. All "pokes" and "leathers" (poke is a purse; a leather is a pocket book or billfold) as well as all superfluous articles are sloughed or made away with. The "dips" make a practice of never stealing watches or retaining ladies' bags or other identifiable articles.

A favorite way of disposing of these is by kicking them under the pits or platforms in the side shows, or slipping them to some rough neck with the show, who is at hand for this purpose.

The gun mobs, when "protected," work with impunity and rapidity. With the show's management on their side, there is little chance of detection.

In the old days when women wore their pockets in the seams of their dresses there was the single-handed "cannon" or "molt buzzer." All on his own, he worked with a sharp

knife or razor, with which he would, with dexterity, cut out the entire pocket with all of its contents, a painless operation for the innocent party being stung.

At the big fairs there are always crowds and always plenty of spots for the pickpockets to operate. At night time they put on a grand finale. With the illuminated balloon races, the aeroplane stunts, the high dives and the spectacular firework display, it's pie for the gun mobs. The rubes, entranced with the beauty of the pyrotechnic display, stand immovable, their eyes glued to the skies, and while they enjoy the wonders of the scene, the "dips" are quietly but surely relieving them of their bank rolls.

It may be said, in all fairness to the show managers of both circuses and carnivals, that it does happen, and frequently, some fresh "gun mob" will stall on the lot and make "sneak pitches" (working without privilege or permit), but it is seldom they get far and they soon get run off the lot.

No showman will tolerate a gang of thieves working right on his very lot and taking away good money from under his nose. What the pickpockets are getting, the side shows or concessions might be getting, and any old time a gang of "dips" is allowed to work around a show, either with a circus or a carnival, it's dollars to doughnuts the show is in on it, and that someone is getting his.

Hard to Do Business With

The "dip" naturally is unreliable and unscrupulous to do business with, as many a circus and carnival man has cause to remember. Time and time again, they have come on the lot with a strong letter of introduction from some well known grifter and a hard luck story. With tears in their eyes, they beg to be allowed to go to work, making all kinds of promises. With more good heart than judgment, some managers will let them start. Let them rip and tear, ruin the name of the show and rob its patrons, more often than not, inviting them to eat in the cook house.

What's the answer? As soon as the crowds in the big top are seated for the night show, the "cannons" sneak off the lot, take a rattler and blow town, leaving the show manager flat. It's an old story, and a true one: "Play with fire and you'll get burned." It is doubtful if there ever was a show, either circus or carnival, that had any dealings with pickpockets that didn't have both trouble, worry and grief through them.

A good "gun mob" on a big day can easily steal from \$500 to \$3,000 or even more. This includes "stones" (diamonds), considered legitimate loot.

Do they come clean to the show? Do they turn this money in to the office? Not quite. They always have a hard luck story and every day is a rotten one for them.

The show, which bears the real burden and jeopardizes its name, rarely gets half what is coming to it, and even then it is dirty money.

The partnership of anyone connected with an open air show with a thief places the show in the same category as the thief; the crook should be sent away and the man of the show or those standing in should go along.

If there is ever an outdoor alliance of any significance and with a real purpose, this pernicious practice that has endured for years with some open air attractions should be wiped out, through the association if not otherwise, and if the promoters of the gun mobs have not come to their senses by that time. It's bad business, it's dangerous, more so than ever at present in these wise days and times.

Five hundred thousand bale of cotton over last year's crop is the government report for Alabama. This should help show business some.

SOUTH AFRICA

By H. HANSON

Capetown, Aug. 24. The 1922 musical comedy company, under the direction of African Theatres, opened at the opera house Aug. 15 with "A Night Out," drawing a good house. The piece carries simply the well-known comedy, supplemented by a few musical items. Vocal numbers are poor in quality, and dances too few and of no great merit. Coningsby Brerley put over the laughs and made all the running for the fun. Dorothy O'Shann did well. The rest filled in satisfactorily. "The Little Dutch Girl" is noted for next production.

Vaudeville at Tivoli fills the bill for light stuff. Business is good. Week Aug. 16.—Julian Rose, Hebrew comedian (3d week), draws laughs. Pinto, contortionist, clever and neat. De Wilfred, xylophone, fair act. Angel Brothers, acrobats, of outstanding merit. Decina and Eddie McLean, Australian dancers, an act managers should grip, for these dancers have grace, novelty and smartness. George Hurd, Australian juggler, along Cinquevalli lines, and deserves credit.

Week Aug. 23.—Ethel Hook, contralto, assisted by Arthur Argent, baritone, and Edith Page, pianist, return visit, 21-24, big reception. They sail Aug. 25 for Australia under engagement. Pinto, De Wilfred, Daimler and Eadie, comedy (return). George Hurd, Zona and Milroy, comedy (return). Morvana, Anglo-Roumanian pianist, good reception. Julian Rose (4th week). Pan and Gliris, acrobatic dancers (return).

Week Aug. 30.—Madge Bilton and Max, comedy. Inez and Dolly St. Vincent, dancers. Weir and Poole, burlesque act. Colin and John Campbell, musical. Zona and Milroy, comedy. Morvana, pianist. George Hurd.

Allen Doone, the Irish actor, assisted by Edna Keeley and Co., opens Sept. 6 at the Tivoli in an Irish playlet, "Sweet Molly O."

Nathan Harrison, a Cape Town produce dealer, was granted a divorce against his wife, Rayna Harrison, who eloped with a music hall artist, Enrico Palmetto, at the Tivoli some time ago. Rayna wrote Nathan that the life she wished for she is having, and if she was his (Nathan's) own she could not have it. The eloping couple booked passage to India as Mr. and Mrs. Palmetto, but information was handed to the captain, and he turned them and their baggage off the boat.

Johannesburg

THE MAJESTY'S—Ruby Miller, English, supported by Charles Carson and Co., started Aug. 14 as last week of season, producing "The Edge of Beyond," "Polly with a Past" and "The Little Damsel." Gertrude Elliott (Lady Forbes Roberts) and Co., paying return to South Africa, opened Aug. 21 with "The Sign of the Dove." Reports received state the production was a success.

STANDARD—Leonard Rayne's Co., supporting Freda Godfrey, clever and versatile, staged "Brown Sugar" week Aug. 14. "Baby Mine" Aug. 23.

EMPIRE—Revue "Spangles," although excellent production, feels effect of depression in trade. Show started on last week Aug. 21.

ORPHEUM—Aug. 14, Pan and Gliris, acrobatic dancers; Zona and Milroy, comedy pictures; Week Aug. 21, Teddy Stream, comedian; Weir and Poole, burlesque act; pictures.

Arrangements have been concluded by the African theatres for a South African tour early in the new year of Percy Hutchinson, the English actor-manager. Plays to be produced include "The Luck of the Navy," "Nightie Night," "Brewster's Millions" and "Bulldog Drummond."

A new version of the revue, "The Peep Show," will be produced at the Empire commencing Aug. 23.

Durban

CRITERION—Week Aug. 12, Herbert La Martine and Partner, dancing; Arthur Pond, comedian; Wyn and Ivy, comedy; Colin and John Campbell, musical.

EMPIRE R. O.—Pictures. THE MAJESTY'S—Pictures. ALLAMBIA—Pictures; pictures.

BIRTHS

Mr. and Mrs. Fred C. Gardner, at the National Hospital, Philadelphia, Sept. 19, daughter. The father has Gardner's Bulldogs.

OBITUARY

CARL DENTON LOTHROP

Carl Denton Lothrop died Sept. 26 at the Neurological Institute, New York. Death followed an operation for tumor on the brain. He was 54 years old, born in Portland, Oregon, and began his theatrical career as manager of the Howard Athenaeum, Boston, as a young man. He joined the Keith staff in Boston at the start of the Keith vaudeville business in that city some 35 years ago. He was manager of Keith's, Boston, the original Keith house, for a number of years.

The deceased became associated with the Moore & Wiggins interests about 13 years ago, representing

Little Christopher Columbus"; with Leonard Merrick, "The Elixir of Life," and "My Innocent Boy." With Louis Parker he wrote the Drury Lane drama, "The Great Day."

ROWLAND BUCKSTONE

London, Sept. 15. Rowland Buckstone died here Sept. 12 in a private nursing home, aged 60. He was the son of the great J. B. Buckstone, who was for many years the manager of the Haymarket. Since 1884 he had been seen but little on the English stage and had practically made America his home. Up to the end of April he was with Julia Marlowe and E. H. Sothern.

Returning to England for a holiday in May, he was seized with the illness which terminated fatally.

His first appearance on the stage was at the Royal, Edinburgh, in 1877, when he played Jack Slang in "She Stoops to Conquer" to his father's Tony Lumpkin. He then joined the Chippendale comedy company and was principal comedian for three years. At the Duke's he played in the production of "The New Babylon." At the Prince of Wales he created the part of Basil Glorgione in "The Colonel" in 1881. He then joined the Sadlers Wells company under the management of Mrs. Bateman. In 1882 he played Knickerbocker in the opera "Rip Van Winkle." In 1883 he revived "She Stoops to Conquer" at the Strand.

ALLAN KELLY

Allan Kelly, member of the Violet Besson and Co. act, died Sept. 3 in a dressing room at the Majestic.

IN MEMORY OF

Our Beloved Father and Brother

WILLIAM R. SWOR

Never to Be Forgotten by

BERT, JOHN, JIM and

ALBERT

Houston, Texas. Mr. Kelly was suddenly stricken with a heart attack and died within 15 minutes. He was buried in Houston, after a funeral mass by the Rev. Father J. M. Klrwin, Vicar General of Galveston, assisted by Father Crowe, of Sacred Heart Church, of Houston.

GEORGE A. DODGE

Boston, Sept. 27. George A. Dodge, president of the Eastern Talking Machine Co., and identified with several amusement and hotel interests, died at Whitefield, N. H., last week after an illness of about a month. He was born in Ipswich, Mass., in 1866 and in 1905 became interested in Steeple Chase Park at Nantasket. A year later he started Paragon Park, made it the banner amusement park of the South Shore, and after operating it successfully for several years, sold it to a syndicate.

WILLIAM C. MILLER

William C. Miller died at the Actors' Fund Home, Staten Island, N. Y., September 23, at the age of 79. He made his first appearance on the stage with Edwin Booth, and was last seen in "Just Out of College." The last five years of his career were spent in the films. He has been living at the Actors' Fund Home since 1914, with his wife, Jennie C. Miller.

ESTELLA CHURCHILL

Estella Churchill-Norman died Sept. 19, following an operation at the Chelsea Hospital, Boston. Miss Churchill was the drummer of the Boston Fadettes, an all female musical organization which toured vaudeville for several seasons some

IN FONDEST REMEMBRANCE

of my beloved husband

WILLIAM J. DOOLEY

September 24, 1921

ZENA MORIN DOOLEY

years ago. Later Miss Churchill did a drumming act alone. Her husband, Henry Norman, survives.

GUY SMITH

Guy Smith, former well-known coast theatre manager, died at Pasadena, Calif., September 24, word being received by his mother in Oakland.

The mother of Cornelius Fellows died last week.

IN LOVING MEMORY OF OUR Dearly Beloved Brother and Uncle,

JOSEPH HART

Who Passed on October 24, 1921.

MATTIE CHENEY

ROBERTA and

HOWARD REDMOND

them in New York, and supervising the bookings for the Temple, Detroit, and Temple, Rochester.

He was a member of the Masonic order and an Elk. He also held membership in the Lambs, New York Athletic Club, Mount Vernon Country Club and Dunwoody Country Club. A widow, Leila V. Lothrop, survives.

Funeral services were scheduled for Friday morning (today) at 11 o'clock at the Frank Campbell Funeral Church.

FREDERICK F. PROCTOR, JR.

Frederick F. Proctor, Jr., died Sept. 13, in Central Valley, N. Y. Death was due to a long continued nervous break down that the deceased was stricken with three years ago. He was 41 years old, and a son of F. F. Proctor, vaudeville magnate.

"Freddie" Proctor, as he was known to theatrical people, was born in New York city, and was identified with his father's vaudeville interests for a number of years, until illness caused his retirement. He was general manager of the Proctor interests about 10 years ago, supervising theatres, booking matters, etc. His father F. F. Proctor, survives. Although the death of the junior Proctor had been rumored for several days no announcement of Mr. Proctor's death was made by the Proctor office until this week.

GEORGE R. SIMS

London, Sept. 7. Famous as dramatist, novelist, newspaper man, and inventor of a hair restorer, George R. Sims passed away on the night of Sept. 4. His last work had been his weekly column, "Mustard and Cress," for "The Referee," an article which he had contributed under all sorts of conditions for 45 years, his last copy being written on his birthday, Sept. 2. No man was more universally known than George R. Sims. He was the novelist and playwright of the people. Injustice

IN LOVING MEMORY OF

CARL JAEHNEL

Devoted father of

HENRY REGAL

(Regal and Moore)

who departed this life Sept. 13, 1922

May he rest in peace.

always found a strong enemy in his pen; he it was who fought for and obtained the release from penal servitude of the innocent convict Adolf Beck. He was a man who worked hard and played hard.

Among the plays he wrote "on his own" were: "Crutch and Tooth-pick," "The Member for Sioem," "Flats," "Mother-in-law," "The Half-Way House," "The Merry Duchess," "The Golden Ring," "The Dandy Fifth," "Lights of London," "The Romany Rye," "The Steeplechase of Life," and "The Last Chance." With Wilson Barrett he wrote "The Last Chance"; with Clement Scott, "Jack in the Box"; with Sydney Grundy, "The Glass of Fashion"; a partnership with Robert Buchanan led to "The English Rose," "The Trumpet Call," "The Lights of Home," and "The White Rose." With Arthur Shirley he wrote "Two Little Vagabonds," "The Star of India," and "The Scarlet Sin"; with Cecil Raleigh, "The Guardman," and "The Grey Mare," "Uncle John," and

CABARET

The *Rendez-Vous* on West 45th street, with Gilda Gray its star drawing card, reopened Monday night with a snappy little production, carrying Miss Gray at its head with five or six of the prettiest girls any floor show could disclose. Not the least attractive either was Miss Gray, who was costumed for each number. The numbers were staged by Jos. C. Smith. He put zip and pep into them, besides designing some of the darlings and darling costumes any revue has shown. Bare legs and backs were their attractions. Mr. Smith made a bear of a number of one bit, where each chorus girl had a tiny specialty, and each executed her dance with the assurance of a veteran. Smith has done really a dandy bit of staging in this little miniature revue with its meagre scope and small floor.

The *Rendez-Vous* was packed at the opening, unquestionably with the draw credited to Miss Gray. It can't be attributed to Miss Gray's current engagement in Ziegfeld's "Follies" at the New Amsterdam, where she is appearing at each performance, for she packed the Gil Boag restaurant to the same bulging proportions before joining the Ziegfeld show. But the "Follies" association is not harming either Miss Gray as a draw or the restaurant. It rather bespeaks Miss Gray's strength as a "Follies" principal, for she is the first Flo Ziegfeld has ever engaged with permission to play an outside engagement. Only recently Ziegfeld refused permission for Gallagher and Shean to appear at the Knickerbocker Grille, while they remained with "The Follies." In the floor revue Miss Gray sings and dances, mixing her numbers from straight to blues.

After the opening and with the reservations piling in, Gil Boag concluded to abandon the intention of placing Miss Gray at a Gilda Gray Club, although he had leased a house on East 58th street, near Park avenue, for that purpose. Miss Gray will continue at the *Rendez-Vous*. On her record there she appears to be the best restaurant card in the country.

The *Rendez-Vous* has another attraction, one worth while by itself and also a business getter, so much so that Miss Gray and The Collegians, band, should not be on the same program. It is wasting one of the two attractions to hold them together. As a jazzing, ragging dance band, The Collegians have it over all of them. There never has been any combination players like these boys, claimed to be on the level collegians, although if all of them are it would be surprising. The way the boys handle the tempo is what does it, although each is a musician. They played at Castles, Long Beach, this summer, which Boag also operated. Mr. Boag appeared to know what he had in them for he has the band under a contract for three years.

The Chateau Laurier at City Island closed last Sunday. Despite the record bad summer of years for road houses around New York, the Chateau, under Bill Werner's management, showed a substantial profit. That is said to be almost a solitary instance along the road resorts of this season. Negotiations on for the Flotilla, New York, by Werner, were abandoned when certain conditions imposed would not be met by the Werner group, that included Julius Keller. It's doubtful if Deputy Police Commissioner Dr. John A. Harriss, who owns the Flotilla and operated it himself last winter, will personally reopen the restaurant. Dinty Moore, the orchestra leader at the Chateau, who was in a jam of worry over a speed boat that had been presented to him, received a bill of sale for the boat from the owner before leaving the island last week, for the original \$75 agreed upon.

A series of 21 damage suits were filed in the Federal District court late last week by the American Society of Composers, Authors and Publishers on behalf of its publisher-members. Various restaurants and a number of east side and Bronx picture theatres are named defendants in suits. Each is alleged to have infringed on the plaintiff's copyrights by performing their copyrighted music without license. Waterson, Berlin & Snyder Co. is plaintiff in six suits each; Peist in four; Shapiro-Bernstein in three; Remick in two, and one suit is filed by the following firms: Jack

Mills, Inc.; Berlin, Inc.; E. B. Marks; Fred Fisher, Inc.; Witmarks and Richmond-Robbins.

The entire Marigold Garden Revue, from Chicago, will be taken to Cincinnati for the banquet at the annual convention of the Direct Mail Advertising Association at the Hotel Gibson the night of Oct. 26. The cost of the show will be \$1,500. The trouper will return to Chicago the same night, the round trip being made by special coach. This will be the first time a complete show has been brought to Cincinnati for a convention. William H. Kaufmann, chairman of the entertainment committee, is planning "A Night in Bohemia" smoker for Oct. 25, which will be an "owl," he says.

A loosening up somewhat in the late stringent police observation in restaurants was slightly observable this week in New York cabarets. In some places where cops had been installed, they were no longer noticeable, although a few of the restaurants still had them. The police officers detailed to watch for violations in restaurants became very conscious of their jobs at times. They annoyed so many people it may have been that finally someone with sense appreciated the laymen enemies the unwarranted procedure was making.

Plantation will reopen with an all-colored show Wednesday night, Oct. 4. Heading the company will be Florence Mills and Shelton Brooks. Other principals are Jessica Zach, a soprano who has been singing in concert; Francis Mores, baritone, and a singing trio, Scott, Ray and Coslay. The Six Dixie Vamps from the former Plantation floor show have been retained and the choristers will be augmented by the "Two Georgia Beauties," said to have won a colored beauty contest at Palm Beach last winter. One is alleged to be the only blonde creole in the country. Eddie Pidgeon is again handling the press work for the restaurant.

The Blue Birds opens Saturday, October 7. It is the newest dance place on Broadway and claims to be the largest. It also claims to have an unobstructed floor without pillars. The decorations are in silver and gray. Herman Karp, who will operate the Blue Bird, has engaged Jack Figel as its manager, and also engaged the Al Burt orchestra, which will be presented under the Paul Whiteman name. The Burt band was in Atlantic City over the summer.

Open hospitality is likely to be costly to the good samaritan, according to a story related by a vaudeville actor lately back from the road. While in a hotel at Hazlet, Pa., he bumped into a chap who craved a gill of liquor. The professional lifted a bottle from his bag and invited the thirsty one to imbibe. A few minutes later he was asked to the proprietor's office, where the hotel man disclosed himself as a federal officer. The vaudevillian is said to have been fined \$25 for violation of the Volstead act.

Shep Waldman, Eddie Bourdone and Bob Baumann (vaudeville) and Alex Welner, manager of Freeman's restaurant, were arrested last week on charges of violating the Mullan-Gage law. They were immediately discharged by Magistrate Frothingham in the West Side court, before whom they were arraigned. Bourdone was charged with passing a hip flask around to his companions in Freeman's restaurant.

Sam Kraemer, a Chicago small time independent vaudeville agent here, was hurriedly summoned to Minneapolis last week to appear there under subpoena and explain the disposition of \$60,000 of the assets of a cafe, the business of which had been thrown into the bankruptcy courts. Kraemer is said to have been a factor in the operation of the business and also a large stockholder in the enterprise.

The Pittsburgh city authorities appear to be determined to close every questionable cabaret or hotel. Director McCandless' latest move has been directed against Collins' Inn, which was rapidly coming to the fore as the most patronized black-and-tan resort. The license is sought to be revoked on grounds

AT SARANAC

By ROBT. R. HILL

Saranac Lake, N. Y., Sept. 27. This is the invitation extended to every reader of *Variety* by the professional people who are now in the mountains. Some are here for their health. Others are here with sick friends or relatives. Still others are merely vacationing. But one and all they are a happy and contented lot. And if you do accept their invitation, prepare for a surprise. For instead of the sorrow that you might expect you will find only a laugh—a laugh that would shame many of their brothers and sisters playing on the big time with the whole world in front of them.

So take the invitation at face value and come. Granted that you are busy and can't, here is what you will find.

Dave Seymour, for the past six years managing the Pontiac Theatre Beautiful, in good health and apparently prosperous, just elected to the vice-presidency of the corporation controlling the theatre he manages. The last you probably heard of him he was managing the Dave Lewis farce comedy of "Don't Lie to Your Wife." Then he disappeared. You probably thought he was dead. When you pay that visit just stand outside the box-office and watch Dave handle an advance sale that grabs up every seat in the house in about half an hour.

Pay a visit to the Grand Union Hotel and on the porch, if you are lucky, you will see Charles Church, formerly with the Concross Minstrels.

Then journey to a quiet little cottage and see Jimmy Fallon and Marjorie Shirley, both happy and contented even if vaudeville will have to get along without them this year.

Eat your lunch at the Riverside Inn and meet Joe Weber, brother of Lawrence Weber, who is in town for a short visit.

Drop in at the Saranac Lake Club and, bent over a billiard table, you will probably find "Pop" Barrett, of juggling fame. Talk to him and he will probably invite you home to see Charlie, his son, who assisted in the act until the family came to the mountains.

Then drop in at the Berkeley Hotel for supper and meet Mr. and Mrs. Bobby Jones. Bobby will probably stay here for the winter and then return to vaudeville. Mrs. Jones, formerly of the Winter Garden, will return to the city in the near future to accept an engagement.

Visit a cozy little cottage and you will find the Williams girls, Elsie, Betty and Bobby. John Deardourf is also another one of the vaudeville family in the mountains.

Take the time to visit Edna Rochelle, formerly of Ziegfeld's "Follies" fame. Doing very nicely, thank you, and just as happy as she ever was on Broadway.

Hunt up Ignatius Neubauer, strong man of the navy and also of vaudeville fame. You will find him at the local high school, where he is the physical instructor.

If you hadn't waited for a formal invitation you would have found a host of friends. Margaret Young, the Mosconi Brothers, Bert and Betty Wheeler, Walter Perelval, David Warfield and a score of others who have gone back to greet the start of the season.

Then, after you have visited everybody, and probably you will be able to find many more than *Variety* has been able to locate, call a taxi. Look in the telephone book for Mike Egan and tell them that you want Egan himself. Then on the way to the station you will have a chance to talk with the former handball champion of America, the man who trained Jim Jeffries and who appeared in vaudeville for a number of years with a weight-lifting act. And if there is anyone here you want to locate just talk to Mike.

that liquor laws were being violated.

All of the Salvin group of restaurants are reported about to place a girl floor show in, to be starred by Jos. C. Smith, who produced the new show at the *Rendez-Vous* with Gilda Gray as its head. Some of the Salvin restaurants, like the Boardwalk, has entertainment, but those without it are to have the girl shows if the plan is not changed.

La Vie on West 48th street, near Broadway, has started off its smart floor show, staged by Dan Dady. It will be reviewed later.

The Rainbow Dancing on Broadway between Forty-eighth and Forty-ninth streets, started off with a rush that likewise started Sam Spector trying to secure the floor above his present place for an addition.

BEDSIDE CHATS

BY NELLIE REVELL

Newspapers frequently quote people as saying that their favorite pastime is work. I must confess I was more or less skeptical as to the sincerity of such statements. I, who have had to work all my life, and was the sole support of a family before I was 20, could hardly conceive of anyone working who did not have to. But now I appreciate what a life-saver work is. Next to health, there is no greater blessing. It cures ills of every nature; it is a balm for every woe.

Writing my weekly column has given me something to think about, to plan, to anticipate. It has taken my mind off of my funny back, and I sincerely believe that my recovery began with the first *Bed-Side Chats*, which was a year ago. I used to wish for the time when I would not have to work. Now that condition I would regard as a calamity.

I have had more real pleasure out of my column than anything I ever wrote. I feel as if every reader is a close friend. I try to make it sound like a personal letter to each of you, and try to picture some of you reading it to other of my friends who may be near.

It keeps me in communication with the theatrical profession in every part of the world, and brings many letters from old friends, some of whom I feared had forgotten me. It has served to reunite many old friends, who have located each other through seeing their names in my column.

I frequently receive letters signed by an entire company telling me that have just read "Bed-Side Chats," and of some particular thing that appealed to them. Sometimes some of the chorus girls write between scenes to tell me they are rooting for me, and that my articles have helped them realize their own lot could be worse.

I have been privileged to be of assistance to several persons whose cases were brought to my attention by readers of *Variety*. And for that I am grateful.

Do not be sorry you have to work for a living. It is a sweet privilege. God bless the man who first invented work.

Some may say, "Where will I find work?" Surely when one has his health he can find work. It may not be exactly the kind of work he wants to do, but if the elevator to success is not running—take the stairs.

An exhaustive search of every crevice in the room has failed to bring forth the envelope containing 21 stories which was lost week before last. Incidentally I am still in disgrace for the typically Revellesque manner in which I expressed my disapproval of someone's carelessness in not examining more closely the bundles of papers or waste baskets taken from patients' rooms, especially a patient who must depend upon others to put her things away and is too blind to see what the nurse is throwing out. And the more I see of the nurses, the more I like my old chorus girls. And I told the head of this institution that I wished I could bring in a fleet of chorus girls to humanize this place.

My eyes have improved, but I can no longer read in bed nor write while lying down, and must wear dark glasses. And, if I can't sit up long enough to get my column out—you win.

The bird is all right, too, and if I am not sued for libel in the Audubon Court for what I said about him, I will never again criticize his vocal propensities. I thought for a while he was trying to give an imitation of Bert Savoy, but he has developed into a regular John McCormack.

This nose-burning process is pretty. They run a wire attached to a tiny electric needle up your throat into your nose, and burn it with caustic. It's the first time I knew I wasn't caustic enough.

With all my friends sending or bringing such discouraging reports on conditions in Europe, I do not think I have missed much in not going over. Alice Rohe, from a peasant village in Italy, writes that there is neither plumbing nor prohibition there, and that they are long on scenery but short on soap and sanitation.

Constance Talmadge, who is touring abroad, writes she is freezing over there and would like to locate the equator. Connie sailed with a Greek passport, as the final papers in her divorce had not been signed. If the Greek quota is filled when she returns to this country, and Connie is detained at Ellis Island, she probably will think she has found the equator or some warmer climate. I hope it doesn't happen to Connie, but it would make a great press story.

Engagement Extraordinaire! I have had a bath—a shower bath. A friend thought that a rubber bathing cap would be going Jack Wilson one better on the clay pipe and tobacco he brought. But I fooled him. I used it (the bathing cap, not the pipe). After I got my brown locks—yes, they grew out brown—all tucked under it, the nurse got me into a wheel chair and rolled me under the shower. I laughed a little, shivered a little—and cried a little. It's a weird feeling for a moment to find yourself under a shower for the first time in three years.

A fool there was, and he made his brew, even as you and I; Said he, with glee, "Ha, a new recipe I'll surely have to try"; So he got some hops and the rest of the props, and he started in to brew. But the stuff got thick, and it had no kick, but it made a great shampoo.

A little boy whose father is the comedian in one of our "most booked" two-acts had been listening in on his mother's conversation. During the course of the palaver one of the ladies used the expression "de trop." The youngster rushed to his dad and inquired:

"Dad, what is 'de trop'?"

It happened that his father had his beak buried in *Variety*. However, and without looking up or thinking, Dad replied:

"If you're drawing to four hearts, and you catch the ace of spades, the ace is 'de trop'!"

Nell McConlogue says:

"I believe that Man is the greatest thing God made—except one; that's Woman."

"We hear too much harping about Eve tempting Adam. Personally, I think that if the lady wanted Adam, who must have been a gentleman, to PASS THE APPLE, that Adam did just what a gentleman should do."

"I have never learned the model of apple that Eve asked for, or got, but from the 'meowling' we hear about it, it leads one to think that it might have been a—CRAB!"

Wanted to Exchange—A season ticket to Polaris Park for a non-abled invalid chair.

Whenever I have fruit and candy to spare I divide with the children's wards and send flowers to three dear old women who have been on the 11th street side of the hospital for years, with no one to visit them; no friends or relatives. While they are not dangerously or malignantly ill, they are friendless, homeless and dying of old age. I divide my parties with them. That's why I am telling you, for maybe it was some of your fruit, candy or flowers that I divided.

I have another protégé over in that side of the house. A young man 21, and suffering with the same affliction as mine, only much worse. The doctors say I will be able to dance like the Dolly sisters before he is able to sit up. So, I have a lot of fun fixing up little baskets to send him. I put in some of all the goodies. Internica told me he is a very worthy case and that my little donations have meant much to him, especially the cigarettes which I always include, if I have any.

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Mrs. Cornelius Suydam Whitney Fellowes, who died Sept. 22, at the age of 70, after a lingering illness which reduced her to 96 pounds, was of old New York and New England families. One of her surviving children is Cornelius Fellowes, husband of Mlle. Dazie. The deceased was the widow of Col. Cornelius Fellowes, president of the National Horse Show Association during the years when the "Horse Show at Madison Square Garden" was the annual social event of both hemispheres. Col. Fellowes was a founder of the Horse Show and its president from 1880, when it was formed, until his death in 1909. A surviving daughter is Mrs. Richard La Morris. The family home is at 1049 Park Avenue, New York.

Bert Melrose is framing a new act following his controversy last spring with the Shuberts over his 20-in-24 weeks' contract. Melrose at that time was cancelled in the middle of the week in his Philadelphia stand because he could not comply with the manager's orders to cut his running time to below ten minutes. Last week he placed the matter in the hands of Bloomberg & Bloomberg, attorneys, who advised Melrose has a damage claim for the balance of the week's salary. Melrose says he has received an offer from Shuberts to go with a "unit," but is undecided.

George S. Frederick who heads a vaudeville company presenting "The Conductor" skit asks this correction of a New Act notice in Variety under the company name of Frederick's Van Wart and Co., reviewed at Loew's State, New York. Mr. Frederick explains the error was caused by the house management, he having been billed for four years under his own name until recently deciding to call it the George S. Frederick-Perry Van Wart Co., which the management combined into Frederick Van Wart Co. for abbreviation.

In a recent story about Perry Bradford, Lemuel Fowler and Spencer Williams being held in \$5,000 bail each on charges of fraud and conspiracy, the name of Clarence Williams, also a colored songwriter, like the first three named principals, was confused with that of Spencer Williams. Clarence Williams had nothing to do with the litigation over the song, "He May Be Your Man," in which Spencer Williams, et al., were implicated.

The examination before trial of James Terence Duffy and Frederick Chase Sweeny, otherwise Mr. Duffy and Mr. Sweeny (vaudeville), has been temporarily stayed in their suit against Ed Gallagher and Al Shean alleging trademark infringement in the "mister" song. Damages for \$25,000 are also asked. The defendants obtained an order to examine Duffy and Sweeny before trial, but Kender & Goldstein are seeking to vacate the examination.

Bill Quaid, manager of Proctor's Fifth Avenue, is sponsoring "The Fifth Avenue Follies" at that house this week, selecting the cast through a popularity contest. Quaid will play the "Follies" at Mt. Vernon next week, and then return to the 23rd Street house, where they will be rechristened "The Chelsea Follies." Will J. Ward is producing the show.

Howell & Baud, theatrical agency in Paris, notes a correction on the cable statement in Variety that "Bluebeard's Eighth Wife" was produced in London as an English adaptation of an American play. "Bluebeard" was first written and produced in Paris, says the firm, with the English and American rights disposed of direct by it.

Portnoy & Wolf have leased the site of the former Mock's Hotel on Eighth Avenue and 46th Street, which will be renovated into their third hotel in as many years, to be renamed the Fulton. It will cater to the profession exclusively and will have 100 rooms. Fifty with private baths.

LET PICTURES MAKE IT 50-50

The Keith office, probably upon the request of Will H. Hays, asked the co-operation of Keith managers and acts to suppress reference on the stage to pictures, as represented in the minds of the public by "Hollywood." That request was in form, since the show business is the show business all over the world wherever there is a box office. There may be different kinds and objects of the various show businesses, but there is but one purpose of a box office.

A manager in the legitimate here and there believes the idea of keeping "Hollywood" and pointed references to pictures or its people off of all stages.

That may be quite all right, too, but why not make it reciprocal? How about pictures stopping its ridicule and deriding of the speaking stage and its people? What has Mr. Hays said about that?

A picture producer never halts at holding up stage people to scorn. "The Queen of Musical Comedy," "The Chorus Girl," "The Leading Man," "The Matinee Idol"—they are and have been thought of by the picture producers as legitimate scenario subjects. Pictures directly bearing upon the speaking stage, with plots emanating to and from the stage door, have been freely employed by picture makers when they fitted his imagined needs. In the early days of pictures, some very vicious films of this character were turned out. While tending down of late years (because there was nothing new left) the picture men still "go after" the theatre.

Why not ask Mr. Hays to make it 50-50? Let the several ventures that employ a box office keep far away from one another for their laughs or their thrills, if either tends to harm the other in pride or the estimation of the public. But the picture branch should not assume its injured air without remembering.

THE LITTLE THEATRE MOVEMENT

The Little theatre movement is spreading, without a doubt, throughout the country, but where is it spreading to? That's not a mere question mark for an insincere query. It's important, mostly because these amateurs are sincere.

In their own home towns, where they form these community projects, they talk and maybe they dream. What must Broadway seem like to Wichita, Kan.? And those magazines! And those picture papers which have lured the uninitiated into believing the screen is the prospective substitute for the stage.

The trend of the communists is to the uplift. They may have a business manager and may have to meet a deficit for hall rent, but the stage must be elevated. And who among their self-selected luminaries of the asbestos is the great uplifter? Shakespeare? Now! Moliere? Now! Aveny Hopwood? Nix! George M. Cohan? Nope! Well, who then? Can't you guess? Eugene O'Neill! Really!! Honest, yes.

Ninety-five per cent of the uplifters will answer you O'Neill. He is their favorite, that dealer in stage blasphemy. And he is not only their favorite, there are others who should know better. For when O'Neill and his unsanitary play memory have gone forever, there will still be blasphemy, but let us hope never another author like O'Neill for the American stage.

And there is the Little theatre movement—wrong before it starts, and it might be better than that. Maybe it's Greenwich Village, after all, or, after all, if there is anything before. And that takes in those New York critics the managers are just commencing to find out about. There is much more the managers don't know, and probably never will find out, but it's there, has been there, and the managers had better start searching for the connecting thread. They may be astonished to find out where it will lead to.

INSIDE STUFF

ON VAUDEVILLE

There isn't much doubt but that Loew's State, Cleveland, is now playing Shubert vaudeville units under an arrangement with Loew's which gives the latter an interest in the house, although the Shuberts are most likely guaranteeing Loew's a certain amount weekly as its share. That amount is mentioned as \$4,000, also \$5,000. The house opened last Sunday to \$3,800 on the day with "Echoes of Broadway" unit. Loew's State's usual business with pictures on a good Sunday was \$5,000. Loew's couldn't use the State for pictures this season without interfering with the Allen, another large theatre there Loew's recently acquired. Not wanting to play Loew vaudeville in the State, the natural consequence was Loew's would be turned over to the Shuberts when the negotiations first started some time ago. That happened when the Shuberts found they could not again operate their vaudeville in the Ohio, Cleveland, this season. The State seats 4,000. It has a possible gross at its scale and two performances daily (14 weekly) of \$47,000. The Shuberts were looking around late last week for an extra attraction to top the State's revue show for this week, but could not locate one, although they are said to have been agreeable to paying \$2,500 for a name.

The deal between Keith's and Loew's for Loew's State, Indianapolis, appears to have been the outgrowth of the booking contract made by vaudeville houses in Indianapolis and Toledo with the Pantages circuit. Loew's had been playing pictures at the Indianapolis house, with no intention of resuming the Loew's vaudeville bills. Keith's took the house to play its pop vaudeville against the Pantages-booked bills. The inside of the Toledo-Indianapolis muddle, from accounts, was that the Toledo people used the Keith name, and then suddenly switched to Pantages. It's a question if the Toledo managers had not already signed up with Pantages before entering into the Keith details. It is said the Keith name was momentarily wanted to influence certain Toledo people interested in some financial transaction in connection with the Toledo vaudeville theatre. Its previous bookings had not been satisfactory, according to reports, and the locals demanded a change, urging the Keith brand. By that time the Pantages deal had been made, but the Keith connection being requested, it was sought, without the inside developing until later.

Vaudeville acts on the Shubert unit circuit, or some of them, allege they are actually doing four shows daily. They state that their own turn they count as one performance at each show, with their portion in the revue the second performance. This holds the vaudevillians in the theatre throughout each performance, something acts playing the big time say they have not been accustomed to. On the other hand, it is claimed the Shubert vaudeville circuit is the only circuit in this country strictly playing a policy of two shows only daily. While there are twice-daily vaudeville houses on other circuits, theatres playing three or more shows a day are intertwined with the two-dayers. Some observers say they believe, it would have been of benefit to the Shubert units if Shubert vaudeville had been discarded for this season, through the familiarity of the same towns last season with it. The reverse of this is that if the

Shuberts had dropped the Vaudeville out of the billing, the units might have been classed as road attractions, with the Equity assuming jurisdiction. That the Vaudeville was retained may have been through the persuasion of a certain interested member of the Vaudeville branch of the Equity, who wanted all the dues he might possibly command.

Moss and Fry, the colored vaudeville team, is heading a colored show that started playing New England and is still reported out. The attraction is called "Dumb Luck" and was produced by Louis Rosen, a theatrical costumer. He purchased tickets for 95 persons, sent to Holyoke, Mass., where the show opened two weeks ago. The next stand was Worcester, but there was no money in sight to defray transportation. Moss and Fry dug up the required fares.

The Shubert unit producers are not as familiar with "extras" in their sharing statements as the legit are. These "statements" are said to be terrible things as a rule, with the "extras" the work of a mind with an imagination that should have been a playwright's. One show (not a unit) required a lump of ice at each performance. It is known as a perishable prop, and chargeable by the theatre management. The statement at the end of the week for a chunk of ice for eight performances was \$100. That is but a minor item. The extras have run up as high as \$1,500 to \$1,800 in large productions, whether the expense was split by the theatre or just "extras."

It is understood the units are having the extras slipped in on them for about \$500 a week now. The unit producers have had trouble enough, from reports at the opening of their first season, without having to stand for this magnified Stair & Havlin practice that the present legit booking offices have overworked so long with those of their own legit producers who will stand for it.

And by the same token the legit offices might understand that even the newer legit producers can't stand it and won't stand it; they will be driven out of a field they possibly would be successful in, unless that thing and others go so far that a third legit circuit must necessarily arrive.

Theatre management seems to be the most profitable end of the legit show business, as against the attraction, without the gypping. There are attractions now in New York, and have been in New York, produced independently but booked by the legit offices, that have been and purely are running for the theatre only. The production hasn't a chance to get off the nut, so what chance will a unit have at \$1 top, required to draw an average of \$10,000 weekly in 30 cities to break, if they are overburdened with all the stuff that can be put over on them? And how are they going to do \$10,000 on the average for 30 weeks? It should be soft enough for the theatres on this unit thing without going farther than the unjust sharing terms.

The Majestic, Boston, issued a throwaway on "Town Talk" the Shubert unit show at the house next week, that did not improve the opinion of the local newspaper men about the character the house was attempting to build up. One newspaper man described it as worthy of the Mutual Wheel. It may have been gotten out, however, by the show. The screed goes into exclamations over the choristers doing a shimmy at Dobbs Ferry with about eight paragraphs devoted to a suggestive description. "Town Talk" is a Barney Gerard show, with other units following it on the Shubert time.

The Shubert vaudeville unit producers are already talking for better sharing terms. They say the present high average percentage given producers only exists on paper, as the top percentages (70-80) are only in the death trail houses where it doesn't make much difference what the percentage is. In the theatres where real business may be done, it's 55-45. The producers want a straight 60-40 in the good houses. The producers wouldn't grieve either if Des Moines were thrown off the Shubert circuit.

Some feeling was created in Baltimore during the recent appearance of a Shubert unit show, when a mass of postcards of the "Dear Boy" kind and signed "May," or any girl's name, spread over the town by mail. In between were suggestions of a "date." It never has been good press stuff. An up-state smaller city was nearly disrupted maritally some years ago when an expedient of this character was tried there. Over 100 irate wives went gunning for the letter writer and their husbands. It required a local paper to square the affair.

A vaudeville act of two people has issued a pamphlet containing copies of several letters in connection with their booking and managerial reports. The pamphlet appears to allege the act is being discriminated against, with the statement made it will become necessary for the act to sell its home and go to Europe in April, 1923. "Meantime," the paper concludes, "managers wishing to book this act can apply to _____" (at a Chicago address). The matter refers only to the big time.

A story between vaudevillians that might form a musical comedy plot recently occurred, from New York to the coast. The male end of the married couple had secured an engagement in a production. His wife started a vaudeville act around New York while her husband continued west with the show. The wife began to notice an apparent absence of memory concerning her on the part of the husband. Meantime her act didn't look promising, so she started to devote more attention to what her husband might be doing.

In looking for information, she secured it, with a trip to the coast, where the show was playing, following. As she wandered into her husband's room at the hotel (when he was out), wifey noticed an open door leading into another room. The suspicion that that was "that woman" impelled her to further investigate. The first thing she noted was a receipted jeweler's bill for \$2,700 for a ring that wifey had never before heard of. Other signs of another little family settlement without the wife declared in came to view.

Then husband showed. He looked startled, but retained his nerve long enough to remark: "I didn't expect you until tomorrow." "You didn't know I was coming at all," answered the wife. "Oh, yes, I did, sweetie," he said. "Look what I bought and paid for, for you," showing her the bill for \$2,700. "Where's the ring?" said the wife. "I'll get it right away," he answered, as he rushed into the next room, which had remained open meanwhile, with the young woman entering it having heard all of the conversation. Taking the ring from her finger, the husband returned and gave it to his wife. Then, as he started to kiss her, wifey slammed hubby all over the room and went looking for his companion, without success. Wife took the ring and the next train for New York, where she cleaned out a couple of safe deposit boxes, moved everything she and her husband owned to another location and wired hubby that, as he was now "clean," he could go as far as he liked, but always without her. The husband is back in New York, and admits it's the cleanest clean-up he was ever interested in.

The Lynn, White Plains, N. Y., playing independent vaudeville, will enter the Keith office on a pooling arrangement that will protect the Roosevelt, White Plains, now playing Keith pop vaudeville booked by Billy Delaney. Negotiations for the Lynn, which have fallen down several times, are about consummated. Objections to the Keith people taking over the Lynn in the face of a Keith franchise held by the Roosevelt has been reported overcome by the pooling arrangement, which also takes in a house at Mamaroneck, N. Y.

A dancer in Jos. Grites' unit vaudeville show was on the legitimate stage and has a personal representative. The latter never could get the girl to tell him the name of the unit, she merely asking her mail be sent to the theatre. He picked up a newspaper and found the name of the show is "Gimme a Thrill." He then figured his client was bashful about the title, fearing it might bring a fresh review.

EQUITY PLAYERS' "MALVALOCA" WELL LIKED IN BALTIMORE

Equity's Theatrical Venture Starts Career—More for Stage Student Than Man on the Street—An All-Equity Production, Even to Press Agent—Local Critics Praise Effort

Baltimore, Sept. 27. When the Equity Players, Inc., opened "Malvaloca," a theatrical event of much importance transpired. For it marked the inauguration of a play that augurs well for the future of the literary play. The play itself is by the Quintero Brothers, of Spain, who have a hundred or more plays to their credit, all dealing with the Andalusian life. The translation was made by John S. Passett, Jr., while Augustin Duncan staged the piece, in which Jane Cowl wins for herself new acting honors.

"Malvaloca" is not a swift moving play. It is slow in action, and in the book form is not as intensely interesting as it might be. Its interest, therefore, is mostly psychologic and mental, rather than actual or physically dynamic.

In comparison with some very heavy Spanish productions, which have been seen here before, with their surging romances and hot tempers, it is mild entertainment. A genre play is its proper classification, and it is played with such a delicacy it suggests light poetry rather than heavy, ponderous prose. As a play, it is something that one interested in the theatre cannot overlook as being unimportant.

It concerns the spiritual progress of a girl through her relations with two men. The most striking thing about the play is its extraordinary simplicity. There is very little device in the piece, nor is there much suggested "construction." Indeed, it is almost entirely devoid of action in the accepted sense of the term, nor are there either surprises or any theatrical weaving of coincidences. The story has the quiet leisurely quality of actual life in a

remote village and very little dynamic interest, its story being developed largely through a series of duologues. There are rarely more than two people on the stage at a time, and because of its translation, it seems at times very wordy. There are only three plot characters, a few others coming and going to establish a background.

Salvador and Leonardo are partners and proprietors of a foundry. They are about to recast "La Golan-drina," a famous convent bell that for years has been cracked, but which they propose to make over, promising the sisters of the poor that its tone will be as clear and pure and ringing as before. But Leonardo loves Malvaloca, who, years before, was his partner's mistress.

Can a human soul be purified and tried by fire as bell metal is purified in the crucible? It is with this question that the play concerns itself. Leonardo is loath to believe that there is hope. Whenever he sees his friend he remembers the past. So the friend goes away and leaves him with the girl. Still he hesitates. But when the bell is recast and rings forth gloriously, he is convinced and the lovers are united.

The play is finely cast, with Miss Cowl in the title role. The supporting cast interpret the entire work with a rather neat suavity, and its first night performance impressed all the Baltimore critics favorably.

The entire show is furnished by Equity members; with the exception of the authors. The people backstage and the people on the stage, the scenic artists and the other

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PLAY PIRATE TAKEN—HELD IN \$1,500 BAIL

Charles Kramer Arrested in Washington, Pa. — With Bryant Players

Charles Kramer was taken from Washington, Pa., to Pittsburgh, and held in \$1,500 bail for the Grand Jury last Saturday on the charge of having pirated a number of plays controlled by the Producing Managers' Association. Kramer was arrested Saturday on the complaint of Edward C. Rafferty of the New York law firm of O'Brien, Malevinsky & Driscoll, which is acting for the Piracy Committee of the P. M. A. in its war on gypsy troupers.

Kramer's arrest in Washington, Pa., was caused by his production there of two of the dozen or more plays he is accused of not only pirating word for word but even appropriating respective advertising matter. Kramer is implicated as manager of the Marguerite Bryant Players. Among the plays alleged infringed upon are "The Brat," "The House of Glass," "The Old Homestead," "Turn to the Right," "Tess of the Storm Country," "Mrs. Wiggs of Cabbage Patch," "Pollyanna," "Nothing but the Truth," "Mile a Minute Kendall" (under the title "Greased Lightning") and "Kick in."

J. W. Mercer, lessee of the Globe, Washington, D. C., at which Kramer was operating his stock company on a 50-50 basis, has pledged his co-operation to the P. M. A. in their crusade against the play pirates. Mr. Mercer stated that he assumed copyrighted plays were being solely presented under Kramer's direction and accordingly appropriated another ten per cent for royalties so that his share really was 40 per cent only.

Elmer Lazone, who was arrested in Nashville, Tenn., charged with pirating "Lightnin'," has been held in \$1,000 bail for the grand jury. He comes up before that body early in November.

RUSSIAN OPPOSITION

"Revue Russe" Coming Into New York

Russian opposition crops up on Broadway next week when the Shuberts will offer the "Revue Russe" at the Booth. The attraction features Mme. Kouznezoff, a Russian actress, said to have given her entertainment in Paris for some months. The new Russian importation will oppose Morris Gest's "Chauve-Souris," which continues to flourish at the Century Roof.

The "Revue Russe" will charge \$5.50 top, with the lowest price at \$3.85. That will give Broadway three shows which will be scaled at \$5.50, as the same admission attained at "Chauve-Souris," and will be the rate for the new "Music Box Revue" due next month. Julius Tannen was named to do the announcing for the "Revue Russe," he having been selected for duties similar to that performed by Nikita Balleff, who is the real feature of "Chauve-Souris."

Oct. 10 Gest will present the third program for "Chauve-Souris." Business at the Century Roof is standing up so strongly that Gest was opposed to changing the show, but the new bill was insisted on by Balleff. Abroad the Balleff crew changed the bill each month. It is figured that the new "Chauve-Souris" program will act as a counter to the latest imported Russian novelty at the Booth.

EDESON QUITS "WARNING"

Robert Edeson has left the cast of "The Last Warning," a mystery play which was recently tried out, and which is due in New York late in October. The piece is laying off for three weeks. Edeson insisted on salary for the lay-off period, although the company was given the usual two weeks' try-out contracts. William Courtleigh is mentioned to replace him.

"The Last Warning" is a mystery play produced by Michael Mindlin and Michael Goldreyer. It is scheduled to reopen Oct. 16 at the Montauk, Brooklyn, with a Broadway house following.

EQUITY'S MISLEADING STORY FOR MEMBERS

Monthly Publication Carries Pass Tax Story Previously Denied

Equity in its monthly pamphlet carries as its leading article an editorial agent the collection of "taxes" on passes to theatres, stating that according to its information the money so derived is to be devoted in paying the salary of Augustus Thomas, the new directing chairman of the Producing Managers' Association. The gist of the article seeks to show that while a season or so ago a more or less general order was issued barring free admission to professionals, the latter were now probably welcome and the taxes collected from actors on passes would go towards paying the P. M. A. director's salary.

Though the editorial is qualified by a note stating the information was secured for a New York daily, the intent of the article is believed to be willfully misleading to Equity members. It is correct that a misinformed daily did print a yarn to the effect that a fund was to be raised by collecting tax on passes to pay the salary of Mr. Thomas. But it was stated repeatedly a number of times in the theatrical press that the pass taxes were to be turned over to the International Theatrical Association. No mention of the P. M. A. was ever made nor has the producers organization any interest in the matter. The two associations are in no way related.

The pass tax is being collected in most theatres and treasurers are supposed to affix a stamp to each free admission, the stamp calling for the amount of the tax. Its collection is entirely discretionary on the part of the house management, with certain classes of free admissions excluded from the tax, such as courtesies given for bill posting and window displays.

An announcement sent out after Equity's meeting last Sunday at the 48th Street theatre, declaring that the association would guarantee the payment of two weeks' salary to managers where members violated contracts, was regarded as double-barrelled in managerial quarters. Some showmen saw in the resolution an opening wedge to invite reciprocal action on the part of the P. M. A. The managers' association does not guarantee the debts of its members, but it is known that in every case where salaries were due from a member unable to pay the P. M. A. has loaned the money for such purpose. That any specific action guaranteeing such claims be made is therefore not considered necessary.

MOROSCO'S COAST SHOWS

Leo Carrillo Will Recast "Mike Angelo"

San Francisco, Sept. 27. Leo Carrillo, who closes at the Shubert-Curran this week in "Mike Angelo," is scheduled to play two weeks in Los Angeles, and will then take the show to New York, where it is said he has secured the Vanderbilt theatre.

The present cast will be left at Los Angeles, and practically an entire new one, with Carrillo still the star, will go into New York for a run.

Oliver Morosco's "The Sporting Thing to Do," underlined to follow Leo Carrillo in the new Shubert-Curran, is not coming in, but will be replaced by "Take It from Me."

The report as to the cause of the cancellation is that Morosco could not secure a sufficiently satisfactory cast here on the coast and abandoned his plans to tour it.

"La La Lucille," Oliver Morosco's production sent on a tour of the coast, is not doing so well. The show, which played at the Casino here for 75 cents top, is asking \$1.50 on the road, and this is believed the cause of the poor business.

"O'BRIEN GIRL" CLOSES

Cohan's Show Didn't Do Business West

"The O'Brien Girl" will close Saturday, George M. Cohan ordered the show brought in from St. Louis where it is playing this week. It has been out five weeks, but business in the middle western stands was about \$8,000 weekly for the "Girl."

The withdrawal is the second musical attraction brought in during September this season. "The Blue Kitten" having been taken off in Philadelphia last Saturday. Failure of "The O'Brien Girl" to draw is a surprise as it ran over 12 weeks in Chicago last spring, in addition to the Broadway and Boston records. Ada Mae Weeks headed the company.

"PARTNERS AGAIN" IN CHI

The Selwyns had about decided early in the week to send "Partners Again" to Chicago, opening there early in November. By that time it is thought "The Circle," which opened the new Selwyn, Chicago, will have had its run, with "Partners Again" succeeding it at the new house.

The departure will end the "Partners" run in New York. It started early in the summer.

B'WAY PRODUCERS NOT SKILFUL IN "LIFTING"

Julian Wylie, English Producer, Says They Should Do It Better

"If your American producers would only do the material they lift from abroad better than they do, I don't think the foreign producers would complain," said Julian Wylie, the English producer, now at the Hotel Biltmore, New York, with Mrs. Wylie, on their first New York visit. Mr. Wylie said his observation was brought forth through having observed some of the musical shows along Broadway. One in particular he referred to as having everything but the box office taken from foreign productions. Another, he stated, had so bungled a lift from a London musical show that the original production could come over here without similarity being noticed.

Nothing particular in a business way brought him to New York, said Mr. Wylie. He is merely looking around. He will be here for a couple of more weeks before returning home.

In London Mr. Wylie is in association with Ernest Edlesten in theatricals.

EQUITY LOSING \$50,000 ANNUALLY, SUNDAY MEETING INFORMATION

Figures and Facts Mentioned at Closed Meeting—\$130,000 Annual Income—Expenses Far in Excess—Free Pass to Equity Players Wrangle

"Equity has lost \$50,000 within the past year" was the information given the members of the Equity Actors' Association assembled at a closed meeting Sunday at the 48th Street theatre. Admission was by paid up Equity card only. About 250 were present in the orchestra and 100 in the balcony. Several of the speakers commented upon the slim attendance.

The figures given out were that the gross income of Equity "normal on the books" could be estimated at \$130,000 while the expense of operation had been \$119,000. In addition there were other expenses, said Berton Churchill, who read the figures, such as the loss on the New York Motion Picture Branch, \$11,095; Los Angeles Motion Picture Branch, \$15,000; Equity's legal department, \$13,000, and the cost to date of attempting to put over Equity Shop, \$35,000.

Mr. Churchill was one of the speakers who referred to the attendance. He said it was "disheartening." Equity, said Churchill, had reached its spot in the sun Aug. 17, 1919, but that if the members of Equity do not stand solidly behind their leaders, the spot might fade away, he added. Possibly referring to "1924," often alluded to during the meeting, Mr. Churchill said "the calamity of defeat might take the place of the glory of victory, did the members fail to heed." "Napoleon said," continued Mr. Churchill, "that an army travels on its belly." Equity needs money to feed its army for 1924. Initia-

tions and dues do not pay for maintaining Equity and nobody has discovered how to make the delinquents settle," the speaker stated.

The Producing Managers' Association has a war chest full and bulging, he said, and had appointed Augustus Thomas at a salary of \$35,000 a year. "Mr. Thomas must earn that money," stated Churchill, "and he will say anything against Equity the managers tell him to."

"Listen," said Churchill, "you won't like this but the members must have the truth. Entertainment, benefits and balls don't mean a thing, the expenses more than eat up the income from them. What we can figure upon is what we can depend upon to come in" following which he read off the figures.

Dues and Initiations Raised
At the conclusion of his remarks, Mr. Churchill moved two resolutions which were passed—that Equity dues be increased to \$18 annually, starting Oct. 31, 1922 (the next dues period of Equity starts Nov. 1), and that the initiation be increased to \$10 (from present \$5) minimum and \$25 maximum.

He suggested the members spread the information about the increased dues and initiation to let non-members know they can get into Equity by paying the present initiation before Dec. 1, next (when the increased initiation takes effect).

"But don't create the impression," said Mr. Churchill, "that Equity is

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"SONYA" BAD

Rochester Disappointed at Klaw's Play

Rochester, Sept. 27. Marc Klaw could hardly have imagined the reception which this city gave to "Sonya." During its three days' stay at the Lyceum it played to very meagre attendance, which for the most part refused to take either the play or the cast seriously.

The small attendance may have dampened the ardor of the players, but they played in amateurish form. The play afforded no opportunities for anything better. It was of the old stock stuff, the prince-whore-loved-a-peasant-girl.

Many persons bought tickets with the idea of seeing something along the lines of George Barr McCutcheon's "Graustark," but the disappointment was decided.

"SPICE" AT B. O. H.

Musical Production Is to Try Four Weeks at Boston's Big House

"Spice of 1922" will start a four weeks' stay Oct. 9 at the Boston opera house, the largest theatre in that city.

Some time was required by Jack Lait before he consented to accept the engagement through the show people's belief there is but a bare chance for a production of the "Spice" calibre to get over there.

The other Lait show, "Life," now preparing, with Allan K. Foster in charge of the production and "In" with Lait on it, engaged Margaret Young this week. Miss Young is the wife of Charlie Mosconi, of the Mosconis, who also goes with that show.

Mr. Foster will stage "Life" as an independent production, though retaining his affiliations with the Shuberts.

HIGHLY TOUTED PLAYS STEADILY FALLING DOWN

**Ticket Speculators Skeptical Over Early "Buys"—
Downward Revision of Price Scales—"So This Is
London" Jumps to Lead—One Nighters Give
Stone Show Loss**

The number of highly touted shows among the first flight of attractions which have fallen down is one of the freak features of the new season. Five or six have already gone wrong in contradiction to advance "dope." Two were musical and the others of the comedy-drama type. Ticket brokers having been caught with "buys" for all of the attractions "knocked off" are now assuming a show-me attitude. Touting is partly built on the opinions of brokers who often jump out of town for a premiere. Advance box office claims and managerial reports on sure things are the other elements in creating favorable atmosphere. But frequency with which the public has dodged the touted shows has led at least one management to withhold extravagant claims of a new piece due in, although the attraction was given unusual praise at opening stands.

A revision downward in high scales and doubled premiere admission prices is the managerial response to fluctuating box office statements. Two of the incoming musical offerings will have the same scale on the opening night as for regular evening performances. They are the "Revue Russe," an imported show to open at the Booth next week at \$5.50 top, and "The Lady in Ermine" at the Ambassador Monday. The regular scale of \$3.30 top will apply. First plans called for the Russian show's scale to be \$11 for the premiere. "The Passing Show" at the Winter Garden has

dropped its top price to \$3.50 (\$3.85 with tax) as against the \$4.40 scale first ordered. At the Fulton "Orange Blossoms" has removed the towering matinee admissions and Wednesday afternoons are now on a \$2.50 basis, with \$3 for Saturday matinees.

One upward change was affected at the "Greenwich Village Follies" which started at the Shubert with \$2.75 for the balcony. The gap between the lower floor scale of \$4.40 was considered too wide and the new balcony price is \$3.30 nightly except Saturday when the first four rows are \$4.40 (on that night the lower floor is \$5.50).

This is the final week for the "Music Box Revue" which leaves with one of the greatest records ever piled up by a musical show on Broadway. It has remained three days beyond 53 weeks and so great is the demand from visitors that it doubtless could have continued until the first of the year. The total gross drawn will exceed \$1,360,000 by the time the first count is completed Saturday. Its average business has been almost \$26,000 weekly. The biggest single week gross was \$34,900, which was drawn between Christmas to New Year's. The "Music Box" for 18 weeks sustained a top admission of \$5.50 top, that being a record for revues and is only exceeded by "Chauve-Souris," a novelty which has changed its program.

Heavy guns in serious drama (Continued on page 15)

H. J. WARD DECORATED; IS RETURNING HOME

**American-Australian Becomes
Naturalized Citizen for
Benefit of Son**

Hugh J. Ward, head of the Ward Theatres, Ltd., with more than twenty houses in the principal cities of Australia, sails October 17 on the "Sonoma" for home, after a month in the United States in search of plays, players and ideas.

On a recent visit to London he was entertained by the King of England and by the King of Belgium, the latter having presented him with the Order of St. Leopold, which gives him the title of Chevalier, for the distinguished war work which Mr. Ward carried on in Australia.

In London he procured for Australia the rights to the following plays: "The Last Waltz" (English version), "The Gypsy Princess," "Gabrielle," "Bulldog Drummond," "The Wheel," "The Faithful Heart," "The Safety Match," "Tons of Money," "The Man in Dress Clothes" and "Old Bill, M. P." Of American scripts he is carrying back the principal items are "The O'Brien Girl," "Tangerine," "Little Nelly Kelly," "Six-cylinder Love," "It's a Boy," "The Hottentot," and an option on all the Sam H. Harris' American productions.

A reciprocal relation with Mr. Harris was established, whereby the Harris office will represent the Ward interests in this country. This is of great importance, as Mr. Ward, a native American, is noted for having spread the American influence through Australia until a New York success is as readily accepted there as a London one, though the population is 95 per cent. British. Robert Courtneidge similarly is associated with the Ward string in London.

Since quitting the Williamson syndicate, which he left because he refused to be superintended by a board of directors in stage selection and presentation, his alliance with Sir Benjamin and John Fuller has resulted in the most spectacular theatrical combine in the great island's history. Already twenty-two theatres are in operation, and the new St. James, Sidney, will shortly open, with an investment of more than a million dollars in ground and building.

An American pantomime, "Mother Goose," will be seen at Christmas, as well as the standard "Dick Whittington." In October, twenty-seven players will sail from London for there. The Princess and Palace, Melbourne, are being redecorated and modernized.

Mr. Ward recently adopted British citizenship, after repatriating for twenty-five years of Australian residence a United States subject. This was to make his son, who is now 21, and who was born in Australia, a citizen of his native country. Throughout the entire war, during which Mr. Ward's activities for various patriotic movements attracted the gratitude of several nations, he remained an American. He was one of the Australian committee to entertain the Prince of Wales recently. And he still proudly proclaims that he was an American stock actor and road-show manager, that he was born in Pennsylvania, and that New York is the artistic metropolis of the world.

FAY MARBE'S RECORD

Philadelphia, Sept. 27. For her second week as the star attraction on the Hotel Walton Roof, Fay Marbe is claimed by the roof's management to have broken the record of the place for attendance.

Miss Marbe left "The Hotel Mouse" Sept. 16 and opened here the following Monday.

DANA HAYES MARRIES

San Francisco, Sept. 27. Dana Hayes, until recently producer and manager of "The Careful Dearly" and who, since the production opened in Los Angeles, departed suddenly, is now reported to have been married in Salt Lake City to Nannie Knotts, a daughter of a wealthy resident of Kosciusko, Miss.

ETHEL BARRYMORE FOR 2 YEARS AT LONGACRE

**Author Hopkins' Plans—Three
Barrymore Plays This
Season**

Arthur Hopkins plans to keep Ethel Barrymore at the Longacre for two years. His first production starring her opened Tuesday, "Rose Bernd," an adaptation from the German of Hauptmann. The play is described as a "three handkerchief drama." It is expected to run for about three months. Hopkins will produce two other plays for Miss Barrymore to round out the season.

The limitation of the run is along the lines of a repertory idea to be worked out by Hopkins for Miss Barrymore. The schedule calls for three plays each season, with the star going on tour with a program of six new plays during the season of 1924-25. The plan as outlined now would have Miss Barrymore playing 12 weeks in Boston, giving each play two weeks. In Chicago a season of 24 weeks would be probable, with four weeks devoted to each of the six plays.

"FIND" AT GRAND RAPIDS

Detroit, Sept. 27. Representatives of Lee Shubert were in Grand Rapids last week to look over Gerald Hanchett's play, "No More Frettin'," produced for the benefit of the American Legion welfare fund. They talked with Mrs. Katherine Towseley Brink, who played the leading role, and wired back that they had made a "find." Mr. Hanchett was also approached to send a copy of the play and the music to New York when he goes east to resume his study at Columbia University, where he is a student.

MAUDE ADAMS' LIGHTING READY FOR PRACTICAL USE

Star Has Invented New Type for Illuminating Pictures on Screen—Also for Theatre Lighting and Experimenting

Rochester, N. Y., Sept. 27. Maude Adams is about to assume a role in connection with the silent drama. Instead of appearing on the screen, she will introduce a type of lighting which will enable pictures to be shown under much greater illumination than is now possible.

It is announced here Miss Adams has been in almost constant touch with George Eastman at his office here, as well as with Dr. C. E. Kenneth Mees, director of the research laboratories of the Eastman Kodak Co. Her invention will shortly be given a trial in this city.

It is said that Miss Adams has perfected a type of light to be used for theatre lighting in conjunction with the arc of the projecting machine. The light of the theatre in the past has been so strong that pictures on the screen, composed of light rays of certain actinic value, have been lost. In projection work with Miss Adams' idea the bright light will be non-actinic to a great extent, but will contain as much brilliancy.

Miss Adams retired from the stage some years ago to study lighting effects. She has spent time studying and experimenting at several laboratories.

HARLAN ALIMONY WRIT

Alleging that her husband, Kenneth D. Harlan, screen and stage star, is within the jurisdiction of the New York courts, Mrs. Florence C. Harlan, through her attorney, Alexander A. Mayer of 149 Broadway, has petitioned the Supreme court to restrain Harlan leaving the jurisdiction of the court, until he has complied with an order issued by Justice Marsh in May last requiring him to pay her alimony at the rate of \$150 per week, plus \$1000 for counsel fees.

Mrs. Harlan says her husband earns \$26,000 per year in the films. She avers he is now concealing himself.

5 DRAMATIC CRITICS IN N. Y. CHANGE JOBS

**Woolcott From "Times" to
"Herald"—Reamer Shifts
To "Sun"**

The dramatic departments of at least five New York dailies will undergo changes early in October, a switch in critics applying in all cases. Alexander Woolcott will leave the "Times" to take the chair for the "Herald." Lawrence Reamer will remain with the Munsey organization, but is to be critic for the "Evening Sun." Stephen Rathbun, of the latter publication, will be assistant to Reamer. The switch of Burns Mantle from the "Mail" to the "Daily News" was announced last week.

The resignation of Woolcott occasioned surprise in show circles and a number of stories in explanation were current. Increased salary from the "Herald" is understood to be the only reason why the "Times" man elected to change. Letters between Woolcott and the "Herald" first set a salary that the "Times" agreed to meet. The "Herald" thereupon increased its bid and the "Times" refused to meet the second increase.

Woolcott has been with the "Times" for about eight years, succeeding Adolph Klausner. During the war he was overseas and was connected with the "Stars and Stripes," the service paper printed for the A. E. F. in Paris. During his absence John Corbin acted as dramatic critic. Corbin is still on the "Times" staff and he may again resume the assignment. No definite decision as to Woolcott's successor will be made until next week. Many candidates are said to be seeking the post, applications from out of town reviewers putting in bids along with Broadway scribes.

JOLSON'S HEAD WORK

**Stamps Out Small Blaze While
Singing on Chicago Stage**

Chicago, Sept. 27. Al Jolson proved himself a hero Tuesday night of last week on the stage of the Apollo where he is appearing in "Bombo." Jolson was in the midst of a song when the odor of smoke came to his attention. He glanced down and saw some insulated wire which was in the basin of the footlights blazing. He noticed some of the patrons becoming restless and uneasy. He dashed through his song, having cued the musicians to play at a forte gait, and when he concluded the number, started to clown by saying, "I'll just throw away an old pair of rubbers gloves and the odor is terrible." Meantime he was stamping out the blaze under his feet, taking a chance of getting an electric shock.

Having his feet functioning properly Jolson then told the leader to play his "Mammy" song, and as he was singing, disposed of the rest of the blaze with his feet, which seemed as though they were keeping time with the music. Several people in the audience who were cognizant of what was going on, at the conclusion of the song started a round of applause which ended in cheering for the comedian. The damage done by the blaze was trifling and it was not necessary to call in the house fire fighting forces or the city department.

John J. Garrity, general manager of the Shubert interests, presented Jolson with a new pair of heroic shoes as a memento.

The largest floral horse shoe ever presented to a theatrical player was passed across the footlights of the Apollo at the opening performance of "Bombo." The horse shoe, 10 feet in height and six feet in width, was presented to Jolson by Colonel Gimp, a local political leader.

Upon receiving the floral piece, Jolson informed his audience that while he was in Chicago he was going to take the stump for Samuel E. Pincus, who is a candidate for Judge of the Municipal Court, and make speeches in all sections of the city. He said that he would join the ranks of Colonel Gimp's theatrical contingent of boosters for Pincus and would in addition to visiting meetings canvas his friends in the theatrical business in the interest of Colonel Gimp's candidate.

ASCOUGH'S HIT

**Invites Advice from Newspapermen
—Passes First for Them**

Cincinnati, Sept. 27. W. D. Ascoug, one of the few theatrical managers who has been a newspaperman, made a big hit with local theatrical writers and trade paper correspondents by asking their advice as to the future policy of the Shubert, of which he now has charge. At least five members of the Stage and Screen Services of America have volunteered to submit his name for membership in that body, which recently was organized in Cincinnati.

Ascoug, differing from a majority of Cincinnati theatre managers, has initiated the policy of inviting newspapermen instead of outsiders when passes are to be given out. Ascoug formerly was business manager of the Denver "Post" and of Canadian newspapers and later was with the Sullivan-Considine and Poli vaudeville circuits.

Charles Zuber has resigned as publicity director of the Chamber of Commerce to give all his time to press-agenting the Shubert and Cox theatres. Ed Rowland will be the Shubert general representative in charge here and will manage the Cox.

FIFTH "BAT" CO. STARTS

**Touring Companies Report Road
Business "Spotty"**

The fifth and final company of "The Bat" will be sent to the road by Wagenhals & Kemper next week. The show is routed through Canadian territory. Thus far the mystery play companies have found the road spotty.

"RUBICON" LOSES \$6,000

Henry Baron was examined before trial last week in Thomas J. Shanley's suit to recover 5 per cent. of the profits of "The Rubicon." Baron promised to produce an itemized accounting of the production by the end of the week. He stated that the show lost \$6,000 the first two weeks of its Chicago run and then was forced out of the Olympic theatre to make way for Fritz Lieber's Shakespearean season. Baron also alleged the production had no theatre, although since they have acquired the Central from the Shuberts for an indefinite run.

FONTAINE SUIT MOTION

**Hearing Adjourned Until Oct. 4—
Dancer Suing for Million**

Albany, N. Y., Sept. 27. A motion in the \$1,000,000 action brought by Evan Burrows Fontaine against Cornelius Vanderbilt (Sohny) Whitney was adjourned Monday in the Supreme Court at Schenectady, upon the application of the defense, until Oct. 4. It was moved for the purpose of determining the future progress of the case.

Besides the money, Miss Fontaine, who is now appearing in the musical show, "Be Careful Dearly" in San Francisco, wants the parentage of a son passed upon. She alleges his father is young Whitney and that she was 18 years old when her affair with Whitney occurred. The boy has been called Cornelius Vanderbilt Whitney, Jr., by its mother.

Charles Firestone, of New York, attorney for Miss Fontaine, said his client expected to collect nearly all of the million she is suing for. Said Mr. Firestone: "Young Whitney will be worth \$50,000,000 by the time this action comes to trial."

James A. Leary, of Saratoga, associate counsel for Whitney, informed the court the defense wanted the delay to present affidavits.

MILLER'S "WEDDING MARCH"

"Report around early this week was that Henry Miller will shortly prepare to produce "The Wedding March," an imported play brought over here by his son, Gilbert.

The inference is that the new piece may be taken by Mr. Miller for himself as a successor to "La Tendresse," which opened at the Empire, New York, Monday.

The buy made by the ticket agencies for "La Tendresse" was but for four weeks, with the early demand for the Empire not reported as strong.

INSIDE STUFF

ON LEGIT

The Actors' Equity Association has assumed no financial obligation whatsoever in connection with the Equity Players, Inc., which is to start a series of productions at the 48th Street. Equity will, however, receive one-third of any profit secured by the playing organization, this, perhaps, in return for the use of the Equity name in connection. All of the players are Equity members, and even the working staff are of Equity, including the scene builders. At the Equity meeting Sunday at the 48th Street someone asked the chairman (John Emerson) why musicians were not to be engaged at the actors' playhouse, giving the usual reasons—that the plays might require incidental music for effect; also that musicians were allied in unionism with Equity. The chairman replied he presumed it was purely economical, as Equity Players did not intend to spend a dollar more than requisite until such time as they had firmly and successfully established themselves.

Stories to the effect that Julia Sanderson was being sued for divorce by her husband, Bradford Barnett, with the co-respondent named as a member of the "Tangerine" cast, were denied last week. It is said that several dailies printed the divorce story upon the receipt of a telegram that service had been made, but without verification. Miss Sanderson is reported having ordered her attorneys to institute action for libel. The denials supplied front page press matter for "Tangerine," particularly in Boston, where the show is running. The facts are that Barnett has been on the coast for some time and the couple have been separated for four years. He has no intention of starting divorce action, however, according to telegraphic messages following the original story.

Dr. Frank Crane, in an editorial last week in the "Evening Globe," differentiated with the general comment on "The Old Soak," one of the new Broadway draws. That the show's hero, an old boy who loves his liquor, should create merriment was in the doctor's opinion quite a bad sign. He wrote something about "America is at a pretty low ebb when it laughs at the antics of a drunken man." Don Marquis, formerly a columnist on the "Sun," and now with the "Tribune," which publication broadcast his acquisition by painted boards around town, is the author of "The Old Soak." He answered Crane in his Saturday column, heaving a hint via a supposed Aunt Prudence, who was embroidering the sentiment, "The lips that touch liquor shall never touch mine," upon the dressing gown to be given the doctor. The answer meant something to those in the know. Marquis, by the way, pronounces his name the way it is spelled.

One of Broadway's smash attractions takes to the road next week after playing a solid year. The producer engaged a crack company manager to guide it, but although Monday will be the first night out of town, a substitute will be in charge for that day. Monday happens to be Yom Kippur, the Jewish day of atonement, and it is the one holy day in the year the company manager insists on observing. He has been given some of the highest managerial assignments in theatricals, but has never deviated from the custom.

George White is still switching his "Scandals" revue, at the Globe, and the show is reported rounding into good shape. A new feature introduced this week is an elaborate fan scene, calling for special costumes. Daily rehearsals other than on matinee days have been the rule. Two of the choristers fainted Monday evening. That was because a rehearsal slated for 5 o'clock did not begin until 6 and the girls were worked until 7.30. They barely had time to snatch a bit of food and scamper back to the theatre.

There is considerable comment about the advisability of having followed William Anthony McGuire's "Six Cylinder Love" into the Sam H. Harris theatre with McGuire's "It's a Boy," a comedy very similar in plot and treatment. The railbirds think that the new piece would have started off to better advantage in some other house after the solid year of "Six Cylinder Love."

The opening of the new Selwyn, Chicago, was the most pretentious and auspicious event ever held in Chicago. With the audience composed of Chicago's elite, its judicial, political and city officials, as well as a representative theatrical contingent, the opening found its way to the news section of the daily papers, as well as into the dramatic columns where the play, "The Circle," was reviewed. All of the papers had their society writers on hand and none gave the opening less than three-fourths of a column. Then all of the papers had a news story as well, and the criticism of the show by their critics. In addition to this send-off, another thing that attracted wide attention was the appearance of a four-page special "Selwyn" supplement of the "Herald and Examiner" on the morning of the opening. This supplement contained two pages of reading matter and two pages of advertisement. This deal, it is said, was engineered and put over by Robert E. Beck of the Longacre Construction Company and American Bonding Company. It is said that Beck guaranteed the cost of the supplement publication and that he apportioned the cost of this off by assessing the various sub-contractors on the job a proportionate fee for representation.

General Pershing has taken a house at Great Neck, L. I., close to the actors' colony there. The house selected was used as a summer home by Arthur Hammerstein and Sam Goldwyn up to this week. The lawn extends to the water's edge and a pier projects into Manhasset Bay. Last Sunday the pier held a flock of newspaper camera men waiting for the soldier, but the general did not take possession until later in the week. He is to write his memoirs at Great Neck, and the book is expected to be a history of America's participation in the World War. There are two houses on the grounds. One is to be occupied by General Pershing's sister.

Frank Craven was called on for a speech after the second act of "Spite Corner," given at the Little Sunday night, the performance being scheduled as a dress rehearsal, but with all the critics and a brilliant audience on hand. Madge Kennedy signaled that Craven was behind the scenes, but couldn't be induced to come forward. Suddenly Craven advanced down the aisle, hat in one hand, cigar in the other, and a package. "I just want to say, ladies and gentlemen," he said, "that Al's been here." The "Al" he meant is the comic bootlegger in "The Old Soak." So short a speech never got as big a laugh.

Alice Brady did not attend the opening of her father's theatre, the Hayhouse, when it inaugurated the season with, "On the Stairs." The featured juvenile in that play is Jimmy Crane, her divorced husband.

The Witmarks secured the publishing privilege from Geo. M. Cohan for the music of "Little Nelly Kelly," without competitive bidding, according to report. The firm had previously published some of Cohan's music and failed to make any profit of account from it, according to the tale. When Cohan completed his latest musical piece, he decided that Witmarks should have it in an effort for the firm to recoup its former try. The music is selling very big in Boston, where the show is having a phenomenal run.

Lee Shubert is warning to dance. The information says Mr. Shubert has a private tutor who is teaching him the steps amidst the density of the dancing place in the Grand Central Palace. Just why Lee has acquired the dancing bug at this date, after having calmly watched others dance for years in the Broadway restaurants, some of which he has been interested in on and off, the story doesn't relate.

SPORTS

The Belmont Association is an organization of bookmakers who each fall hold a dinner to which are invited their clerks, race track attaches, trainers and "customers." The latter bunch invited are the better known sporting men, and some may be classed as suckers, according to whether they beat the books or not. This year's affair was held last week at Ravenhall's, Coney Island, and was described as a great lay-out, with plenty of "everything." There were 600 persons present and the cost of the dinner was between \$20,000 and \$25,000, the expense being borne by the association which is made up of not more than ten men. That ten displayed a sense of humor, for the souvenirs were seal leather pocket books. They cost about \$8 each wholesale.

The knockout of Georges Carpentier in Paris Sunday afternoon by Battling Siki, a Senegalese light heavyweight, furnished a sensation in flistic circles. Siki is a coal-black gloveless man who has never been on this side of the water. Since the disaster to the French Idol several American promoters have been burning up the cables trying to induce Siki to come over forthwith. One promoter has an idea of getting the new champion aboard a ship that would bring him here by Oct. 26 for an open-air affair. That sounds like a poney, for it would be too cold to attempt an out-door show. The Senegalese himself crabbied it by suggesting a purse of 1,100,000 francs. Harry Willis was mentioned as the man for Siki to go against. Such a match would be out of the question, according to information about Siki. The latter weighs but 175 pounds, while Willis totes at least 212 pounds. By defeating Carpentier, Siki won the light heavyweight championship which the Frenchman earned by knocking out Battling Levinsky. The logical match for the Senegalese would be Gene Tunney, who is the American champion in that division. Harry Greb or Tom Gibbons, too, would doubtless be glad to take him on. No matter how good or bad, Siki is pretty sure to come over and grab real money for at least one exhibition. Despite the alibis of Dechemps that Carpentier was out of condition and regarded the match as a matinee affair, Siki counts as an iron man. Particularly so if the reports of his training stunts are true. His idea of getting into condition is said to be a hair cut and a shave. Actually about half an hour a day has been devoted to that purpose, according to inside reports. Siki himself said after the battle that he was through with abstinence, and was ready to get into real condition. Siki is the second dark-skinned scrapper to recently crash into the title honors of the boxing world. Recently Pancho Villa a fly-weight scrapper from the Philippines, tumbled Johnny Buff from the throne. Buff was on the toboggan. He also held the banam title and lost that in the summer to Joe Lynch. At the time it looked like Buff was through. Villa must beat some of the other little men to convince the sports he is there. But if he is matched with Jimmy Wilde, the little English wallopier, it would be a bout sure of drawing a world of dough, whether staged here or in England.

LEGIT ITEMS

Marquerite Lane, assistant to Edward Bloom, is back at her desk again after a period of illness that started last April.

A road company of "Her Temporary Husband" opens in Massachusetts Oct. 16, preparatory to being routed through Canada.

Winthrop Ames will start work on "William Shakespeare" within the next month.

Failure of "The Plot Thickens" has started Brock Pemberton to look for a new book. "If" may be the selection.

Arthur Hammerstein will move his offices to the Selwyn theatre building Oct. 1. Greater convenience in the location will attain as the manager uses one of the Selwyn houses for trying out voices and other candidates for his attractions.

A professional matinee of "Hunky Dory" will be given at the Klaw Friday. The show and company was brought over from England intact. It is due for the road in another week or so.

SHUBERT'S, PROVIDENCE

Optional Notification Given on Majestic—Emerys Dissatisfied

The Shuberts have notified the lessors of the Majestic, Providence, R. I., of their (Shuberts) intention to extend their operation of the theatre for 10 years under their optional right in the present lease which expires in December.

According to a Providence daily, the Emery Brothers, Providence, lessors of the Majestic (and allies of Marcus Loew in Loew's Providence) are dissatisfied with the Shuberts' operation of the house during the past five years.

Under the terms it was agreed by the parties the lessees would not permit vaudeville productions to appear at the Shubert-Majestic. The Emery Bros. it was stated, consider that Lew Fields' "Snap Shots of 1922," which the Shuberts produced at the Majestic last Feb. 6, was a vaudeville production.

Felix R. Wendelschafer, lessee of the Providence opera house, denied the Shuberts have any interest in the opera house. Mr. Wendelschafer leased the house after his lease of the Shubert-Majestic was jointly executed with the Shuberts.

At the Shubert headquarters in New York it was stated the Shuberts had given notice of their intention to operate the Shubert-Majestic for the next 10 years and that no papers in any legal proceedings had been served on any member of the Shubert organization.

COAST'S \$1 SHOW

San Francisco, Sept. 27.

One-night stand managers are banding together in a co-operative stage production scheme and now have their first attraction on tour. It is called "The Girl and the Tramp," for a time regarded as the mystery show because no one seemed to know who was back of it.

It has developed W. A. Rusco is the promoter, with his associates, T. C. Reavis of Santa Rosa, Max Haase of San Jose and W. B. Martin of San Louis Obispo.

The show opened at Reno last Sunday at \$1 top.

DEPENDS ON JUMP

Los Angeles, Sept. 27.

Griffin's Minstrels at the Mason opera house here will be lucky if they manage to play to sufficient on the week to get their railroad fares to the next stand. If they do get enough it will mean that the next play date isn't in a far distant town.

The Los Angeles public seem to be off the ancient form of minstrel entertainment, which, together with the excessively hot weather, has hurt business in all of the houses here.

EDDIE CANTOR'S CORPORATION

Eddie Cantor has incorporated as the Eddie Cantor Theatrical Enterprises for \$50,000 to engage in general theatrical producing. The incorporators, in addition to the Shubert star, are his wife, Mrs. Ida Cantor, and Dan Lipsky, his business manager. While no immediate fall or winter production plans are being considered, the idea back of the incorporation is to have the company chartered and ready for actual business when the moment arrives.

Mr. Lipsky states that a musical show is being considered, not Eddie Cantor's production, although his contract with the Shuberts expires in June. The Jean Schwartz music publishing venture will also be controlled by this corporation.

ARLIS'S OPENING SATURDAY

Chicago, Sept. 27.

The opening of George Arliss in "The Green Goddess" at the Great Northern, which was to have taken place Monday, has been postponed until Saturday, due to the fact that the show was not in shape to go on. The reason for the Saturday opening is said to be on account of Arliss not appearing Sunday evenings.

Music Box Dark

The new "Music Box Revue" will not be opened until the latter part of October. The house will be dark for about three weeks, the earliest date mentioned for the new show being Oct. 29.

STOCKS

The Bonstelle Players, headed by Jessie Bonstelle, opened at the Providence opera house last week in "The Enchanted Cottage," an English comedy by Arthur Wing Pinero. Noel Tearle, English player, is Miss Bonstelle's leading man this season. Assisting Miss Bonstelle in leading roles is Katherine Alexander. Others are Harry Gilmore, Claude Kimball, Walter Sherwin, Walter Young, Gilbert Faust, Shefton Faust, Edith Messer, Ellen Crows, Chrol MacMillan. Adams T. Rice is stage director, and Edward Rose technical assistant.

The People's Philadelphia, which has played a variety of policies including both Columbia and American wheel burlesque in the past few years, has been renovated throughout at an expenditure of \$20,000 and will reopen Oct. 9 with a dramatic stock policy. The house is to be renamed the Desmond, with the Desmond players beginning an indefinite engagement Oct. 9. There will be a weekly change of bill. B. A. Levine controls the former People's.

Oliver Morosco is planning to put a stock company in his new Morosco, San Francisco, as soon as the current road attractions are out. It will make the second stock in the downtown district. Tom Wilkes has his at the Alcazar.

"Romeo and Juliet" proved no more profitable for Maude Fealy's stock in Newark, N. J., than "Getting Gertie's Garter." Miss Fealy began Thursday to make personal appeals to the audience for support and announced that she would try four weeks more. She followed this with a letter in her advertisements asking what was the matter with Newark that it did not support an enterprise universally acclaimed by the press. Robert E. Irwin has been succeeded by Lew English as manager of the company.

Stuart Walker, after a successful summer season at the Cox, Cincinnati, plans to use the Shubert for repertorio next summer. Walker accomplished the seemingly impossible when he played for 22 weeks, including the hot spell, to crowded houses and even gave three matinees a week.

For their farewell week at Proctor's New theatre, Troy, N. Y., the Proctor Players have Louis Anker and Marie Steffan in the cast. Several amateur actresses have bits. Helen Aubrey reappears after an absence of several weeks. The stock season has been successful.

FRISCO SHOWS

San Francisco, Sept. 27.

"Be Careful, Dearie," which is in its second week at the Morosco and doing a fair business, is to move to the Curran next week. The attraction played to \$8,000 for the opening week with the second somewhat off. It was originally scheduled for the Curran. The Morosco, with the show leaving, will be dark.

"Able's Irish Rose" is playing its seventh week here in the third theatre it has been seen at. Opening at the Casino the show got \$3,000 the first three days.

"Nice People" opened fairly well at the Columbia with the show and the star, Mary Newcomb, praised by local critics.



A WEST SIDE WONDER

The laughing infant is William Robert Henry, 3rd. Though not yet known in theatricals, he had a lot of pull with Grandpapa Jake Flamm, boss of the Shubert property warehouse, and Grandma Jennie.

CHICAGO'S BAD BUSINESS BLAMED ON TICKET AGENCY

**Mrs. Couthouli Regulating Loop Theatres' Sale—
Selling in Quantities to Outside Brokers—"Plug-
ging" Shows She Prefers—Managers Protesting**

Chicago, Sept. 27. Business in the "loop" theatres is not up to expectations. Managers of attractions playing at the houses here are blaming the lack of patronage to the manner in which the Couthouli-ticket agencies are handling tickets. The managers claim that the "Queen of the Scalpers" instead of acting as a middleman for the theatre with the customer is now acting as a clearer for the independent brokers.

A canvass made recently by one of the managers brought out it is next to impossible to obtain tickets for hits at the Couthouli stands. The employees there inform prospective customers that the shows are a bit and that they have been sold out for several days. However, when this man went a bit further he found that at a number of the independent agencies in the loop he

could obtain all the seats he desired, but that he would have to pay more than the box office prices, for which the tickets are supposed to be sold at the Couthouli stands. These tickets, he says, were the same tickets which had been given to the "Queen of the Scalpers" for sale, as they bore the stamp of her agency on the back.

Then again the managers claim the fault is in having the Couthouli high price scale on tickets. The New York producers who had intentions of bringing their attractions here at an attractive price were visited by the "Queen" during the summer, it is said, and were told that they were foolish to do so, as she could get them more money for their wares and would substantiate her statement by making a big buy, providing the manager would abide by her terms. She told them she was willing to waive the commission of 25 cents which she got on each ticket and was willing to pay them that amount above the regular scale they would charge if they would increase the scale in accordance with her demands.

In the case of the Pauline Frederick show, which was to have come here at \$250 top, Mrs. Couthouli kept a quarter on each ticket for herself, had this tilted to \$3, gave the management an extra quarter and then unloaded the tickets on the independent brokers at the advanced box office scale. This makes the other broker charge another 50 cents or \$1 advance, which makes for a tremendous price for Chicago theatregoers. She did the same thing with the Selwyns on "The

(Continued on page 37)

BROADWAY STORY

(Continued from page 13)
were brought onto Broadway this week and last. "Rose Bernd," at the Longacre; "La Tendresse," at the Empire; and "Loyalties," at the Gaiety, are of this week's premieres, while "East of Suez" was the important dramatic contribution of late last week. This week had two other openings in "Spite Corner," which looks like a comedy success, at the Little, and "On the Stairs," listed as a weak Playhouse entry.

The swing toward musical attractions continues to command managerial attention. There are nine new musicals being readied to come in, two listed for next week, "The Yankee Princess" at the Knickerbocker, and "The Lady in Ermine" at the Ambassador. The others due are the new "Music Box Revue," "Hitchy-Koo," "Springtime of Youth," "Old Heidelberg," "Little Nellie Kelly," "The Bunch and Judy" and "Paradise Alley." While some of the list will replace current musical attractions, indications are for a bigger musical group than usual. There are 14 musicals on Broadway now, normal for the middle of the season.

"The Lady in Ermine," in taking the Ambassador Monday, calls for "Blossom Time," the current attraction, to move to Jolson's. The latter house is already nominated to get "The Insect," a foreign novelty to be produced by W. A. Brady late in October. Other arrivals next week are "That Day" for the Bijou, "Revue Russe" at the Booth, "Dolly Jordan" at Daly's (63d Street), and "The Ever-Green Lady" at the Punch and Judy.

"Thin Ice," a new drama, was a sudden entrant this week and marked to open at the Comedy Saturday.

The withdrawal this week, in addition to the Music Box, are "He Who Gets Slapped" at the Garrick, and "Sue, Dear" at the Bijou. Next week will be the last in town for "The Endless Chain," which leaves the Cohan to make way for "Queen of Hearts" (Hudson).

"So This Is London," at the Hudson, moved up to the head of the new non-musical list again, and considered a solid hit. The takings

went to capacity nightly, with the gross \$15,000. The show has steadily forged ahead since its opening week, held down only for a time by several adverse notices. It now equals the pace of "Kiki," the hold-over smash of last season at the Belasco, which still rates with the best on Broadway. "The Old Soak" continues to hold on to the excellent business and looks in for a real run. "The Awful Truth" and "East of Suez" line up as the best of last week's entries, with "Banco" indicated to be a first-floor draw. "It's a Boy" proved a disappointment, though tipped as a sure winner.

The road season is generally reported bad, particularly the small stands. A signal was furnished by "Tip Top," which, with Fred Stone, played one-nighters in Pennsylvania last week to a loss. It was the first appearance of Stone in the territory in years, and the show's reputation of a season on Broadway with another split between Chicago and Boston, appeared to have little weight.

Harris Cuts Buy for Agencies

Sam H. Harris surprised the agency men Wednesday when he called them into a meeting and offered to reduce the amount of their advance buys on the production of "It's a Boy" at the Harris theatre 50 per cent. The agency men were caught long on the seats for this attraction through figuring the demand would be as great as for "Six Cylinder Love." In this they guessed wrong, and they have been dumping into the cut rates those seats in excess of the 25 per cent. returnable that they were stuck with.

The voluntary offer to cut the amount of the buy by Harris came as a total surprise to the agency men, and they were all up in the air over the fact that a manager was willing to permit them to get out from under half way on a deal totally unprofitable to them.

Buy List Climbs Steadily

Wednesday with four of the new attractions added to the buys the total was 23 attractions. The agencies went in heavily for the Ethel Barrymore show, taking seats for eight with a 25 per cent. return. There are about 400 seats a night in the agencies for this attraction. "The Gingham Girl" finally built up into the buy lists this week, when starting with Monday night the agencies took 250 a night for four weeks with 25 per cent. return. "La Tendresse" at the Empire got a buy for 450 a night for four weeks, with the brokers screaming murder two days after the show opened because the demand did not come up to what they expected. "Spite Corner" at the Little also got a buy for 250 seats for four weeks.

This is the final weeks for four buys now running, namely, "The Endless Chain," "Molly Darling," "Shore Leave" and, naturally, the "Music Box Revue," which closes tomorrow night.

The complete list includes "Daffy Dill" (Apollo), "Kiki" (Belasco), "The Gingham Girl" (Carroll), "Sally, Irene and Mary" (Casino), "Endless Chain" (Cohan), "East of Suez" (Eltinge), "La Tendresse" (Empire), "Whispering Wires" (49th Street), "Orange Blossoms" (Fulton), "Scandals" (Globe), "It's a Boy" (Harris), "So This Is London" (Hudson), "Molly Darling" (Liberty), "Spite Corner" (Little), "Rose Bernd" (Longacre), "Shore Leave" (Lyceum), "The Awful Truth" (Miller), "Why Men Leave Home" (Morosco), "Music Box Revue" (Music Box), "Zeigfeld Follies" (Amsterdam), "The Old Soak" (Plymouth), "Partners Again" (Selwyn), and "Passing Show" (Winter Garden).

In the cut rates there are 16 attractions listed, with several of those posted come as direct from the advance agencies, but with the cut rates so certain of an allotment of tickets that they are posting them as regulars. The shows offered are "Daffy Dill" (Apollo), "East Side, West Side" (Bayes), "Kempy" (Belmont), "Sue, Dear" (Bijou), "The Gingham Girl" (Carroll), "Endless Chain" (Cohan), "Fools Beant" (Elliott), "The Temporary Husband" (Frazier), "He Who Gets Slapped" (Garrick), "It's a Boy" (Cohan), "Hanky Dory" (Klaw), "Molly Darling" (Liberty), "On the Stairs" (Playhouse), "Abie's Irish Rose" (Republic), "Partners Again" (Selwyn), and "The Eyeless" (Times Square).

EQUITY'S ANNUAL LOSSES

(Continued from page 12)
on the rocks. We can raise \$62,000 within 24 hours if we want to."

A member from the orchestra asked how much the manager of the New York Motion Picture Branch received as salary. "One hundred dollars a week," was the answer. This started a buzz of disapproval and the same speaker from the orchestra said that at one time when he knew of a picture engagement awaiting him he called at the New York Branch, but could receive no action. Within three hours afterward, he said, two outside agents had called upon him, and one rushed him into a taxi, securing the contract for the engagement within two hours.

John Emerson, president of Equity, who had previously spoken, remarked that when they engaged the manager they deemed him necessary and as he had demanded \$100 a week they had agreed to it.

Another speaker from the audience wanted some information concerning the one-eighth of the week salary request made on Equity members during Thanksgiving week. He said some paid and some did not; it was unfair to those who did and he believed the one-eighth payment should be made compulsory. The speaker wanted to put that in the form of a motion. It started a hubbub throughout the theatre and the resolution was finally lost to hearing when the chair requested silence.

"Barbers Good Actors"

Paul Dulzell, said Frank Gillmore, would inform the members regarding the \$10-\$25 initiations. Mr. Dulzell stated the \$10 minimum initiation was intended for players in the boat, tent and small repertoire shows who worked only in the summer and earned small salaries. These people, said Mr. Dulzell, when their season closed, returned to their regular trades of shoemakers, tailors, carpenters and barbers. Stopping the laugh this aroused with a gesture, Dulzell added, "Yes, and they are good actors. If they secured an opportunity on Broadway they would become formidable opposition." Actors who worked steadily and at a good salary, said Dulzell, could afford to pay \$25.

Another audience speaker arose, saying that in view of raising dues, why were life members admitted to Equity at \$100; that a life membership should at least cover dues for 20 years. This brought another speaker to his feet, who said: "Is Equity a social or union organization, Mr. Emerson?" Emerson replied, "It is a union." "Since when," said the first speaker, "did unions permit life memberships?"

This latter question provoked a whispered conference on the platform, with Emerson finally stating: "We think your point is well taken. We had not thought of that. It will be placed before the Council and reported upon at the next meeting."

Members Want Passes

A warm discussion ensued during Grant Mitchell's talk on Equity Players. Mr. Mitchell said the office of the players had been flooded with requests from Equity members for free tickets to the performances at

the 48th Street theatre. "We need all the money we can get," said Mitchell, "and there are 25-cent seats in the gallery for those wanting to get in cheap."

Nearly a riot of anger followed this remark. Mitchell succeeded in quieting the throng when he stated it had been proposed the Equity Players give a special performance for applicants for passes among the membership. The plan proposed, he said, was to place the applications in one box and the seat numbers in another, drawing one from each simultaneously, thus avoiding a charge of favoritism. Under that mode, he stated, a chorus girl might secure a box seat and a star have to sit in the gallery.

An audience speaker loudly declared he wanted no 25-cent seats and no lottery seats; that "this theatre belongs to our union," and members should go to the house manager in the usual course, applying for courtesies and that a paid up card of Equity should serve as a badge for free admission at any time.

Emerson stopped the highly colored controversy by suggesting the pass matter be put up to the Equity Players' and the Council for adjustment.

A motion to adjourn was made and carried at 5:40.

On the platform when the meeting was called to order at 2:55 were John Emerson, Grant Stewart, Frank Gillmore, Paul Turner, Paul Dulzell, Berton Churchill, John Cope, Bruce McRae, Helen MacKellar and one other woman.

Mr. Gillmore opened the meeting by stating it was too bad there were so few present. He introduced Mr. Emerson, who read the same speech he had read at the Equity meeting in the same theatre of the previous Sunday.

Gillmore started another address, calling upon all members to report to Equity when signing engagement contracts. Equity wanted to keep track of all plays and players, Gillmore said, so if a manager having 10 shows had trouble with one, Equity could immediately locate the other nine. Equity, said Gillmore, had decided to bond all of its members' contracts, with Equity agreeing to pay any manager two weeks' salary for a forfeited contract by a member, with the offending member being obliged to make restitution to the organization or be expelled from it. One member when asking if this money or refund would be paid out of Equity funds was informed it would be.

Mr. Emerson again spoke at this juncture, saying this looked like a good season but that 1924 is approaching and Equity must be prepared for it (the Equity-P. M. A. agreement expires in 1924). The books had been gone over by an expert accountant, Emerson said, and Mr. Churchill would read the report.

\$9,000 IN NEW ORLEANS

New Orleans, Sept. 27. "The Man Who Came Back," opening the legit season at the Tulane, will do around \$9,000 this week.

The show looks frayed and worn and its cast is not especially meritorious. The show is headed for the coast.

\$12,000 IN NEWARK

Newark, N. J., Sept. 27. The Broad did \$12,000 last week at \$2.50 top with "The Lady in Ermine."

It was the first good week the Broad has had since the season opened.

POP MOROSCO

San Francisco, Sept. 27. Mr. and Mrs. Oliver Morosco had a son here September 23. Mrs. Morosco was the former Selma Paley.

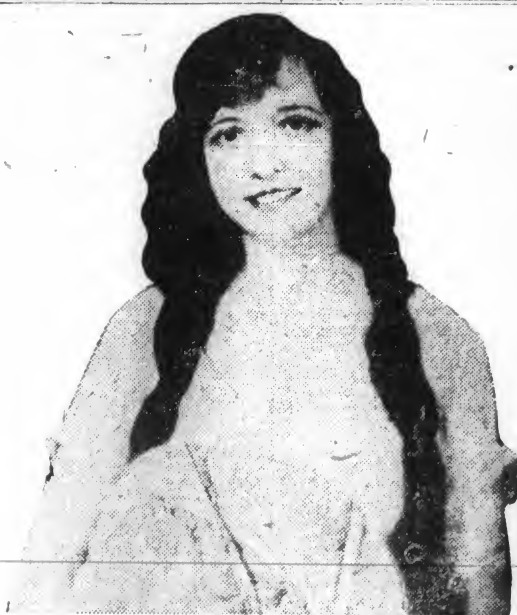
Restaging "Ermine" Numbers

During the current week Jack Mason has been restaging some of the numbers in "The Lady in Ermine," opening next Monday at the Ambassador, New York.

Through Allan K. Foster having been overworked of late with failing health, the bulk of the Shubert production number staging of late has been falling upon Mason. Mr. Foster finished staging the numbers in the Hitchcock show, taking some of those held out of the new "Passing Show," after Mason had put on the "Hitchy Koo" own numbers.

Mr. Mason has done some restaging also in "The Springtime of Youth," that goes into the Broadway-hurst October 9.

Mr. Foster is not confined to his home, but showed the effects of the overwork while staging the numbers in four shows at one time, while they were rehearsing at the Century just before the opening of the season, immediately afterward having to alternate between Atlantic City and New Haven to watch the new productions.



EMILY STEAD

Who had completed her engagement with "The Man Who Came Back" and is now with MOROSCO'S "YOU'LL BE SURPRISED" ON THE COAST, and will return East shortly to join "The Broadway Production."

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 (19th week). Business here after spanning summer is strong enough to indicate continuance until late fall. Takings have been benefited by excellent cut rate trade. Between \$8,000 and \$9,000.

"Banco," Hitz (2d week). Opened Wednesday last week, winning rather good notices. Business at week end strong, indications pointing to show being down-stairs draw.

"Better Times," Hippodrome (4th week). Hip undoubtedly has one of best productions in its history. Business big for first week, but lately under expectations; should steady on arrival of cool weather.

"Blossom Time," Ambassador (48th week). Operetta hit of last season actually completed year last Saturday, but is four weeks under that record because of closing during July. Monday moves to Jolson's, with "Lady in Ermine" succeeding here. Got \$11,800 last week.

"Captain Applejack," Cort (40th week). Ability of this comedy to climb during September against new arrivals gives it good chance to continue another two or three months, with accomplishment of year's run in sight. Got \$10,200 last week.

"Cat and Canary," National (34th week). More than held its pace last week, when business was well past \$8,500. Profitable pace, and unless it drops mystery play can run through fall.

"Chauve-Souris," Century Roof (35th week). Morris Gest will keep present bill of the Russian players on for another week then producing third program since novelty opened nine months ago. Wonderful money maker. Getting \$5 against other high scale shows.

"Daffy Dill," Apollo (6th week). Went off about \$1,500 last week when gross was little over \$14,000. This attraction figured to run until holidays, but draw is under expectations, though excellent production.

"East of Suez," Eltinge (2d week). A. H. Woods brought his first production in Thursday last week. It was picked on by some of the critics, but even the hard boiled reviewers admitted it interesting. Despite comment long line at box office Friday night, and indications are a hit.

"East Side, West Side," Nora Bayes (7th week). Mystery how this drama has held on. Business between \$3,500 and \$4,000, which must mean even break in this house.

"Follies," New Amsterdam (17th week). Will beat all "Follies" records for playing in New York and has beaten all preceding Ziegfeld shows in money drawn. None of the new musicals affected it, and will run until the holidays, if not longer. Last week over \$37,000.

"Fools Errant," Maxine Elliott (6th week). Despite good impression upon audiences business not able to better \$5,000 after first week. May be tried little longer.

"Greenwich Village Follies," Shubert (3d week). Last week's business moved upward over first week, and gross was not much under \$27,000. That placed business second to Ziegfeld's "Follies." Biggest money yet drawn at Shubert.

"He Who Gets Slapped," Garrick (38th week). Final week for Russian tragedy. Going on tour with Richard Hartz heading east. Theatre Guild will produce "R. U. R.," another foreign work, here Oct. 9.

"Her Temporary Husband," Frazee (5th week). Business reported having picked up last week. Cut rates doubtless figuring in pace. Second company being formed for Canadian time.

"Hunky Dory," Klaw (4th week). Imported Scotch piece has not caught on. Business claimed about \$6,000, and attraction will go out after another week.

"It's a Boy," Sam Harris (2d week). Critics were not agreed, several mauling Sam Harris' new comedy offering. Business pointed upward late in opening week, but agency call away off this week. Doubt about this comedy catching on.

"Kempy," Belmont (20th week). Business picked up again last week and expectation is for fall continuance. Takings better than \$6,000, profitable in this house. "That Day," listed here, will take \$11,000.

"Kiki," Belasco (44th week). Prediction that Belasco's last season dramatic hit would come close to two seasons on Broadway still stands. Sure of over year. Takings last week stood up, around \$15,000.

"La Tendresse," Empire (1st week). Tried out on coast early in summer and created favorable mention. Henry Miller and Ruth Chatterton head cast. Priced at \$3.30 top; opened Monday.

"Loyalties," Galety (1st week). English play coming with excellent reputation. Produced here by Charles Dillingham, with Wednesday premiere at remodeled Galety.

"Molly Darling," Liberty (5th week). Musical comedy was greeted as one of best of kind. Business off at first, but some improvement through attraction's merit. Last week takings again jumped, with gross above \$14,000. Under \$12,000, 2 weeks' stop contract.

"Music Box Revue," Music Box (53d week). Final week for musical smash, which betters year's run. Remarkable money getter all the way. Fell under \$20,000 but few of weeks during summer and closing at pace of \$21,000. Opens at Colonial, Boston, Monday. New show in about three weeks.

"On the Stairs," Playhouse (1st week). Opened Monday. Date reprinted called off after differences between Arnold Daly, starring, and management, but matter patched up.

"Orange Blossoms," Fulton (2d week). First week's gross over \$18,000. Opened Tuesday but full week counted, as first night top was \$11. Smart draw, with success indicated. Off Monday, capped Tuesday this week.

"Partners Again," Selwyn (22d week). Still making money, but expectation this great laugh show would climb during September did not prove true. Dipped under \$11,500 last week, and will move to Chicago by end of October unless pace quickens.

"Passing Show of 1922," Winter Garden (2d week). Latest edition of Garden revue series opened Wednesday last week. Rates with other "Passing Shows," novelties making it stand out. \$10 premiere. Heavy houses early in week.

"Rose Bernd," Longacre (1st week). Ethel Barrymore starred in latest Arthur Hopkins production which opened Tuesday. "Rose" and "La Tendresse" are priced at \$3.30, other non-musicals established at \$2.50 top.

"Sally, Irene and Mary," Casino (4th week). Leader of the musical shows priced at \$2.50 top. Slight variation probably due to weather last week, when business was \$17,500. That figure considered excellent here.

San Carlo Opera, Century (2d week). Another two weeks for Fortune Gallo's operatic organization, which was accorded favorable comment by the musical sharps.

"Scandals," Globe (5th week). Skidded about \$1,500 last week, when business was \$23,500. White revue is getting big money, but draw in balcony has been off. Figures to pick up in next two weeks. Attraction has six weeks more to go, booking having been for 11 weeks, then leave.

"Shore Leave," Lyceum (8th week). Continues to hold to approximate \$12,000, which box office set soon after opening. Counts among the successes, due mostly to skill in production.

"So This Is London," Hudson (5th week). Fought itself out of handicap that may have resulted from several unfavorable reviews. Stands out now ahead of best sellings of new flock of attractions. Fourth week's nightly takings \$2,000, with \$15,000 grossed on week 11th.

"Spite Corner," Little (1st week). Newest small-town comedy, written by Frank Craven and produced by John Golden. In same house as "The First Year," given fine chance to land. Opened Monday.

"Sue Dear," Times (12th week). Final week for musical piece which has been over from Times Square two weeks ago. Business flopped several thousand, gross last week under \$4,000. Takes to road, opening Cleveland next week. "That Day" succeeding attraction next week.

"The Endless Chain," Geo. M. Cohan (4th week). Last week takings slid downward, gross being about \$6,500. Agency buy expires this week. Will go out after one week more. "Queen of Hearts" will succeed.

"The Gingham Girl," Earl Carroll (5th week). Musical hit, attraction getting much word of mouth commendation, and business standing up strongly. Takings last week again better than \$15,000; virtual sell out from Wednesday on.

"The Awful Thing," Henry Miller (2d week). Got fine send off and red to \$11,000 for first week.

6 SHOWS DO \$100,000 ON WEEK IN BOSTON

Profit for All on Best Business Since Wartime Boom

Boston, Sept. 27.

Judged on a dollar and cent basis Boston just now is the "ace" city of the country for legitimate attractions. With the exception of "Sally," which has developed a soft spot after many weeks of big business, the indications are that the record will be kept up for several weeks to come.

Last week there were six attractions lodged in the legitimate houses and of this number four were musical shows. The total gross for the six shows was over \$100,000, and even in the height of the theatrical season, which September cannot be called, this business would be considered remarkable. In fact, it is the best business that the town has seen since the war days and even then it was seldom excelled.

A disquieting report gained circulation in town last week that the "Little Kelly Kelly" show was to leave the Tremont at the end of three weeks, but announcement was made today that the time has been extended indefinitely. The extension of "Nelly Kelly's" booking is important to George M. Cohan, for both his "Mary" and "The O'Brien Girl" were forced out of the Tremont in previous seasons when they were going big, as is now true of the "Kelly" show.

The show, now on the ninth week here, is a record breaker. Last week the biggest business of the run was piled up, the attraction doing \$22,600. This figure means capacity—every seat in the house sold, with a plentiful sprinkling of standees. It is only bettered by Labor Day week, when with an extra performance the show grossed \$24,000. The advance sale shows conclusively that the show can stay here until the first of the coming year. The show is in on a percentage basis—understand to be 70-30 above \$20,000, and 65-35 below that, and it is a good bet for both house and show owner. Why any change should be even contemplated is beyond the comprehension of local theatrical men, and it is believed the setting of a time limit for the show is without foundation.

"Sally" is sliding off rapidly. In the failure of this show to repeat on its return the business that marked it when it closed in August for a month is a lesson.

"The Music Box Revue" is forcing the "Sally" show into the background, and the final two weeks will in all probability result in a slight loss.

The show that is perhaps showing the greatest net profit is "The Bat," at the Wilbur. The cost of this show is comparatively small when compared with the running expenses of the musical shows, and yet it grossed close to \$19,000 last week. It is strong and has staying power. Furthermore, it is absolutely without serious opposition—as the only other dramatic effort in town, "Nice People," at the Hollis, is a totally different sort of show. The seat sale is eight weeks in advance. It is being kept that far ahead. Every performance is a turnover.

"Tangerine" is not running as strong as the other musical shows, and yet it is playing on the safe side by good margin. With the football season close at hand and with Julia Sanderson, a favorite among the boys that attend the university across the Charles, there is

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Looks strongest attraction house has had in several seasons.

"The Monster," 39th St. (1st week). Another business improvement noted last week, when gross approached \$7,000. Show is thriller, with management contending cool weather will plant it.

"The Old Soak," Plymouth (6th week). Set for run. First comedy hit of new flight of productions. Business big at night, variation mostly attaining to matinees. Last week \$14,500.

"The Exciters," Times Square (1st week). Opened Friday night. Comment by critics mixed, though new comedy drama given good chance.

"The Torch Bearers," Vanderbilt (5th week). Little change in business last week, when takings again went to around \$8,000. House satisfied and gross probably means profit. Satire very well regarded.

"Whispering Wires," 49th St. (5th week). Doing satisfactory business right along, with takings turning profit from opening. Last week gross was \$9,000. Mystery play; house moderate capacity.

"Why Men Leave Home," Morosco (2d week). Picked up considerably last week, when business was between \$9,500 and \$10,000. Extra advertising in evidence, with management confident show will build to substantial proportions.

JOLSON JUMPS INTO LEAD OF ALL CHICAGO SHOWS

Two Openings Last Week—"Good Morning Dearie" Victim of Circumstances—"Circle" Does \$14,000 First Week of Selwyn

PHILLY LEGIT PATRONS ARE SHOW SHOPPING

Cool Weather Encounters Apathetic Audiences—"Up The Ladder Lands"

Philadelphia, Sept. 27.

Business in the legitimate houses here last week proved that bad weather breaks had not been solely responsible for low grosses. Cool and rainless days found the theatre-going public of Philly still apathetic, and determined to shop for their entertainment with a discerning eye. It looks as if this is to be a bad fall for try-outs or inferior productions here, but plays of merit ought to reap a deserved harvest.

The most noticeable feature of last week was the flop of Clare Kummer's latest comedy, "Pomeroy's Past," which had its initial performance at the Garrick Monday. There was plenty of paper in the house at the opening, but later in the week the bad business was apparent with only a fraction of downstairs rows filled and holes in balcony and gallery. The notices for this new show were mixed, with one (North American) giving the Kummer effort a fine send-off, but farce hasn't seemed to hit public fancy. One reason ascribed is the engagement of "Dulcy" at the Broad, and the fact that this show, of a similar type, received splendid notices and is getting about the limit of the city's draw for this kind of show. "Pomeroy's Past" is booked in for three weeks, to be followed by "Captain Applejack" on Oct. 9, but there's no telling what may happen if business continues at its present low level.

"The Charlatan," at the Walnut, has held ground nicely, and departed Saturday night with the knowledge that its final week's gross was bigger than the opening week.

The big surprise of the season thus far is W. A. Brady's "Up the Ladder," which opened Monday at the Walnut. Though panned capacity was attained before the curtain rose, Tuesday the gross was \$1,200 and a strong advance sale was evident Wednesday. It looks like a hit among a flock of flops.

The Blue Kitten went on the shelf Saturday night after a third week of discouraging business, which, however, did not drop any further than that of the second week. The Shubert then took Carlo Carleton's latest musical comedy, "Paradise Alley," for its premiere starting Monday, and this looks promising.

"Spice of 1922," while never touching capacity, has been a consistent money-maker at the Forrest and winds up a successful three-week stay Saturday. "Sally" opens Monday, and is expected to give house a boost well into November. This Dillingham-Ziegfeld show is getting all the breaks, as it comes in alone at a time when the vacationists are back, and is the first of the much-heralded shows to hit town this fall. It is expected to entice those who shied suspiciously at the recent premiers and try-outs, and the only real opposition may develop in Carleton's "Paradise Alley" across the street.

"Dulcy" while not entirely justifying its four-week stay here, has made money so far, and with the Broad street clientele continues to get back to the city, this comedy is expected to hold its own.

"Marjolaine," which came into the Lyric last Monday, is more or less of a question-mark. Because it opened against the new Kummer play, it did not get the regular critics, but it won splendid notices both

(Continued on page 33)

COAST'S "ABIE" DOING WELL

San Francisco, Sept. 27.

For its third showing in San Francisco "Abie's Irish Rose" is coming back again next week to the Casino theatre. This show played first at the Morosco, then at the Rialto and now the Casino.

On its tour through the state the show has been attracting exceptional patronage. It got \$1,650 in Santa Rosa on one night's engagement; \$2,900 in Reno for three days; a full week in Sacramento, \$8,000 gross; San Jose, \$1,400 one day, and \$800 on a return engagement. It is booked into Fresno for four days following the Casino engagement.

Chicago, Sept. 17.

With weather conditions all in their favor, the majority of the Loop theatres were dealt a heavy body blow as far as receipts were concerned last Wednesday and Thursday nights. There was no apparent reason for this drop in business, but the folks did not turn out, with the result that there were most noticeable gaps in the auditoriums of nearly all the Loop houses those evenings, which were expected to have been good ones. Friday night was overlooked by the managers on account of being the eve of a Jewish holiday, but it showed much better on the ledger than did the other two evenings. Saturday matinee and evening, however, were what is always expected for that day of the week, with the result that the shows pulled through in nice fashion.

There were two openings in the week, both on Sunday night, and both of the attractions got successful launching. The Jolson show, which was one of them, got a flying start at the Apollo on Sunday, and when its week was completed it rolled up a total close to \$38,000, which is the high water mark for gross receipts of this and the past season, and absolute capacity.

The lower floor for this house is almost entirely in the hands of the brokers, and is almost a physical impossibility for one to get seats three to four weeks in advance without going to the brokers, who are getting a nice premium for them. "The Dover Road," the other attraction which got a Sunday night start, found itself in favor and gives promise of an indefinite sojourn here.

"The Rubicon," which was at the Olympic, was compelled to vacate their on Saturday night, after hitting its stride, to make way for Fritz Leibler, who came in Monday to stay for three weeks with Shakespearean repertoire. The Leibler show was the only opening of the week and got off to a good start on its initial performance.

It is being given at popular prices and a play is being made for educational business, with schools and dramatic societies responding with large patronage.

The only show closing and leaving town was "The Blushing Bride," which withdrew from the Great Northern after weathering two weeks of bad business. This show took to the road, with Pittsburgh its first stop. The opening of "The Green Goddess," which was to have replaced "The Blushing Bride," was delayed from Monday night until next Saturday, as the company was not prepared to open. George Arliss being adverse to Sunday appearance will naturally make this show an eight-performance affair.

The stellar feature last week was the opening Monday of the new Selwyn theatre with John Drew and Leslie Carter in "The Circle." The occasion was a most auspicious one, with the house scaled at \$5 for the opening. There was no lack of willingness on the part of the patrons to pay this price, as the house was filled to capacity and turned more than 1,000 persons away. The agencies managed to get their hands on a few tickets for this show and realized most handsomely on their investment, as they got as high as \$80 for a pair. The daily press spoke in most glowing terms of the show and the performers, with the result that business was good throughout the week and the house got a \$14,000 start. The Selwyn's twin, the Harris theatre, has its opening date set and will inaugurate its career on Oct. 2 with "Six Cylinder Love."

"Lightnin'" in its 55th week, was the leader in the non-musical class. People just do not seem to tire of it, and each week there is a sufficiency on hand to keep the house well filled at all performances. With a good many of the shows dropping off in gross totals "Lightnin'" increased its intake by about \$2,000 over the previous week.

"The Cat and the Canary," at the Princess, was right on the trail of the Bacon play. It was one of the fall-off exceptions and practically did capacity at all performances, increasing its gross \$2,500 over the week before. This show seems to be a "word-of-mouth" success, as not much money is being spent on advertising or other publicity, but the satisfied customers are dispensing their style of publicity, which is the best propaganda from the box-office point of view.

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"EAST OF SUEZ" IN TWO CITIES

[Below are reviews of "East of Suez" as recently presented in London and last week in New York. Basil Dean staged the London production. Mr. Dean is now in New York, having staged "Loyalties," another English piece and the reigning London theatrical hit, for Charles Dillingham. It opened Wednesday night at the Gaiety, New York. Mr. Dean looked over the American "East of Suez" in rehearsal.]

IN NEW YORK

Daisy.....Florence Reed
Harold Knox.....Nathaniel Sack
Harry Anderson.....Leonard Mudie
Amah.....Catherine Proctor
George Conway.....John Hand
Lee Tai Cheng.....Howard Lang
Sylvia Knowlton.....Gypsy O'Brien
Priest.....John Spencer
Acolyte.....Miss Koven

A. H. Woods' ears must have tingled in London with the applause from his London hit in New York, when Florence Reed returned to the speaking stage in the city that has always been at her feet.

And if all the managers—the supposedly artistic one, as well as this confessedly commercial one—had scoured the seven seas for a vehicle for Miss Reed, none could have more aptly cast her than in this ringing melodrama by W. Somerset Maugham.

When an Englishman does a thing well, he does it better than any one else on earth. Maugham is one of the Englishmen who do their jobs rippling, and he did this one better than he had ever done before. "East of Suez" is something the world will know to, though one must have known the Orient to truly understand how gloriously great it is.

As a half-caste Jeezabel with all the lure and all the sin and all the sentiment of both the white and the yellow in her, Miss Reed had that chance which comes to an actress so rarely—the chance to "go the limit." There was nothing so vile or so benign that Daisy could not have done it. Miss Reed rose to her with a feminine fire that was roaring, and descended to her with tenderness that was as soothing as a lullaby.

There have been in recent years on American boards thousands of "vamps" and "angels." What bush-league coarse workers they were compared to the intriguing Daisy, what coarse, rude, counterfeit divinities they were compared to the beatific Daisy.

Here is a woman! She is a liar, a harlot, a double-dealing deceiver, a half-breed mongrel, a temperamental egotist, a murderous desperado, a flirt, a mistress, a tender nurse, a lowdown Chin, a blasphemous and blatant rotter; she breaks every one of the Ten Commandments and she can be as crooning as a madonna—she is vile and she is magnificent. But she is a woman!

The story sets out the situation of a half-caste, who is scorned by both races from the unwholesome fusion of which she springs. This she fascinates a decent chap in the Orient. He introduces her to his friend, who was her lover years before. It develops that she has been a wicked, conniving, cheating trollop, hoodwinking the man who loves her as she had done to all men—white and Chinese alike—all except the one who hoodwinked her. She marries the simple, sincere one. The other is in honor bound to resist his friend's wife, whom he had once before betrayed and whom he now no longer wants, but her old passion is rekindled and the game she gives him to win herself once again in his arms is devious and indescribably dramatic. She plots to have her husband killed and her lover is hurt instead. She nurses him to life. She preys on his gratitude, his solicitude, his weak masculine flesh—and she takes him. Oh, how she takes him! It lifted an audience out of its chairs, it was so big, so uncompromisingly and Britishly blunt, it was so smashingly dramatic.

There is a Chinaman who has fought her, but she has cheated him. He is always in the background—slinking—plotting—waiting. He is not impulsively the waiting Maugham must have known Orientals very well to make so strong a point of a Chinaman's patience. He tells her that China is eternal—all civilizations have whanged against its massive walls, but it has always remained China and always will. This influence comes, that goes, but China remains, as the majestic Yang-tse-Kiang is fed by five hundred streams but still remains the majestic Yang-tse-Kiang.

And when violence, suicide, exposure and discovery that her man has fallen in love with a pale-faced blonde English girl come, with the shot that has killed her lover still echoing in her ears, her husband on the way to throw her into the garbage can where half-castes belong, as her own sobs shake her every fiber, she takes up her glass and her cosmetics and takes down the pitiful Caucasian hair-dress, takes off the sorry white woman's rouge, and turns herself to be a Chinaman's slave—China has called her and its own is coming.

Lester Lonergan staged the production. Martin Herman superintended the offering in his brother's absence. Whoever is to be credited—and the Lord alone knows how these men can live on Broadway and know and feel such things—

IN LONDON

London, Sept. 11.
On taking over His Majesty's, Grossmith and Malone had no small task cut out for them as producing managers. They had to keep up a pace set by Oscar Asche with "Chu Chin Chow" and "Mecca" in offering for comparison another "East of Suez," a hectic melodrama by W. Somerset Maugham.

As a production it is most artistic, though it is not in the same class as its predecessors on that stage. It is in seven scenes. The first one is a supper scene, a quiet one, an hour without a word spoken other than the crying of wares by the natives in a Peking street, said by alleged authorities to be the most lifelike thing of its kind ever shown upon any stage. This is probably correct and hence the audiences are not regaled with orgies of color and wealth of costuming. Instead some 60 Chinamen were recruited to create a genuine atmospheric effect that would not be possible to create via the medium of native supernumeraries.

The play itself is an unwholesome one. It is intended to show, as one of the characters remarks, that Eurasians usually inherit the worst traits of both parents. Briefly, the daughter of an English father and a Chinese mother is reared in England. She returns home, meets a young man who is attached to the English embassy, lives with him as his mistress for several years and when he abandons her, she is sold by her mother to a wealthy Chinaman. She leaves him, meets an English merchant who knows nothing of her part and marries her. The husband's friend is the man who first possessed her and with whom she is still in love. The Chinaman still covets her and in the absence of her husband she lures the object of her affections into another liaison. Realizing his position the British ambassadorial gentleman goes into another room and shoots himself, the curtain falling on a scene with the woman garbing herself in her native robes, the husband unable to forgive her, but the inference is she will return to the crafty Chinaman who is waiting.

The daily local press went into ecstasies over the performance of Meggie Albanese on the opening night, but unfortunately she was indisposed on the evening the presentation was witnessed by one of Variety's London reviewers and the role was played by her understudy, Nora Robinson, who is inadequate to the demands put upon her. Much favorable comment was lavished upon Marie Ault, as the Chinese mother, who seems possessed of no great art, but is cast for a "fat" character part that would stand out if played by almost any middle-aged character actress, due principally to the make-up. C. V. France, one of England's good actors, is not sufficiently sinister as the crafty Chinaman; Malcolm Keen well sustains the unsatisfactory role of the husband; Basil Rathbone is excellent as the member of the Embassy, and Henry Kendall makes an attractive juvenile.

"East of Suez" is undoubtedly a very expensive production. Its sponsors may consider themselves fortunate if they break even on this theatrical gamble. Jolo.

PASSING SHOW 1922

Annual production by the Shuberts for the Winter Garden, New York, featuring Eugene Howard. Principals: Francis Renault, George H. Dill, Nellie Breen, Janet Adair, Nat Nazario, Jr., George Anderson, Alma Adair, Emily Rogers, Walter, Alfred Gladys, Sam Ash, Jessie Lang, Ethel Shutta, Foonhee Sisters, Mary Lawler, Gertrude Chaney, Arthur Margerson and the Mackways and the Lockfords. Show staged by J. C. Huffman; dance numbers by Allan K. Foster; book by Harold Atteridge; music by Alfred Goodman; lyrics by Mr. Atteridge and Jack Stanley; orchestra directed by Mr. Goodman. Opened Sept. 21, 1922, at the Winter Garden, New York.

Chorus: Fox, Louise Wayne, Elsie May, Phyllis Reynolds, Charlotte Schutte, Peggy Bond, Beatrice O'Brien, Elma Daking, Ethel Walker, Edith Pearce, Monica Bouals, Phyllis Miller, Nan Henderson, Gladys Hall, Helen Christie, Mary Brou, Portland Hoffa, Pauline Daking, Henry Rogers, Virginia Wilson, Florence Darling, Florence Summerville, Helen O'Brien, Madeline Smith, Dorothy Daking, Henry Rogers, Virginia Wilson, Grace Shaw, Sidney Nelson, Marion Moore, Belle McLaughlin, Orlia Smith, Rose Lee, Maxine Siegle, Jenn Thomas, Olive Brown, Helen Rogers, Mary Miller, Beatrice Wilson, Sidney Sagar, Margie Himes, Mae Sullivan, Louise Cross, Katherine Saxe, Rose Gallagher, Helen Herenden, Helen Wright,

should be blazoned in the theatrical hall of fame.
For sheer bravure, "East of Suez" is memorable. Not that it transpires any great dramas—only so much as most of the tinkling girl-shows. It isn't that kind of bravure. It is a courage to do things as those things should be done, in the face of theatrical axioms and wisecracks rules for "making hits."
"East of Suez" laughs them all to shame and will be one of the hits of years. Jolo.

Florence White, Elsie Frank, Billie Wagner, Bobbie Rodes, Agnes Hall, Mollie Christie, Bert Best, Maybelle Olson, Grace Rossiter, Louise Winn.

The best draw of the Shuberts new "Passing Show of 1922" seems to be the box office display as revealed at the Winter Garden. It is some display frankly revealed. It's the girls and what they don't wear. But what they show when they don't! And when they do, as in the athletic number of 40 girls or more, it's nearly worse for the eyes, but just as fine for the box office.

That will do the business at the Winter Garden. Again it proves the theory of the late Willie Hammerstein, so often practiced by him at Hammerstein's, was decidedly correct. It was Willie's custom to remark when approached by a vaudeville agent for a freaky attraction to go to the bill, "How far can we go?" It never struck Willie to inquire how far the women or girls would go; he just wanted to keep on the fringe of a pinch.

The Howards—Willie and Eugene—are the stars of the performance. Willie, that funny, versatile performer, does a large quantity of performing to his brother's Eugene, always fine straight. It's the material with the Howards; some of their present is just right—some of the other will be built up with playing.

Fred Allen, a vaudeville single talker, is getting his first chance in a Winter Garden production, an opportunity that he didn't even miff a little the very first night. Mr. Allen appeared several times before the curtain, to fill a wait with talk, the hardest thing to do at the Garden. But he did it, and once he did not have to talk at all. That was when he appeared before his own drop, titled "The Joke Cemetery." It is known as a laughing drop. Tombstones in the cemetery had many of the joemillers painted on them. It kept the house giggling for quite a few moments, until they finished reading the old boys, when Allen came on to explain.

The Howards had scenes in "one" other than Willie's impersonations, and they were in an Oriental number. That boy can personate. He gave an advance line on David Warfield in "The Merchant of Venice." His other impersonations were from the interval of a phonograph, where Willie concealed himself in order that Eugene could sell the records he imitated.

The big scene sent the second part racing away after a very flat opening section. Several who had been abroad this summer recognized the presentation as the same given at the Folies Bergere, Paris, with the exception over there the central figure was a huge negro. The scene employed a wrestling troupe (unnamed) with the King's order that the survivor of the elimination wrestling bout would be the only one to save his head, and have a choice of a slave girl.

It was also stated by the same people that the opening scene of the show, "The International Circus," was a replica in scheme of the one given at the Folies Marigny, Paris. It held representatives of various countries, with a clown. A sort of revival of an effect scene was called "J'en Ai Marre," the climax being an engine coming head on through a tunnel. The revival was in the head on portion, a similar effect having been used at the Garden about 10 years ago, but in a different setting. In this scene Janet Adair appeared to very nice purpose as "the girl" of a French apache. She saved the train and scene.

The big scene for comedy appeared in a Pullman Car and must have been conceived by someone one after a depressing experience with bum hootch. It was the men's washroom of a Pullman in the early morning, with the men dressing, shaving and doing other things. George Hassell had what low of lowest comedy could be inserted into it. He flanaganandedwarded the soap all over the room, of course. Mr. Hassell has a ponderous way and you have to like that way to like Mr. Hassell.

Closing the first part was a ballet with Francis Renault in his female impersonation leading. I scored here, and set. Mr. Renault scored here, and also in the "Diamond Girl" bit, when he surprised the house upon his wig pulling disclosure. The "Diamond" scene was an excellent bit of number staging. Another comedy scene and also a revival for the Garden and elsewhere was the prop carriage and decrepit horse.

In numbers and specialties were the Lockfords, those French and batie-classical dancers, who swept the stage in their first appearance; then Nat Nazario, Jr., with his dance bits of different style that scored, while Ethel Shutta, from burlesque, tried real hard but seemed too hard in the trying. She did a number with Mr. Nazario and also jazzed danced in the final finale, meantime leading "The Hairy Ape" number, where the girl-stokers behaved for a chorus as continued to repeat "Go to hell." That was a number very like the one in the defunct "Ginger Box Revue" that never did get started. The Mackways did a French or Russian dance, but were overshadowed by the Lockfords. Nellie Breen had one dancing chance and achieved a little with it. She was of the Breen Family in vaudeville. "Orphans of the Storm"

were the Foonhee Sisters, another of the sister pairs around, who dance when they don't try singing harmony, and sometimes do both.

The "Camp's Daily Dozen" or the Athletic number ran into about 40 girls all in gym suits, and what gym suits! The kind Bill Morris had on his diving girls at the New York theatre ages ago, and when the suits were wet. A radium number with the girls easily flopped alongside of others on Broadway, in and out of vaudeville.

Of the music, two pieces sounded good, a ballad and a swinging number. The book had little to it; the production looked all right in the Winter Garden style when it came out in production, but there have been more expensively mounted shows at the Garden. The dancing, Hoffman and Foster did their starring work well and the dance numbers with the girls were continuously attractive.

"The Passing Show" will do the Garden's usual quota for the usual time, perhaps beyond the quota and beyond the time, for this is a slight show if you have grown weary of seeing undraped pictures, now preferring them in the flesh, for this "Passing Show" is strictly for the flesh dealer. Otherwise, it's an average Garden entertainment, and with the dependable Howards to hold it up. Sime.

BANCO

Comedy in three acts adapted by Clare Kummer from the French by Alfred Savoir and presented by William H. Mason. Staged by Robert Milton, with scenic production by Livingston Platt. At the Kitz, Sept. 21, 1922.
Charlotte, wife of Alexandre de Lussac.....Lola Fisher
Julie, Charlotte's maid.....Hail Higley
Porter.....Page at the Casino
Edward G. Robinson
Baron Henri Deligniere.....Frances Byrne
Julie, Charlotte's maid.....Alice John
Georges Dalou.....Robert Strange
Feydai, Commissioner of Police.....J. Malcolm Dunn
Count Alexandre de Lussac (nicknamed "Banco").....Alfred Lunt
Baroness Deligniere, mother of Henri.....Charlotte Granville

A chucklesome rather than a laughable comedy is this daintily fabricated romantic satire of character and manners, not to say modes and moods, splendidly acted. It is built on a triangle, but a triangle of pointed angles and freshly designed proportions. The daring high light of the play is a bedroom scene, a bedroom scene, mind you, where two men appear in the bride's room on the wedding night, one of them her present husband and the other her divorced mate; and the essence of the situation is the struggle of the two husbands for possession of the bride.

Off hand you'd say it was pretty raw from the outline, but the thing is managed with such artless drolery and such intriguing and sympathetic romance that you are tricked into a sentimental interest that entirely submerges the risky kick. Such is the magic of Gallic naivete and tricky humor. As the tangle unfolds before the footlights it's rather a pretty romance, with distinctly modern tone of smartness, embellished by the play of character development and relations as swift and delicate as summer lightning, harmless but exhilarating.

Alexandre and Charlotte have been married two months when comes the first clash for the mastery between husband and wife, due at about this stage of the honeymoon. Alexandre, called "Banco" for his addition to that game of chance, has directed Charlotte to go from the Casino to the hotel, where he will join her in five minutes. Charlotte says she will wait. There is the issue. At the end of the curtain Alexandre has been playing cards 30 hours, while Charlotte has been napping in an ante-room armchair and waiting. The domestic deadlock is on. Charlotte strikes up an acquaintance with Henri, rich loungeur around the Casino, a tame cat, teardrinking dawdler, and when her resistance against her card-playing husband breaks down and she flees to her mother, Henri pursues to furnish mild sympathy and play sentimental court.

After Charlotte has divorced the forceful Alexandre and is at Henri's country place, having been married to him that day at the rural church. Who breaks in on this situation but Alexandre, vowing that none but he shall have her for wife, and declaring his intention of carrying her off in spite of herself the same night. Charlotte makes every preparation to defeat this design, without, however, disclosing Alexandre's identity to her new husband. The clash of wits occupies the second act with bed time of the wedding night approaching momentarily.

Forewarned by the program we come to the bedroom scene of the last act with a good deal of breathless anticipation. Charlotte in intimate attire awaits her new husband at the rise of the curtain. Assured that she has defeated Alexandre's schemes she draws the curtains, and there, sitting in the window is the cool and confident Alexandre. And he proposes to stay just there whatever happens until she will flee with him at once. A fire alarm draws everybody from the house—Alexandre, of course, having set the incendiary blaze for that purpose—and then and there begins the battle between the ex-wife and her ex-husband, with the

mild Henri ever in the background. Alexandre is a fast worker of the boldest methods. The development of his campaign and its outcome shall remain a secret here. It would be a pity to take the edge off the play. Suffice to say there is not a dull moment from the rise of the curtain to its fall in this last act. These are all refreshing people. Henri's wise and worldly mamma is a delight. Who but a Frenchman would think up the novelty of a charming mamma who could appreciate the deficiencies of a sap-headed son and be rather fascinated by his rival? The play is filled with such sprightly surprises. It has the delightful quality of never being trite, which is a lead to say of a modern drawing-room comedy.

The production is in the same vein as the play. Its settings are exquisitely dainty rooms in pastel shades of modulated grays, yellowish greens and hazy blues, a perfect background for the witty trifle. For it is no more than a trifle. It hasn't a vestige of drama; and, indeed, the beginnings are rather tiresome. There is scarcely material enough for a play in the three acts, but the quarter-hour of the last act makes amends for the earlier dearth of action. The play is in itself to the element of the public designated as the "smart crowd," and its success probably depends pretty largely on whether that group can be reached sufficiently to establish the attraction as a vagabond. Its appeal is probably a bit fine for the general run. Rush.

ROSE BERND

Rose Bernd.....Ethel Barrymore
Christopher Plamm.....Dudley Digges
Arthur Streckmann.....McKay Morris
Martha Plamm.....Anna Zwilloff
Bernd, the author.....William MacK
August Kiehl.....Charles Francis
Mrs. Plamm.....Doris Rankin
Minna.....Edmund Bowen
Theresa.....Virginia Langton
Freda.....Irene Shirley
Heinrich.....Gregory Robins
Kleinert.....Edward LeHay
Golsch.....Wilton Day
Mrs. Golsch.....Anna MacK
Constable.....John Burkett

The advancing years seem only to enhance the flairs of Ethel Barrymore, our First Actress. It jars a reviewer, himself not yet senile, to count back some 20 years to "Captain Jack" of the Horse Marines, and to see "Rose Bernd" with its fulfillment of the promise of the Ethel in that frivolous masterpiece, and yet holding forth pledges of greater things.

Miss Barrymore has done greater things already than "Rose Bernd," and she will again. And this is written in full respect for the work of Gerhart Hauptmann, its author. This sort of drama can never be a classic. "Declamatory" with its native playwright—a woman, withal—has a far greater call on immortality.

But "Rose Bernd" is exceedingly worth doing, and is exceedingly well done, not alone by the star, but by Arthur Hopkins, who directed and presented it. Surely no dreamer of fleecy fancies or transcriber of bitter realism could ask a more intelligent, sympathetic understanding and resounding exposition of his theme than this given at the Longacre to a script which is drab and depressing as it is soul-wrenching and stunning.

Again it is a tale of a peasant girl, a lover, the inevitable consequences; again we have the stoic and sanctimonious father; again we have the intolerance of a rural community of sinners, the precepts of the doctrine of Christ and the un-Christly practices.

We have all these things again—but we have them with Ethel Barrymore as the girl, and with Arthur Hopkins as the master-toucher over it all. Therefore it is exceedingly worth the doing, for now we understand not only Hauptmann's "Rose Bernd," but a few of his others, and Ibsen's, and Lagelofo's, and Chekov's. What her mother, John, has done for the interpretation of Tolstol in this country, she has now done for Hauptmann.

The premiere audience was brilliant beyond any that has been seen since the grand opera. There was a hushed expectancy that was beautiful in the theatres which usually are the scenes of ribaldry and the crass wisdom of the first-night gatherings. The attitude was almost reverent. And it became almost worshipping.

Surely, Miss Barrymore has a hold on the lovers of the stage that makes one exult that the stage can develop such adoration. If there is an artist of native origin who has merited it, Miss Barrymore is she. Her fidelity and her energy, her charm and her genius for expression, make her the goddess of America's wonderfully limited sphere of art worth the name.

She looked young and lovely. Miss Barrymore can—she can convey to the eye whatever she wishes, for she can intrigue any sense that she addresses. Her cello voice perhaps had never a more illustrious opportunity than in this play, in which she is almost always in minor strains. At the curtain climax of the second act, where everything has burst and her and she has been broken on the wheel in a courtroom before the gadding, gaping peasants, she says, repeatedly, "I was so ashamed—I was so ashamed!" It may yet take the place of "There isn't any more" for her imitators. The company was cast with astute

selection. McKay Morris, as a dashing seducer, was terrific. William H. Mack, as the father, played with fine color and effect, even as he has always done in noisy crook plays; no matter what his surroundings, Mack is always on the key. Doris Rankin (Mrs. Lionel Barrymore), strangely cast for the role of an old woman, an invalid, was as admirably genuine.

"Rose Bernd" will, undoubtedly, score a financial return commensurate with the merit of the offering. For many weeks it should know no vacant chairs. It will become a great public furore because it is not of comprehensive public appeal. But New York has enough discriminating souls to illuminate for a more than respectable stay. As a matinee attraction it will be in mighty demand, for women will warm to the play most readily. "Rose Bernd" is not entertainment; it is most certainly not amusement. It is surely enjoyment. And that word is bigger than the other two combined.

Lat.

LA TENDRESSE

Play from the French by Henry Bataille, presented at the Empire, New York, Sept. 23, with Henry Miller (producer) and Ruth Chatterton starred.

Monsieur de Cabriac.....Elmer Brown
Paul Barnac.....Henry Miller
Marthe Delleres.....Ruth Chatterton
Mademoiselle Louise.....Marguerite St. John
Aubin.....Louis L. L. L.
Jacques.....Edwin F. F.
The Governor.....William Pearce
Fernal.....Norma Haver
Lester.....Edward Mackay
Mile. Tigraine.....Mary Fowler
Carlos Gerard.....Sidney Riggs
Gleason Gleason.....Charles Crues
Julian D'Abillacourt.....William Hanley
Alain Serrigny.....Ronald Colman
Urie.....A. G. Andrews
Mile. Morel.....Judith Vosselli

It all happens in three acts and one set. The set is the parlor of elderly Paul Barnac's (Henry Miller) home in Paris. The action starts on the afternoon of a December day, leaps to the next day, and then waits a couple of years with a few changes having been made in the drapings through the absence of its youthful mistress, who was also the mistress of Barnac, who was a writer, and wrote plays for his mistress as well, as she was an actress.

The mistress, Marthe Delleres (Ruth Chatterton), had two children—a boy and a girl—and a nurse for the children. The entire family appeared in two of the three acts. Barnac loved the children and loved their mother. And the mother loved Paul. She said she adored him. They had lived together for five years.

In the first act on the afternoon of that December day a couple of Paul's men friends told him Marthe had been going on too loose. Paul set a spy trap in the second act, when he found, through transcribed conversation, that a young picture actor had attracted his mistress since she had become his mistress. The mistress had had two or three others the same day, and it did look a little bit as though the picture actor might have been but one of a group, but Paul, being a playwright, only suspected the youngest one—and he was right, at least about that one, as Marthe admitted it when accused.

The accusation came through Paul reciting the exact conversation of the young couple as though reading a newly written act of a play for the mistress. With the confession, Paul, unable—and properly so—to restrain himself, commenced to choke Marthe, but desisted. There was the grave error of Bataille's, for Paul should have finished the girl and the play at the same time, and properly so.

After that "La Tendresse" was all through. It dragged out to its weary finish, with the third act playing for a month or more. Paul took her back. As he didn't strangle her, there was nothing else for him to do, even though he did waste two years before finding an excuse to send for her. And as she still adored him, she willingly returned. That may be the French idea, but it failed to point a moral for the American plan, unless one could suspect the Bataille scheme was to get away with it under any circumstances, such a two-year penalization allowed.

This subject matter as laid out and played will not materially interest over here. There isn't enough vitality to the piece or the playing. In the original it may have been all-absorbing in Paris, where it was a decided success, but at the Empire Monday evening quite the most agreeable incident of the performance was Mr. Miller's curtain speech, when he gently and reverently, without mentioning his name, referred to the late Charles Frohman, who launched the Empire upon its historical theatrical career. This run will have to depend upon the Miller-Chatterton following.

The Miller company played in a subdued tone, so subdued those in the rear often had to guess what was being said upon the stage. In the subduedness and with characters facing away from the audience often, the guesses were frequent. Mr. Miller was the most indistinct of the finales was intensely quiet, maybe artistic.

Gilbert Miller, Mr. Miller's son,

was at the premiere as general manager for Charles Frohman, Inc., under whose direction the Empire is pursuing its career, now with Freddie Eddie McKay as its manager.

The Empire's was a real first night, the opening of the season for the house with a new play presented by an eminent star of the theatre.

Mr. Miller's manager, programmed, is Irving Frederic Deakin, and his stage manager, Elmer Brown.

THE EXCITERS

Ermintrude Marilley.....Enid Markey
Lexington Dairymple.....Chester Morris
Miss Billy Rand.....Thais Lawton
"Rufus" Rand.....Tallulah Bankhead
Hilary Rand.....Marah Allen
Mr. Lang.....Frederick Hart
Sumter Dairymple.....Robert Hyman
Vaughan.....Florence Flinn
Dan MacGee.....Albert Marsh
Miss Filer.....Aline MacMahon
Joeylyn Bassett-Brown.....Eichlin Gayer
Seymour Katz.....Wright Kramer
Miss Filer.....Aline MacMahon
Flash Fagan.....Roy Gordon
St. Joe.....Edwin Walter
First Man.....Sidney Dudley
Second Man.....

There is an idea in "The Exciters," which the Selwyns brought to their Times Square theatre Sept. 22. It is that the flapper offspring of wealthy parents is a thrill hound and that she'll do most anything that is away from routine, even specifically is a change of pace even in trying to be a burglar and thinking herself in love with him. It is the idea of a snap marriage something like in "Her Temporary Husband," but unlike the farce, "The Exciters" is not transparent until after the third of the four acts is past. Interest is sustained until then. The audience is given a thrill in a crook disclosure scene that comes as a surprise. Martin Brown, who turned aside a stage career as a crack dancer, is the author. His product is a mixture of comedy and crook play, and looks the best of his play-writing efforts.

The play was first put on in Atlantic City the middle of August and another week of trial convinced the managers they had something to work on. Since then a production of three set changes has been supplied, the book has been coordinated and expressions of a new but punchy kind have been inserted. The cast remains virtually intact. There are 14 speaking parts, all expertly assigned.

The story is laid in a Long Island home, excepting the surprise crook bit in an office. "Rufus" Rand, the head of the household, is injured in an auto accident and it is feared, may not survive. Yet she demands she be married at once and save a two million inheritance which would otherwise go to a "damned political party." "Five Minute" Dan MacGee, supposed crackman, is trapped within the house. He offers to be groom in exchange for his freedom and that of a homestead known in the underworld as "Diamond Del." Rufus recovers, but doesn't forget MacGee. She says she is in love with him—that it is a new thing to love a real live burglar. It develops that MacGee is of the Stafford MacGees of Philadelphia and that the couple really love each other. But the girl pretends hating Dan, whom she believed a real yegg. He proves to be a gentleman detective who winds up a band of international thieves.

The idea has been used before, though the actual combination in "The Exciters" gives it a twist in the crook scene.

Tallulah Bankhead and Allan Dinehart are the leads. This is the blonde and beautiful Miss Bankhead's most important role. She gave a fine performance. Dinehart counts among the most finished Broadway actors. He stood out every minute, and made a distinct impression as a real burglar.

The play was carried over with a tempo that smoothed over improbable points and the comedy points counted without exception. That two girls sported cute little automatic "cannons," encased in garter holsters strapped just below the knees, was explained by the fact they were "exciters" and were ready to start something, maybe. When father expostulated, "Rufus" won a ready laugh by replying, "What can you expect from a burglar's bride?"

Enid Markey was excellent as a cousin of "Rufus." Delicate, quite flapperish, and pointed, her comedy clicked brightly; in fact, running the leads a good race for honors. Florence Flinn, first as an unobtrusive maid and later as "Diamond Delia," possessed considerable fire and is promising. Eichlin Gayer played naturally as the English fiancé of Rufus. He became "positively frayed" and wished himself out of the marriage idea, getting stewed, which was tough since "the bootlegger doesn't come until Friday." Robert Hyman was amusing as an observing cousin from Louisville. Roy Gordon in the crook role of "Flash Fagan" was excellent, as was Wright Kramer in the suave master thief part.

It is the thrill idea that gives "The Exciters" individuality. It ought to attract the younger set. If it succeeds in doing that the show will land for a run.

16cc.

SPITE CORNER

Isabel Burgess.....Eva Condon
Ann Goolidge.....Marie L. Day
Ellen Gooch.....Percy Pollock
Cap'n Parker.....James Seely
Elizabeth Dean.....Madge Kennedy
Mrs. Douthett.....Mattie Keene
Nathan Lattimer.....Stephen Maley
Mr. Nelson.....John Robards
John Lattimer.....Jason Robards
Mme. Florence.....Beatrice Noyes
Mr. Dana.....John Keefe
Mr. Allen.....Sam Colt

Frank Craven, actor and playwright, is again to be credited with being a master craftsman-author of the small town comedy. It was he who delivered "Too Many Cooks" (soon to be presented in musical form), but he won fame with "The First Year" in which he starred and which ran a year and a half on Broadway. Now he comes through with "Spite Corner," produced by John Golden as was "The First Year."

The new play was shown at a private performance Sunday evening (Sept. 24) at the Little, before a brilliant gathering of stage celebrities, authors and other notables. The Sunday showing permitted attendance of the critics whose attention Monday was given to the Empire premiere ("La Tendresse") and it afforded an opportunity for Craven to present the first metropolitan showing, as he is on tour with "The First Year." The regular opening of "Spite Corner" was Monday.

Broadway for the past five years has had a "smash" small town comedy with "Lightnin'" staying around for three years and creating a run record that may never be equaled. That show was a product of the Golden office, but Craven's "The First Year" figured in every list compiled of "great American plays." It is entirely problematic whether "Spite Corner" will accomplish such a record, but the new show registered so strongly upon its initial showing that Broadway will most likely bow again to the humor and the types of the small town illuminated by Craven and if the signs are not wrong it should play a season.

The jealousies of the folk in a little town of Dean concern almost all the townspeople. Betsy Dean is the last of her family who were the town's pioneers. She conducts a little dress-making shop on a corner that is the town's center and the spot is much desired by Nathan Lattimer, a money power in the place, but he is man gnarled with paralysis. The Lattimers and the Deans have been ancient enemies and when the selectmen agree to build a brick business block with Lattimer's backing, all that is needed to accomplish the plan is the acquiring of the Dean home. Betsy and John Lattimer, grandson of Nathan, were sweethearts. He had gone to the city to make his fortune and within the five years that elapsed she had been faithful against his returning. So has he but the girl in a temper does not discover that until the end. She refuses to sell her property and because of that the Dean homestead is called the "Spite Corner."

Into Betsy's shop at various times come the village gossips. Most are old timers and nearly all have an inning at laughter making. Ernest Dros did an excellent bit of design, the show giving it an indelible air of age. It is a one-story affair, with heavy beams supporting the roof. The beams are solid, time-blackened. Pegs to lock them are in plain evidence and the simple-appearing set is most convincing.

Madge Kennedy is the star of "Spite Corner." Given the role of Betsy, she created a faithful characterization of a maid who has waited long for "her man" and who feels she has waited in vain. That she avoids him and says mean things to him was but her way of showing how much she still cared and wanted him. Old Eben Gooch said to the village's old maid that he "had found out one thing about your sex. I never knew until tonight how near a woman who has caught a man will go to chasing him away."

Jason Robards, who is the best chance of his career and his performance was the scoring role of the play, with the honors next to Miss Kennedy's. To him has been given the weight of the comedy comment and more could hardly have been got out of the material. Laughter came with nearly all of his utterances, with a good bit of credit due Pollock's old man style of playing "Betsy's man" and the lecherous old boy who can not help winning certain honors with the star.

One of the best bits was the telling of Betsy's fortune by the cards. Marie L. Day as the old maid had most of the women present giggling by her card forecasting. "What you most expect" and "what you will get" and all the lingo that goes with it, supplied the humor that was lighted by Betsy's comment in learning what was in store for her. Miss Day's work counted with the leads. With her embroidering and her ready tongue always in action, she was one of the most amusing of the characters.

Mattie Keene, too, was happily cast as Mrs. Douthett who was never afraid to say what she thought about things and persons. All the town knew about Betsy's long distant boyship and when the girl pretended she was "off" John, Mrs. Douthett told her she was wrong. Her explanation was "I've been hooked up for 30 years. Married

OUT OF TOWN REVIEWS

PARADISE ALLEY

Philadelphia, Sept. 27.

"Paradise Alley," Carle Carlton's successor to "Irene" and "Tangerine," had its premiere at the Shubert and appeared to be in good running order at its debut, going through with no waits and bringing the final curtain down at 10.50.

It was the pretty definite consensus that "Paradise Alley" is by no means up to "Irene" or "Tangerine," but, as was wisely remarked, it could fall short of their level pretty far and still satisfy a lot of people. The main trouble seems to be an over-abundance of sentiment which crowds out comedy. It's a case of "too much book."

"Paradise Alley" is pretty much "Irene" written over again, with some minor changes. It is in two acts and six scenes, which include a subway restaurant, a back-stage rehearsal of a musical comedy, and a tenement on the East Side, together with two rather shoddy dramas in one supposed to represent a subway entrance and a dress-making establishment's window.

The story is all about a girl named Bonnie of "Paradise Alley" on the East Side, who deserts her prize-fighting sweetheart, Billy, to seek her fortunes on a big city, and then is inveigled by an unprincipled promoter into a publicity stunt which would involve the auctioning of her clothes, piece by piece, off her back, in a shop window. She is rescued from this predicament by Billy and by Mrs. O'Grady, "Mother" of the "Alley," and the finale shows a "block party" in her honor, with Billy again in favor of the auction of the clothes off the lady's back was a rather futile episode of an evident desire to create a sensation. This was the only place where the play left its level of sweet and sticky sentiment. If it was intended to put "pep" into the performance, it failed.

After a number of lines on the part of the villain of the piece, who declared he was going to bid high on every garment until he had the bones of removing the final piece himself, the auction commenced, screened by a curtain from the audience. Then, when the villain stepped forward to claim his reward, he discovered it was fat and comic "Mrs. O'Grady" (as played by Dorothy Walters) who had substituted for the heroine. The audience seemed as much chagrined as he was.

Bernard Granville, as Mabel Withee, was the featured player, and both did well in spots. Miss Withee made a charming Bonnie, but she had altogether too many solos and duets, all of a strongly sentimental character. The saving grace of humor, which was part of "Irene's" make-up, was lacking here. Miss Withee's dancing was distinctly not up to scratch, and though she wore some stunning gowns, some of them did not become her.

Granville seemed to lack much of his old dancing ability, and his singing also left something to be desired, but he had one recitation that was vigorously applauded, and late in the show he did some of his familiar stepping that pleased greatly. Then, in the same number, he teamed up with one of the girls of the chorus and succeeded, almost accidentally, in bringing down the house. It was probably the crudest and most dangerous dance seen here in years. A half dozen times the girl came within an inch of landing on the floor. The audience actually held its breath, and at the end greeted the dance with a storm of applause, not for the excellence of the performance, but for the fact that the two came through safely.

In the cast were a number of

life is like a three ring circus and there's a lot of things you're got to overlook, but it's worth while doing."

Jason Robards, whose name is not familiar in Broadway juvenile ranks, looked very good as the younger Lattimer, who admitted to Mr. Gooch that while he had been in the city he was just a yap and he liked the old town better than any place he had seen. Robards is a good looking chap and made a handsome lover. Stephen Maley as the palsied older Lattimer was convincing in a small part. Sam Colt was not a few minutes, playing an auctioneer in the last act and performing very capably. He is the actor who quit Bacon's "Lightnin'" company this summer because he was tired playing "same role—four years."

A fire bit near the finish worked out as one of the funniest incidents of the play. "Spite Corner" was partly destroyed by fire anyhow. That was because the fire horses were hitched up to the delivery wagon. The fire led to a funny curtain line. The lovers standing in the gloom were approached by Mr. Gooch, boss of the firemen. He mistook them for some of "his men" and he remarked "It's all right, boys; the fire is out."

"Spite Corner" is parked in the same house that birthed "The First Year" and "Lightnin'" and it is one of the tricks that make for the success of small town comedy plays,

favorites, but none of them stood out particularly. Inez Courtney, remembered from "Irene," was cast in a straight part, with one grotesque dance in the final act to show her off to real advantage. Bert Gardner used rapid-fire diction to gain comedy for the part of Jerry Coogan, the promoter. Ben Hendricks had little to do. Reginald Pasch, who sang the role of the Prince in the recent Savage revival of "The Merry Widow," was wasted in the part of the South American villain. He seemed terribly out of place, but his fine voice won him a nice hand. Outside of the one unintentionally thrilling dance by Granville and the chorus girl, the dancing of Franklyn Farnum was the hit of the show. He has a couple of numbers in the last act and helped things a lot. Perhaps if he had been allowed to dance instead of sing in the first act that wouldn't have seemed so draggy. Dorothy Walters was handicapped by a lack of funny lines as "Mrs. O'Grady."

The music by Carleton and Harry Archer was almost entirely lacking in catchiness. A much-touted number, "Always Look for the Rainbow," proved insipid, and "Your Way and My Way" (the "motif" song) was only fairly effective. "Paradise Alley," coming at the very end, was one of the best melodies of the show. There wasn't a single comic or patter song worth encoring, which meant that the love ditties palled on the audience. Howard Johnson's lyrics were sometimes quite clever. The costumes were never especially attractive.

Waters.

SPRINGTIME OF YOUTH

Atlantic City, Sept. 27.

The logical successor to "Maytime" and "Blossom Time" is the obvious intention of the latest of the pretty melody, romantic story productions of the Shuberts. That the offering of "Springtime of Youth" achieves all of this is, the record at the Apollo this week.

It is a melodic ensemble of songs that have been gathered by Sigmund Romberg and Walter Rollo, a series of separate numbers each one labeled according to the composer. Each has written in his own mood but carrying the charm of the story.

The story has been set in Portsmouth, N. H., in the early days of the nineteenth century, and is a costume opera.

The piece has been cast, with one exception, for voice where that is the requirement. It finds Olga Steck in the leading role, with her always effective soprano, and it has as the sister, who always fascinates and wields a spell by her youthful, winning grace of manner and merry spell of lip and eye, little Eleanor Griffith. Perhaps we should call her "little" no more, but though she cannot sing great effects she has the ability to carry her audience to applause with each encore.

Miss Steck finds for her foils George MacFarlane, with his full baritone, and J. Harold Murray in the tenor role. Comedy is plentiful, not because of the script, but because Harry K. Morton knows how to play the drunken sailor just right and knows how to dance when real pep is needed in dull spots. The piece is witty with the presence of Harry Kelly. He is the same white-faced Deacon we have known for years, and his unctuous humor remains unchanged.

It is a tale of a guardian who returns to his young ward, being in love with her, but his death having been heralded in advance of his arrival, he passes himself off as a ghost. There are rivals for his money, and the disheartening knowledge that his ward loves a youth instead of her elderly guardian.

The play has the elements of appeal necessary for immediate success, which it is sure to achieve. The songs which gain highest favor are "Pretty Polly," "Starlight of Hope," "Si Si Senorita," "Youth Calls to Youth," and the finale, "There Will Bloom a Rose for Me." In the main Mr. Romberg is credited with the larger number of compositions.

Scheuer.

DOLLY JORDAN

Buffalo, Sept. 27.

To say that "Dolly Jordan" is a romantic drama of the late 18th Century costume type, that is brilliantly mounted and splendidly acted, that it is more frequently literary than dramatic, that it possesses passages of engaging beauty, and that it belongs to the episodic rather than the cumulative school of dramatic construction is to sum up briefly this new vehicle of B. Iden Payne's in which John Cort is starring Josephine Victor. It is pre-eminently an actor's play, with all of the mouth-filling, soul-satisfying rant so dearly beloved by the thespians of the older school. It bulks with high-sounding passages culled from the dramas of two centuries to a point where, to paraphrase a line of one of its characters, it almost "confounds itself by its own quotations." Not only

(Continued on page 38)

WESLEY BARRY and CO. (8)
"Welcome Home"
 Orpheum, San Francisco
 San Francisco, Sept. 27.

Wesley Barry in an act entitled "Welcome Home" (no resemblance to the sketch of the same title played by Lizzie B. Raymond several years ago) is assisted by eight other juvenile players, including Betty Byron. They were very well received at the Orpheum. Next to the young screen star Miss Byron is the strength of the aggregation. She has finished style and captivating assurance in spite of her extreme youth.

The proceedings are in the nature of a surprise party. The principals put over specialties to occupy the major portion of the running time. These bits were at times ragged, but the youngsters pleased the audience mightily. Wesley breezed through one song and handled his talk neatly. It was the specialty of Miss Byron and George Peilittier's blackface episode that really put the turn across.

RAFFAYETTE'S DOGS
 15 Mins.; Full (Special)
 Colonial.

While Raffayette's Dogs were clocked in 15 minutes running time when reviewed Monday night, the routine is probably five minutes less ordinarily. The act was cruelly jazzed up through a wrong drop being lowered and cues being disregarded to the utter disgust of the temperamental Raffayette.

The dogs are clever and Raffayette has obviously taken considerable pains in training them. They run mostly to fox terriers, opening with two of the pups in a swing, some doing head balancing and leg balancing formations of their own accord. Adjusting the swing into a trapeze, two of the canines "shinned" up the side poles, did chinning, leg and ankle hanging and somersaults that are as funny as they are novel.

Then things went wrong and Raffayette lost his composure somewhat. He shouted from the wings, being visible throughout anyway, as is a girl assistant backstage. If the idea is to impress the feats through their performance minus human guidance, it misses its purpose in all cases because of their visibility. The closer is a miniature dog bedroom showing a female dog getting into bed, appropriately nightgarded, and the entrance of her husband, inebriated. Including the mechanical mishaps that evening, the stunt scored.

With intelligent pruning and smoothing the act has possibilities as one of the best of its kind. It still is in the rough, somewhat; perhaps through Raffayette having recently come over from the other side, his second visit to the States.

KEENE and FREDERICKS
 Singing and Dancing
 10 Mins.; One
 American Roof

Two men (mulattos) in singing, dancing and piano playing. The team presents a neat appearance in tuxedos. Baby grand piano used by one of the men for dance while playing for himself to step; also as music for partner's dance.

The team does not need a piano. Both are good dancers, and ordinary singers. One song would be enough for an opener. After that it should be dancing the rest of the way. One of the team is an acrobat as well as a corking eccentric stepper. At the finish he does some Arabian stuff that is unusual. Revised as a dancing turn the team should easily fit into the best bills.

VINCENT BROS. (2)
 Triple Bar
 9 Mins.; Three
 Colonial

Vincent Brothers are billed as "European triple bar performers," although a snatch or two of their incidental English sounds thoroughly American. They are dressed as "gobs," the comedian only affecting tortoise rim goggles for distinction. A marked contrast is maintained through the comedian performing all the intricate feats on the triple bars up to the get-away. The straight does conventional though none the less interesting work, but eschews all flash or fancy stuff until the conclusion. The contrast is all the more striking, therefore, with that closer of hopping from bar to bar standing erect and whirling off in a double somersault.

A corking opener for the best of bills.

SPECHT'S LADY SERENADERS
 (9)
 Jazz Band and Songs
 24 Mins.; Full (Special Backings)
 Broadway

Paul Specht, one of the local jazz band leaders, tried out an act several months ago at the Fifth Avenue and later played the Loew time. That was a men's jazz band. The offering at the Broadway this week is a ladies' band that isn't so jazzy except for a few numbers; the rest is song and individual soloing on the part of one or two of the players in the combination.

On the stage there are eight girls, seven of whom play the instruments, consisting of piano, drums, violin, cornet, trombone, a sax and a clarinet. The eighth member is a singer. Just what she is doing in the act is a mystery. She tried several without doing anything. In addition to the girls, there is an orchestra leader, who graces the pit with the regular house musicians. What he is for is also a mystery, unless to make the act try to look more important.

What this combination needs is more jazz, less soloing and the elimination of the leader and the singer. A couple of more girls on the stage in the orchestra itself would be far better than either of the two that are suggested as being taken out of the act. That would be a real jazz combination, and then turn the girls loose on the popular dance stuff of the day with the little violinist leading. This girls seems to be a musician and has personality. The solo that she does neither adds nor detracts from the act, but classical stuff doesn't fit with a jazz organization and that is seemingly what this is intended to be.

FOSTER and "PEGGY"
 Trained Dog
 15 Mins.; One
 American Roof

Foster is the trainer and "Peggy" a highly intelligent dog. A bell apparatus is utilized, the dog striking the bell to register numbers, etc. For instance, when Foster goes into the audience and asks Peggy to indicate how many people in a given row, or how many rows from the stage is a given seat, etc., the dog unfailingly rings the exact number on the bell.

After assisting Foster to play a tune on a set of bells, Foster playing the hand bells and Peggy getting in the melody every time the note occurred, Peggy plays "Swanee River" unassisted on a special bell contrivance.

This is unusually well done, the trainer standing back and practically lending no aid whatsoever.

Foster should speak a bit louder when making announcements, as most of his talk was lost by the time it reached the last row on the Roof. Turn would fit snugly into the best of the intermediate bills, with enough to easily carry it over No. 2 in the big timers.

ANNETTE
 Songs
 19 Mins. One. Special Drop
 Royal

Annette is a soubrette type in kidie frock, with bare legs, etc. She possesses a strong, clear, adult soprano voice, although her appearance is in keeping with the costume. She makes an entrance through a divided drop after singing briefly off stage. Her repertoire of songs consists of popular numbers, mostly of the jazz and ballad type, with one medley of old songs included.

The fault with the act lies in the song routine and the production. Wardrobe might help, but wardrobe will call for a pianist to plug up the waits between changes.

Annette has prima pipes but needs special numbers and an experienced producer before she will begin to discount them. She was liked at this house, opening after intermission.

DOMAN and STANLEY
 Contortionists and Acrobats
 8 Mins.; Full Stage
 Broadway

A fairly pleasing little opening act consisting of contortionistic and acrobatic work. It is a man and woman combination who offer all the old contortion stunts, but manage to dress them up so that they appear different. Both members of the team work equally hard and their efforts brought a small applause return on Monday night. The man does a split between two chairs that is effective from an audience viewpoint, especially as he manages to stall impressively, which makes it appear a little more difficult.

MARGARETE HESSLER
 Violin
 10 Mins.; One
 Colonial.

Margarete Hessler, simply programmed "violin virtuoso," enters just as simply garbed in a plain short frock, with hair hanging loose. She does two classical selections, both conventionally and politely received. The second is only distinguished by what may or may not have been intended to fool the audience into thinking the bow was flung from her hands by accident. At any rate, she completes the selection plucking the notes pizzicato. It was probably intended for a flash get-away, but let her off to three mild bends. Spotted No. 2.

Miss Hessler displays her expertness in some of the bowing numbers, but the two numbers are more concert and lyceum than vaudeville.

NELL O'CONNELL
 Music and Songs
 14 Mins.; One (Special Drop)
 125th St.

Good looking, dark haired girl steps through divided gold drapes for short recitation of the get acquainted variety. Shedding wrap and bonnet, she is revealed in a pretty low neck dress for a pop song with a bit of jazz interpolated.

A near classical medley next nicely handled in clear soprano tones, followed by a quick change to stunning green and white Irish knickers cape and top hat for an Irish song and excellent playing of the harp.

Another pop song was demanded following the harp. Miss O'Connell has personality, appearance and a singing voice that will eventually lift her to two-a-day circles. The present act is a step in the right direction. The opening recitation idea has been done to death. She should shy away from songs of the jazz type also, which do not fit her personality.

The turn as constituted is a cinch for the pop bills. It should develop into a big time early spotter.

HARRY BURNS and Co. (2)
 Italian Comedians
 20 Mins. One
 Special Drop
 Royal

Harry Burns was of Burns and Frabito and later of Burns and Freda. In his present act he is assisted by Charles Sena and Carlana Diamond.

According to the program, Claude Bostock is the author of the present turn, which differs from the former acts in the addition of the girl, who shows two changes of wardrobe and plays a solo on the harp, and in the special drop, which depicts the exterior of a fair grounds, giving atmosphere to the "I think you touch" comedy routine, with Burns selling balloons.

The crossfire has several new gags, but is reminiscent of the former routines in construction. At the finish the musical instruments played by all three are sure-fire applause getters.

Burns has strengthened his act much by the addition of Miss Diamond, who is a good-looking, shapely brunette. Sena is a competent opposite, handling the Italian character cleverly and, in addition, is a good musician. The act stopped the show next to closing.

HARRY VOLTAIRE and CO. (5)
 "Yachting" (Musical Act)
 15 Mins.; Three (Special)
 American Roof

Two men in white face in neat yachting attire, another in black face in comedy sailor garb, and two women, also costumed. Special set carries good suggestion of yacht deck, with railing and water background. Phonograph plays at opening with couples dancing. Turn wastes no time in dialog, but proceeds immediately, two men playing trombones, the comic cornet, one of the women cornet and the other French horn. Bit of talk follows concerted numbers on brasses.

Five saxophones next, ranging from bass to highest range soprano. Several concerted numbers on saxoes, black face playing leads and introducing some neat execution. The woman playing French horn has vocal number earlier in act. Woman cornetist also does some high class triple tongue soloing. Brass stuff is muted for contrast for one ensemble number.

The music is well played and yachting setting takes act out of commonplace musical turn. Good feature for small time.

"INDIAN REVERIES" (5)
 Song and Dance
 15 Mins.; Full (Special Sets)
 State.

"Indian Reveries" is a five-people production flash (four women and Chief Oskomon, whose name tops the acts in the exterior billing), presented by Harry Rogers. It opens in a striking woodland exterior with the Chief perched on a rock in typical redskin pose. He doubles with a girl in a pretty "Moon Maid" song that is the theme of the skit. It has something to do with his going away which the Indian girl does not prefer, obviously.

Through the bark of the tree, which suddenly becomes illuminated, another woman appears, saying something about "civilization" and "education." This all hazy, but the idea is obtained when an allegorical character hops on (that's about all she does throughout) and introduces herself as "Education." Via a number of drops she takes the chief to Spain (for a fandango dance number), France (where a woman does a "rose" song with a striking electrical trellis back-up), and then back to the original exterior. The chief here gets in a sort of Indian dance number that consists of intermittent eerie shrieking and awing of his (probably natural) long hair. Oskomon then ascends his original perch and when the girl enters he again warbles "Moon Maid," but says he is NOT going away.

There's an idea, but it is not properly developed. The girls romp on and off, each indistinguishable for their efforts and none strikingly capable, excepting the "rose" singer, who managed nicely with her ballad. Oskomon sings well, but not enough, although he is the fulcrum of the action. His dance fills in, but is not striking. Oskomon years ago did a singing single and managed well. He should do more of it here.

The act topped Loew's State show the last half.

MUSICAL ALVINOS (2)
 12 Mins.; One
 State.

A straight mixed musical team, man handling banjo and woman the violin. A pop medley opens, each soloing. The man is exceedingly proficient on the banjo tickling, mixing it up with plucking a tune with the left (key) hand only. Their lighting runs all to the soft rose foots and amber spot.

The get-away is a jazz medley, but they top it off with "Turkey in the Straw," which lends the routine a very small-timey conclusion. The team is good indefinitely for early spotting on the pop bills, but they suggest there is more in them through proper showmanship and arrangement.

JACK and MARIE GRAY
 Singing, Dancing and Piano
 12 Mins.; One
 American Roof

Man and woman, with man playing baby grand and pianologing numbers. Woman makes several costume changes and does a couple of brief dancing interludes. "Dancing dolls," manipulated by the team, placing little dolls on their hands, with the fingers going through the motions of manikins dancing for the finish.

The dancing doll stuff entertains. The rest of the turn is rather light.

ROSS GIRLS (2)
 Singing
 10 Mins.; One
 American Roof

Two girls, opening with Hawaiian double, with grass skirts, and ukas. Bit of stepping by one of the girls in soubret costume next, sister following with ballad; also change of costume. Double number next, with both girls getting into tights for finish and doing number illustrating different types of dancing. The turn passed No. 2, on the Roof. It has enough value for that spot in the small time shows.

RUTH HOWARD, BRUCE and WINIFRED
 Flying Rings
 12 Mins.; Full Stage
 Royal

A man and two women. The latter are seated when the curtain rises with the man on the rings for some excellent gymnastics. The girls change to white one-piece suits for similar stunts.

The flash of the turn is a somersault by the man off the rings to a perch on a rope that hangs from the flies. It's a neat opener or closer for the good bills.

BARDWELL, MACY & KINGSTON
 Talk and Songs
 15 Mins.; One (Special)
 State.

A mixed trio with a novel opening and a good idea that deteriorates into mediocrity through haphazard treatment. A striking drop representing a country exterior backs up the act and is the keystone about which the introduction is built. The girl enters and has just missed the last car. (The drop also represents car tracks in the foreground.) The other two men rush in at second intervals and are similarly disappointed. Each then starts soliloquizing aloud, viz., the girl: "You'd think I was a scarecrow the way those men don't even smile at me," and each of the men in turn: "Gee, I wonder if she'd smack me in the jaw if I dared go over to her," etc. It's a novel variation on the flirtation opening and struck the customers that way.

But after this the routine degenerates into straight harmonizing, including a "blues" (well done) and the sure-fire ("Sleep, Baby, Sleep") yodel for the farethetwell. An alleged comedy song with "town hall" verses could stand eliding.

The men are prepossessing and personable and the woman is comely, although not strong on lines, as her male partners. She reads them in a shrill voice which doesn't listen so well in the mammoth State, although doubtlessly strong enough in more moderate-sized houses.

The second part of the act could stand building up.

EQUITY PLAY LIKED

(Continued from page 12)

workers, all are Equity members, even down to Barney Shaughnessy, who is doing the press work. And they furnish a good production, which, scenically, is quite impressive.

The latest scenery, which is set to represent a massive Spanish building, with its heavy curved arches and doorways, is arranged so that it may be shifted between the acts, getting a different setting with the same scenery.

There is a suggestion of solidity in Woodman Thompson's sets that is unusual on the stage. The costumes also are very beautiful, and combined with the fineness with which the entire production seems to have much of make for dignity and a simple richness which lend to it extraordinary distinction.

The production, however, will make its appeal, not to the man in the street, but rather to the student of books and the stage, who is not averse to seeing productions on the stage that do not have to smack of maudlin sentimentality or of utter flith for success.

Supporting Miss Cowl is Angela McCahill, Lillian Albertson (who, incidentally, does mighty fine work), Leonore Novell, Margaret Fareleigh, Grace Hampton, Lailie Brownell, Edith Van Cleve, Claude Cooper, Edward Cullen and John Parrish. The more cynical traits of Salvador's character are admirably portrayed by Frederic Burt, and certain character bits in the production, the Martin of Marshall Vincent, the Barrabas of Frank I. Frayne, the Dona Enriqueta of Louise Closser Hale, the Teresona of Jessie Ralph, and the Marquita of Marietta Hyde, are the outstanding acting high lights. The "old timers" in the cast do good work and dispel any impression that the Equity will serve as a sympathetic clearing house.

John Oldmixon Lambdin, in the "Evening Sun," said: "An event of potential historic moment, remarkable for its Latin flavor—the work is symbolic and elevated in tone. Jane Cowl gives a particularly beautiful and tender, quietly humorous and extremely earnest portrayal of the beautiful Malvaloca, while Rolia Peters plays the role of the unhappy obsessed Leonardo with wonderful distinction and marvelous sincerity."

John D. Barry, in "The Sun": "A very beautiful play, sound in theme and admirably developed. The Equity has reason to feel proud of its first venture. They have given to our stage a drama far superior to most successful plays produced during the course of a season. Miss Cowl now stands among the half dozen leading actresses of our stage. This performance should do much to heighten her prestige."

Robert Garland, in the "American": "Despite a sensational handling, the work is worth your while. Miss Cowl, her smile, her voice and her engaging personality do everything to dispel the heroine's amiable artfulness—whatever that may be. 'Malvaloca' is a sort of Spanish 'Way Down East' without the blizzard."

American Girls—Bessie Lewis, Vera Cameron, Veda Gordon, Katherine Moffett.

(Continued on page 39)

BILLS NEXT WEEK (OCT. 2)

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
Sophie Tucker
V Lopez Band
Merrill's Dogs
Rome & Galt
Wynburn's 13
Meltinger & D
Harry Burns
Hedgus & B
Barricade Co
Keith's Riverside
Van Horn & Inez
Bronson & Edw's
Alma Brady
Moss & Frye
Joey Rooney
Gilbert Wells
R & B Dean
Cahill & Romaine
(One to fill)

Keith's Colonial

DePon 3
McKay & Ardine
Jennie Blaisy
Powers & Wallace
Boyle & Bennett
A & G Falls
Bert Levey
Frances Arms
Leadona & Gardner
Johnny Burke

Keith's Royal

Walsh & Bentley
Howard & Clark
Bryant & Stewart
Lakies & Rogers
Nakae Japs
Vance Kevaca & C
J Herbert Co
Crawford & Brod's
Lyell & Macey

Keith's Alhambra

Flor Dancers
Florence Seeley Co
Jimmy Lucas
Markell & Gay
Hanson & Clifton
William Kbs
Van Halligan Co
Jack Wilson
(One to fill)

Moss' Broadway

Burns & Lorraine
McLaughlin & E
Green & Parker
Strickland Band
Zuhn & Dreis
Chas Ahearn Co
M Golden Co
(One to fill)

Jane & Whalen

Sturms & Wilson
"The Headliners"
(Two to fill)
2d half (5-8)
Ward J. Ward Co
Jennings & Dorney
(Others to fill)

Proctor's 125th St.

2d half (28-1)
Cook Smith & C
Marka & Wilson
H. Barnum Co
(Three to fill)
1st half (2-4)
The Gellies
Coogan & Casey
O'Neill & Plunkett
(Three to fill)

Van Cello & Mary

Andrew Mack
(Others to fill)
2d half (5-8)
Proctor's 23d St.
2d half (28-1)
"Strangers' Seal"
Thank You Doctor
"Jack Martin Band"
The Gellies
Kampain & Bell
(One to fill)

Garcinetti Bros

Andrew Mack
(Others to fill)
2d half (5-8)
Proctor's 5th Ave.
2d half (28-1)
O'Neill & Lewis
Coogan & Casey
6th Ave Follies
(Others to fill)

6th Ave Follies

(Others to fill)
1st half (2-4)
Walton & Bryant
L. Pierpont Co
(Others to fill)
2d half (5-8)
Burns & Wilson
Jane Whalen
(Others to fill)

FAB ROCKAWAY

Columbia
2d half
Willie Schenck
Doyle & Cavanaugh
Florence Brady
The Sharrocks

Brown's Melody L'd

2d half
Sultan
Kennedy & Davies
Circusmen's Evid'ce
Oscar Lorraine
Fashion Show

AMSTRONG, N.Y.

Hialto
Adams & T. Girls
Nan Fraveline
Hawthorne & Cook
(Two to fill)
2d half
Marguerite Taylor
Kane & Grant
"Awkward Age"

CINCINNATI

B. F. Keith's
Bill Genev'v & W
Joe Roberts
3 Blue Demons
T & B Healy
Sybil Smith
Thos E Shea
Seed & Austin

CLEVELAND

105th St.
Aerial Valentines
Miller Girls
Tracey & McBride
Alexander & Fields
(Others to fill)

2d half

Ledy & Ledy
Rogers Bennett & T
Las Pat Thompson
Billy Dale Co
Innis Bros
Cunningham & B

State

"Sam" Simon
Miller Girls
Henry & Moore
C & F Usher
Ann Munson Co
O'Neill & Plunkett
(Others to fill)

Aerial Valentines

George Morton
Belle Baker
Giers Musical 10
Collins & Hart
L/G BRANCH, N.J.
Broadway
Bradbury & Scollay
(Others to fill)

2d half

Arnold & Godfrey
Lucky & Harris
Fred Flowers Co
(One to fill)

LOUISVILLE

Lyrie
(Nashville split)
1st half
Patrice & Sullivan
J & B Page
Bond Wilson Co
McFarland & P
Canary Opera

LOWELL, MASS.

B. F. Keith's
Beaumont Sia
Lewis & Norton
Little Yosi Co
(Two to fill)
Kane & Grant
Kileen
Morley & Young
Thank You Doctor
(Three to fill)

MOBILE

Lyrie
(N. Orleans split)
1st half
Valdare & Cook
Bule & Brien
Huby Clifford
Clara Howard
Pietro

MONTCLAIR, N. J.

Montclair
Ledy & Ledy
Mabel Burke Co
Billy Dale Co
Henry & Moore
2d half
Downey & Claridge
Jack Goldie
The Kilds
Allen Stanley

MONTREAL

Lyrie
(Sunday opening)
Billy Sharpe Rev
Dixie 4
Leo Donnelly Co
The Birds
Lynn & Howland
Fern & West

MT. VERNON, N.Y.

Proctor's
2d half (28-1)
Van & Schenck
George Morton
Dance & McDonalds
Jennie Busley Co
(Two to fill)
1st half (2-4)
Anthony Ponselle
Schlicht & Mottet
Jennings & How'd
Mt Vernon Follies
(Two to fill)

ERIC, PA.

Colonial
Clown Seal
Jack Little
Faber & Burnett
Bozarian & White
Demarest & Col'te

DENTIST

Prices within reason to the profession.
Dr. M. G. C. C
N. W. Cook State and Randolph Sts.
Second floor over Drug Store
Entrance 6 W. Randolph St. CHICAGO

Mitty & Tillio

Mitty & Tillio
Meyers & Hanaford
Rasso Co
2d half (5-8)
Morris & Flynn
Schlicht's Ma'nettes
Little Yosi Co
(Two to fill)

GRAND RAPIDS

Empress
Allice DeGarmo
3 Kilrats
Gordon & Ahearn
Lewis & Dody
M Diamond Co
G'EMTOWN, PA.
Orpheum
Gordon & Rica
Texas Pour
Dalton & Lee
Lovenberg Sia & N
Ben Welch
Morton Jewell Co

HARRISBURG

Majestic
Raymond Wilbert
Kane & Grant
W. Schuch
(Two to fill)
2d half
Tony George Co
2d half
Trennelt Trio
Lionie Kace
Sivola Duval Co
McGrath & Deeds
Babb Carroll & S

CHARLOTTE

Lyrie
(Roanoke split)
1st half
Sankus & Sylvers
3 Hannel Girl
Rudell & Dunigan
Elkins Pay & E
(One to fill)

CHESTER, PA.

Adgement
Mella & Brulin
Helen Moratti
3 Hannel Girl
Lyons & Yorko
The Speeders

ALBANY, N. Y.

Proctor's
Dillon & Milton
"Thank U Doctor"
Killett & La Tour
Danny Dugan Co
(One to fill)
2d half
Adams & T. Girls
Cartleton & Mack
Ben Smith
(Two to fill)

ALBANY, N.Y.

Proctor's
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"Thank U Doctor"
Killett & La Tour
Danny Dugan Co
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Adams & T. Girls
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Killett & La Tour
Danny Dugan Co
(One to fill)
2d half
Adams & T. Girls
Cartleton & Mack
Ben Smith
(Two to fill)

Matthei Lippard Co

Meehan & Newman
Synopacted Seven
(Others to fill)

CINCINNATI

B. F. Keith's
Bill Genev'v & W
Joe Roberts
3 Blue Demons
T & B Healy
Sybil Smith
Thos E Shea
Seed & Austin

CLEVELAND

105th St.
Aerial Valentines
Miller Girls
Tracey & McBride
Alexander & Fields
(Others to fill)

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Giers Musical 10
Collins & Hart
L/G BRANCH, N.J.
Broadway
Bradbury & Scollay
(Others to fill)

2d half

Arnold & Godfrey
Lucky & Harris
Fred Flowers Co
(One to fill)

LOUISVILLE

Lyrie
(Nashville split)
1st half
Patrice & Sullivan
J & B Page
Bond Wilson Co
McFarland & P
Canary Opera

LOWELL, MASS.

B. F. Keith's
Beaumont Sia
Lewis & Norton
Little Yosi Co
(Two to fill)
Kane & Grant
Kileen
Morley & Young
Thank You Doctor
(Three to fill)

MOBILE

Lyrie
(N. Orleans split)
1st half
Valdare & Cook
Bule & Brien
Huby Clifford
Clara Howard
Pietro

MONTCLAIR, N. J.

Montclair
Ledy & Ledy
Mabel Burke Co
Billy Dale Co
Henry & Moore
2d half
Downey & Claridge
Jack Goldie
The Kilds
Allen Stanley

MONTREAL

Lyrie
(Sunday opening)
Billy Sharpe Rev
Dixie 4
Leo Donnelly Co
The Birds
Lynn & Howland
Fern & West

MT. VERNON, N.Y.

Proctor's
2d half (28-1)
Van & Schenck
George Morton
Dance & McDonalds
Jennie Busley Co
(Two to fill)
1st half (2-4)
Anthony Ponselle
Schlicht & Mottet
Jennings & How'd
Mt Vernon Follies
(Two to fill)

ERIC, PA.

Colonial
Clown Seal
Jack Little
Faber & Burnett
Bozarian & White
Demarest & Col'te

DENTIST

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Dr. M. G. C. C
N. W. Cook State and Randolph Sts.
Second floor over Drug Store
Entrance 6 W. Randolph St. CHICAGO

Mitty & Tillio

Mitty & Tillio
Meyers & Hanaford
Rasso Co
2d half (5-8)
Morris & Flynn
Schlicht's Ma'nettes
Little Yosi Co
(Two to fill)

GRAND RAPIDS

Empress
Allice DeGarmo
3 Kilrats
Gordon & Ahearn
Lewis & Dody
M Diamond Co
G'EMTOWN, PA.
Orpheum
Gordon & Rica
Texas Pour
Dalton & Lee
Lovenberg Sia & N
Ben Welch
Morton Jewell Co

HARRISBURG

Majestic
Raymond Wilbert
Kane & Grant
W. Schuch
(Two to fill)
2d half
Tony George Co
2d half
Trennelt Trio
Lionie Kace
Sivola Duval Co
McGrath & Deeds
Babb Carroll & S

CHARLOTTE

Lyrie
(Roanoke split)
1st half
Sankus & Sylvers
3 Hannel Girl
Rudell & Dunigan
Elkins Pay & E
(One to fill)

CHESTER, PA.

Adgement
Mella & Brulin
Helen Moratti
3 Hannel Girl
Lyons & Yorko
The Speeders

ALBANY, N. Y.

Proctor's
Dillon & Milton
"Thank U Doctor"
Killett & La Tour
Danny Dugan Co
(One to fill)
2d half
Adams & T. Girls
Cartleton & Mack
Ben Smith
(Two to fill)

ALBANY, N.Y.

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(Two to fill)

Harry J Conley

Lowery & Prince
JACKSONVILLE
Arcade
(Bavannah split)
1st half
Wolford & Hogard
Mureen Englin
Keene & Williams
Al Rhayne
I Shoney Boys

JERSEY CITY

Rita
Aerial Valentines
Miller Girls
Tracey & McBride
Alexander & Fields
(Others to fill)

2d half

Ledy & Ledy
Rogers Bennett & T
Las Pat Thompson
Billy Dale Co
Innis Bros
Cunningham & B

State

"Sam" Simon
Miller Girls
Henry & Moore
C & F Usher
Ann Munson Co
O'Neill & Plunkett
(Others to fill)

Aerial Valentines

George Morton
Belle Baker
Giers Musical 10
Collins & Hart
L/G BRANCH, N.J.
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"Wonder Girl"
Sabbat & Crivoli
KANSAS CITY
Main Street
(Sunday opening)
Lloyd Nevada
Frank Brown
Stearns' Midgets
F. T. Sabell
"Cubow's" Band
Diamond & Brend'n
Orpheum
(Sunday opening)
Sandy
Morton & Glass
O'Neill & Plunkett
Ous Edwards Co

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To Good Acts—Immediate Action.

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Tascano Bros
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E. Tallafiero
Marmel Sisters
Barclay & Chain
Tango Show
Murray Kissen
"Bird Cabaret"
Harris & Willis
LOS ANGELES
Hill Street
Oakes & De Lour
Dorothy Sadler
Tango Show
Emma Carus
Devoe & Lloyd
Max Sennett Co
Orpheum
Al K. Hall
Lyndell & Gibson
Family Ford
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P. Brennan & Bro
Wesley Barry Co
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Jessie Reed
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Orpheum
(Sunday opening)
Harry Watson

Weaver & Weaver
Babcock & Dolly
Vincent O'Donnell
Hector
Mme Herrmann
Corlino & Humber
SACRAMENTO
Orpheum
(3-4)
(Same bill plays
Frasgo 5-7)
Hobart Bosworth
Anderson & Burt
Swartz & Clifford
Days Roth
Franklin & Charles
Mellette Sisters

WASHINGTON
Belasco
"Oh What a Girl"
Klein Bros
Manhattan Trio
Horton & LaTriaka
Buddy Doyle
Ruth Dadd
Ruth Dadd
Bert Twins
Harry & Lancaster
Haystacka Japs
2d half
Bender & Herr
Lee Mason Co
Calvin & O'Connor
Kimberley & Page
Rosa & Brilliant
Shaw's Hounds
Delaney St.
Roth Bros
Dobbs Clark & D
Little Lord Robert
Ubert Carlton
Freak Baggott & F
(One to fill)
Reo & Helmar
Irving & Elwood
McIntyre & Hic'mb
Chas Mack Co

ALTOONA, PA.
Messler
(Same bill plays
Weller, Zanesville,
6-7; Court, Wheel-
ing, 8-9)
4-5
"Main St. Folios"
Joe D. Day Co
Fred Ardath Co
3rd Sisters
Morris & Campbell
F. & B. Russell
Commodore Band
PITTSBURGH
Aldine
"Fannamakers"
Jimmy Hunsay
Harry Hines
Jas H Carson
Propp & Stone
White & Beck
CLEVELAND
Stafe
"Success"
Abe Reynolds
Nonette
Florence Everett
Warren & O'Brien
Bernard & Scarth
Royal Pekinese Tr
Rego
CHICAGO
Garwick
"Echoes of B'way"
Eddie Nelson
Irving O'Hay
Ethel I. Wip
Nip & Fletcher
Murray Sis
George Street
5 Jansley
INDIANAPOLIS
Park
"The Rose Girl"
Hoot & Co
Hattie Althoff Co
Louis Simon Co
Nathal
Cortez & Peggy
LOUISVILLE
Shubert
"Hello Everybody"
Gertie & Hoffman
H. W. Lander
McCoy & Walton,

ST. LOUIS
Orpheum
(Sunday opening)
Eddie Leonard Co
Langdon
U. S. N. Band
Alma Neilson
Hallen & Russell
Reed & Tucker
Alex Patty Co
ST. PAUL
Orpheum
(Sunday opening)
Royal Gascolines
Rubin & Hall
Singer's Midgets
Wilton Sisters
Hanson & Mack
Stan Stanley Co
(One to fill)
SALT LAKE
Orpheum
(Sunday opening)
Crane Wilbur
Princess Wabietka
Hob Murphy
J. Singer Girls
Skatelles
Cook & Altimer & H
Alexandra
De Marco's Band
SAN FRANCISCO
Golden Gate
(Sunday opening)
Heck Deckard
Becken Dancers
Newcomb & Phelps
George Yeoman
Nagys
Chong & Moey
Orpheum
(Sunday opening)
Fisher & Gilmore
York & King
Herbert & Dore
Smith & Strong
Senator Ford
Creole Flash Plate
H. B. Walhall
SEATTLE
Orpheum
(Sunday opening)
Cresay & Dayne
Halters & Cowan
Bankoff Co
Simpson & Dean
Hevan & Flint
Koroll Bros
Hessie Clifford
SIOUX CITY
Orpheum
Osborne
Jada Trio
Thompson
D. D. Lewis
D. D. Lewis
Paisley
Norton Co
2d half
Martin & Moore
Bayes & Fields
Fayson N'port & P
Thompson
(Two to fill)
VANCOUVER, B.C.
Orpheum
Morgan Dancers
Billy Glason
Glen & Jenkins
Faber & McGowan
Wilson Aubrey J
J. & N. Oims
Roxa La Rocca
WINNIPEG
Orpheum
Hyams & McIntyre
V. & St. Stanton
Leo Biers
Jack Norton
Adolphus
Novelly Clintons

ST. LOUIS
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Koroll Bros
H

TWO SONGS THAT WE'VE BE A FEW OF OUR FRIENDS S THEY WERE A RIOT.

"I GAVE YOU UP JUST BEFORE YOU THREW ME DOWN"

By BERT KALMER, HARRY RUBY and FRED E. ALBERTS

• I Gave You Up Just Before You Threw Me Down

By BERT KALMER
HARRY RUBY and
FRED E. ALBERT

Moderato

Voice

Ev - ry - bod - y knew, How I cared for you, Tho' do - ceived,
There are times when I, Sit and won - der why, I felt blue,

I be - lieved That you loved me too. It was not to be,
Ov - er you, When I said "good bye!" For a while I cried,

I look back and see; How you lied, how you tried, To get rid of me.
Now I'm sat - is - fied; You're to blame, 'twas your aim, To cast me a - side.

Chorus

But I gave you up — just be - fore you threw me down, — You'll see a smile —
— where you thought you'd see a frown. — Don't try to de - ny — that you fooled —
— me from the start, — You broke each vow, and I know how you meant to break my heart. —
It's luck - y for me — that I beat — you at your game, — Or
you'd have it all — ev - er town; — You thought you'd
laugh at me it's true, — But I've got — the laugh on you; — Cause
I gave you up — just be - fore — you threw me down. — End D.S.

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A HIT

A HIT

A HIT

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EXTRA DOUBLE VERSIONS OF ALL KINDS, ALSO

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St. Louis, Mo.

EN TRYING TO HOLD BACK ANG THEM—THE RESULT SO HERE THEY ARE

"IF YOU DON'T THINK SO YOU'RE CRAZY"

By ROY TURK and J. RUSSELL ROBINSON

If You Don't Think So You're Crazy

By ROY TURK and
J. RUSSELL ROBINSON

Moderato **Till Ready**

Voice

I've met mil-lions of girls — So-called peach-es and pearls. — But there's one that I'm
 Man wants lit-tle be-low — I've got plent-y I know. — Eat well, sleep well, and
 wild a-bout. One look at her will blind you, mind you; I don't rave as a rule, —
 then be-sides, All the time I am schem-ing, dream-ing; Of the day when I'll hear, —

But I've been thru the school. Know a sweet one, when I meet one; I'm no bod-y's fool. —
 "Some-one say in my ear, "Hub-by, dear-ie, cud-dle near me;" It will come don't fear. —

Chorus

Of the girls I've met, she's the one best bet, If you don't think so you're craz-y. Does her
 fam-i-ly, think the world of me? If you don't think so you're craz-y. I call her moth-er
 "mam-ma," With dad-dy I stand ace high; — Got a bank-roll which, if there is no hitch I'll be
 spend-ing bye and bye. — And is my girl cute? Well I'm here to toot, If you don't think so you're
 craz-y. Pret-ty gold-en hair, eyes that make you stare and lips — like hon-ey drips. — Can she
 (and how!) love? Can she kiss? Would you fall for a girl as sweet as this? well now! If you
 don't think so you're craz-y, that's all! — Of the all! — D.S.

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SO CATCH LINES—YOURS FOR THE ASKING

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You can be the first one to use it in Vaudeville for your scenery, costumes, instruments, etc., if you order now from

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All matter in Correspondence refers to current week unless otherwise indicated.

CHICAGO

VARIETY'S
OFFICE
State-Lake
Theatre Bldg.
CHICAGO

PALACE.—Not even the most downhearted person in the loop Sunday afternoon could have walked into the Palace, and not have forgotten their troubles after the first few acts. The bill was saturated with comedy, the side splitting kind and the Palace mob was famed for letting everyone know they are enjoying themselves. At the Palace

NAN HALPERIN
PHOTOGRAPHED THIS SEASON BYBLOOM
STATE LAKE BLDG.
CHICAGO

Twelfth Floor Telephone Randolph 3833

when they laugh, they laugh out loud, and when the women patrons want to scream with glee, not even the ushers can stop them, and when they applaud no performer can mistake their intentions. The matinee had Jimmy Savo preceding Harry Langdon who was fifth, and Al Moore and his U. S. Jazz Band were switched from number six to eight, pushing William Hallen and Mabel Russell into No. 6. Eddie Leonard was scheduled next to shut. Meehan's Canines did not show up at the matinee show, so Merle's Cockatoos got the S. O. S. and responded. The matinee started with Alex Patty and a woman assistant. Patty seems to be more comfortable on his bald head than he does on his feet, and shows his inclinations through bouncing his dome on a flight of steps, in a manner which even the feet would not stand. Patty is more than a genius in having mastered equilibrium on his head instead of his feet. Lou Reed and Al Tucker stick to their billing of "Two Gentlemen from

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"THE BRIGHT SPOT IN THE LOOP"

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NORTHEAST CORNER VAN BUREN AND WABASH AVENUE
HIGH CLASS ENTERTAINMENT AND DANCING
Cuisine and Service Unexcelled. Theatrical Parties.
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Meet Me at "PETE'S"

"PETE'S PLACE"

30 West Randolph Street, Next Door Colonial Theatre
CHICAGO

Where the Performer is always welcome and his every want catered to

WHERE YOU MEET THE GANG AFTER THE SHOW

Nowhere" and do a little less work on their violins, and more pantomime with their faces. Reed and Tucker judged the amount of encores, for though the applause was insistent, they stood back and let the show go its merry way. The boys are clever musicians even though they pass up the chance of doing a legitimate selection, and certainly have worked their face muscles into wonderful control. Alma Neilson in "Bohemia" assisted by D. B. Ely and Harry Howe, two eccentric dancers, and Lt. Peniague at the piano, almost stole the honors of the show in the troy spot. Miss Neilson twirls her feet with ease. Such limberness, classy, lively and deft toe dancing has not been seen for a long time. And that is saying a lot for many toe dancers have stopped for a week in Chicago. Her dancing assistants keep up the tempo. Peniague at the piano becomes somewhat mechanical during his specialty, and seems to discard his skill which he displays accompanying. He might choose with greater care. Jimmy Savo, abetted by Joan Franz, picked up the comedy vein and proved a sure bet. Harry Langdon, with Rose and Cecil and another unbilled, annually chooses to present an act with which he has been identified for a long time. Once in a while Langdon gets a notion and changes scenes, drops, or hits, but that is only once in a while. He contents himself with seeing the audience repeat his lines time after time, but like a piece of elastic, Langdon's act has been stretched so far it is losing its usefulness. The hospital drop which he used when last here has been replaced by a cafe scene, with the talk being the same as originally. William Hallen and Mabel Russell were down too far to follow up this fast comedy bit and keep the pace. They did not do so well even though Hallen worked hard. A large part of the time of the act is occupied with Hallen getting much out of stuttering and facial expressions, while Miss Russell appears little. Early in the bill they will mean more. Eddie Leonard, as he has been doing in the past few seasons, placed the load of his act on the shoulders of Stewart and Olive, two finds of his. This boy and girl combination, buckle down to hard work, and get away with a good share of the applause. Carol Levan musical director, did more than singing. Leonard introduced a lot of songs, new, and was actually forced to sing "Roly Boly Eyes," which may be considered good showmanship, but is not to audiences' liking to have to demand what they paid to see. Al Moore and his U. S. Jazz Band were a pleasant twelve minute interlude. The band is good and the comedy piano player is a show in himself. Merle's Cockatoos was remarkable demonstration of bird training. Merle has a trick bit of

showmanship in a special drama enacted by the birds. The act is a top notcher.

Loop.

The Randolph Hotel, a theatrical hostelry, switched its name to the "Bismarck" (before the war this was the hotel's name) and a big electric sign heralds the change. The Masonic Temple, a building in the loop housing a crop of agents, has also been re-christened the Capitol Building.

The Star, a loop picture house, operated by Jones, Dinick & Schaefer, has been sold to the Harding Co., which operates a string of men's coffee shops in the loop. The theatre goes into the hands of the construction men, who will make another coffee shop of it.

MAJESTIC—An all around good bill. Naio and Rizzo, two men, opened with a fast routine of entertainment. The duo are familiar to this class of audience and struck a soft spot. Hamlin and Mack, man and woman, with their phonographs, are following the outline of the act. Barto and Clark presented at one time. The duo dances and sings in a showmanlike way. Their personalities got over and served. Jarvis and Harrison started with a zippy line of crossfire. The woman dresses gorgeously, while the man tends to the comedy. The speech at the finish could remain out. "Echoes of Scotland," carrying five women, one a prima donna of fair voice, and a young fellow, started by sticking close to the billing, of the act, but before they finished it seemed the sextette was presenting "Echoes of Every Land." Bits of Irish dances and songs, a double sailor dance, and one special jazz dance by the man were interpolated. The dancing is quite acceptable but the singing could stand stronger talent. The act looks much like the Kinkaid Kilties, the finale being a woman who handles a bass drum for a knockout.

Billy and Eddie Gorman, in tuxes, before a quiet special drop in "one," introduced their act with songs. They clicked with topical songs. The lyrics ran all the way from strikes to married people's troubles. These Gorman boys did not send

anything over the footlights that was too fly for the audience. "Flirtation," the remnants of a girl act which has been around the junior time of this circuit, dinged with three lively fellows and three girls. One chap stands out with a routine of acrobatic dancing, as does the leading woman. Larry Comer, next to shut, was an ideal choice. Comer looks as fresh and clean, and his songs are appetizing. Brownlee's "Hicksville Follies" closed and did not loose a customer.

Loop.

Comedy was the predominating factor in the running of the show at the Rialto. Stanley and Eva, man and woman, used up valuable time in their act for pantomime which did not help it any. Goue and Myrtle Moore, both with voices but a poor act, deceived it. They use a special drop, but need material, special or polished songs. Delmore and Moore came through with a comedy singing and talking act which started with a faster pace than it finished with. Henri Kublick might bill himself as the "One Man Orchestra." Kublick also does a little singing. He gets under the skin of

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OPENING KEITH'S RIVERSIDE, NEW YORK, NEXT WEEK (October 2)

Eastern Representative: HARRY FITZGERALD

Western Representative: HALPERIN-SHAPIO AGENCY

Just a P. S.—A great unit show would be—Olson and Johnson, Frank Van Hoven, Mr. Duffy and Mr. Sweeney, Boyce Combe, Larry Comer, Charlie Olcott, Jack Osterman, Miller and Mack and Gilbert Wells. Route: Montreal, Havana, Tia Juana, the "Three-Mile Limit."

the crowd and stays there. Bennett and Lee, man and woman, were a riot. Lee is a funny fellow, every inch of him. Morgan and Wooley company, of three men and two women, was a laugh that lasted eighteen minutes. These people have a sketch which does not let up on its comedy for a second. Hixley and Lerner stepped into the hoke box and extracted an act from it. Mabel Blondell Revue has as its shining light the lively, fast moving, personality plus girl, Miss Blondell herself. The rest of the time of her revue was occupied by two dancing boys, who come on twice; another woman who chooses to do a prima donna number, and a man who tries hard to be a tenor, but does not come within that class. The act ran

faster after it was on its way for ten minutes, and in the first part it could stand speeding up. Miss Blondell formerly worked as a single. Burns and Larkin and Gardner and Revore not seen at this show.

The supper show Monday at the State-Lake was not given to full capacity at any time. Business has been tip-top regardless of the sort of acts presented. Usually a big time bill runs off, but this week the show was ideal for this sort of patronage, but not much variety in it. Norris' "Springtime Follies" started the show. It is a spectacle of beautiful scenery and well trained dogs and other animals. It is a beautiful act in every sense, but seemed to lose much value in opening. Laura Ormsbee and Howard Remig sang an operatic routine of numbers, interpreting them in pure concert style. Remig does his share of work with his voice, a most highly cultivated one.

"Young America," with Benny

Sweeney, has had more chances to play to this class of clientele than any other hereabouts. Sweeney for this crowd was an idol, and his cast of two men, a woman and another fellow, gave a fine performance of this condensed version of the play. More recently the film of the same name had a run in houses in Chicago. Diamond and Brennan followed up this sketch with a punchiness that goaled the entire 2,000 people in the house. Lady Teen Mei, the "Chinese Nightingale," was a bit of genuine vaudeville and sent over her, dainty routine admirably. Adelaide Bell and Co. of a piano player finished the show. Miss Bell danced superbly, gracefully and airily. Her piano player was 50 per cent. of the act with his catchy technique at the piano. The Stanleys and Elmore and Williams not seen at this show.

Loop.

Syncopation proved a bonanza for the Chicago theatre last week, with the house grossing close to \$40,000 on the week. There were four first-class vaudeville acts used here in addition to the regular program of the house, with the result it had a telling effect on the State-Lake theatre, the Orpheum, Jr., house directly across the street on State street. The effect was not financial, as the business at the State-Lake was normal, but the "hold-out" line, which is a daily feature at the State-Lake, was missing, having been transferred to the other side of the street in front of the Chicago. Practically every night last week at 7 o'clock one could see the hold-out line in front of the Chicago stretched out four abreast for a distance of one-half a block, while

the walk in front of the other house was clear.

KEDZIE—The show was not as good as usual the last half, but business was big and the show went over fairly good. Gilbert Wells, assisted by Jerry Benson at the piano, scored the hit next to closing. Wells is big time material in every way and is a possibility for production. He can sing and is a real dancer and is musical comedy stuff. Harvard, Holt and Kendrick opened with their basket ball on bicycles, a nice flash for this house. Al and Mable Joy, second, didn't belong. It is a fair little act, the woman doing nut stuff and man straight, with a fidgety laugh that makes people nervous. For the finish the man sings and the woman does acrobatic and contortion dancing. Hyam and Evans did well in a tough spot. Their material is bright and singing is good. Melville and Rule in their well-known act got many laughs and were one

of the applause hits of the show. Miss Melville is wearing a sunflower dress that got a laugh on entrance. They cut their skating dance for a finish. Gil Wells next stopped the show. Dance O'Mania closed. This is Perloff's gypsies, with Meyer Perloff featured. Perloff is a good-looking chap, and can stop any show with his flag work.

The Veterans of Variety were given the freedom of the city of Lynn, Mass., Monday by the mayor in person when they called at the city hall.

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IN A NEW VERSION OF THE DANCE

SASCHA PIATOV and NATALIE LOIS

MONTREAL DAILY STAR,
Sept. 19, 1922
By S. MORGAN-POWELL

Another feature of distinction, and one which, in its artistic qualities, may well be given a prominent place on any vaudeville bill, is the dancing of Sasha Piatov and Louis Natalie. These two are dancers-born, and artists to their finger-tips. Miss Natalie is as slim and graceful as a fawn, with a fawn's lightness of foot and graceful motion. She and her partner do nothing in the nature of freak dance steps. They are content to confine their work to the art of the dance, and of this they give us a notable exposition in many ways. They seem as light as the thistle-down, and in all their numbers they reveal a passion for rhythm that makes their work all the more impressive.

Direction PAUL DURANT

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THROUGHOUT

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PRINCESS, MONTREAL

MONTREAL AVE.
Sept. 22, 1922

To my mind the item which stands out alone on the Princess program is that of Sasha Piatov & Lois Natalie, Russian Dancers. They do not depend on scenic effect but rely solely on individual artistry. Their "Dancers Dance of Death" was a work of art. Their lighter numbers were beautiful and stamp them as front rank exponents of the terpsichorean art.

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 PANTAGES THEATRE BUILDING

The Orpheum bill, containing numerous novelties and several distinctive features, gave more than usual value. Karyl Norman, "The Creole Fashion Plate," is the headliner, and scored an artistic success in the important next-to-closing spot. Norman lives up to his billing, for his offering is "different." The gowns worn by the female impersonator are gorgeous. The act in its production incidentals is a big flash with gold drapes.

Wesley Barry and Co. (New Acts) attracted special attention because of the youngster's prominence on the screen, and to his presence must be credited much of the draw. Rae Samuels, held for the second week, presented an entirely fresh routine of numbers and flashed another gown creation besides. She was unquestionably the hit of the show. Her number was tumultuously applauded and she was forced to add one of her last week numbers, involving a change to the "radium" frock, which caused so much comment before. They wouldn't let her go without putting this sartorial novelty on view again.

Beth Berri, assisted by Talbot

Kenny and Paul O'Neill, made a combination that stood out strongly for honors. Miss Berri is a personable young woman, vivacious in manner and an excellent dancer. Her two aides fill in with songs and dances during her absence for costume changes. Senator Ford is another monologist talking on timely current topics in an amusing vein. He gets a world of fun out of droll comments on national affairs, and he scored a high percentage of solid laughs.

William Sully and Genevieve Houghton earned an enthusiastic reception on their merits. Sully's dancing landed squarely, while Miss Houghton is a refreshing picture and sings sweetly. They handle a bright line of talk cleverly, particularly their catch line that takes them off with a capital bit of surprise. "La Petite Cabaret" (Mantell's Manikins) made a pleasing opener, and Leon and Co., with illusions, held them in at the close to a man. The fire and water feat at the finish is great.

The Pantages bill has an abundance of speed despite its lamentable shortage of comedy in the early portion. Harry Downing and Co., in the closing position, provided the bulk of laughs for the whole show, a position in which comedy strength counted for the maximum. This little revue has a man at the piano introducing the people of the turn in their various specialties. There are two men and two girls. The comedy interlude depends upon the man with a clear falsetto voice doing a satirical female impersonation, introducing Karyl Norman and other well-known performers of the type. There is a wealth of first-class dancing in the layout and some enjoyable singing.

Valentine Vox with his dummy and pretentious stage setting attracted lively interest. His comedy does nicely, and the stunt of what has the sound of double voice singing is neatly worked up and exploited for applause. This bit, by the way, was done by Ketch and Wilma, who preceded Vox here several weeks ago.

Marion Chaire, next to closing, has a fine, big voice. She has a knack for handling popular numbers, and her pyrotechnic performance with operatic selections (with a vocal imitation of flute obbligato) made her a contender for the show's honors. Wilfred Du Bois, juggler, made a distinct impression, although he was spotted to open. He presents a striking appearance and handles a novel routine in a showmanly way that places him in the van among his type of specialists. Johnny Marvin found favor with his expert manner of singing "blues" numbers. The performance with a musical saw is a sure-fire.

Fein and Tennyson, mixed couple with operatic singing, went over safely. They derive some genuine fun out of their impression of comic opera bits.

Emma Carus, with J. Walter

Leopold, headline at the Golden Gate, featuring a bill that held up from start to finish. The Sunday performances were capacity, although the Sunday shows do not depend upon the headliner at this house. Miss Carus went over big with this clientele, garnering better returns than when seen at the senior theatre. Jesse Reed, preceding the Carus act, proved one of the high spots. Miss Reed has a wealth of personality and immense skill in the delivery of songs. She needs only the direction of an expert showman to land her at the top. As a singing comedienne she was a tremendous success.

Frank De Voe and Al Lloyd are working together better than when last viewed. They were a strong feature next to closing, winning a high percentage of laughs. Jack and Jessie Gibson made a corking opening number, and Jack Oakes and Pamela Delour closed to fine returns. Dancing Davey caught the house with his splendid dancing. Some good talk injected keeps the audience laughing.

Louis Alsace and Mari Coleni arrived from Australia last week. Alsace is formerly of Alsace and Lorraine and has been away from the states eight years. Miss Lorraine remained in Australia where she is following commercial pursuits in which Mr. Alsace, her husband, is interested.

The Granada had a "Women Only" matinee last Friday when Edna Wallace Hopper gave a demonstration of her youth restoring act for the fair sex only. The house was entirely in feminine hands. A woman machine operator turned the crank. Miss Hopper is creating considerable interest and the dailies played up her personal appearance.

Damage suits aggregating \$112,000 were filed here last week by Florence L. Welsh against James A. Donahue, Loew's, Inc., and Ackerman & Harris. Miss Welsh was injured on New Year's Eve, 1920, when a wooden sidewalk constructed in front of the Loew's Warfield theatre then in the course of construction collapsed, throwing a score or more of persons into the deep excavation.

"Be Careful, Dearly," the new musical show current at the Morosco, was organized by Dana Hayes, who has since left it. "Be Careful, Dearly," is by Aaron Hoffman and is based upon an idea apparently suggested by his vaudeville act, "George Washington Cohen." As it now stands it lacks sufficient punch from a comedy standpoint, but is pleasing entertainment mostly, and all because of the comedy efforts of Billy Frawley. His vaudeville partner, Louise, also is in the show. Evan Burrows Fontaine is featured.

Virginia Lee Corbin has signed a contract with Fisher Productions and will come to San Francisco to make a series of films.

The Tivoli first run picture theatre in the downtown district, following the lead of several other of the downtown houses, has changed its opening day from Sunday to Saturday. The Warfield is the only theatre downtown that continues with Sunday opening.

Peggy Penn and Co., with Jess Mendelson, is a new vaudeville act on the coast, billed as written by Corlino Tilton (Mrs. Bert Levey) and produced by Catherine Terry with the Sheila Terry act.

E. J. Kelly is ahead of Leo Carillo

in "Mike Angelo" and also "La La Lucille," both Morosco productions.

Netta Sunderland was engaged by Wilkes Alcazar last week for a special part in "The Unknown Purple."

"The Rear Car," which ended its two weeks at the Columbia with Richard Bennett, is going to be sent out on tour by Thomas Wilkes, up and down the coast. The play was in Los Angeles at the same time it played here. From the two companies a cast for the road production will be chosen, with Franklin Pangborn, of the San Francisco organization, playing the Bennett role on the road. It will be presented on tour at \$1.50 prices. Bennett is returning to New York to fulfill contracts in connection with "He Who Gets Slapped."

Ackerman & Harris have moved into their new offices in the Phelan building, facing on Market street, here. They are occupying nine rooms in all and have fitted them up in palatial style.

Hugh Knox, stage director at the Wilkes Alcazar, is to be transferred to the Wilkes Majestic, Los Angeles. Wilma Wilkes, sister of Tom Wilkes, will succeed Knox at the Alcazar.

PITTSBURGH

By COLEMAN HARRISON

PICTURES — Grand, "Slim Shoulders"; Liberty and Olympic, "Manslaughter"; Cameraphone and Garden, "Grandma's Boy"; Cameo, "Human Hearts" (2d week); State, "Prisoner of Zenda"; Regent, "Heroes and Husbands"; Blackstone, "Moonshine Valley."

"Springtime of Youth," the newest Shubert play which opened here last week, enjoyed fairly good attendance. Being the sole musical attraction, it might have done much better, considering the names connected with it, and the class of the production. George MacFarlane and Olga Steck are starred, while J. Harold Murray plays opposite the latter, and Harry K. Morton captures comedy honors with Harry Kelly a close second. It is a play of 1812, in which the thread of plot is never lost. Olga Steck, a slip of a miss, will win glory through brilliant singing of several Romberg numbers. "Starlight of Hope" and "In Brazil," slightly remounted, should become popular tunes.

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BALTIMORE

By ROBERT F. SISK

AUDITORIUM—"Malvaloca," with Jane Cowl.
FORD'S—"The French Doll," with Irene Bordoni.
LYCEUM—"Jane Clegg," stock.
MARYLAND—Keith Vaudeville.
ACADEMY OF MUSIC—Shubert Vaudeville, "Oh! What a Girl!"
CENTURY ROOF—"Fall Revue and Fashion Show"; midnight show.
CENTURY—"Manslaughter."
RIVOLI—"The Eternal Flame"; 2d week.
WIZARD and STRAND—"Name of the Law."
PARKWAY—"They Like 'Em Rough."
GARDEN—Pop vaudeville.
HIPPODROME—Pop vaudeville.
NEW—"The Prisoner of Zenda"; 2d week.
PALACE—"Columbia Burlesque," "Flashlights of 1923."
FOLLY—Mutual Burlesque, "Heads Up."

Baltimore seems to have gone ballyhoo mad recently. It all started when "Blood and Sand" opened at the Century. That theatre had a Spanish front put on it, had a Spanish orchestra sitting inside the main door and had very ugly Valentino imitations walking around outside. And the really admirable display was a large sign held up above the theatre by balloons. The next one was the ballyhoo put on for "Main Street Follies," which played at the Academy last week. The whole company took part in a straw wagon parade over the town, and serenaded the newspaper offices and the people with the Commodore Band, a part of the show. Then came "The Prisoner of Zenda." A week in advance, uniformed men went walking over the streets of the city, with the single word "Zenda" on their breasts. Then a large float

was built on an automobile truck and facsimile reproductions of characters in the play were placed inside cell windows. And now that the show has been held for its second week, the float is still working and the men are still working. This has been effective, for the men have made a very neat appearance.

Charles McClintock, who is press agenting Julian Eltinge's show, was in town this week. McClintock was formerly manager of the Academy, and made a host of friends during his stay here. He has received more personal space from the critics than the show he represents.

The Century Roof, after having done the remarkable thing by staying open all summer, began its winter season with the "Fall Fashion Show and Revue." Among the featured players is Theodora Loper, who won third prize in a recent city-wide beauty contest. The show was staged by Lily Lewis and is said to be quite elaborate. In the ads which the dailies are carrying attention is called to scantiness of some of the gowns. The Roof has always carried a good class of trade, last winter getting quite a play from the elite of the town.

NEW ORLEANS

By O. M. SAMUEL

TULANE—"The Man Who Came Back."
LYRIC—Clarence Bennett's, Colored Carnival.
PALACE—Vaudeville and pictures.
LOEW'S CRESCENT—Vaudeville and pictures.
STRAND—Norma Talmadge in "The Eternal Flame" (film).
LIBERTY—"The Loves of Pharaoh" (film).

Early attractions at the Tulane are "The Merry Widow" and "De Wolf Hopper" in repertoire.

Frisco, assisted by Loretta McDermott and Eddie Cox, and Max Fink's orchestra comprise the entertainment at the Oriental cafe this week. The jazz dancer is getting \$1,250 for seven nights at the restaurant. He opens for six weeks of Interstate time Sunday.

Legit managers are skimping in the matter of publicity in the south, a foolish practice. An attraction that is not worth booming to the last ounce is not worth sending out.

The Saengers have delayed the opening of the St. Charles to Oct. 7, when the "Monte Cristo" film opens for a run. They are reported dicker with Walter S. Baldwin with a view to bringing the Baldwin-Melville stock into the theatre.

Bee Palmer had been booked into the Oriental currently, but wired she sprained her ankle and would delay her appearance one week.

Two-thirds of a house at the Orpheum Monday evening, which meant that Florence Walton, the bill's name flash, was not prodding the box office early. The show began entertainingly, but did not build

as it proceeded. The present hit and miss booking method is tending to smother shows that might stand up. Too much golf, too much talk, not enough rehearsing, egotistical self-satisfaction, instead of a striving—all of these, and many more, responsible for sending people out of the theatres instead of into them. If the show this week attracts business it will be lucky.

Frank Wilson opened it smartly. He found hearty welcome for his cycling fare. Edd and May Ernie were favored for the same reason. The pair are trying all the time getting their turn into high and keeping it there. Miss Ernie made four changes while Ed, who is a monopede, kept pace in a sartorial way.

Harry Kahane slowed the running through his method of work. Kahane's routine becomes weighty through repetition.

McWatters and Tyson strove tenaciously to display their versatility, but without avail. In the present offering they appear to have been badly advised. Some of the matter has merit, but it is disconnected and disconcerting. These capable farceurs need a vehicle with a reason for being instead of a hurdy-gurdy of bits.

Miss Walton disclosed a cyc, two ballroom dances and as many pretty dresses. Her two-piece orchestra seemed skimpy, each making the waits more pronounced through solos that merely droned along. Miss Walton and her Interlude begot only perfunctory consideration.

Harry Breen deluged the auditors with hokum, all of it set stuff, readily recognizable. At times he became tedious. Junk like being "14 years old before knowing a chicken had anything but a neck" and "taking a bath in the sink on Saturday night" was enough, but closing with extemporaneous verses unchanged since Harry Hastings, and even his predecessors used to spill them in burlesque ages ago, caused an unfavorable impression.

Hughes and Debrun have not seen fit to change their moment. They portray the stage negro, a type passing into the limbo of things forgotten, with a chicken-stealing bit that has not had a finish since they first conceived it.

PORTLAND, ORE.

PICTURES—Liberty, "Kindred of the Dust"; Columbia, "Manslaughter"; Blue Mouse, "A Tailor Made Man"; Rivoli, "Loves of Pharaoh"; Hellig, "The Isle of Doubt."

Premium Picture Productions, Inc., is concluding its third five-reel picture at the Beaverton Larkin here. The three star George Larkin and feature Ruth Stonehouse. A longer and more elaborate feature will be the fourth picture. The company claims to have the largest single unit motion picture studio stage in the world.

Robert C. Bruce, maker of the famous picture, "Wilderness Tales" and other film scenes, will leave Portland in a few weeks for New York after making 10 reels in and near here this summer for Educational release. In the lot is a five-reel feature scenic about which Bruce is keeping very mum.

Probability that the Lyric Musical Comedy company after all will be revived this winter is indicated by the fact that L. A. Keating, one of the owners, is now in California for the ostensible purpose of gathering a company. The Lyric, if it opens, will be housed in the Baker theatre.

and the Baker company, in which Keating & Flood hold a half interest, will stay dead for this year at least.

Louis Christ, assistant manager of Pantages' local house, but just now acting manager at Spokane, is slated for the job of publicity director for the Pan. circuit, with offices in Minneapolis. It is reported here. It is expected that Christ will go on East from Spokane. He is a veteran Northwest showman.

Vic Gantlett, manager of John Hamrick's Blue Mouse theatre in Seattle, has been restored to his place as publicity manager and a new man will be sent to Seattle. The change was made necessary by the addition of two theatres at Astoria to Hamrick's chain, necessitating more effort on exploitation. Hamrick now owns six houses in the Northwest.

J. A. Lacey, ahead of "Take It From Me," the first road show booked into Portland since early spring, was in the city last week. "Take It From Me" is coming from the North and will play California stands after the Portland dates, Oct. 5 to 7.

WASHINGTON, D. C.

By HARDIE MEAKIN

The first legitimate attraction to reach this city in many months opened Monday night at the Shubert-Garrick, the piece being Walker Whiteside in "The Hindu." The drama has had a number of changes in cast since last season, one of the acquisitions being Harold de Becker. Looks as if the play will have a good week here.

The closing of the Garrick stock company took place in what might be termed a "blaze of glory." After twenty-three weeks of ups and downs, with numerous changes in

ownership, Garry McGarry, originally brought down to do juveniles, ended up by owning the company and producing a number of plays that met approval at the box office. The final week, with "Clarence," brought such good results that an extra performance was given Sunday night.

Keith's has John Giuran and Mlle. Marguerite headlining. Fred J. Ardath, with "The Main Street Follies," is the attraction under the Shubert vaudeville banner at the Belasco.

The Strand, with Loew vaudeville, has "The Oldtimers"; Walter Gilbert; Nevins and Gordon; Gordon and Deimar; Weber and Elliott.

The Cosmos bill consists of "The Cockoo Nest"; Barahan-Grohs Co.; Lazar and McBarns; Quinn Brothers and Smith.

Films: Loew's Palace, Dorothy Dalton in "The Siren Call"; Loew's Columbia, "The Prisoner of Zenda" (second week); Crandall's Metropolitan, "Monte Cristo"; Moore's Rialto, "The Storm."

Emma Dunn appears at the Garrick the week of Oct. 2 in a new play, "Her Happiness."



S. JAY KAUFMAN

IN THE NEW YORK EVENING GLOBE, Tues., Sept. 26

Joe Cook

Fred Stone is in danger—of losing his laurels. Joe Cook arrived at the Palace yesterday afternoon. And paralysis is the result. No, Fred Stone is not paralyzed. But the audience who saw Joe Cook is. Thus we venture the opinion that Joe Cook will supplant Fred Stone if Fred Stone is not a very careful clown. Not only a singer, a dancer, a monologist, a juggler, an acrobat, a musician, etc., ad lib., but the man is a "nut" comedian who knows travesty as few know it. The things which he does are often confusing. Confusing because the audience often is uncertain. How can an audience be certain about a "nut" comedian who can really do things? They seem to be saying, "Oh, that must be a trick," and they roar even when he does the intricate things. But aside from his versatility and all that, the man Cook is the height of hokum. But he admits it is hokum. And that makes Joe Cook an artist.

Read Gilbert Seldes' Review on Joe Cook in October Issue of Vanity Fair Now on Newsstands

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WILLIE AND EUGENE HOWARD

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BROWNLEE'S HICKVILLE FOLLIES

"FUN IN THE OLD TOWN HALL"

This Week (Sept. 24) MAJESTIC, CHICAGO: Next Week (Oct. 2) GRAND, ST. LOUIS. Eastern Representative: ROSE & CURTIS; Western Representative: ERNIE YOUNG.

ROSES COME AND ROSES GO,
THO' RED OR WHITE OR YELLOW;
BUT THERE'S ONE YOU SOON WILL KNOW—
SO SWEET AND RICH AND MELLOW.
IT CAN'T GO WRONG,
'Twill LINGER LONG
WHEN EVERY OTHER GOES.
AND YOU'LL ADMIT THE BIGGEST HIT
IS CALLED "NOVEMBER ROSE."

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BEST BALLADS I HAVE EVER SUNG I PREDICT. THAT NOVEMBER ROSE WILL BE
THE SEASONS STANDARD NUMBER

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DON'T OVERLOOK OUR OTHER BIG HITS

"IN MAYTIME I LEARN TO LOVE"

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KANSAS CITY

By WILL R. HUGHES
SHUBERT—"The Midnight
Rounders."
EMPRESS—"Three Wise Fools;"
Drama Players Stock.
GAYETY—"Broadway Brevities;"
Columbia burlesque.
ORPHEUM—Vaudeville.
MAINSTREET—Vaudeville.
PANTAGES—Vaudeville.
GLOBE—Vaudeville.
PHOTOPLAYS—"Manslaughter,"
Newman; "The Fast Mail," Liberty;
"Orphans of the Storm," Royal.

With ideal weather for indoor
amusements business picked up in
a most satisfactory manner at all
of the downtown houses. Capacity
business prevailed at practically all
performances at the Orpheum,
Mainstreet and Gayety, with good
returns coming from the Empress,
Pantages, and Globe. The Shubert,
with its initial offering of Shubert
vaudeville, opened nicely Sunday,
but the show was panned by the
local critics. Business fell off but
commenced to build a little later in
the week.

With the opening of the Shubert

SMARTEST FRENCH SHOES
For "On and Off Stage."
45th St. **Jacks** At
West No. 154
Opp. Lyceum Theatre, bet. Broadway
and 4th Ave.
Sponsors of Short Vamp Shoes

as a vaudeville house the opposi-
tion is going in heavily for out-door
advertising, using tack cards,
streamers and one-sheets in abun-
dant, in addition to posted stands
all over the city.

The Drama Players Stock, at the
Empress, got far away from their
regulation straight comedy and
drama offerings this week and are
presenting the musical comedy,
"You're in Love." The play is be-
ing put over in regular fashion, with
all of the music and dancing num-
bers and a chorus of ten singers and
dancers from the Cranston School
of Music. Theodora Warfield in the
role of Georgianna surprised her
many friends with the ease in which
she appeared in a number of the
musical selections. "Three Wise
Fools" will be the next bill.

Lillian Burkhart, appearing at the
Pantages last week, was guest of
honor at several clubs during the
week. At the Co-operative Club
she said: "If people who go to the
theatre would refuse to applaud the
cheap, low and sordid acts of the
stage, the art would improve. The
managers from Shakespeare
down to the modern manager have
been commercial first, last and all
the time. They have furnished what
the people pay most for."

"E. B. G.," dramatic critic for the
Kansas City Star, used the greater
part of his Sunday page bemoaning
the fact that, with the exception of
the offerings of the Drama Players
Stock, Kansas City's sole amuse-
ment was vaudeville.

PHILADELPHIA

By ARTHUR B. WATERS

A special feature all last week at
the Stanley was the Fashion Re-
view, presented under the auspices
of Gimbel Brothers. Frank H.
Buhler, managing director of the
Stanley company, personally super-
vised the arrangement of settings.
The fashion show was staged in
three episodes—the first a wedding,
the second at the Casino in Deau-
ville and the third a reproduction of
the gardens of Paul Poiret. Pic-
tures showing Deauville beach and
Poiret's garden were cleverly inter-
polated. Twenty-five or more mod-
els appeared in all episodes, and at
the end promenaded through the au-
dience. The press praised the show
highly, and good houses testified to
the public's interest.

Hobart Henley, Universal director,
was in this city Monday night to
attend the opening performance here
of Owen Davis' comedy-drama, "Up
the Ladder," at the Walnut. The
rights to this play have been ob-
tained by Universal as a starring
vehicle for Virginia Valli, and Hen-
ley is to direct.

The Stanley company's new the-
atre at 11th and Market streets has
been named the Elrae. In their copy
to the newspapers no explanation
of this title was given. The name
is evidently in honor of George H.
Earle, local banker and financier and
one of the big stockholders in the
Stanley company.

"The Prisoner of Zenda," the big
Metro special, concerning whose
booking here there has been much
discussion and many rumors, is now
definitely slated for the Aldine the-
atre, beginning Oct. 23. It was first
mentioned for this house about the
middle of the present month. An
extended run will be attempted.

According to present plans work
on the new theatre which is to be
built by the Stanley company at
Broad and Rockland streets, Logan,
will be started within the next
month. The lot on which the house
is to be built is 132 by 177 feet, and
the structure will seat between 2,500
and 2,700 people.

SYRACUSE, N. Y.

By CHESTER B. BAHN

WIETING—First half, Nora Bayes
in "Queen o' Hearts." Premiere,
scheduled for Monday night, was
postponed until Tuesday. Explained
it was mechanical impossibility to
whip production into shape between
midnight Sunday, when "Steppin'
Around" moved out, and Monday
evening. Last half, "The Spice of
Life."
B. F. KEITH'S—Vaudeville.
TEMPLE—Vaudeville.
BASTABLE—Dark.
STRAND—All this week, "Man-
slaughter"; next week, "Orphans of
the Storm."
ROBBINS-ECKEL—"The Dicta-
tor."
EMPIRE—"Pink Gods."
SAVOY—"Always the Woman."

Irene Murray (Mrs. George Zett),
who wrote film reviews for "The
Herald" until her marriage some
months ago, is the dramatic and
motion picture editor of "The Tele-

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— Special Discount to Professional Artists —

gram" and Syracuse "Sunday Amer-
ican," the new Hearst papers in this
city. "The Telegram" made its first
appearance Monday, just 14 days
from the time that the Firestone
Tire Co. plant was purchased as a
home for the Hearst papers. The
building, which fronts on Fayette
park, is renamed Hearst Building.
The departmental staffs, with very
few exceptions, are composed of
Syracuse newspapermen long asso-
ciated with the other local papers.
Nearly all of the leading local the-
atres were represented in the first
issue of "The Telegram," a full page
being given over to the theatre and
music. The first issue of the Sun-
day edition is scheduled for Sunday.

Short Vamp Shoes

and worn-
women in the
profession wear short-
vamp shoes.
Model illustrated may
be had in black, white
or pink satin.
Special discount to the
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Our "Back" T of the Latest Styles—Free.

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Near Door to The Lyric Theatre.

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"TWO RECORDS"

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Western Representative: JOHN H. BILLSBURY.

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CHI SHOWS

(Continued from page 16)

with an unfavorable impression resulting in the business receding close to \$2,000 in a week.

"To the Ladies" is finding navigation a bit difficult also. There seems to be just a bit too much of opposition for this Kaufman-Connelly piece, with the result that it suffered considerably in intake.

"Just Married" is on its last leg here, and even though there is much new material to be seen hereabouts it still manages to draw in sufficient patronage to show a profit. This will be its last week, and it will be one of the few shows to leave here after an extended run that can boast of having new red ink figures chalked up against it. Leo Ditrichstein will come to the La Salle on Monday in a new play which Ben Hecht, a feature writer on the Daily News here, has written for him. The name of the play is "Under False Pretenses" and was tried out by Ditrichstein last season on the coast under a different title.

"Bull Dog Drummond," at the Powers, is proving to be a real win-

ner. This show started off during the heat wave to rather poor business, but it soon hit its stride with the change of weather and landed itself in the hit class. With most of the shows getting a slap on the week, this attraction manages to creep up a few hundred dollars over the previous week.

"Strut Miss Lizzie," which is at the Auditorium for a four-week stretch, seems to be coming to the end of its rope as far as patronage is concerned. Most of the business last week was derived from the colored population, who outnumbered the white people on the lower floor almost two to one. The show seems to be a sad disappointment to those who have seen it, as they believed they were getting something better than what "Shuffle Along" is said to be, with the result that the show has not been getting the indorsement of those who have seen it, resulting in the gross dropping a couple of "grand" below that of the previous week.

"Good Morning Dearie," which is the class musical show in town, seems to have the odds against it. The opening of Jolson, it seems, affected the show somewhat, and the high tariff also seems to act against this show. There is a 400-seat buy each night by the Couthout agency, with these tickets finding their way into the hands of the independent brokers, who put a premium on the seats that make them rather expensive. The show was badly hit on Wednesday and Thursday evenings, and having no Wednesday matinee fell a bit below in intake

on the previous week, getting just a shade over \$20,000.

"Thank-U," at the Cort, is going along at a fair gait, but is not creating the stir that was expected of it, with the gross tumbling a bit on the week.

"The Perfect Fool," the Ed Wynn show, despite the increase of opposition, manages to hold its head above water. It is acclaimed as the best of the musical laughing shows in town. The mid-week slump hit this house a little over a \$1,000 in intake.

Marjorie Rambeau finds quite a turbulent sea for "The Goldfish" at the Studebaker. Miss Rambeau herself is the box office magnet here and will probably be able to draw them here for another two weeks, then will probably take to the road, as the play does not look as though it could weather much of a receding financial gale.

Estimates for last week:

"To the Ladies" (Cohan's Grand, 5th week). Edge seems off, even though critics paying much attention to Helen Hayes. Box office figures do not show fattening. Dropped to \$7,500.

"The Circle" (Selwyn, 1st week). Drew-Carter combination "ten strike" for this house, and from indications show should remain here for unlimited period. House opened to \$5 top, with regular scale at \$3 top on other nights, with house on its initial week doing around \$14,000.

"The Cat and Canary" (Princes, 3d week). Sure fire hit and avalanche of commendation, with vault business steadily climbing. Got \$16,500, good profit for show and house both.

"The Dover Road" (Playhouse, 1st week). Charles Cherry's masterful acting in new type of role seemed to impress immensely and show caught on from start, getting \$8,700 on initial week, causing Lester Bryant to expend money on added lobby decorations.

"The Goldfish" (Studebaker, 2d week). Miss Rambeau is magnet and will be so for about four weeks. Exploitation does not seem to do much for this show, as gross reached only \$10,000, a drop from opening week.

"Just Married" (La Salle, 22d week).—Holding own despite plenty of opposition, getting \$8,600, increase over preceding week of almost a grand.

"Bull Dog Drummond" (Powers, 3d week).—Over strong and should do justifiable business. Getting lots of publicity through exploitation stunts with criminal institutions and police officials. Garnered close to \$12,000.

"Lightnin'" (Blackstone, 55th week).—Newspapers still look with favor on George Kingsbury and give him plenty of space to espouse Bacon cause, and theatre patrons seem likewise inclined, for business in-

creased \$2,000 over previous week, with show grossing \$17,000.

"Strut Miss Lizzie" (Auditorium, 3d week).—Seems to be wearing out welcome, and despite exploitation and heavy advertising does not seem to draw as expected. Gross dropped to \$16,000.

"The Blushing Bride" (Great Northern, 2d week).—Honeymoon rather short here, as folks seem to find Great Northern rather hard house to locate when other theatres are housing musical entertainment. Left Saturday for road after getting around \$6,000. George Arliss opens here Saturday in "The Green Goddess."

"The Perfect Fool" (Illinois, 4th week).—Ed Wynn is able to wear broad smile, for business holding up in magnificent style. Even though few off days were encountered, gross totaled Saturday night, \$24,800.

"Thank-U" (Cort, 3d week).—Everything seems to be going satisfactorily. "Thank-U," with Golden piece getting around \$8,300.

"Good Morning, Dearie" (Colonial, 4th week).—Victim of circumstances and conditions causes this healthy musical play to be suffering when it should not, as box office scale disease, which is its ailment, is hard one to overcome. Got close to \$21,000.

"The Rubicon" (Olympic, 4th week).—Looks as though this sophisticated French farce has caught

on strong, for business here was most healthy, show getting over \$9,000. Moved to Central Sunday, where it will remain as long as business warrants, Henri Baron having leased house at rental of \$2,000 week. Fritz Leiber opened to good business at Olympic Monday with Shakespearean repertoire at popular prices.

"The Guilty One" (Woods, 5th week).—Just hanging on here and being held up by agency buy, which helps it to weather gale. Business fell to \$10,500—almost \$2,000 drop on previous week.

"Bombo" (Apollo, 1st week). Al Jolson started off with a "hop, skip and jump" and continued that way throughout the week, getting \$37,800, or top intake of all shows for week and largest gross here for two seasons. Looks as though Jolson can write his own ticket as to length of stay, as seats are in big demand five and six weeks in advance, with agencies having greater portion of them packed away.

George C. Davis, who recently was discharged from a Staten Island hospital after several weeks' treatment opens at Keith's Jersey City next week with a ten-week route of Keith time to follow.

Arthur Silber, formerly of Silber and North, has opened offices in New York, booking acts exclusively over the Pantages time.

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The Rendezvous of the Leading Lights of Literature and the Stage. The Best Food and Entertainment in New York. Music and Dancing.
\$1 Our Special: A Sirloin Steak and Potatoes (Any Style) \$1
In the GRILL with SPECIAL RESERVATIONS for LADIES



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ATTENTION, MANAGERS AND BOOKERS!

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PLAYING KEITH AND ORPHEUM CIRCUITS

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Direction CHARLEY MORRISON and RAY HODGDON

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The Season's Best Bet Is

NOBODY LIED

(When they said that I cried
over you)

By KARYL NORMAN, EDWIN J. WEBER and
HYATT BERRY

The most beautiful story ballad ever written,
and by two Hit Writers: GUS KAHN and
WALTER DONALDSON

MY BUDDY

Read this chorus—you'll want a copy by return
mail—

Nights are long since you went away,
I think about you all thru the day;
My Buddy, My Buddy, No
Buddy quite so true.
Miss your voice, the touch of your hand,
Just long to know that you understand, My Buddy,
My Buddy, Your Buddy misses you.

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You can't beat this Fox Trot Ballad

SWEET INDIANA HOME

By WALTER DONALDSON—and a sure fire hit.
Plenty of special versions, patters, catch lines,
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Marvellous harmony arrangements for all com-
binations of voices or instruments

Everybody Longs for

CHILDHOOD DAYS

and loves to sing about them. This is the best
"Blues" song on the market today.

DOWN OLD VIRGINIA WAY

A "Southern" lyric combined with an irresistible
rhythmic waltz melody make this one of the best
songs of the season

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High class ballad by WHITING and EGAN,
writer of Japanese Sandman, Tea Leaves, etc.

For the singers of high-class ballads, we offer

OUT OF THE SHADOWS

by the writers of
YOUR EYES HAVE TOLD ME SO

And Don't Forget

CALIFORNIA

as sure fire a hit as was ever written

BOSTON, 203 Mass. Ave.
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PHILADELPHIA, 31 S. 9th St.
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CLEVELAND, Hippodrome Bldg.
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ANGEL CHILD
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DETROIT

By JACOB SMITH

MAJESTIC—"Lion and Mouse." **GARICK**—"Hotel Mouse." Opened tremendously Sunday. Splendid reception.

DETROIT—"Bad Man," with Holbrook Blinn. Poor house. **SHUBERT-DETROIT**—Watson Sisters Shubert Unit. Capacity both Sunday performances.

PICTURES—"The Storm," Adams; "Silver Wings," Fox-Washington; "Rich Men's Wives," Madison; "Eternal Flame," Capitol; "Man Who Played God," Broadway-Strand.

When the Bonstelle Players return for their permanent engagement at the Michigan-Shubert Oct. 2 Frank Morgan will be succeeded as leading man by Calvin Thomas. Morgan has accepted a star role with John Golden's new production, "Heaven," first produced by the Bonstelle Players last season.

Mrs. L. S. Billman continues as local manager of the Powers theatre, Grand Rapids, which has opened for the season. Harry Zomers books the house out of New York, playing legitimate attractions and the bigger of the feature pictures.

H. A. Ross has been promoted to field sales manager for Famous Players, with Detroit, Pittsburgh, Cincinnati, Cleveland, Indianapolis and Columbus under his jurisdiction.

H. W. Givens has been appointed Detroit manager for Famous Players, succeeding J. B. Dugger, who has been transferred to the Columbus branch.

DENVER

By ALBERT W. STONE

It was not at all a bad week for local houses. With the weather just cool and snappy enough, especially at night, to discourage motoring on the scale that has prevailed throughout the summer, hundreds of people

JAMES MADISON'S COMEDY SERVICE

No. 9 is just out and contains my very latest monologues, gags and double routines—all absolutely new and strictly original. Single copies \$2. Or the 9 numbers thus far issued \$10; or any 4 for \$5. Yearly subscription (12 issues) \$15. My COMEDY SERVICE has for its subscribers the world's highest paid comedians.

JAMES MADISON
1493 Broadway New York

went to the theatres and picture shows instead. The Broadway season does not open until Oct. 2, with "Abraham Lincoln." In the meantime the two vaudeville houses and the Denham stock company are reaping the benefit. There are still a few fall tourists in Denver on their way home. They help to swell the attendance, especially at the picture houses.

"The Five Million," played by the Wilkes players at the Denham, did an excellent week's business. Most performances drew capacity houses. Ivan Miller proved himself a popular Douglas Adams in the comedy. It was the sort of play to appeal to Denham audiences, apparently, the obviously sincere efforts of the players meeting with adequate response.

Business at the Empress and the Orpheum might be classed as fair only. There was no falling off from the previous week, however, and the bills in both houses took well.

"Blood and Sand," with Rodolph Valentino in the title role, did so well at the Rialto week before last that it was held over for another week.

"The Pacific Follies," the first big revue to have its birth in the west, will be launched in Los Angeles shortly after the first of the year, according to an announcement by Gus Edwards in Denver. Only California girls are to be used in the chorus, Edwards states with emphasis. He declares these girls to be the most beautiful in America.

LOS ANGELES

The Patio Players have outgrown their Hollywood theatre and are to have a new playhouse.

Thomas Wilkes is dividing his time of late between San Francisco and Los Angeles. He's kept on the jump watching his theatres in the two cities and his road production of "Nice People."

Dalton's Broadway again has gone back to the abbreviated girl show. Pictures didn't last any longer than did stock.

Frank Egan is planning to send "The Humming Bird," with Maude Fulton, on tour.

Oliver Morosco this week is celebrating the anniversary of his entry into the play producing field in

TICKETS **COUPON**
AND
BOOK STRIP
WELDON, WILLIAMS & LICK
FORT SMITH, ARK.

Los Angeles. That was just twenty-one years ago.

Franklyn Underwood has left for the east.

Alex Pantages has moved his family to the beach for the remainder of the summer and fall months.

Carl Walker, manager of the local Pantages house, came back from Spokane with a tale of catching the biggest fish on record. It measured—well, let Carl tell you and then do your own discounting.

Business with the main street "pop" houses is better than for several seasons, one of the "magnates" told Variety's correspondent. The dearth of girl shows at the other theatres is said to be responsible, but probably only in a measure.

The Mason opera house, oldest Los Angeles theatre now in operation, is on the market. It is understood. The house is owned by the Erlanger interests, who, it is said, are offering it for sale with the idea that once their proposed new playhouse, farther downtown, is completed the house will be good only for stock or films. No takers are announced yet.

ROCHESTER, N. Y.

By L. B. SKEFFINGTON

LYCEUM—Fred Stone in "Tip Top," first half; Eddie Cantor in "Make It Snappy," last half.

FAY'S—Henodde Troupe, Payton and Ward, Florence White and Co., Timely Revue, Carletta and Lewis, Senna and Stevens; "My Old Kentucky Home," film feature.

GAYETY—"Temptations of 1922," **FAMILY**—Musical comedy stock.

EASTMAN—Dorothy Dalton in "The Woman Who Walked Alone," film feature; Dan Mason in "Pop Tuttle's Movie Queen"; "A Winter's Tale," from the Post nature series; Susanne Clough, contralto; Eastman Symphony Orchestra.

PICTURES—"Manslaughter," Regent, all week.

The Eastman, as well as the Eastman-controlled Piccadilly and Regent, is not advertising in the local Hearst papers, the "Sunday American" and the daily "Evening Journal." However, these papers cannot ignore the Eastman as they do the other picture houses.

A season of grand opera will open at the Eastman Oct. 16 with the San Carlo Grand Opera Company and the most distinguished array of guest artists assembled outside of the largest cities. This will be the Eastman's premiere with a distinctly musical program.

ST. LOUIS

By JOHN ROSS

Because the B. & O. took off 11.35 train from Cincinnati "The O'Brien Girl," that opened American, "Laughs and Ladies," billed for Empress, chartered special. They went 50-50 on cost.

Business at Empress, which opened last week with "Midnight Rounders," was very good, evenings especially. Matinees didn't hold up. For this reason Manager Art Smith will offer the last eight rows parquet at 25 cents. Picture houses in neighborhood have 30-cent matinee. Jimmie Martin, formerly manager of Garrick, has charge of box office.

The German theatre opening Oct. 1. Thirty performances will be given, one each Sunday night. Gustav Hilmer will direct.

A dramatic stock sponsored by O. D. Woodward reopened the Garrick last week, "Polly With a Past" first.

Albert Kramer, a Hollander, 8 feet 3 inches in height and weighing 460 pounds, is held at the City Hospital and may be deported if his illness is of the nature suspected. He was

with a circus in Springfield, Ill., when immigration authorities arrested him, suspected as having tuberculosis. It is said he had it when he entered this country two years ago.

KITTY WARREN

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With HARRY HASTINGS' "KNICK KNACKS"

KENNETH CHRISTY

BLACK FACE

With HARRY HASTINGS' "KNICK KNACKS"

MADLYN WORTH

SOUBRETTE

(The Girl with the Shuffle)

With HARRY HASTINGS' "KNICK KNACKS"

BOB

JEAN

CARNEY and CARR

A Dancing Act That Bears Watching

With HARRY HASTINGS' "KNICK KNACKS"

DICK HULSE

THE FUNNY FAT MAN

With HARRY HASTINGS' "KNICK KNACKS"

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BILLS NEXT WEEK

(Continued from Page 23)

2d nax
Kay Hamlin & Kay
Karl Kary

Young America
Planagan & M'ris'n
(One to fill)

PANTAGES CIRCUIT

MINNEAPOLIS

Pantages
(Sunday opening)
Lillian's Dogs
Farrell & Hatch
Tollman Revue
Great Maurice
Bence & Baird
Little Pipifax

WINNIPEG

Pantages
3 Avollos
Hanson & B. Sis
Joe Bernard Co
3 LeGrohs
DeMichelle Bros
4 Ortons

REGINA, CAN.

Pantages
(2-4)
(Same bill plays
Saskatoon 5-7)
Daly Mack & D
Tuck & Claire
Kennedy & Rooney
Kirkmish & Sis
Rigoletto Bros

EVERETT, WASH.

Pantages
(2-3)
(Same bill plays

Bellingham (4-5)
J & E Mitchell
Miller & Miller
Canley & Beasley 2
Sussman & Sloan
Prospect & Merritt
Rising Generation

SPOKANE

Pantages
Selma Brantz
Pierri & King
Clifford Wayne 3
Kajiyama
Sidney S Styne
Kluting's Animals

SEATTLE

Pantages
Burt Shephard
Fargo & Richards
Billy Kelly Co
Yokes & Don
The Lameys

VANCOUVER, B.C.

Pantages
Kitamura Japs
Maybelle Phillips
Pardo & Archer
Abbott & White
Earl Fuller Band

TACOMA

Pantages
Jean Valjean
Ross & Edwards
Florette & Joffrie
Rives & Arnold
"Fate"
Larry Harkins Co

PORTLAND, ORE.

Pantages
Carson & Kane
Robinson & Pierce
Page Hack & M
Goetz & Duffy
George Lashay

TRAVEL

(Open week)
Juggling Nelson
Fein & Tennyson
Tyler & Crolius
Rose Wyse Co
"Stepping Some"

SAN FRANCISCO

Pantages
(Sunday opening)
Four Roses
Hudson & Jones
Davis & McCoy
"In Chinatown"
Robyn Adair Co

OAKLAND

Pantages
(Sunday opening)
Wilfrid Dubois
Bellanger Sis
Marion Claire
H Downing Rev
Valentine Vox
Johnny Marvin

LOS ANGELES

Pantages
Conn & Hart
Green & Dunbar
Samsted & Marlon
Brower Trio
Monroe Salisbury
4 Bonnesettis

SAN DIEGO, CAL.

Savoy
Page & Green
Fulton & Burt
Gallarini Sis
Al K Jennings

Walter Weems

Delmore & Lee

L/G BEACH, CAL.

Pantages
Gordon Wilde
Ward & King
Bob Willis
"Indoor Sports"
Lerner Sis
Artists in Miniature

SALT LAKE

Pantages
3 Belmonts
Crane Sis
Caledonian 4
Willard Jarvis Rev
Willard Mack Co

OGDEN, UTAH

Pantages
(5-7)
Lyle & Emerson
Victoria & Dupree
Nancy Fair
Springtime Frivs
Ferry Conway Co

DENVER

Pantages
"Last Rehearsal"
Homer Sis
Fred Berens
Parish & Peru
Dane des Artistique

COLORADO SP'GS

Pantages
(2-4)
(Same bill plays
Pueblo 5-7)
Bob Fender Tr
Jim Thornton
Pettit Family
Coscia & Verdi

OMAHA, NEB.

Pantages
Judson Cole
Mile Rhea Co
Britt Wood
"Love Nest"

KANSAS CITY

Pantages
Bryan & Haig
Carl McCullough
B Bouncer's Circus
Marion Gibney

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TREMENDOUS SUCCESS

BURLESQUE ROUTES

Oct. 2—Oct. 9)

COLUMBIA CIRCUIT

"American Girl" 2 Gayety Milwaukee 9 Columbia Chicago.
 "Beauty Revue" 2 Empire Toledo 9 Lyric Dayton.
 "Big Jamboree" 2 Lyric Dayton 9 Olympic Cincinnati.
 "Bon Tons" 2 Miner's Bronx New York 9 Empire Providence.
 "Broadway Brevities" 2 Gayety Omaha 9 Gayety Minneapolis.
 "Broadway Flappers" 2 Columbia Chicago 9 Star and Garter Chicago.
 "Bubble Bubble" 2 Hurlig & Seamon's New York 9-11 Cohen's Newburgh 12-14, Cohen's Poughkeepsie.
 "Chuckles of 1922" 2 Columbia New York 9 Casino Brooklyn.
 "Finney Frank" 2 Colonial Cleveland 9 Empire Toledo.
 "Flashlights of 1923" 2 Gayety Washington 9 Gayety Pittsburgh.
 "Follies of Day" 2 Gayety Kansas City 9 Gayety Omaha.
 "Folly Town" 2 Gayety Rochester 9-11 Colonial Utica.
 "Giggles" 2 Gayety Boston 9 Grand Worcester.
 "Greenwich Village Revue" 2 Casino Philadelphia 9 Palace Baltimore.
 "Hello Good Times" 2 Gayety Buffalo 9 Gayety Rochester.
 "Howe Sam" 2 Star and Garter Chicago 9 Englewood Chicago.
 "Keep Smiling" 2 Majestic Jersey City 9 Hurlig & Seamon's New York.
 "Knick Knacks" 2 Englewood Chicago 9 Gayety Detroit.
 "Let's Go" 2 Gayety St Louis 9 Gayety Kansas City.
 "Maid of America" 2 Empire Toronto 9 Gayety Buffalo.
 "Marion Dave" 2 Gayety Minneapolis 9 Gayety Milwaukee.
 "Mimic World" 2 Olympic Cincinnati 9 Gayety Louisville.
 "Radio Girls" 2 Casino Brooklyn 9 Lyceum Scranton.
 "Reeves Al" 2 Grand Worcester 9 Miner's Bronx New York.
 "Rockets" 2-4 Cohen's Newburgh 5-7 Cohen's Poughkeepsie 9 Empire Brooklyn.
 "Social Maids" 2 Empire Brooklyn 9 Miner's Newark.
 "Step Lively Girls" 2 Gayety Louisville 9 Gayety St Louis.
 "Step on It" 2 Gayety Pittsburgh 9 Colonial Cleveland.
 "Talk of Town" 2 Gayety Montreal 9 Gayety Boston.
 "Temptations of 1922" 2-4 Colonial Utica 9 Gayety Montreal.
 "Town Scandals" 2 Miner's Newark 9 Orpheum Paterson.
 "Watson Billy" 2 Empire Providence 9 Casino Boston.
 "Watson Sliding Billy" 2 Orpheum Paterson 9 Majestic Jersey City.
 "Williams Mollie" 2 Gayety Detroit 9 Empire Toronto.
 "Wine, Women and Song" 2 Lyceum Scranton 9 Casino Philadelphia.
 "Wonder Show" 2 Casino Boston 9 Columbia New York.
 "Youthful Follies" 2 Palace Baltimore 9 Gayety Washington.

MUTUAL CIRCUIT

"Baby Bears" 2 L O 9 Majestic Albany.
 "Band Box Revue" 2 Howard Boston 9 Scenic Pawtucket.
 "Broadway Belles" 2 Olympic New York 9 Star Brooklyn.
 "Follies and Scandals" 2 Folly Baltimore 9 L O.
 "Gayety Girls" 2 Broadway Indianapolis 9 Auditorium Dayton.
 "Heads Up" 2 L O 9 Broadway Indianapolis.
 "Hello Jake Girls" 2 Family Rochester 9 Lyric Newark.
 "Jazz Babies" 2 Biyou Philadelphia 9 Folly Baltimore.
 "Jazz Time Revue" 2 L O 9 New Empire Cleveland.

"Kandy Kids" 2 Lyceum Columbus 9 Band Box Cleveland.
 "Laffin Thru 1922" 2 Plaza Springfield 9 Howard Boston.
 "Lid Lifters" 2 New Empire Cleveland 9 Garden Buffalo.
 "Mischief Makers" 2 Band Box Cleveland 9 L O.
 "Monte Carlo Girls" 2 Garden Buffalo 9 Family Rochester.
 "Pace Makers" 2 Majestic Albany.
 "Bijou Philadelphia" 2 Auditorium Dayton 9 Lyceum Columbus.
 "Pepper Pot" 2 Lyric Newark 9 Majestic Wilkes-Barre.
 "Playmates" 2 Star Brooklyn 9 Empire Hoboken.
 "Pell Mell" 2 Gayety Brooklyn 9 L O.
 "Smiles and Kisses" 2 Empire Hoboken 9 Gayety Brooklyn.
 "Runaway Girls" 2 Auditorium Dayton 9 Lyceum Columbus.
 "White Pat" 2 Scenic Pawtucket 9 Olympic New York.

LETTERS

When sending for mail to VARIETY address Mail Clerk POSTCARDS, ADVERTISING or CIRCULAR LETTERS WILL NOT BE ADVERTISED. LETTERS ADVERTISED IN ONE ISSUE ONLY.

Brian Mrs Donald Brooks Monte Miss Brown Peggy Burton Richard
 Cassidy Ward Clare Dorothy Cline Jerry Collins Mable Cornell Francis Crawford Nellie
 Dale Jack Delice Julietta DeVerne Dolly Devol Cal
 Follie & Wicks Folsom Bobby Franklin Wilson
 Gordon Grace
 Helen Elminc Hammer Dulah Handy Miss A Harris Otto Harrison Don Miss Hart Hazel Henderson Norma Hess Joseph Hodgeman Thomas
 Jones & Crumbley Jones Tom
 Kelly Ben Kessler Carl King Frank Knox Mrs N Knox & Innan
 Lamore Dolly Lamore Harry LaPine & Emery

LaRose Ned LaSalle Geo LaVardy M Levine Chas Leon & LaMar
 Mack Betty Mansfield Richard May & Hill Moore S Morey Senna & D Morris Johnny Morton-Jewell Co Murphy Kathaleen Murray Laura Murray J J
 Navarro Dorothy Newman Gordon Norvelles The
 O'Neil Nance O'Shea Timothy
 Sabel Josephine South Peggy Schubert Hugh Seabury William Shaw Lillian Smith Billie Smythe Mrs L Sobolew Gusnie Spencer Herbert Strugis
 Torres J Trilling Adolphus
 Varney Joseph Vavary Leon
 Wachtel W Watts Anna Wells Annabelle Weston Helen

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 Killian Billy
 Leonard Albert Mrs
 La Rue Harry A Lyons Catherine La France Bros
 Mainard Edythe Murroll Mary Murphy & Lachm'r Muller & Anthony Moore & Fields Mack Stanley Morrison Tom
 Nolan Mildred
 O'Dea Jimmie
 Poole Patricia
 Ryan Hazel Reno Frank Roth & Slater Rand Meta Rose Sylvester Rowland & Meehan
 Seis Emil Stillwell Frank W Stanley Geo W Silvers Edw F Sherman Dorothy
 Tyrell & Mack Taylor Jackson Co
 Valentine B & P
 Walter Trio Ward & Dooley

BUFFALO

By SIDNEY BURTON

Business last week showed signs of real strength in many directions. Criterion with Shubert Vaudeville picked up materially with nights going to capacity although matinees still somewhat off. "Spice of Life" drew favorable notice and turned in overflow at end of week. Shea's Court Street keeping up pace with no signs of fall-off despite competition. Showing bills of high quality with big business apparent continuously.

Burlesque continued steady with Garden (Mutual) still pulling them in for a business. Running special features including amateur nights. Gayety doing well, last week's show "Temptations of 1923" getting excellent break.

In legitimate houses, "Dolly Jordan" failed to get much with press



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and public divided as to merits of show. Margaret Anglin in "The Woman of Bronze" started slowly but turned in good week by reason of mouth to mouth advertising of the women who liked the vehicle.

DES MOINES

By DON CLARK

The Iowa opens Sept. 29 with a two-day engagement of "Eve." "Bluebeard's Eighth Wife" will follow for a three-day run. The house was formerly the Orpheum, but is now owned by Elbert and Getchell. It will be used exclusively for legitimate.

"The Broken Wing" in stock at Princess. Next week "Rollo's Wild Oats."

As Des Moines is being host to the national encampment of the G. A. R. this week, the Orpheum is featuring Col. J. A. Pattee, the old soldier fiddler, who is playing at that house this week.

Films this week: "Masquerader," at Des Moines; "Bonded Woman," at Strand; "Five Dollar Baby," at Garden.

INDIANAPOLIS

By VOLNEY B. FOWLER

An Indiana office of the Anti-Blue Law League of America, Inc., was opened at 540 Consolidated Building in Indianapolis last week. Mark E. Archer is state secretary, and Karl W. Hoffman, Indianapolis, secretary. The league will publish a periodical to be known as "Anti-Blue Law Freedom."

Representatives of the Marion County W. C. T. U. have not carried out their threat to close theatres Sunday by injunction if Mayor Shank does not shut them up by

police order, although the threat was made a week ago. The mayor reiterated his stand against blue laws before leaving for Detroit this week.

The same day the W. C. T. U. women came to him, a delegation of poolroom owners desiring the police prohibition of card playing be lifted, and a dry beer saloon-keeper who thought the police were "laying on" him too hard, were waiting in other rooms at the city hall.

"I wish I had thought to lock them all in the same room together and come back in an hour and ask them if they had figured out a way for me to run the city to please everybody," the mayor said.

The Indiana internal revenue office announced it would sell furniture and mechanical equipment of the Meridian movie theatre, Anderson, Ind., to collect \$1,423.43 it alleges is due from C. John Freidary, proprietor, for admission tax and penalty.

The Indianapolis Operating Corporation, incorporated in New York, qualified late last week to do business in Indianapolis, where \$10,000 of its capital is represented. The move was part of the transfer of interest in Loew's State theatre to the Keith interests. C. Claude Miller, who with Herbert Jennings is managing the theatre, which became the "Palace" Monday, is named in the qualifying papers as Indiana agent of the New York corporation.

MINERS MAKE UP

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JAZZ-O-MINE ("UMM" FOR ME)

CHORUS: Umm any day when the sun's shining bright, And we'll play Umm when the moon beams at night; Umm when you please, only sweetheart don't tease, For in your eyes is the love-light; Umm is the password and Umm is a sign, Umm tells me, honey, that you're feeling fine; You are my all, and I'm ready to fall, When you Umm for me JAZZ-O-MINE.

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"FROM DRESSES TO MOVIES"
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Directing Manager

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LOEW'S STATE BUILDING
1540 BROADWAY, SUITE 1002, NEW YORK CITY Telephone 3993 Bryant

CHI BLAMES AGENCIES (Continued from page 15)

Circle" and with a number of other attractions. The producers all thought her a "savior" and gladly listened to her proposition and garnered the extra amount.

When their attractions opened here there was another side. The manager started to yelp. The new scale, if their attraction was a hit, was of no benefit to the house direct, and if not a hit, the Couthoul office was always prepared to dump back the deadwood prior to the performance.

Explanations were asked for in the latter case and the "queen" told the managers there was no demand. On the other hand the public, anxious to buy for anything at all, but desiring their tickets a bit in advance, could not get anything. They went to the theatres and were informed choice seats were out and that they might get some at the Couthoul agencies. There the sales-

people said, "No, nothing today." With all of this the Couthoul agency was functioning in perfect style, for Mrs. Couthoul did not think about the stand patron for they only wanted to pay box office prices. She was figuring on what she could compel the outside brokers to buy. These outsiders, hungry for stuff on a hit or near hit, were willing to come to any terms they could with the queen.

Her average on a hit is 400 tickets a night. Of this amount one broker takes 200, and through taking these seats he is compelled to take a like amount for other attractions which are not so much in favor on which the queen had to make an outright buy. Then there is another agency which takes 50 seats and another 25 under similar terms. The balance of the seats, or 125, is divided among the 10 Couthoul stands, to be distributed among the Couthoul preferred list of customers. This list is made up of a lot of wealthy people who pay the agency \$100 a month for service and get their tickets at box office prices. In one instance a couple at the Drake hotel asked for tickets for "The Goldfish." Mrs. Couthoul was standing at the counter at the time

and told the people the Rambau show was not one they would care for, but they would like Pauline Frederick's much better, and the people bought for Frederick's. The story was heard by a friend of a loop theatre manager, who immediately took the "Queen" to task in no uncertain terms and informed her that if she would not give all shows equal representation this manager would use his influence with other managers to have them withdraw their tickets from her stands.

Recently a manager of a chain of theatres invited one of the larger independent combinations to do business with his houses. This combination, known as Waterfall & Horwitz, have strong city hall backing, and it is said that they were called in by this manager as a result of pressure brought to bear from city hall. The manager informed the brokers he would allow them 50 tickets a night for all of his houses and pay a commission of 25 cents on each ticket, the same as he was paying Mrs. Couthoul. The broker was told his seats would be second choice after the Couthoul seats and that he must sell them at box office price. The broker rebelled, saying he would not play second fiddle to Mrs. Couthoul and that he could not afford to do business with a profit of 25 cents a ticket on a 50-ticket buy. He told the manager that if he were allotted equal tickets with the Couthoul agency he would post a bond guaranteeing that he would not charge more than 50 cents premium on the ticket. The manager refused the proposal. As the broker was leaving he said: "I can get the pick of what I want from Couthoul and regulate my prices, so I don't think you are doing me any favors."

The manager investigated and disclosed that theatre patrons were getting all the choice seats from the independent agencies and that the Couthoul mark was on all of them, but instead of paying the box office price at the Couthoul stand they had to pay from \$1 to \$3 premium on a ticket.

It is said that as a result of this investigation the managers of at-

tractions here are calling on their employers in New York to permit them to break away from the Couthoul agreement and have the tickets placed on direct sale at the box office, with precaution taken there that the larger part of them do not fall into the hands of the speculators.

BOSTON SHOWS

(Continued from page 16)

considerable money yet in circulation for this attraction.

The story on "Shuffle Along" is a repetition. It did capacity last week, as it has done every week since it hit in here. No serious opposition is looked for from "Oh, Joy!" due into the Arlington. This last colored show is playing at a \$1 top, is housed well uptown and should take what money it does get from a totally different clientele.

Francine Larrimore in "Nice People" opened the Hollis for the season last Monday night. The house was plentifully sprinkled with legitimate paper at the opening—a move necessary under the conditions. The show registered at the local premiere.

For the first time as far as is

recalled the local Shubert manager has adopted a policy of "two for one" for one of their houses for mid-week performances. This is in the case of Thurston, the magician playing the Plymouth. For this week the show was sold on a two for one basis for Wednesday and Thursday. Last week this show got about \$5,000 in money and this sum satisfied everybody concerned, small as the figure was when compared with the other grosses in town.

Estimates for last week:

"Sally" (Colonial, 19th week. Due to pull out a week from Saturday. Grossed \$23,000 last week, off \$1,000 from the previous week and far below the figure the show has played to.

"Shuffle Along" (Belwyn, 9th

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week). Capacity business for the entire week, about \$14,500.

"Little Nelly Kelly" (Tremont, 9th week). Had the biggest normal week of the present run. Did \$22,600 for eight performances, which is capacity and standees. Good for many weeks to come if only left alone. Big turnaway every night, with heavy advance sale.

"The Bat" (Wilbur, 4th week). Gross for last week close to \$19,000. Big money maker. Seat sale eight weeks in advance.

"Tangerine" (Shubert, 4th week). Business of about \$1,000 from the previous week, with a total of \$19,000. Strong enough for safety yet.

"Thurston" (Plymouth, 2d week). Did about \$8,100 last week; perfectly satisfactory.

"Oh Joy" (Arlington, 1st week). Opened Tuesday at \$1 top.

"Vaudeville" (Keith's). Big pull at box office Monday afternoon and evening. Sophie Tucker evidently furnishing the draw. Show of high standard, as it runs without any noticeable soft spot. It is said house did about \$17,000 last week, although figure not official for local Keith people guard secret of weekly business.

"Vaudeville" (Majestic-Shubert). Grossed about \$12,000 last week with "As You Were," and started off strong this week with "Gimme a Thrill."

PHILA. SHOWS

(Continued from page 16)

on Tuesday and again on Saturday and Sunday. However, business was decidedly off at the beginning of the week, with, nevertheless, a healthy pick-up towards the end. As a matter of fact this dainty musical show drew the first signs of the winter's "full dress" draw, and the Shuberts here, as well as the show management, confidently predict a comeback during the two remaining weeks of the show's stay.

The first congestion of openings will occur on Oct. 9 when five openings occur. The most recent addition was the booking of "Captain Applejack" at the Garrick, and it looks a toss-up whether this or "The Czarina" at the Broad gets the critics and the cream of the draw. "The Rose of Stamboul" will head the musical contingent, opening at the Shubert, while Cleo Mayfield and Cecil Lean come to the Lyric in "The Blushing Bride." The Adelphi, which is opening much later than usual this year, starts its season with "The Demi-Virgin" on the same date.

Estimates of the week: "Dulcy" (Broad, third week). Lasting power of this comedy depends on return of theatre's regular society draw. So far it has done nice but not extraordinary business. \$8,000.

"Up the Ladder" (Walnut). This Brady play, fortunate in opening, and being only play at all serious in town, looks like real business. "The Charioteer" did about \$7,000 for final week; showing no drop and while no money-maker, encouraging.

"Spice of 1922" (Forrest, third week). Final week for this revue, which has led the business of the syndicate houses. Business about \$15,000. "Sally" coming in Monday and looked to clean up. No announcement made as to when

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"Music Box Revue" (formerly booked for this date) is coming.

"Marjolaine" (Lyric, second week). Accorded bully notices, and liked by those who see it, but business has not been up to expectations, though improvement was noted at end of week. Has another week to go and will be succeeded by "The Blushing Bride." Less than \$3,000.

"Paradise Alley" (Shubert, first week). New Carlephon show, with premier here, gets to Philly ahead of "Tangerine," due in about six weeks. Looks promising. "Blue Kitten" did about \$6,000 during its final week.

"Pomeroy's Past" (Garrick, sec-

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ond week). New Clare Kummer comedy a flop here, and its ability to stick three weeks is doubted. Opinion is that it will need entire overhauling. \$7,500.

DOLLY JARDON

(Continued from page 13)

is it an actor's play in method but it deals as well with the lives of the thespians of the late 18th Century, when Drury Lane was in its hey-day. It contains much of the illusive, fascinating atmosphere of the theatre of bygone days. Payne has devoted time and study to his subject and the costumes and settings by Rollo Peters go far toward making the play a convincing specimen of the period drama. The over-weight of quoted lines at times lends

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a pedantic air to the piece, but it adds at the same time a certain touch of literary distinction which is frequently lacking in most of our modern plays.

The story is told in episodes covering the period from 1778 to 1816, and deals with a tale current for over a century. It is in effect the life history of Dolly Bland, known to the English theatre as Dolly Jordan, with particular emphasis upon the 20-year romance of Dolly and the Duke of Clarence, whereby she became the morganatic wife of this gay son of George III. The first act shows Dolly as a madcap girl, and the story traces her career through stages of leading woman of a band of provincial players to the time when Jordan was the toast of London, ending with her exile to France to escape a debtor's prison and her death, abandoned and alone, of a broken heart.

Most of the action has to do with

Dolly's adventures with sundry gentlemen. Three times she succumbs to male blandishments though not without elaborately contrived reasons. In fact, our heroine appears never to want for a reason before taking a misstep. Twice it is the debtor's prison which is held up as a sort of bogie that'll get you if you don't watch out. The mere mention of it is sufficient to induce the virtuous Dolly to become less virtuous. The third time it is the desire of her scheming paramour for social position at Dolly's expense which chafes the girl. The motivation is obviously carpentered. There are incidents and characters in the stage story which have no reason for being.

Josephine Victor plays Dolly with moments of distinction. She made the most of the part which is conceived and written unconvincingly in the early scenes of the play, but her characterization attains strength and clarity as the play progresses. All the roles were effectively enacted, which went far toward rounding out a fine performance. Alphonse Ethier played a theatrical manager of the period in splendid style, his characterization being one of the brightest spots of the performance. Amelia Gardner, Whitford Kane and Langhorne Burton added intelligent performances to the ensemble. Even the minor roles were well played

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ordinary theatregoing public. Jones has built his comedy around the belief on the part of one of the characters that certain portions of the brain control an individual and that there is no such thing as a free will. His daughter starts out to prove there is such a thing, and with this in mind starts the work of reforming herself and everybody in her immediate circle.
The story is long on conversation, and has few registering points.

COLONIAL

(Continued from page 21)
Imized through the long running time with the orchestra solo played as accompaniment to the "Topics" reel. William Ebs reopening the second half was the second that evening to stop proceedings due chiefly to the surprise introduction of the midket who has been camouflaged in the prop table. Although Ebs' ventriloquism sounded too clear and natural, he dispelled any suggestion of suspicion by removing the dummy's head, etc., so that the final disclosure of the midket came as a real surprise. The house was pleasantly fooled and took it good naturedly bringing the Lilliputian out for a solo in "one."
Blossom Seeley assisted by Benjie Fields and Co. showed the natives how to properly sell a pop number and some snappy stepping. Harry Stover and Warner Gault are in the support, the former probably the singer and Mr. Gault the pianist. The singer also essays a snatch of dancing ever and anon in company with Miss Seeley and Fields but his terp work betrays him for a good singer—that's all. The pictures would be the more effective through dual work between the star and Fields. The latter has an air and a dash about him that chimes in with Miss Seeley's efforts effectively. Part of the audience also seemed to remember Fields for the "blues" doggerels he once did and whenever he came down in the apron for a solo there was an expectant smattering of applause.
Jack Wilson, black-faced, opened proceedings by dragging on Miss Seeley for a snatch Kiss bit, incidentally corking her face in the process. The familiar Jack Wilson nonsense was indulged in to his heart's content, ad libbing and travesty the lines of the proceed-

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ing acts. Charlie Adams does male straight and Adele Ardsley is a sweet 'n' pretty charmer. The piece-de-resistance was the introduction of wee Willie Ward, the blackfaced midket whose stuff started where the preceding pigmy left off. He strutted and "blued" and stepped like a veteran and the combination of seeming youth and sophistication was irresistible. That made the third stop-the-show act.
Taffeyette's Dogs (New Acts) closed a bright breezy comedy show which, however, did not elude such Keith-banned references as Prohibition, the Deity and Hades. Abcl.

IN LONDON

(Continued from page 3)

and a ballet. The repertoire will include J. M. Synges "Riders to the Sea," Matetierlinck's "The Intruder," Galsworthy's "The Sun," Anton Chekov's "The Bear," Clifford Bax's "Square Pegs," and Roland Pert-wee's "Postal Orders." From this list it will be seen that the League has hopes of "uplift" and will have little time for frivolity. But what about that "ballet" for the very ignorant?

Leslie Henson has thrown in his part in the forthcoming Grossmith-Malone production of "The Cabaret Girl" at the Winter Garden. His place will be taken by Norman Griffiths who followed him in "Yes Uncle" when Henson went soldiering. This was announced during the rehearsal Sept. 9. The production which should have taken

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place Sept. 14 was therefore unavoidably delayed.

"Castles in Spain," the new musical play by Arthur Wing Pinero and Harry M. Vernon, will have a preliminary provincial tour before coming to the West End. When it does arrive Wimperis will have three shows running in London, the others being "Bluebeard's Eighth Wife" at the Queens, and "The Return" at the Globe.

It is said that "Tons of Money" will have played to over 250,000 when it transfers from the Shaftsbury to the Aldwych at the end of October.

A revue is under consideration for the Little. Should this plan materialize the entertainment is guaranteed to be on novel lines with an exceptionally well-known cast.

The forthcoming concert season at the Royal Albert Hall will be the greatest in the building's history. Tito Ruffo will open the season, Sept. 24 and will be followed by Chaliapine, Sept. 28; Tetrazzini, Oct. 1; Clara Butt, Oct. 7; Frieda Hempel, Nov. 2, and Melba will close the season, Nov. 12.

The cast for "Mary Stuart" is now complete and John Drinkwater has commenced rehearsals. Laura Cowie will be in the title role, Harcourt Williams will play Darnley, and Kandle Ayton, Bothwell. The first act ends with the murder of Rizzio and the second with the murder of Darnley. Sept. 25 has been fixed for the production.

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The entire production was excellently directed.
The settings and costumes did much to enhance the beauty of the play, and no small part of the credit for the production belongs to Rollo Peters. The production is done in practically one set, the flats being capable of being shifted in such a manner as to create almost any setting desired. The opening performance ran well, though with somewhat more hitches than some of the premieres recently seen here. Dolly Jordan is a good but not a great play. Its chief weaknesses lie in undeveloped characterization and mechanical construction. With its present artistic production and uniform good acting, it will have a certain attraction for the better class of draw.

Burton.

DOLLY REFORMING HERSELF

Boston, Sept. 27.

The Henry Jewett Players, which formerly tenanted the Copley the-

atre in this city and will again when the building has been reconstructed and made ready for them, opened the Fine Arts theatre, located in the interior of Loew's State theatre. This house is able to seat 650 persons and was placed inside the big picture house with the idea of leasing it for the presentation of attractions that would not be able to take over one of the downtown legitimate houses but at the same time would be such a standard that the complete equipment of a theatre would be necessary. It is the local belief that such a theatre will go here, but the tenancy of the Henry Jewett Players is understood to be but temporary.

The vehicle chosen by the Jewett Players for the premiere of their 1922 season and the opening of the house is a show that had never before been acted in this country. It was written by Henry Arthur Jones, and while first produced at the Haymarket theatre, in London, in 1908, was never considered important enough to import. As it ran off Monday night there was nothing to indicate that the producers had overlooked a bet in passing it up for the regular stage. It is a comedy of the satirical type—one that is well adapted to the company that played it, but one that would be without great attraction for the

PHOTOGRAPHS

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Congress Monte Bayley, organizer of the Variety Artists' Federation, described what he called the foulest case of white slave traffic that could be found. He referred to the offer made by a Maltese music-hall to a woman artist. The salary was two pounds a week and commission. The letter to the woman explaining that the commission was to be paid as follows: The artist was required to sing on the stage and after each song was to go round the house and for each free drink she was stood she was to receive half the cost. The letter explained that the drinks supplied would be "faked" and added: "The more you move from table to table the more money in your pocket." The Congress resolved to support the V. A. F. in its bill for the registration of the theatrical employees.

"The Man in Dress Clothes" will celebrate 200 performances Sept. 16.

During the forthcoming Compton Comedy Company's season at the Birmingham Repertory the following plays will be produced: "Cautious Campbell" by Brenda Girvin and Monica Cozens, "Irene Wycherley," "Caste," "Boggs" by Harry G.

Wall, "The Portrait" by Dudley Clarke, a new Welsh comedy, "Prunella" by Laurence Housman, "Little Women," the famous American version of Louisa Alcott's novel. Among other attractions will be the appearance of Viola Tree in a new play, a visit from Phyllis Neilson Terry, and a pantomime production at Christmas.

The Cafe Royal, the most famous Bohemian haunt in London is to disappear and will be replaced by a modern restaurant and dancing hall. Its late owner Daniel Nicholas de Nicol left over a million sterling when he died in 1921.

"The Broken Wing" at the Duke of York's is being advertised by a Mexican band playing on the balcony over the main entrance just before each performance.

Produced Aug. 19, "The Last Waltz" has had a successful run in Manchester and has now been moved to Liverpool.

The noisy farce "Double or Quit," which Donald C. Ithor produced at the Aldwych, Sept. 4, was originally done in the provinces some two

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years ago under the title of "Teddy's Wives." Although only in for a short run it seems likely to have outlived its welcome before the time for its natural disappearance arrives.

NEWS OF THE DAILIES

L. Lawrence Weber, Jr., has a new guardian in John Delahanty, New York attorney, who was appointed temporary custodian of the boy by Supreme Court Justice Ewer. Delahanty succeeds Supreme Court Justice Louis W. Marcus of Buffalo, who declared that court duties made it impossible to continue his duties as guardian. L. Lawrence Weber was given exclusive custody of the child, but Mrs. Dillon (Edith Hallor and formerly Mrs. Weber) has been legally fighting in the courts to share the child's companionship.

Grace George has started rehearsals of Paul Gerald's "Almer," which will be produced here under the title of "To Love." Norman Trevor and Robert Warwick will be associated. The show opens at the Garrick, Washington, Oct. 9.

Joseph Redmond, an electrician attached to the staff of the Orpheum, Yonkers, N. Y., was killed by a shock on the stage of the theatre on Sunday. He was adjusting a transformer, through which the electric current enters the building from the street.

Mrs. Doris Brunen, her brother, Harry C. Mohr, and Charles Powell, a concessionaire, were indicted by the Grand Jury at Mount Holly, N. J., for the murder of John Brunen, circus man at his home at Riverside, N. J., March 10 last.

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Powell and Mohr pleaded not guilty when arraigned and were remanded for trial Oct. 3. Powell, who was arrested late in April, the police say, confessed to firing the shots that killed Brunen. He also is alleged to have said that Mohr promised him \$1,000 for the job.

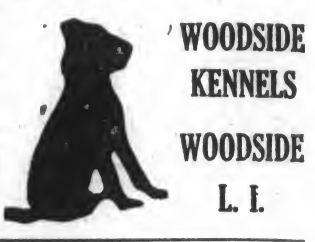
Ethel Dane has started divorce proceedings against Cyril Keightley, star in "Fools Errant," now at the Maxine Elliott, New York, in the Paris courts. She left for Paris six months ago and started action, charging incompatibility.

Hale Hamilton has started rehearsals on "Swiftly," a play written by John Peter Toohy and Walter C. Percival.

Lenore Ulric has denied a report she secretly married Jascha Heifetz, the violinist, several months ago.

George Middleton, accompanied by his wife, Pola La Follette, returned to this country after an absence of

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I REPEAT: FOR A COMEDY LOOK!

"UNDER A CRAZY QUILT"

I REPEAT: FOR A NOVELTY LOOK!

Powell and Mohr pleaded not guilty when arraigned and were remanded for trial Oct. 3. Powell, who was arrested late in April, the police say, confessed to firing the shots that killed Brunen. He also is alleged to have said that Mohr promised him \$1,000 for the job.

Ethel Dane has started divorce proceedings against Cyril Keightley, star in "Fools Errant," now at the Maxine Elliott, New York, in the Paris courts. She left for Paris six months ago and started action, charging incompatibility.

Hale Hamilton has started rehearsals on "Swiftly," a play written by John Peter Toohy and Walter C. Percival.

Lenore Ulric has denied a report she secretly married Jascha Heifetz, the violinist, several months ago.

George Middleton, accompanied by his wife, Pola La Follette, returned to this country after an absence of

AMERICA'S FOREMOST THEATRES AND HITS, DIRECTION OF LEE AND J. J. SHUBERT

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PRESENTING

WILLIE and EUGENE HOWARD

-GREATEST MUSICAL HIT OF AGES-

"BLOSSOM TIME"

Second Triumphant Year

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Eves. 8:30. Mts. Wed. & Sat.
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NATIONAL Theatre, 41st St. W. of B'way
PHONE BRANT 1564

CAT AND THE CANARY

—Matinees Wednesday and Saturday—

SHUBERT Theatre, 4th St. W. of B'way
Eves. 8:30. Mts. Wed. & Sat. 2:30

Greenwich Village Follies

Fourth Annual Production

NEW YORK THEATRES

SAM H. HARRIS Attractions

SAM HARRIS W. 42d St. Eves. 8:15.
H. H. H. Wed. & Sat. 2:15.
WILLIAM ANTHONY MCGUIRE'S
NEW COMEDY

IT'S A BOY

Staged by SAM FORREST

West 48th St. Eves. 8:15.
Mats. Wed. & Sat. 2:15.

CORT WALLACE EDDINGER and MARY NASH

in "CAPTAIN APPLEJACK"

West 45th Street.
Tel. Bryant 1470.
Eves. 8:15. Mats. Wed. & Sat. 2:15.

LAST TWO TIMES
IRVING BERLIN'S

MUSIC BOX REVUE

With a Cast of Metropolitan Favorites

REPUBLIC 42d St. W. of B'way.
EVENINGS at 8:30.
Mats. Wednesday and Saturday, 2:30

ANNE NICHOLS' New Comedy

"ABIE'S IRISH ROSE"

With an All-Star Cast

LITTLE W. 44th St. Eves. 8:30.
Mats. Wed. & Sat. 2:30.

JOHN GOLDEN Presents

MADGE KENNEDY in

"SPITE CORNER"

A NEW COMEDY BY FRANK CRAVEN

EARL CARROLL Theatre, 7th Ave.
at Fifth Street
Eves. 8:30. Mats. Thurs. & Sat. 2:30.

The **GINGHAM GIRL**

A SMART, DAINTY MUSICAL COMEDY

with a
CAST OF UNUSUAL EXCELLENCE.
Including a CHARMING GROUP
OF DANCING BEAUTIES

GLOBE POPULAR MATINEE TODAY
ALSO WEDNESDAY & SATURDAY

ALL **GEORGE WHITE'S** 1922
NEW **SCANDALS**

PAUL WHITEMAN AND HIS PALAIS
ROYAL ORCHESTRA
RARE COLLECTION OF NEW BEAUTIES

GEO. COHAN Theatre, B'way & 43d St.
M. Eves. 8:30. Mats. Wed. & Sat. 2:30.

"The best play James Forbes has written.
As Amy, Miss Lawrence
steps into the front rank of American
actresses."—Christian Science Monitor

THE ENDLESS CHAIN

With Margaret Lawrence

LIBERTY West 40th St. Eves. 8:30.
Mats. Wed. & Sat. 2:30.

The Smashing Musical Comedy Hit

MOLLY DARLING

"A REAL CHARMER."—Charles Darn-
ton, Eve. World.

HENRY MILLER'S THEATRE 124 W. 43d St.
Eves. 8:30. Mats. Thurs. & Sat. 2:30.

INA CLAIRE

AND CO., Including BRUCE McRAE in
ARTHUR RICHMAN'S New Comedy.

The Awful Truth

BELASCO West 44th St. Eves. 8:30.
Mats. Thurs. & Sat. 2:30.

DAVID BELASCO Presents

LENORE ULRIC

as **KIKI**

A New Character Study by ANDRE PICARD.

LYCEUM West 40th St. Eves. 8:30.
Mats. Thurs. & Sat. 2:30.

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Wall, "The Portrait" by Dudley Clarke, a new Welsh comedy, "Prunella" by Laurence Housman, "Little Women," the famous American version of Louisa Alcott's novel. Among other attractions will be the appearance of Viola Tree in a new play, a visit from Phyllis Neilson Terry, and a pantomime production at Christmas.

The Cafe Royal, the most famous Bohemian haunt in London is to disappear and will be replaced by a modern restaurant and dancing hall. Its late owner Daniel Nicholas de Nicol left over a million sterling when he died in 1921.

"The Broken Wing" at the Duke of York's is being advertised by a Mexican band playing on the balcony over the main entrance just before each performance.

Produced Aug. 19, "The Last Waltz" has had a successful run in Manchester and has now been moved to Liverpool.

The noisy farce "Double or Quit," which Donald C. Ithor produced at the Aldwych, Sept. 4, was originally done in the provinces some two

years ago under the title of "Teddy's Wives." Although only in for a short run it seems likely to have outlived its welcome before the time for its natural disappearance arrives.

L. Lawrence Weber, Jr., has a new guardian in John Delahanty, New York attorney, who was appointed temporary custodian of the boy by Supreme Court Justice Ewer. Delahanty succeeds Supreme Court Justice Louis W. Marcus of Buffalo, who declared that court duties made it impossible to continue his duties as guardian. L. Lawrence Weber was given exclusive custody of the child, but Mrs. Dillon (Edith Hallor and formerly Mrs. Weber) has been legally fighting in the courts to share the child's companionship.

Grace George has started rehearsals of Paul Gerald's "Almer," which will be produced here under the title of "To Love." Norman Trevor and Robert Warwick will be associated. The show opens at the Garrick, Washington, Oct. 9.

Joseph Redmond, an electrician attached to the staff of the Orpheum, Yonkers, N. Y., was killed by a shock on the stage of the theatre on Sunday. He was adjusting a transformer, through which the electric current enters the building from the street.

Mrs. Doris Brunen, her brother, Harry C. Mohr, and Charles Powell, a concessionaire, were indicted by the Grand Jury at Mount Holly, N. J., for the murder of John Brunen, circus man at his home at Riverside, N. J., March 10 last.

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CAT AND THE CANARY

RAGS TO RICHES

Comedy-drama of feature length put out by Warner Brothers, starring Wesley Barry by arrangement with Marshall Neilan. Story by William Nigh and Walter Do Leon. Directed by Wallace Worley. At the New York Capitol, Sept. 24.

Marmaduke Clarke.....Wesley Barry
Dumbell.....Niles Welch
Mary Wardle.....Ruth Renick
Sheriff.....Russell Simpson
Blackwell Clarke.....Richard Tucker
Mrs. Blackwell Clarke.....Eulalie Jensen
Marmaduke's Governess.....Jane Kockley
The Wop.....Sam Kaufman
Bull.....Dick Sutherland
Louis.....Jimmy Quinn
Furist's League Members.....
"Suits" Edwards and Elaine Manning

"Rags to Riches" gives promise of being another "School Days," coming out under practically the identical auspices and having much the same merits and virtues. Young Barry is an absolutely natural kid actor with a distinct flavor of attractive comedy. It's a great film for the youngsters and an amusing one for their elders.

It's just a piece of artless fooling free from any serious intent, refreshing in its characterizations and incidents. It hasn't even a moral and is devoid of sensational appeal. A wholesome picture of this kind deserves support, and this one is likely to earn it.

Wesley, the freckled, is the son of a fabulously rich father, spoiled and coddled by a society woman mother and yearning "to have some fun" with the other kids outside the high garden gate. He breaks bonds and has a glorious rough and tumble fight with neighboring urchins, but is promptly captured and returned to his prison round of butlers and music lessons.

It looks pretty gloomy for Marmaduke, when a fascinating burglar, member of the Zollani gang, breaks in on robbery intent. Marmaduke volunteers to help him burglarize the house, but the burglar is frightened off. Marmaduke goes in pursuit of the fleeing gang in his own miniature motor car and comes up with them in their rendezvous. The gang grabs him, their idea being to hold him for ransom, his scheme being to stick to the gang to escape from home.

The burglarizing member of the gang, known as Dumbell, takes the kid away, apparently unwilling to join the others in the desperate plan of killing him if the ransom doesn't come through, and they go to the country, where work is offered on a farm. A love affair develops between Dumbell and an orphan girl on the farm, adopted by the kindly farmer, who is also the local sheriff. Marmaduke, newly freed, makes a carnival of farm life, and in intervals helps on the romance of Dumbell and the girl. The hypocritical villagers get to knocking Dumbell, and when a detective appears and arrests him for kidnapping Marmaduke, they are accordingly delighted. Dumbell escapes for the moment, just as Marmaduke's papa and mamma arrive on the scene, but presently returns to straighten things out.

It appears that he was a federal secret service man all the time and was operating to run down the Zollani gang. So it all ends in a whoop-hurrah finale, with Marmaduke emancipated from the apron strings and the parents cured from making him a "sissy," all of which isn't such a bad moral when you come to think of it.

Rush.

UNDER TWO FLAGS

A Universal-Jewel presented by Carl Laemmle, with Priscilla Dean as the star. Directed by Tod Browning, who also assisted in making the adaptation. Shown at the Strand, New York, Sept. 24.

Priscilla Dean.....Priscilla Dean
Corporal Victor.....James Kirkwood
Shinik Ben Ali Haim.....John Davidson
Marquis de Chateauroux.....Stuart Holmes
Princess Corona.....Ethel Grey Terry
Rak.....Robert Mack
The Sheikh's Butler.....Burton
Captain Tolaire.....Albert Poliet

This is a remake picture. Originally it was done by William Fox with Theda Bara as the star in 1916. The present production, however, is a world beater for action and Priscilla Dean as Cigarette is wonderful in the role. Tod Browning, who handled the direction has added little touches of color and atmosphere here and there that go a long way to enhancing the value on the screen. The feature is a special any way one looks at it. At this time it is keeping with the general run of all of the desert sands' pictures and in the matter of story this old tale shows that a lot of the present day writers must have delved into the past for their material. "Under Two Flags" looks like it will compete with any of the more recent desert pictures and more than hold its own.

In the matter of cast the U. spread itself on this production. James Kirkwood plays the hero opposite Miss Dean, while Stuart Holmes and John Davidson are the heavies. Davidson tries hard with the eyes to make his Sheikh a Valentino, and to some slight degree he succeeds in putting it over in the harem scene with Miss Dean. Ethel Grey Terry plays the Princess Corona in a lifeless, detached sort of manner that does not register.

After all it is Priscilla Dean as the Daughter of the Regiment who is the center of the action. Kirkwood's performance qualifies but does not stand out.

Tod Browning did himself proud in the matter of direction. In the cafe scene at the opening of the

picture he manages to introduce a number of types in short shots that are most interesting. Later his action stuff with the battle in the desert stronghold, the ride to the rescue are all well handled.

No exhibitor can go wrong in playing this one, for it has all the action that any picture house audience could want, and the story is a real one. At the Strand Joe Plunkett prefaced the feature with a corking prolog that was a real production.

Fred.

DESERTED AT ALTAR

A five reel melodrama presented by Phil Goldstone, adapted from the old popular priced meller that played the combination houses years ago. Directed by William K. Howard.

Anna Moore.....Beale Love
Tommy Moore.....Frankie Lee
Squire Simpson.....Tully Marshall
John Simpson.....Wade Boteler
Bob Crandall.....William Scott
Marshall.....Barbara Tennant
.....Low Bates

This looks like one of those pictures that has been made at a price but which will have an appeal in certain communities and get money for the exhibitor. There is a good deal including Beale Love, Tully Marshall, Barbara Tennant and Fred Kelso. The story is simply told with fair action. A distinctive feature is the uniformly excellent photography.

The title of "Deserted at the Altar" looks to be one that is going to have a certain amount of draw at the box office. In the old days it was one of the standard attractions on the ten-cent-a-shirt circuits presenting popular mellers. In film form it should have exactly the same appeal to the same class of audiences as the original play did.

The story is that of the orphaned sister and brother who are in charge of a rather hard shelled guardian. Through an automobile accident to the little boy, the girl meets the "city feller" with whom she eventually goes to the altar, only to have the ceremony interrupted by the arrival of the "woman with the baby." It is all a plant on the part of the heavy who wants to win the girl, and when this complication is cleared there is the usual happy ending.

Miss Love is altogether charming as Anna Moore the girl that is deceived, while Frankie Lee as her brother is one of the real stars of the performance together with the little dog, Queenie. Tully Marshall plays the old guardian, while the heavy his son is Wade Boteler. William Scott plays the hero and manages to give a rather satisfactory performance. Barbara Tennant as Nell Reed the woman who is wronged presents the usual weepy type that has survived for so many years of melodrama.

There is a lot of action in the picture and a corking mob scene is staged just before the finish. Fred.

PINK GODS

A Penrhyn Stanlaw production (Paramount) featuring Bebe Daniels and James Kirkwood in bold program type and Anna Q. Nilsson and Raymond Hatton in lesser consequences. A tale of the Kimberley diamond fields adapted from Cynthia Stockley's novel, "Pink Gods and Blue Demons," by Sonya Levien and J. E. Nash; scenario by Lewis Ayres. Current at the Rialto, New York, week of Sept. 24.

Lorraine Temple.....Bebe Daniels
John Quelch.....James Kirkwood
Lady Margaret.....Anna Q. Nilsson
Jim Wingate.....Raymond Hatton
Louis Barney.....Adolphe Menjou
Mark Escher.....Guy Oliver
Col. Pat Temple.....George Cowi

If there is nothing else in "Pink Gods" as orthodox flicker entertainment to commend it, there are at least two things that will reimburse the observer for his hour's attention. One is Bebe Daniels' unsuspected attainments in rising to the dramatic heights and the other, the artistic Penrhyn Stanlaw's sense of artistry in the fancy production touches. However, it would take a greater director than Mr. Stanlaw to inject a sense of breathing realism into a theme that leaves one doubting from the first planting of the plot seed.

John Quelch, diamond mine owner of Kimberley and adjacent (South African) territory (despite Mr. Kirkwood's reservedly sincere personation) cannot bear out the scenario's title that the lust for diamonds is more pitiful than the incentive for alcohol or the drug addict's for "snow" and that he has yet to meet one man whose soul is not corrupted by the purchase of a few baubles of "ice." Of course, the plot development is quite obvious from the moment one flashes Mrs. Lorraine Temple's (Bebe Daniels) fascination for the diamonds Quelch is displaying to her and Lady Margaret Cork (Anna Q. Nilsson). Quelch is a playful sort of codger (but a gentleman at heart, mind you) whose little idiosyncrasies run to leaving souvenirs in all his lady callers' gloves and thus gauge their varying states of temptation. Lady Cork very promptly returns the diamond thus placed in her glove and sees through the diamond king. Lorraine does ditto, but only after some strenuous intervals of writhing on the floor. That was her histrionic instructions to "get over" how the precious "ice" reacts on her. To her credit, one will not assume this interpretation was self-inspired but more likely director-perkpired.

The story continues with Lady Cork's boy repeating ever and anon to his mother, "I like him" (the object pronoun italicized for em-

phasis) which refers to John Quelch. This is Lady Cork's guidance in her affair of the heart with the diamond owner. A formal engagement is finally arrived at, but broken after Quelch takes her to the diamond fields, displays his mastery among the Kaffirs, has some of the thieving laborers taken up to his specially prepared surgery, X-rayed, and the diamonds which they swallowed cut out of them. In Lady Cork's eyes, this stamps him a brute and the engagement is off.

Quelch turns his attentions to Lorraine whose husband has left town on governmental business. There's a lot of talk about Quelch's sumptuous "underground palace," his retreat, wherein stories have it, souls are bartered for diamonds. Lorraine is soon being vulgarly bedecked with strings and brooches of diamonds and on the verge of capitulating in exchange, when Quelch shakes an emphatic "nay" and explains he did this merely to show her where her lust for diamonds was leading her. At that moment, a vengeful ex-foreman dynamites the works, Lorraine's husband arrives on the scene and does Lady Cork with the fade-out showing Lorraine, blinded and deaf, monologing in a state of coma that "Quelch is a man and tell my husband I was true to him to the very end," etc. Quelch survives, however, for the clinch with Lady Cork.

There's a lot of picturesque stuff in the production which guarantees interest despite the incongruities. There is no doubting film appeal and this a compelling hour's entertainment, but on actual mental recounting it does sum up as somewhat far-fetched.

The excellent casting does much to convince and carry the tale. The photography is corking. Abel.

JUNE MADNESS

"June Madness" involves a good deal of production magnificence. It has two sets that measure up to the biggest in proportions. One is an elaborate staging of a church wedding and the other is a cabaret scene, both done with a lavish hand. But the story does not justify the cost of the picture. It greatly overdoes the cutie-cutie style of Miss Dana to the point where she alienates sympathy as the head-strong daughter of wealth.

There comes a point in the behavior of every screen girl tomboy where bad manners and ill temper arouse impatience and Miss Dana reaches it in the tale of Clytie Whitmore, the spoiled daughter of riches. She throws things at her maid, treats her mother rudely, not to say violently. In general, this admirable heroine of Mr. Beaumont's story should have been put in a correction school instead of being coaxed and coddled. This idea occurs to one about the middle of reel one and from then on one's resentment grows.

The whole picture is flash and vulgar. Everybody who belongs in the environment of wealth and breeding, from the mother to the sultor for the girl, is made ridiculous, and the hero is a jazz orchestra leader in a roadhouse. Another character who wears evening clothes is a society spy who secretly contributes to a society scandal newspaper. Whoever wrote the story seems to feel that clean linen is a subject to burlesque. The attitude, by the way, is quite familiar to observers of the screen art. Does this sort of thing awaken a sympathetic response in the minds of the fans?

The mother has arranged a match between Clytie and a simpleton of wealth, but Clytie resists right up to the altar. The best man drops the ring, and while everybody is stooping under the pews to look for it Clytie dodges through the chancel and escapes. This is after she has fallen as she marches up the aisle and blackened her eye (the optic turns a fine grease-paint black in three seconds). This wedding party is broken up, but another is set and mamma places a husky housemaid at Clytie's bedroom door to prevent another escape. So she goes out the window on a rope made of her bed clothes.

She whizzes to Pennetti's roadhouse where Len Pauling, her romantic sweetheart, is leader of the jazz dance orchestra. The dancing star of the roadhouse cabaret has failed to make an appearance, and Pennetti (played by Snitz Edwards) is in despair. The society spy, who has followed Clytie and is anxious to create a scandal, suggests to Pennetti that society's champion amateur dancer is in the place. Clytie is invited to take the absent dancer's place. She rips her evening dress apart until she has got down to the costume of daring "Tollies" proportions and gives the performance. Len, meanwhile, has coached his musicians to turn all the lights out and make a noise in the dark. "It's a raid," shouts somebody and the crowd scrambles for the doors. Len seizes Clytie and hurries her to a nearby motor boat.

"To escape the police," he says. He takes her to his bungalow, where the dancing star is being married, and then the runaways make a double wedding of it.

There are a few laughs in the picture, but Clytie's temperamental outbursts earn few of them. Miss Dana is a capital comedienne of a certain style, but you couldn't expect her to do much with a female comedy of this sort.

Rush.



A FRANK STATEMENT!

In announcing a new picture for release, the conscientious producer and distributor finds it most difficult to convey the excellence of his production..... for fear he will over-rate or sometimes under-rate its real value.

We are in just this position in announcing.

SHADOWS

The few persons at Los Angeles who have seen it pronounce "Shadows" the most unusual picture ever made, a revelation in every way!

So totally different that it just doesn't permit comparison with any other picture!

Their comments tempt us to refer to it as "the Greatest", "the Most Wonderful" motion picture ever made.

But one reads so many such claims that these adjectives have long since lost their true meaning.

So we merely wish to convey that

B.P. Schulberg presents
A. Tom Forman Production

SHADOWS

Adapted from the famous prize story, "Ching, Ching, Chinaman", by Wilbur Daniel Steele.

Portrayed by

Lon Chaney Harrison Ford
Marguerite De La Motte
Walter Long John Sainpolis
Buddy Messenger
Priscilla Bonner Frances Raymond

Directed by Tom Forman.

We ask you to look at it and judge for yourself if it is as wonderful and as great as they say.

Prints at Exchanges in October

Produced by
PREFERRED PICTURES-INC.
87 Schuylberg Ave. NEW YORK CITY

Distributed by
AL-LICHTMAN CORPORATION
316 FIFTH AVENUE NEW YORK CITY

THE FIGHTING GUIDE

A Vitaphone, with William Duncan and Edith Johnson, co-starring. Directed by William Duncan from the script by Bradley J. Smollen. Shown at Loew's New York on double feature bill.

Ned Lightning.....William Duncan
Ethel MacDonald.....Edith Johnson
Lord Chumleigh Winston.....Harry Longfale
Tubbs.....William McCall
Grant Knowles.....Sidney D'Albrook
John MacDonald.....Charles Dudley
Andrian Holt.....Fred De Silva
Mrs. Carmody.....Mrs. Harry Barnes

Here is a Vitaphone western that is decidedly different. Because of this fact it is strong enough to ride by itself instead of being played on double feature bills as it is being by the Loew Circuit. A western without a dressed up cowboy, or near cowboy, and still with just as much action and better riding stuff than the usual type of western has. William Duncan and Edith Johnson the Vita's serial stars. They both qualify as feature stars and they should be kept so, providing they will continue to turn out pictures of the calibre of this one is. It is a picture that gets over the plate with a wallop.

William Duncan has the role of a guide in the northwest. The head of an English Syndicate engages him to guide him to the holdings of the company. Duncan decides to compel the titled one to change places with him and he walks into a mystery crime, clears it up and wins the girl, who is the daughter of his dad's former partner and who is accused of the crime.

It is a simple tale directly and simply told, but with a lot of action. Duncan handles himself wonderfully well, rides like a Comanche and pulls one trick in the riding stuff that is enough to make the picture. Miss Johnson shows a wealth of screen personality in this picture and handles her role exceeding well. The production wasn't a costly one, but the picture is there with the action punch from beginning to end. Fred.

GIRL WHO RAN WILD

A Universal production of Bret Harte's "M'liss," adapted and directed by Rupert Julian, with Gladys Walton starred. Shown at Loew's New York on a double feature bill with Buster Keaton's "Cops."

Bret Harte's immortal "M'liss" is presented here under the title of "The Girl Who Ran Wild," which undoubtedly is the idea of the Universal executives as to a title that is sure fire for the box office. Maybe it is and then again maybe it

isn't. Those that would be attracted by that particular title are going to be disappointed when they see the picture, and those who would come to see "M'liss" stay away from the theatre because they could not by the widest stretch of their imagination figure that "The Girl" title would be remotely connected with the Bret Harte story. It is barely possible, however, that it did not want this production confused with the Arcraft production of "M'liss" which Mickey Neilan directed with Mary Pickford as the star, released in 1918. That version of "M'liss" was a real picture; this version is just so much film. The Harte story was adapted and directed by Rupert Julian, who was far from getting either the spirit or the atmosphere of the story on the screen.

Gladys Walton, one of the younger U stars, suffers by comparison with Miss Pickford in the role by those who remember the performance of the latter in the picture, but she is a pleasing enough little harum scarum of the gold camp, with perhaps a slight tendency to over-act the tom-boy stuff. The cast supporting the star is a fairly good one as Universal standards of casts go, and the production is about all that could be asked for in a picture of this sort that was evidently made inside of a low production overhead limit.

It, however, is a fairly entertaining picture that moves along rather slowly as to action except for the dance hall barroom fight between the hero and the heavy. That is rather well handled by the principals involved. Otherwise there is nothing about this picture that takes it out of the U regulation program class, even though it might have been developed into a real special.

From a box office standpoint there is naught about the picture that one would bank on, except in the regular daily change of policy houses, where there is a steady grind and, no one cares what is on the screen and the picture house just serves as a timekiller. Fred.

REPENTANCE

London, Sept. 15.

This, the first picture made by Geoffrey Benstead, with the "B. & Z." brand, is good dramatic entertainment. The story is an original one, written by Lilian and Edward R. Gordon, the latter having directed the production.

The story is of humble life, but

although strong it is never sordid and the change of locale from the squalid east end to the fashionable west is well done.

Queenie has been kidnapped when a child and is "keeping house" for a good-for-nothing scoundrel named Dan Creedon. She has one friend, a flower seller, Toby Willis, and while chatting with him one night meets Frank Hepburn, a society man who is having a look around the slums. Returning home, she is assaulted by Creedon, who is arrested. The fellow, however, is only bound over and on his return home again assaults the girl. This time it is Toby who comes to the rescue.

In the subsequent fight he receives injuries from which he dies. Creedon is arrested for murder and Queenie is homeless. She is befriended by a charitable woman, who obtains a position for her as a mannequin. She soon becomes a success. She meets Frank again and he is once more attracted by her innocence and beauty. She falls ill and he has her sent into the country to his own home, but Queenie thinks it is the house of the doctor who has been called in. Creedon escapes and coincidence takes him to the house where she is. He forces her to write a letter exonerating him from guilt in the death of Toby. Later he calls on Lady Hepburn and tells her Frank has ruined Queenie. Lady Hepburn goes to the house and finding them together and with a baby Queenie is mothering believes the story. She disowns Frank at the same time, telling him he is only her adopted son. The tangle is ultimately straightened out when Dan Creedon, who has been mortally wounded while resisting re-arrest, confesses his guilt and proves Queenie is really Lady Hepburn's missing daughter. Explanations regarding the true relationship between Frank and Queenie follow and the pair are happily united. The production work is excellent throughout and the settings are good.

Peggie Hathaway gives a very good performance as Queenie. Ray Raymond is capital, if a little highly colored as Dan Creedon, and a capital study of Toby Willis comes from Geoffrey Benstead. Many other small parts are well played and the east end scenes give scope for some capital stage-managed crowd work. The British, French and some other continental rights in this film have already been disposed of. Gore.

DICK TURPIN

London, Sept. 13.

This latest greatly boomed and long anticipated Stoll film is a disappointment. Beyond the fact that it is historical, the central character is called "Dick Turpin," and the famous ride to York is featured, it might be anything. The story is merely the usual historical mixture of ladies in distress and cavaliers, wicked and otherwise, with the usual happy ending. The "doubling" in the ride is very apparent, not only on the part of Turpin but on the part of the Bow Street runners. Matheson Lang's name (no worse choice from a physical point of view could have been cast for the part) will probably bring some measure of success to the film in England, but that is its only chance.

The story tells how, on his way to Weston, near York, Ferret Bevis, who has jeered at highwaymen and waged nobody could rob him, is held up by Dick Turpin. The braggart has his daughter Esther with him, the object of his visit being to marry her to the Earl of Weston, and with her Turpin promptly falls in love.

As a side line, he assists Luke Somers to recover his inheritance. Ferret Bevis now decides Esther shall marry Luke and in her terror the girl sends a message to Turpin, who is hiding in London. She implores him to come to her assistance. Turpin has been in the meantime captured, but Black Bess responds nobly to his call. Then comes the ride, with the pursuit close behind. Black Bess dies of a broken heart and Turpin arrives too late to prevent the marriage, but in time to kill her husband and restore her to the arms of her lover. The picture closes on Turpin, who has acquired another horse, a white one this time, drinking a sad toast to "Bonny Black Bess." The acting is good. Gore.

FIRES OF INNOCENCE

London, Sept. 11.

This is yet another picture put forward under the auspices of the British National Film League. It is an ordinary story marked by excellent production and much better acting than we are in the habit of seeing in native productions.

The story is one of village life and has for its theme the social battle between the vicarage and the big house of the aristocracy. Because the vicar's daughter dresses well she is looked upon by the village gossips as being "no better than she should be." The vicar calls on a widow, a stranger to the village, and immediately becomes the center of scandal. He is innocent, but appears so guilty that the bishop demands an explanation, which is considered quite satisfactory. Finding the bottom knocked out of their scandal-loving ideas the gossips turn to the realities around them. The vicar's son has stolen jewelry from the local representative of aristocracy and his daughter has dared to fall in love with the son of the house. Eventually the gossips are hoist by their own petard and the vicarage family arrives at the conventional happy ending.

Joan Morgan is exceptionally good as the daughter, and the same can be said of Marie Livingston as the aristocratic lady. The leading gossips are ably played by Madge Tree and Neil Emerald. Gore.

Avel B. Silverman, of House, Grossman & Vorhaus, and Louis Weiss, of Weiss Bros. Clarion Photoplays, Inc., have been appointed receivers of the profits of the "Sawing a Woman in Half" film expose produced and distributed by Clarion and the Alexander Film Co. until restrained by court order. A motion will be argued this week to include as co-defendants John E. Coutts, Ike Weber, Walter Hall and Frank Kirby.

The Greatest Combination Stage and Screen Attraction Ever Offered to Exhibitors

The biggest attraction of the new season that is offered exclusively to motion picture theatres is George Beban and his theatrical company appearing in conjunction with Mr. Beban's tremendous motion picture "The Sign of the Rose." We can play only a 30-week route this season and only a few weeks' time remain open. Wire us at once for play dates and prices:

A Telegram From a Surprised Exhibitor

WESTERN UNION TELEGRAM

Wichita, Kansas, Sept. 23, 1932

Fred Warren,
American Releasing Corp.,
15 West 44th Street, New York, N. Y.

Booked Beban and company in conjunction with The Sign of the Rose. Played to regular admission prices figuring lucky to break even for advertising it would give the house. Delighted to advise you that it played to a profit beyond my wildest expectations. Congratulations and many thanks for the attraction.

Stanley Chambers,
Managing Director, Miller Theatre.

Harry Garson presents

George Beban in The SIGN of the ROSE

With
Helene Sullivan
and a superlative cast

Written and supervised
by George Beban



In Canada: Canadian Releasing Corporation, Limited

A NEW IDEA IN NATIONAL ADVERTISING OF MOTION PICTURES

HERE'S SOME BIG NEWS FOR YOU

ELLIS PARKER BUTLER

one of America's foremost authors, whose book, "Pigs Is Pigs," is known to practically every family, will write a series of six story advertisements in the Saturday Evening Post on "East Is West."

First National considered this picture so unusual it invited Mr. Butler to see it. He was so enthused over its bigness and its fine entertainment value that he agreed to write a message to the American public on its merits. It was then arranged to use these heart-to-heart talks in the most widely distributed medium known, The Saturday Evening Post.

Think of the tremendous asset in having Mr. Butler write these messages under his own signature. No more capable writer could be engaged to undertake such a campaign. And his high standing as a man of letters will carry additional weight. Besides, the American people love the personal touch in advertising, and especially when a man of so unusual attainments talks directly to them, telling them what HE thinks.

These six story advertisements will also be reproduced on six half-sheet posters for your lobby, so that a single glance will connect the advertisement with the picture, even if any one should not have taken time to read them through, though they'll be so interesting every one will read them.

Joseph M. Schenck presents

CONSTANCE TALMADGE

in 8 reels of the best fun
and thrills ever screened

"East Is West"

By Samuel Shipman and John B. Hymer, from the play produced by Wm. Harris, Jr. Adapted by Frances Marion. Photographed by Antonio Gaudio. Art direction by Stephen Goossan.

Directed by Sidney Franklin,
director of "Smilin' Through"

A First National
Attraction



T. O. C. C. WEEKLY MEET HAS INTERNAL CLASH

Underlying Motive Suspected in Proposed Brooklyn Exhibitors' Body

Another clash between those among the New York exhibitors who are more or less friendly disposed toward Sydney S. Cohen and those responsible for the breaking away with the entire organized body of New York State exhibitors from the national organization, which is Cohen-controlled, came to light at the weekly meeting of the Theatre Owners' Chamber of Commerce. Following the discussion held in regard to biblical films at the Hotel Astor Tuesday, there was almost a pitched battle in the closed session for members only of the T. O. C. C.

During the last few weeks there has been in the process of formation a Brooklyn organization of exhibitors in which those most active were known supporters of the Cohen regime in the national organization. One of these was mentioned as the Cohen candidate to head the Chamber of Commerce at the last election of that organization, but he was forced to withdraw because of the advance uncovering of the plan to place him in nomination. One of the staunchest workers for the election of a subsequently nominated Cohen candidate is at the head of the new Brooklyn exhibitor body.

The organization was formed ostensibly for the purpose of combating the operator situation in the Brooklyn borough, but underlying there is believed to be a move on foot where this organization, if sufficient strength can be developed, is to bring about an open rupture in the T. O. C. C. At Tuesday's meeting the principal worker for the Brooklyn organization asked that the T. O. C. C. countenance the new organization, and promise it moral and financial support.

At the meeting it was decided a committee of five be appointed to go into the matter of the Brooklyn organization. In the interests of those exhibitors in the Brooklyn territory not members of the T. O. C. C., because they are unable to afford the annual dues of \$100, the organization voted to assist them financially as well as morally in the fight with the operators that seems to be brewing over there. O'Reilly was appointed chairman of the committee, to insure the impossibility of any moves that might be in the interests of the Cohen faction getting past in the meetings.

N. Y. EXHIBITORS ELECT

Buffalo, Sept. 27.

At a meeting held late last week at the Majestic Theatre the New York State Motion Picture Theatre Owners' Association elected the following officers:

President, George E. Williams; vice-president, James Wallingford; secretary, Bruce Fowler; treasurer, Al Beckerich; members of the advisory board, Barney Vowinkle, George Keating, Charles Higgins, Jules Michaels, Henry Carr, George Haney, Frank Nowak.

Griffith in Hays' Group

D. W. Griffith has finally joined the Hays organization, or at least signified his intention of doing so by making application to join this week. He was named as one of the original incorporators of the Producers' and Distributors' Association, but at the formation of the organization came the row between William Fox and Griffith over "Orphans of the Storm," with the result the latter failed to go along with the Hays' outfit as it progressed.

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MICHIGAN FILM REVIEW

JACOB SMITH, Publisher

415 Free Press Bldg.

DETROIT, MICH.

FILM FEATURE RACE

(Continued from page 1)

they fear what the effect of the opening of "Knighthood" will have on "Robin Hood" when it comes into New York. As yet no New York house has been definitely set, but the Apollo has been spoken of, with negotiations also on with William Fox for the Lyric. The disastrous showing that pictures have made in the legitimate houses on 42d street thus far this season has the United Artists trying for a Broadway house with a hope that it might be able to get into the Astor if a deal can be effected with Metro which has the house under lease for the time being.

The Hearst people, meantime, are trying to shape up a campaign in Chicago and Boston, making inquiry for house in the latter city. The United seemingly at this time is directing its full strength on Chicago as the first point of attack outside of New York, with the feeling that that city would about even it up if they should manage to beat "Knighthood" into that point. "Robin Hood" is to have the Cohan Grand opera house as its theatre in Chicago. Just what house will be available for the "Knighthood" picture is a question.

After the showing that the production has made at the box office at the Criterion, it is quite possible that either the Shuberts or A. L. Erlanger will be more than willing to open up time for the production in the bigger cities at this time.

The other big towns in which the battle is to be waged are San Francisco, Los Angeles, Philadelphia, St. Louis, Cleveland, New Orleans and Pittsburgh.

Wednesday it was settled the Fairbanks picture would come into the Lyric, New York, opening there Oct. 30, for an indefinite run. The Shuberts made an arrangement with William Fox whereby he will permit them to swing him and his future film attractions which were to have played the Lyric, into the Astor.

Seemingly Fairbanks insisted on the Lyric through sentimental reasons. It was at that house that he first scored a hit in "Fantana" and there that he presented "The Three Musketeers." In addition, the house is singularly appropriate for the showing of "Robin Hood," for the theatre was originally built from royalties that the operetta "Robin Hood" earned for its composer, Reginald de Koven.

The first sale that was consummated for "Robin Hood" was with Sid Grauman for his Hollywood theatre in Hollywood. Grauman is guaranteeing \$30,000 for an indefinite run of the production there.

The United Artists in New York is said to be considering dealing with the independents among the exhibitors for booking following the Lyric engagement instead of booking through the two big circuits, Loew and the Keith-Proctor-Moss combination. On previous Fairbanks and Pickford pictures the independent exhibitors protested over the playing of them with the circuits which cleaned up and left nothing for the smaller exhibitors and a general readjustment was brought about on several of the productions. With the formation of the new Associated Booking Corporation, which is a combination of independent exhibitors, there is a chance that they might get the picture before the circuit.

Before leaving Los Angeles for New York, Fairbanks is said to have settled the question of his next production, which is to be a screen version of "Monsieur Beaucaire" instead of "The Virginian," as he had planned.

Los Angeles, Sept. 27.

Douglas Fairbanks, Mary Pickford and her mother, Mrs. Charlotte Smith, as well as Mr. and Mrs. John Fairbanks, are en route to New York via the Canadian Rockies. They are due to arrive on Wednesday of next week.

New York won't know Mary, as she has donned long skirts, which reach within six inches of the ground, and Doug is hiding behind a beard bush. The party will stop over in Chicago for a few days. Doug's "Robin Hood" is scheduled to open there at Cohan's Grand, October 15.

The Syracuse M. P. Co. has ready for release a new comedy drama feature entitled "The Jelly Fish," for release through the Playgoers (Arthur S. Kane). This is Hamilton Smith's second production by the upstate company financed by local capital. A third is in course of production. In "The Jelly Fish" cast are Wyndham Standing, now making pictures abroad; Dorothy Mackaill, and J. Barney Sherril.

"TWIST" PLACED

At Strand, New York—First Nat'l's Distribution

"Oliver Twist," the Jackie Coogan starring feature, is to play the Strand, New York, opening there on Oct. 23 for two weeks, providing the picture hits a gross of \$25,000 on the first days of the opening week. The Lesser people tried to get their opening set for the following week, with an arrangement that in the event the second week went to a like gross, the picture would be held over for a third week. They were figuring on getting election day on the second week, but the Strand management insisted on the opening being set for the week earlier, so that the second week would not get the advantage of the holiday.

The deal which Lesser closed with the First National provides for the release of the picture in the open market through First National with the producer retaining the right to o. k. contracts and also with the proviso that no exhibitor who did not play the previously released three Jackie Coogan pictures would be unable to secure "Oliver Twist" until he did play the attractions.

In taking over "Oliver Twist" the First National took the world rights to the production, this being the first picture that they have taken under the new plan whereby they will release in foreign countries. An early release with a de luxe pre-

B. & K.'S 'SYNCOPIATION WEEK'

Chicago, Sept. 27.

When Balaban & Katz presented "Syncoption Week" at the Chicago last week they stole a march on the McVicker's opening plans. It is understood it was the intention of S. Barrett McCormick, McVicker's director, to use the "Syncoption Week" stunt for the premiere week. He successfully put over the idea at the Allen, Cleveland, from where Jones, Linick & Schaefer brought him. Somehow, McCormick's plans leaked out, with the result that Balaban & Katz took advantage of the advance news and beat McCormick to it.

release presentation is planned for London.

Sol Lesser and Abe Gore, his partner, leave for the coast tomorrow (Saturday). Gore still insists that he is in earnest about trying to secure legitimate attractions for the West Coast Theatre, Inc., the chain which he and Lesser are jointly interested in. It is exceedingly doubtful if he will be able to negotiate a hook-up with the legitimate powers that be in New York, whereby they would be willing to break from their present coast affiliations and permit the picture house people to get the shows going to the coast.

The new Branwell at Branwell, W. Va., opened last week.

EASTMAN DIRECTOR QUILTS

C. H. Goulding, Who Opened New Rochester House, Resigns

Rochester, N. Y., Sept. 27.

Charles H. Goulding, managing director of the new Eastman theatre since its inception, has resigned. That statement is issued from the office of the theatre, but no further information was given. There has been a rumor here for about ten days to the effect that Goulding was leaving, in trying to obtain verification at the Eastman it was admitted that his resignation had been accepted and that Arthur Amm, his assistant, would take charge of the house until a new managing director was named.

Goulding was named as the manager of the Eastman early in 1921 and for a year before coming to Rochester he devoted himself to a study of motion picture houses all over the country. He arrived here early in the summer and started the organization of the house personnel. The theatre opened on Labor Day and less than a month after the opening he tendered his resignation.

The general opinion is that the new Eastman is going to be something more or less of a white elephant on the hands of the sponsors, much as the Century, New York, was on the hands of the founders of that institution.



"Pink Gods"
a
Paramount
Picture

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James Kirkwood
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PRESENTED BY JESSE L. LASKY

An Absolute Knockout!

THE CRITICS SAID:

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"Strong human drama, invincibly stirring, unusually engrossing, dramatically dynamic."
—N. Y. Herald

"Exciting melodrama. Bebe Daniels gives striking performance."
—N. Y. Sun

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Adaptation by
Sonya Levien and J. E. Nash
Scenario by Ewart Adamson
A PENNYHILL STANLAWS PRODUCTION
(This is the 3-column ad. Mots and electros at exchanges)

A Paramount Picture

FAMOUS PLAYERS LASKY CORPORATION
Incorporated in New York City, U.S.A. — New York and Chicago

B'WAY'S BIG FIVE GET \$125,000 WITH ONE FEATURE FLOPPING

Strand, Capitol and Rivoli Attract Greater Part of Big Gross—Rialto Housed Weak Sister in "Missing Millions"—Strength of "Knighthood"

With one single exception, Broadway motion picture theatres last week held attractions of unusual strength. Their advance importance was borne out by the box office showing of three of these. The Strand held the Norma Talmadge feature, "The Eternal Flame"; the Capitol the Mae Murray starring production, "Broadway Rose"; while at the Rivoli, Thomas Meighan in "Manslaughter" was the attraction. All three of these pictures held a tremendous drawing strength. The one weak sister of the street was the Alice Brady picture, "Missing Millions," which showed at the Rialto and caused that house to drop almost \$5,000 below the average business it has been doing playing second runs on the street to the Rivoli. "Missing Millions" was a pre-release premier run for the house and it finished the week with a gross of only \$14,000.

"Knighthood" Turnaway

The turnaway business, both matinee and night, the Marion Davies picture, "When Knighthood Was in Flower," is doing at the Criterion is the wonderment of the street. There was many predictions that the business of the first days of the picture was forced by the heavy advertising campaign, and that the second week would see a marked falling off at the box office. Instead of this being the case, the opposite seems to be true, with the turnaway assuming greater proportions. The picture topped \$34,500 last week, which with the Strand doing \$31,000, the Capitol \$33,000 and the Rivoli's \$29,000, brought the gross of the big five on Broadway to almost \$125,000 on the week.

The Cameo also managed to get a first run with "What's Wrong With the Women," but the picture failed to create any great stir. At the Broadway "More to Be Pitted Than Scorned," played with a vaudeville bill presented in conjunction, while the Astor continued with "The Prisoner of Zenda"; the 44th still had "Monte Carlo" and the Lyric presented "A Little Child Shall Lead Them." The latter attraction is being made the object of an extra advertising campaign with the hope of arousing the interest, and a special offer of \$1,000 for a new title for the picture is being made by the Fox people as part of the scheme to attract patronage. There may be a short engagement at the house of "My Friend the Devil" prior to the advent of the Douglas Fairbanks picture, "Robin Hood," here on Oct. 30, although it is possible that Fox may hold that offering for his advent at the Astor, which the Shuberts have promised to let him have for making way for "Robin Hood" at the Lyric.

An estimate of the gross takings at the Broadway picture houses last week follow:

Astor—"Prisoner of Zenda" (Metro). Seats, 1,131; scale, \$1.65. Has been dropping steadily for the past two weeks, with last week's gross going almost to the \$7,000 mark. Loew readying new picture for the house for next week.

Cameo—"What's Wrong With the Women" (All Star). Seats, 550; scale, 55-75. Failed to cause any particular stir, although title was expected to be a draw. Got about \$4,000 on the week. House returned to following the Rialto-Rivoli with pre-release third run policy this week.

Capitol—"Broadway Rose" (Metro). Seats, 5,300; scale, matinees, 30-50-75; evens, 55-85-\$1.10. Mae Murray star. Pulled a corking week's business, with other strong features, getting a little above \$39,000.

Criterion—"When Knighthood Was in Flower" (Cosmopolitan). Seats, 886; scale, matinees, \$1.50 top; evens, \$2. Interest in the picture unabated after the first ten days of its run, although Broadway wise ones predicted a flop after the first week. Picture is doing a turnaway at two performances daily and played to a little better than \$11,500 last week.

44th Street—"Monte Cristo" (Fox Special). Seats 1,223. Scale, \$1 matinees; top, evens, \$1.65. Business fell a little last week with the gross going to around \$8,000. Picture is

to remain, however, until "When Winter Comes" is ready.

Lyric—"A Little Child Shall Lead Them" (Fox Special). Seats 1,400. Scale, matinees, \$1 top; evens, \$1.85. Despite terrific efforts to attract the public, this picture does not seem to be making any headway. A \$1,000 offer for a new title to the picture was issued this week in the hope that it would attract further patronage.

Rialto—"Missing Millions" (Paramount). Seats 1,960. Scale, 50-55-99. Alice Brady, star. This picture proved to be the weak sister of the attraction offered at Broadway's big five. It failed to stand up under the fire of strong opposition and the gross on the week was \$14,000, which is about \$5,000 under the average business that the house has been doing.

Rivoli—"Manslaughter" (Paramount). Seats 2,200. Scale, 50-55-99. Thomas Meighan star. This was hailed as one of the big pictures of the year in the Paramount layout, and it pulled a corking week's business at the Rivoli, getting a little above \$29,000 on the week.

Strand—"The Eternal Flame" (First National). (Seats 2,900. Scale: 30-50-85.) Norma Talmadge star. A costume play that was expected to remain over for a second week on Broadway, but it finished with a single week, although the gross on the week was \$31,000. The picture, however, failed to hit the mark set by Wednesday which would have assured it of an extra week on the main stem.

"BLOOD AND SAND" FLOPS IN PITTSBURGH

Good Weather Helped All the Houses—New Cameo Opens

Pittsburgh, Sept. 27. Start of cool weather last week had a tendency to bolster receipts in most of the local picture houses, though the Olympic, with its second week of "Blood and Sand," was far away from its earlier returns. The Valentino vehicle, having been shown also at the Liberty the week before, had about drawn the bulk of Valentino fans. "Human Hearts," which opened the new Cameo, which rivals any of the medium-sized houses on the Rialto for general beauty of construction, recorded good returns and has been held over. The Milton Sills feature, "Skin Deep," at the Grand and Liberty, started out mildly and improved gradually into a strong week-end at both places. The American Legion angle didn't mean much here, where interest is at low ebb.

"Silver Wings" received perhaps the best commendation of the critics, and the State benefited. The most advertised picture here in many months, "In the Name of the Law," which was shown by Rowland and Clark at their Blackstone, did no wonders, but, withal, was an effective draw and boosted receipts at that house. Estimates:

Grand—"Skin Deep" (Seats 2,500. Scale: 25-40-55). Milton Sills was credited with unusually fine work, and his support also was praised. Business latter part of week was gratifying to management, and more than made up for a weak opening. About \$12,500.

Liberty—"Skin Deep" (Seats 1,200. Scale: 25-40-55). The Sills vehicle outdrew its stiff opposition in East Liberty, and starting with Wednesday night, attendance was up to par. About \$7,500.

Olympic—"Blood and Sand" (21 week. Seats 1,100. Scale 25-40). The favors given all female patrons was not a big enough factor to keep attendance up to the mark set the first week, and, but for a spurt at the finish, it would have been a sad total. About \$8,500.

Drop Girl's Charges Against Star

Los Angeles, Sept. 27. District Attorney Thomas Woolwind refused to accept seriously the charges of misconduct against Herbert Rawlinson, brought to his attention by the mother of Dorothy Clark.

RANDOLPH BENEFITS BY B. & K.'S DARK HOUSE

Monday Closed Through Family Death—U's Profession Midnight Show

Chicago, Sept. 27.

The Randolph gave a special midnight pre-release showing on Thursday for professionals and exhibitors and in doing so Priscilla Dean's "Under Two Flags," which was the special shown, drew more attention than any other event on the rialto for the week. Invitations had been broadcasted to the legit and vaudeville shows in town, and the stars appearing with them, and a gala crowd turned out which filled the house to the walls.

Outside of that the closing of the Chicago and Roosevelt theatres on Monday—owing to death in the B. & K. family, left only the Randolph open of the big three houses; and so the week showed a spurt in gross at the Randolph. It finished to \$6,000, the highest this house has done since its U tenancy, playing the U picture, "The Long Chance." At the Chicago the week was listed to be a top-notch through the vaudeville bill, which was being run in conjunction with "The Valley of Silent Men." The film was given second consideration in the press and exploitation work, but just the same was treated with a lot of grace by the critics. Had the house remained open Monday it is likely that it could have easily run up a score of \$42,000, but as it was it climbed much higher than any previous one for the past few months, with the gross overlapping the \$38,000 mark.

The Roosevelt was the real sufferer of the week. "Blood and Sand" was a gamble in its fifth week, and with the drawing power of the Chicago to the loop, it was figured this final week of the picture would come back for some of the bad breaks it has been receiving. However, the Monday closing contributed toward making the showing worse, and it is not likely "Blood and Sand" did \$10,000.

There was no real competition for this week on the street, because the Chicago was the bigger drawing house, and helped along the others with a turnaway. This was unusual and out of the ordinary.

Estimates for the week:

"Valley of Silent Men" (Paramount), Chicago. Seats 4,200; mats, 55; nights, 65. The Monday closing, due to a death in the family, effected the gross on the week almost \$4,000. The vaudeville portion of the show was the big thing, and was worked up to a terrific business; close to \$38,000.

"The Long Chance" (Universal), Randolph. Had its biggest Sunday, Monday and Wednesday since the picture was under U management, finishing the week to \$6,000. House is being made a success and running high score in grosses, but will show its real value when it has a long run feature. Seats, 636; mats, 35; nights, 50.

"Blood and Sand" (Paramount), Roosevelt, fifth week. Seats 1,275; mats, 39; nights, 50; holidays, 60. Film had a bad run at this house, with the final week being a flop; \$10,000.

CLAIMS "SANS GENE"

Katherine Kidder Would Prevent Picture Release of Story

Injunction proceedings to prevent the release of a picture version of "Mme. Sans Gene" by Albert Kennedy are threatened by Katherine Kidder, who achieved fame as the historic washerwoman in the Sardou play.

Kennedy, who was general production director for Goldwyn and Universal before he entered the independent producing field, has been instructed by the dramatic star that steps will be taken to restrain the exhibition of the picture. It is scheduled for release Oct. 1 through Producers' Securities Corp. It is alleged the screen version is an infringement of the play, which she controls.

Kennedy has replied he went to historic sources for his play material, which is public property. He denies the Sardou play furnished his inspiration.

The play has been done by Bernhardt and another version was played by Amelia Bingham.

WEATHER AND CHANGE OF TIME BOOSTS BOSTON'S BUSINESS

Loew's State Strong Draw Amazing Wise Theatre Men—Fox to Continue at Tremont Temple Despite Flop of "A Little Child Shall Lead Them"

Boston, Sept. 27.

Although the film field is sharing in the general theatrical prosperity throughout Greater Boston its share is relatively low. The daylight-saving period expired Sunday, and the first of the week showed such a marked increase in takings, combined with the cold weather, that the gloom group along Celluloid alley began to take heart a little.

Loew's New State, a 4,000-capacity house with a 50-cent top evening, continues incredibly strong. This \$4,000,000 building houses in addition to offices a 600-capacity intimate theatre which is a miniature replica of the main theatre, and in addition a dance hall, which in the short time it has been opened looks like another Loew gold mine as regards future rental returns.

Tremont Temple is filling in this week with a five-day show of the Eustace African travel pictures, which started off surprisingly strong. The Fox interests are a trifle disheartened over the exploitation flop of "A Little Child Shall Lead Them," but are to continue with the house indefinitely as New England's exploitation house for Fox releases. There is no question but what this house, which has a long-run reputation, can be put across as a downtown first-release theatre, despite the fact that it is of the auditorium type, with a large section of its balcony unfit for pictures.

The smaller first-run houses have been hit the hardest, despite clever advertising and an occasional high spot. Suburban houses are showing strength. Second runs of "Blood and Sand" were issued for a number of Boston pop and larger picture houses this week, with much interest displayed by smaller exhibitors who are contending that this feature, which broke all Boston picture records Labor Day week at the State and all pop records at Loew's Orpheum, will not draw heavy in the second-run houses, but will clean up for the smaller suburban houses later when it reaches them.

HOPE HAMPTON PULLS RECORD IN DETROIT

Heavy Publicity Gets Star and Picture Over Strongly

Detroit, Sept. 27.

Business was off the first part of last week on account of the continued hot spell, but as it became cooler toward the end business picked up at all of the motion picture houses.

The prize package for business was at the Capitol, where Hope Hampton's latest, "The Light in the Dark," was shown with a personal appearance by the star. Miss Hampton's manager put over more publicity stunts than have ever been achieved by any film star that has appeared here in the past year. She personally was involved in many of them, such as giving a free matinee for all red-headed girls and a banquet for 50 of them at one of the hotels. No doubt the charming personality of the star herself, meeting thousands of people during the week, had a lot to do toward increasing the box-office receipts. The picture itself is the best thing she has yet done, and it was lauded by all the Detroit newspapers. Particular stress was made of the 1,100 feet of colored photography by a new process which we understand cost \$2 per foot per print. John H. Kunskey, who owns the Capitol, said he did nearly a record business during the week, which means the receipts must have been somewhere in the neighborhood of \$25,000.

"Blood and Sand" did a corking good third-week business at the Adams, where it closed the first-run engagement. Business throughout the 21 days was very profitable. It will be January 1 before it will be released to the neighborhood theatres. It is the only picture which Paramount has sold first-run with a four-months' protection.

"Nanook of the North" had a satisfactory business at the Broadway-Strand. It did not break any record, but the picture did cause considerable comment, and no picture released this year received such praiseworthy newspaper notices.

"The Prisoner of Zenda," at the Madison, was held for a second week, having reached a figure of \$9,000 the first three days of the previous week. While the second week did not hit as high a mark as the first, the receipts were very close, so that the two weeks' engagement reached expectations of both the producers and the management.

"Silver Wings" at the Fox-Washington held up very nicely, and Manager Shafer is continuing the engagement for another week. No doubt the run was forced somewhat in order to create a favorable impression for the rest of the city. Business the first Sunday of the second week was just as big as the first, so that indications point to good attendance the remainder of the current week.

Southern Exchange's Partnership

E. V. Richards of the Saenger Amusement Co. and Al Lichtman have concluded a partnership agreement under which three subsidiary companies are to be formed for the operation of a like number of exchanges in the southern territory. The exchanges are to be located in Atlanta, Dallas and New Orleans. The first will have the territory including Carolina, Tennessee, Alabama, Georgia and Florida; the second, Texas, Arkansas and Oklahoma, while the third will have Louisiana and Mississippi.

Richards and Lichtman will each hold 50 per cent interest in the exchanges. A fourth exchange is to be opened at a later date in Oklahoma City. E. C. Levee, former southwest sales manager for Associated producers, has been made general manager of the Dallas exchange.

"ORPHANS" AT POPULAR SCALE CLEANS UP FOR NEWMAN'S ROYAL

Did \$15,000 at 55-75—"Masquerader" Got \$24,000
Also Last Week—Apollo, Kansas City, Now
Playing First Runs

Kansas City, Sept. 27.
The biggest smash in the picture show business put over in many a day was engineered by the Newman management when "Orphans of the Storm" was offered last week at the Royal. It was the premier showing in this city and the management circled it strongly, advertising the price—55-75, were the lowest the picture had ever been shown for at first run in any city.

The fans who keep posted on pictures had waited long for the Griffith masterpiece and were ready with their money in their hands. As a consequence the theatre was jammed from morning till night, with crowds blockading the sidewalks for almost every performance. It will be held for another week.

As an opener for the new policy at this house, that of showing only features for indefinite runs at 55-75, the Newman forces could not have chosen better.

"The Masquerader," with a number of additional entertainment units, was also heavily featured at the Newman, and the bill held up the high standard of the house. Like the Royal, capacity business was the rule at many of the performances, although the steady play was not as evident as during the preceding week, with "Blood and Sand." The latter picture, which was sent to the Newman's third house, the Twelfth Street, proved a good draw at 10 cents above the regular house price.

At the Liberty the Harding Bros. offered "The Storm" and gave it all kinds of publicity, but it failed to prove a strong competitor against the Guy Bates Post picture on one side and the Griffith feature on the other. The picture was shown at the regular house prices, 35-50, which were specially featured in the billing, but the heavy play went to the other houses at higher prices, which only goes to show that the people will pay for what they want to see.

The Apollo, a big south side house, has broken into the first run class and offered "Missing Husbands" for the first Kansas City showing. On the Twelfth street "White Way," the Wonderland, a drop-in house, had Fairbanks' "Three Musketeers" for 18 cents, and the Victory, next door, was showing a Chic Sale comedy, "His Nibs," and "The Soul Hunter," both first runs here, for 15 cents.

For the current week the big noise is being made at the Newman for "Manslaughter." Two-page, newspaper size, photographe heralds were mailed all over the city, and Friday the papers carried screaming quarter page ads with a photograph of Frank L. Newman and a personally signed letter guaranteeing the picture.

Newman (Seats 1,980; scale, matinees 35, nights 50-75).—"The Masquerader" (First National). Guy Bates Post feature advertised weeks in advance and draw heavy. Many going to compare picture with stage production. Critics divided as to relative merits. Fog scene especially clever. Other units on bill were song hits from "Mary," by Olivetti and Burckley; the Coon-Sanders Novelty Orchestra; Grace Nelson, from vaudeville; Pollard comedy, News Events and Newman concert orchestra. Gross close to \$24,000.

Royal (Seats 890; scale 55-75)—"Orphans of the Storm" (Griffith production). Critics unanimous in declaring it greatest picture ever shown in city. Under new scale grossed around \$15,000.

Twelfth Street (Seats 1,100; scale 35).—"Blood and Sand" (Paramount special). Although this was second week for picture, having done big business at Newman first week, enough had not seen it to give Twelfth Street good week's business for house. Gross near \$3,000.

Liberty (Seats 1,000; scale 35-50).—"The Storm" (Universal). House Peters. Strongly advertised and well received by critics and patrons as one of Universal's best. For some unaccountable reason business did not come up to expectations. House sandwiched between Newman and Royal, but failed to get break. Business in neighborhood of \$6,000.

Opposition at pop vaudeville houses: "Midnight," Main Street; "Sherlock Brown," Pantages; "Top of the Morning," Globe.

STANLEY'S NEW A. C. HOUSE

Atlantic City, Sept. 27.

The Stanley Co. has completed negotiations for a picture theatre site at the corner of Kentucky avenue and the Boardwalk. The transaction is said to be the biggest in resort history.

Work is to be begun immediately.

ENFORCE P. A. CODE

Pittsburgh Theatre Collapse Brings Warning from Authorities

Harrisburg, Pa., Sept. 27.
The collapse of the floor of a motion picture theatre in Pittsburgh, according to Clifford B. Connelley, Commissioner of Labor and Industry, emphasizes the need for careful inspection to prevent similar disasters.

"The Pennsylvania Department of Labor and Industry," said Commissioner Connelley, "is enforcing the terms of the revised motion picture code for schools, churches and auditoriums most rigorously, especially the provision requiring permits for the use of buildings in which the exhibitions are to take place."

"It is the danger of such catastrophes that has brought about the adoption of safety standards in Pennsylvania governing the exhibition of motion pictures in the education field. Although the department has no jurisdiction over theatrical exhibitions or theatres such as the one in Pittsburgh, the lesson of this disaster will have its effect in the enforcement of the educational 'movie' code, which became effective this month."

It was emphasized by the Commissioner that, where pictures are to be shown in schools or auditoriums throughout the State, building permits must be secured before the exhibition can take place.

TWO FOXES

William Fox Disclaims Any Connection with Fox Institute

William Fox has instructed the legal department of his organization to take the necessary steps to prevent the impression going forth that the William Fox Motion Picture Corp. has any association with the Fox Photoplay Institute, recently opened in New York City. According to one of the William Fox executives, the Charles Donald Fox who is at the head of the scenario school was formerly employed by them as a house attaché in their Newark theatre.

Charles Donald Fox has been operating a scenario school for some time in Chicago and been advertising, utilizing a scarehead, "Fox Wants Screen Stories," which the William Fox organization allege would lead to the natural inference that their organization, being the only picture producer of prominence bearing the name of Fox, were the ones advertising for stories.

On the C. D. Fox letterhead are named as members of his advisory committee J. E. D. Meador, of Metro Pictures; Waterson Rothacker of Chicago, a laboratory man; Hope Hampton, the star; Luther Reed, an eminent author; Vera Allen Caspary, a critic, and Harold Harvey.

THEATRE COLLAPSES

Pittsburgh, Sept. 27.
One girl was killed and over sixty were injured when the foyer of the Strand theatre, a picture house in the Lincoln avenue district, collapsed Friday afternoon. The owner of the theatre and building is Sol Selznick, brother of Louis J. Selznick, New York film magnate, who was among those hurt. All the others injured were children not over 15, and all are expected to recover.

They had been attracted to the theatre through free tickets which had been distributed in school. The entrance was crowded with them waiting to gain admission.

A rigid investigation is being conducted by city authorities, and the blame has not as yet been established, though the owner of the building is not believed at fault. The building inspection department is expected to undergo a shake-up as a result.

Selznick had owned the building about a year, and the theatre about four months. In a statement to police he said he had been informed by the inspectors that the building requirements were satisfactory.

BUSINESS CONSISTENTLY GOOD IN PHILLY

S. R. O. Prevalent—Stanley Goes to \$24,500 With "Hurricane's Gal"

Philadelphia, Sept. 27.
For the first time in many months the downtown picture houses reported improved and encouraging business all along the line. Waiting lines and crowded houses became the rule at the big-time houses, though only the touted specials were playing.

For example, the Stanley, expected to slump woefully after "Blood and Sand," kept right up with the band, and with the aid of the Gimbel Bros. Fashion Revue as added attraction to "Hurricane's Gal," business at this house stuck around close to \$24,500.

Not only did the Stanton, two blocks away, continue to do profitable business with "Monte Cristo" (in its third week), but it showed a distinct gain over the preceding week. This big Fox special has been held over for a fourth week, with "Manslaughter" already announced as coming in. An added week at the Stanton is something of a cause for joy, as this house has been cutting down its runs steadily ever since the end of the long stay of "Over the Hill" a year ago.

A third house to continue in the run was the Kariton, which held over "The Storm," with fine results until Saturday, when "The Masquerader" began a two weeks' stay. "The Storm" has been the surprise hit of the fall. Playing at a fashionable house that has been dropping steadily, this melodrama succeeded in catching a drop-in trade from the Chestnut street shopping crowd, and word of mouth advertising brought people who seldom patronize either this house or the Arcadia and the Aldine on the same street. In other words, it held on to the classy draw, and took some of the market streeters away from the Palace and the Victoria.

Further bookings of both "Hurricane's Gal" and "The Storm" downtown were results of their fine business. "The Storm" plays the Capitol on Market street this week and "Hurricane's Gal" is at the Palace next week.

The fourth of the big downtown houses did not share so noticeably in the improved business, but the Aldine did show a gain with "Your Best Friend" over the previous week, with "The Three-Must-Get-Theres." This house, first and last, for roscoety draw, will get its first booking compatible with that draw next week, with George Arliss in "The Man Who Played God." Last winter "Disraeli," with the same star, did a neat two weeks' business, and his "Ruling Passion" later in the winter was one of the few red letter weeks in the Aldine's calendar. Accordingly, it is hoped that a turn for the better will be made with the new Arliss feature.

A sudden shift put John Barrymore in "Sherlock Holmes" into the Stanley this week instead of Wallace Reid in "The Ghost Breaker," as previously announced. A four-column "add" in all the dailies was run Saturday on the Barrymore picture, and the picture editors gave it a great send-off. It looks as if it should send the house's gross soaring.

Wise ones look to see "Sherlock Holmes" and "The Masquerader" at the Kariton divide the high class draw, with "Monte Cristo" showing a slight let down, and "Rich Men's Wives" trailing at the Aldine. The engagement of "Blood and Sand" at the Palace this week may dent other grosses, too, and a big play is being made by the Stanley company with "In the Name of the Law" at the Victoria.

The double engagement of "What's Wrong with the Women?" at the Arcadia and Palace was a moderate success. It was not the kind of picture most suitable for the tiny and intimate Arcadia, but pulled in some business at the Palace, and the advertising of the twin showing attracted attention.

Estimates of last week's business: Stanley—"Hurricane's Gal" (First National). This sea story melodrama got splendid notices and was well liked, turning in a gross of \$24,500. It's doubtful if it would have reached anywhere near this figure, however, without the aid of Gimbel Bros. Fashion Show, which was especially elaborate this year. "Sherlock Holmes" was suddenly switched in for this week. Capac-

HOLDOVERS DO BUSINESS

"Broadway Rose" Falls Down on Second Week

San Francisco, Sept. 27.
Of the three holdovers in the downtown picture houses only two stood the gaff last week and kept up their records at the box office. These were Norma Talmadge in "The Eternal Flame," at the Tivoli, which is doing very well on its second week, and "Manslaughter," at the Imperial. Mae Murray in "Broadway Rose," at Loew's Warfield, took a sudden drop at the opening of the second week and did not recover.

At the Strand "A Tailor-Made Man," with Charles Ray, is proving a smash. It started off with a bang, and the week kept up its lively box-office pace to the last. The picture is proving highly popular. The critics have hailed the picture as one of the best that Ray has made.

Many devotees of other houses are being lured to the Strand this week because of the word-of-mouth talk the film is causing. At the California conditions are but fair. The Granada, however, started off rather slowly, but built up on the week, with Edna Wallace Hopper being given credit as the draw with a personal appearance.

California—"A Fool There Was" (Fox). (Seats 2,700; scale 50-75-90). Drew fairly well. The week's receipts went to \$15,500.

Granada—"Borderland" (Paramount). (Seats 3,100; scale 50-75-90). Milton Sills and Agnes Ayres. This feature did not make much of an impression, but personal appearance of Edna Wallace Hopper helped the box office. Good publicity stunts wherein the local press devoted much space on her youthful appearance built business as the week went along, the gross being \$17,000, with Miss Hopper given credit for the draw.

Imperial—"Manslaughter" (Paramount). (Seats 1,425; scale 35-50-75). Thomas Melghan. The second week held up in great shape with \$11,500 and the third week, which the picture is now playing, finds it as strong a draw as it was in its second. Looks good enough for a couple of additional weeks.

Strand—"A Tailor-Made Man" (United Artists). (Seats 1,700; scale 40-55). Charles Ray. Credit for the big business is given to the picture, which is creating more interest than the star. Got \$12,500 last week.

Tivoli—"The Eternal Flame" (First National). (Seats 1,800; scale 25-40). Norma Talmadge, doing well for second week. This feature pulled around \$10,000.

Loew's Warfield—"Broadway Rose" (Metro). Seats 2,800; scale 30-50-60-75. Took a big flop the second week, getting under \$3,000.

Frolic—"The Storm" (Universal). (Seats 1,000; scale 10-30). House Peters. Drew \$4,300.

NEWARK BUSINESS BRACED

Newark, N. J., Sept. 27.
"Blood and Sand" almost equalled the record at the Branford the first week doing about \$17,000. It fell off some last week, but still did well.

At the Rialto "Grandma's Boy" drew so strongly that it was held over until this week.

Business at the picture houses has taken a brace.

ity, 4,000; scale, 35 and 50 cents matinees; 50 and 75 cents, evenings.

Stanton—"Monte Cristo" (Fox, third week). Business which had been good from the start boomed in such a manner as to lead Stanley people to hold attraction over for fourth week, putting off "Manslaughter." Great joy felt at breaking of house's hoodoo; \$8,500. Capacity, 1,700; scale, 35 and 50 cents, matinees; 50 and 75 cents, evenings.

Aldine—"Your Best Friend" (Warner). Didn't share in business boom as heavily as some other houses, but showed improvement. "Rich Men's Wives" in this week, and "The Man Who Played God" the following; \$3,000; capacity, 1,500; scale, 50 cents straight.

Kariton—"The Storm" (Universal, second week). Maintained its fine business of first week, and when taken off on Friday to make room for "The Masquerader" it had passed the \$5,000 mark. Guy Bates Post film also in for two weeks. Capacity, 1,100; scale, 50 cents straight.

Nils Bouving of Stockholm, official of the Swedish Biograph, has located in New York as an importer with particular reference to pictures. He arrived Sept. 16 on the Swedish-American line.

POLITICIANS LEAVING, BUSINESS DROPS

"Prisoner of Zenda" a Surprise Draw in Washington—Strong Advertising

Washington, Sept. 27.
The surprise feature was the business done by "The Prisoner of Zenda." The receipts at the box-office undoubtedly equaled those of Valentino in "Blood and Sand," which when it is considered that the Valentino picture had Labor Day during its showing shows just what the "Zenda" picture has accomplished. Considerable additional advertising was utilized for the showing.

The weather remained about the same with the temperature rising toward the end of the week, but evidently not affecting the picture houses.

Estimates for the week: Loew's Columbia (capacity 1,200; scale, 35 mats., 35-50 nights). "The Prisoner of Zenda" (Metro).—Looks to have reached \$15,000. Being held for a second week.

Crandall's Metropolitan (capacity 1,700; scale, 20-35 mats., 35-50 nights). "Alias Julius Caesar" (First National).—This house with what has been termed one of the best Charles Ray pictures, and an equally effective Larry Semon comedy, "Golf" (Vitaphone), moved into second place with a gross close to \$9,000.

Loew's Palace (capacity 2,500; scale, 20-25 mats., 20-30-40, boxes 55, evenings). "The \$5 Baby" (Metro).—A good picture but with nothing above the ordinary to attract business. Business wasn't quite up to the past week. Looks to have done about \$8,500.

Moore's Rialto (capacity 1,900; scale, mornings 25, afternoons 35, evenings 50, Saturdays, Sundays and holidays 50). "How Women Love."—Picture caused no particular interest; did, however, pull the regular patrons of the house with a gross on the week of approximately \$5,000.

Congress having adjourned may affect business somewhat as most of the members of the House and Senate have left or are leaving in the immediate future for their homes to attend the forthcoming elections. What effect this will have on business is being closely watched.

BIG FILMS IN BUFFALO

Good Break Despite Keen Competition

Buffalo, Sept. 27.

Business at local picture houses continued strong last week, all theatres getting a break despite keenest competition. Hippodrome, with "Prisoner of Zenda," the outstanding feature of week, although business fell off some from preceding seven days. Elmwood entered the field this week with a real bid for patronage in its new organ. This feature being played up and gives indications of bringing draw. Frank Leon is the featured player.

Last week's estimates:

Hipp—"Prisoner of Zenda." Capacity, 2,400; scale, mats., 15-25; nights, 25-50. Did well but should have gone several thousand more than it did. Had very little exploitation, which probably accounts for situation, it being doubtful whether anyone outside of followers of pictures knew much about the film. Picked up well toward end of week because of favorable comment on every side. Could have been plugged for a house record. Got between \$10,000 and \$11,000.

Loew's State—"Fighting Streak" and vaudeville. Capacity, 2,400; scale, mats., 20; nights, 30-40. Had big opening but fell away after first three days. Vaudeville very much off, \$10,000.

Lafayette Square—"Siren Call" and vaudeville. Capacity, 3,400; scale, mats., 20-25; nights, 30-50. Business ran along about as usual. Minor, organist, returned to house this week with the fact apparent in the draw. Has his own following and plays big part in the gross. Between \$9,000 and \$10,000.

Olympic—"What's Wrong with the Women" and "Voices of the City." Capacity, 1,500; scale, mats., 15-20; nights, 20-35. Double feature program billed as biggest show ever put on in Buffalo failed to attract much attention. House did scarcely better than preceding week. It does not seem to be able to attract the crowds. Will be a hard sort of plugging to put it over. Probably about \$2,000.

Henry King is working on "The Shark of Wall Street" for Inspiration Pictures. When that production is completed it is understood he will direct a feature for the company, starring one of the Gish sisters.

KANSAS CENSOR BANS SCREEN COMEDY COP

Formal Resolution Adopted
Also Puts Damper on
Booze Joke

Kansas City, Sept. 27.
By a resolution passed by the Kansas State Board of Motion Picture Censors, the motion picture comedy cop is doomed in that State. The resolution:

"Any burlesque of an officer of the law, or any scene which would tend to create disrespect for any law, Federal or State, or mitigate against its proper enforcement, shall be eliminated."

Under this ruling, according to the members of the board, exhibitors are forbidden not only from showing pictures making fun of policemen, but are barred from presenting any film which makes light of the prohibitory laws.

Mrs. J. M. Miller, senior member of the board, speaking of the board's action, pointed out as an example of the influence of the screen the respect in which the Canadian Mounted Police are held by juvenile patrons of the movies.

"Their appearance on the screen invariably is greeted by applause from the children," Mrs. Miller said, "and the reason is that they have always been pictured in a way tending to create respect for them. This is far from the case in the matter of policemen. There is really no difference in showing disrespect to the uniform of a policeman and that of a soldier or sailor. Of late there have been numerous scenes, particularly in comedies, making a joke of prohibition. These will be cut from now on."

JOHN R. ROBINSON'S UNIT

John R. Robinson, the director who completed the Mary Pickford production of "Tess of the Storm Country" is in New York.

He is organizing a production unit of his own and completing the arrangements for the financing of the company.

SCREEN ACTRESS WOULD END 6-YEAR APPRENTICE CONTRACT

"Mary Astor's" Father Asks Court to Annul Indenture to Harry Durant—Latter Agrees to Make Girl Star—Shared Salary

Justice Philip J. McCook has reversed decision on an application for a temporary injunction restraining Harry Durant, theatrical producer, from interfering with the employment by moving picture concerns of Lucille Langhanke, 17-year-old "Mary Astor" as she is known in the movie world, who was indentured for six years to Durant, a friend of the family by the girl's father in November, 1920.

According to the statements made to the court by Edward G. Marks, counsel for the girl's father, in the latter's capacity as her guardian, Durant was to give her instruction in histrionic art, and to prepare her to become a film star. The terms of the indenture were that she was to get \$100 per week when she became an adept, and any excess over that salary should go 25 per cent. to Durant and the balance to herself. Work was secured for her with the Famous Players, and the task of instruction begun. However, other offers for the girl's services were made—one by the Distinctive Productions, Inc.—but they were confronted by the indenture contract with Durant.

The father of the girl contends Durant misrepresented matters to him, and that he never secured any positions for his daughter; in fact, the only work procured for her, it was claimed, was through the influence of the father, and that Durant was building upon the future possibilities of the young woman's becoming a success.

Philip Wittenberg, counsel for Durant, stated that the picture stars of today "are not actors or actresses, but are plastic material, molded into shape by the ideas of the director." He said Durant was willing she should receive work

FIRST NATIONAL FRAMES PLAN FOR FOUR PRODUCING UNITS

Richard Rowland Has Worked Out Details Which
Will Be Acted on at Chicago Meeting Next Week
—Protecting Against Desertions

The indications are that the Associated First National is going to enter the producing field. Heretofore, the organization has been solely an exhibitor organization for the distributing of pictures. Recent developments with certain of the producers insisting on tremendous exhibition values being placed on their product have started the executive committee figuring on protectionary methods whereby the organization will be entrenched against hold-ups or the desertion of any of the producers now releasing through the First National exchanges.

Monday there is to be a meeting of the executive committee of First National held in Chicago. At this meeting one of the principal topics will be the existing franchise and sub-franchise, and at the same meeting the advisability of entering the production field will be gone into.

Within the last few weeks an exhaustive plan of production has been prepared by Richard A. Rowland, which is to be submitted to the meeting. It is understood the plan advises the immediate organization of a producing unit which is to start work in the east. This is to be followed by the formation of at least three additional producing units to operate on the coast. Rowland's insight into producing was gained through his association with Metro as the president of that corporation, which was in both the producing and the distributing field would place him logically at the head of any producing department

that First National might decide to develop and maintain.

There has developed of late a certain amount of feeling between the First National organization and Joseph M. Schenck over the productions of Norma and Constance Talmadge. The contract under which the Talmadge productions are now being delivered fall for four additional productions from each of these stars to the First National. It originally was for six productions each, and two of each have been delivered.

Under the present conditions, it is believed that after the contract is completed Schenck will throw his lot with the Metro people, which is becoming considerable of a factor in the field through the acquiring of a number of important outside producers and directors.

With First National, Schenck's contract calls for an advance of \$350,000 on delivery of negative on the Norma Talmadge productions, he receiving the shore end of a 75-75 split until the First National gets back the amount advanced. On his 25 per cent the amount he receives applies to the \$250,000 that he is to get on the long end of a 75-25 split on the gross obtained after the \$350,000 is repaid. After Schenck gets his second \$250,000, both he and the organization split 50-50. With a distribution cost amounting to 27 per cent, this means that the attractions will have to gross \$850,000 each before the First National gets a chance to break even. On the Constance Talmadge productions the same arrangement applies except that the initial advance on negative is \$300,000, with the second payment \$200,000.

These two stars are about the strongest attractions in the way of box office attractions that First National has on its list at this time. If Schenck should decide to withdraw after his contract is completed it would leave the organization short on star names.

Another producer who, seemingly, is ready to step away from First National after he delivers two additional pictures that his contract calls for, is Louis B. Mayer. There are two additional John Stahl specials to come from his studio to the company. After that there is no further connection. In the light of the contract which Mayer has already made with Metro to deliver to them the productions directed by Fred Niblo, it seems quite possible that he is preparing to cut away from the organization with which he first started as a producer, with the Anita Stewart productions. In addition to Stahl and Niblo, Mayer has Reginald Barker under contract, and that director has just completed "Hearts Affaire," for which no releasing arrangements have been made. First National and two other releasing organizations are reported as in the field for the picture on the strength of the reports on it from the coast.

Niblo is now on his first production to be released through Metro. Instead of it being "Captain Applejack," as first announced, it is to be "The Famous Mrs. Fair," with "Applejack" to follow as the second feature to be released under the new contract.

At the Chicago meeting at which the new proposition of First National joining the ranks of producers is to be discussed, Rowland will not attend. The advisability of this is seen through the fact that the question will be argued out before an unbiased gathering, while if Rowland was present it might be construed that he was urging the venture.

Just what the trend of the discussion on franchises is to be is not disclosed, but the distribution phase of the First National is to be thoroughly gone into with the possibility of a new method of distribution worked out before the end of the meeting.

Phil Abrahams is now purchasing agent with the New York Exchange of the First National.

FOX AND U. CLASH OVER "UNDER TWO FLAGS"

Reported Trying Same Tactics
On U. in Regard to Production as With Griffith

William Fox and the Universal are said to be battling regarding the production of "Under Two Flags," which the latter company has just released with Frisilla Dean as the star. The U. picture is playing the Strand, New York, this week. About six years ago Fox made the same story with Theda Bara.

It is on the question of foreign rights that the two companies have split. Fox with his productions holds the copyright for English distribution and is trying to compel the U. to pay a price for the rights to release abroad. The situation is similar as the one existing between Fox and D. W. Griffith over the foreign rights to "The Two Orphans."

The Universal is appealing to Will H. Hays to have him act as the head of an arbitration committee to go over the question and to render a decision.

PHILLY'S MIDNIGHT SHOW

Philadelphia, Sept. 27.

The Stanley Co., of late weeks, has been starting its week's bill at the Savoy at midnight Sunday, opening at 12:01 a. m.

While it has not attracted any special business or attention, it is said the Stanley Co. thought it might be a good try and at the same time give a little box office pressure to the Savoy, which has needed it.

FILM PRODUCERS RUSH BIDS FOR B'WAY STAGE SUCCESSES

Belasco Disposes of Rights to One Play for \$75,000
—Urgency of Demand Brings Tenders for Current Hits with String On Release Date

A rush on the part of screen producers for the film rights to plays within the last two weeks indicates that there must be a great lack of good screen material. In addition to the plays that were produced last season producers are trading right in on the new productions of the current season and making offers.

In the matter of new productions, as one producer's representative in New York put it this week, it is better to step right in after the opening of a play, if one can figure picture values and make a bid for it before it establishes itself. Through this a price can be obtained lower than the screen producer would have to pay after the play is a hit.

Time Limit Fixed

The bidding has been so spirited on picture rights that the screen producers are taking the rights to productions with the understanding that they are not to release until certain dates in the future. Such was the case with the Famous Players and Sam H. Harris in the matter of "Nice People," the film of which was shown in Boston in violation of the release date agreement and was withdrawn when the theatrical producer threatened action.

The rights to "Captain Applejack" were sold by Sam Harris last week with the understanding that it was not to be released in New York until next year. There was a hitch in this sale that for a time looked as though it would wind up in the courts. Several weeks ago Louis B. Mayer announced that he had the rights to film the play. Several days later it was stated that he had not secured the rights and there was a possibility that the Warner Bros. would acquire the property. Originally the deal was made with

ANTI-CENSORING PLANK ASKED OF PARTIES

Committee Attending Convention at Syracuse Hope for Democrats

A delegation of the New York State M. P. Theatre Owners, headed by Charles O'Reilly, president of the organization, and S. L. Berman, secretary, is in attendance at the Democratic State convention in Syracuse today. Wednesday they were in Albany to appear before the Resolutions committee of the Republican convention.

The purpose of the lobbying in the conventions is to have both parties if possible, place an anti-censorship plank in the platforms for the coming elections. There was little hope expressed in regard to a possibility of obtaining this concession from the Republican party, but it was felt the Democrats might include such a plank in the platform adopted at the Syracuse convention either today or tomorrow (Saturday).

Attending the conventions with Messrs. O'Reilly and Berman are Lou Blumenthal and William Brandt, of the T. O. C. C., of New York City. It is possible that some sort of a trade might be made between the exhibitors and the State committee heads for cooperation in the coming campaign in return for consideration of an anti-censorship plank.

LINDER RETURNING

Paris, Sept. 27.

La Revue Suisse du Cinema, a Swiss trade organ, publishes an interview with Max Linder while sojourning at Lausanne.

"I wanted to execute a big costume film in France," explained Max, "but the French studios are so badly equipped, compared with the American studios, so I am returning to the United States to put my plans into execution there, and I feel quite sorry. I don't want to do any more ultra-comic reels."

FILM PRODUCERS RUSH BIDS FOR B'WAY STAGE SUCCESSES

Belasco Disposes of Rights to One Play for \$75,000
—Urgency of Demand Brings Tenders for Current Hits with String On Release Date

The Louis B. Mayer organization by Maurice Revenas who acted as agent for Sam Harris. When the sale was announced the American Play Co. stated that it, as agents for the author, had not been consulted and they offered it to the Warner Bros. An arbitration meeting was held on the question with the agents finally agreeing and the Mayer sale was confirmed. The price was in excess of \$50,000.

\$75,000 for Belasco Play

Because of the hitch which tied up "Captain Applejack" and the fact that the show started a new business spurt at the Cort theatre while the adjustment of the controversy was pending, the release date on the picture was altered so that it cannot be shown generally about the country until after March 1, 1923. Originally it was to have been released in New York by Oct. 1, and generally throughout the country by Jan. 1. Therefore, instead of this being the first production directed by Fred Niblo that Mayer is to release through Metro, the picture of "The Famous Mrs. Fair," which he also secured, will be substituted.

This week the Belasco office is reported as having disposed of one of the plays held by them at a price around \$75,000. The title of the play and the purchaser were not disclosed on Tuesday when the deal is said to have been consummated.

An independent stage producer with a production that he opened at one house under one name this season and which after meeting with very mediocre success, was moved to another house under another title, is said to have turned down three offers for the screen rights immediately after the opening.

Friday, September 29, 1932

PICTURES

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DR. SILVERMAN ADVISES
"KEEP RELIGION OUT"Address Made Before Picture
Owners—No Conclusion
Arrived At

"Keep religion out of the theatres" was the keynote sounded by Rabbi Joseph Silverman in an address that he made to the Motion Picture Theatre Owners' Chamber of Commerce at a luncheon at the Hotel Astor Tuesday, when members of the cloth representing all denominations were present. The theatre owners stated that they had come to a realization of their responsibility to the public, and that they were ready to open up their screens to educational and instructive subjects.

The rabbi's objection to the screening of religious subjects in the theatres was based on the fact that no matter what the subject selected from the Bible was, there would of necessity have to be some theology of one sect or another favored in the picturization, and that this of necessity would offend others who were not of the same belief. He warned the exhibitors they were treading on dangerous ground, although he complimented them on the thought that they had come of a realization of the responsibility toward their fellowman.

The rabbi's attitude set forth in his speech came as a bombshell, after the meeting had progressed about halfway, and after two ministers and a priest had spoken regarding the subject. One of the ministers dodged the issue, the other, together with the priest came out strongly in favor of it, both setting forth in unmistakable terms that their endorsement would be given providing that they were assured that the exhibitors did not propose to use the religious pictures as a cloak and an excuse for putting on other pictures that would do more harm than the good effected by the Biblical screen matter, and that a program be arranged around the Bible pictures that would be in keeping and with due reverence to the subject.

The meeting was brought about through Fred B. Warren, of the American Releasing Corporation, which is to release the fifty-two single reel pictures of Bible Land, made under the direction of the Rev. Dr. J. E. Russell, who has Dr. E. V. Russell associated with him in the venture. The pictures, it was stated, were not staged scenes of Biblical facts, but were simply travelogue subjects of the Holy Land, depicting scenes of historical interest as set forth in the Bible.

Dr. Frank Crane was the first of the gentlemen of the cloth present to speak after the chairman had opened the meeting. Charles O'Reilly, president of the State organization, had set forth the intentions of his organization regarding the matter, and Bernard Ediebertz, chairman of the board of the M. P. T. O. C. C., did likewise. Following Dr. Crane came Dr. Reisner, who lauded the project, and he in turn was followed by the Rev. Father Fahey, of the Catholic Actors' Guild. Then came Rabbi Silverman with his bombshell, he in turn being again followed by Dr. Reisner and then Dr. Kirkwood, of the Broadway Tabernacle.

After the controversy over the speech of Rabbi Silverman had died out, William Brandt, former president of the T. O. C. C., stated that as far as he was concerned he intended playing the pictures in his theatres, but that he intended to take great care in the subjects that he selected for his screen, and that he felt that it was entirely a matter for the exhibitor individually to settle for himself instead of taking the matter as one for the organization to pass on.

In the closed meeting which followed the open session the question was discussed by the members without any definite step being taken.

Portland, Ore., Sept. 27. The Episcopal Church of America, in triennial general convention here this month, last week threw down the gauntlet to the picture producers in what authorities declare will be a "fight to the finish for the allegiance of the youth of America."

Mrs. Harry E. Belamy of Denver, speaking for the National Commission on Paganism and Drama, said: "Church drama, of course, must compete with the moving pictures for the allegiance of youth. This

EXHIBITORS' BOOKING BODY
FRIGHTENING DISTRIBUTORSAssociation Appoints Committee with Marcus Loew
On It—Fear Other Local Exhibitor Bodies May
Follow New York's Example

The question of the formation of an independent booking organization of exhibitors to combat the booking deals of the larger circuits is a matter of concern to producers and distributors. So great has the alarm over this step of the independents become, through the formation of the Associated Booking Corporation, that several of the members of the M. P. Producers' and Distributors' Association have appealed to Will H. Hays to appoint a committee within their own ranks to take up the matter and bring about some arrangement if possible which will enable the distributors in this territory to combat the situation arising through the formation of the A. B. C.

The committee that has been appointed comprises Marcus Loew, Sidney R. Kent (general sales manager of Famous Players) and E. J. Bowes (of the Goldwyn organization).

If the movement among the exhibitors is permitted to gain a foothold in New York it is feared that the exhibitor bodies in other parts of the country will follow and the producers and distributors will be up against a condition where the house owners will be enabled to dictate to them instead of laying down the law to the exhibitors, as has been the case heretofore.

The appointment of Marcus Loew on the committee is significant, as Mr. Loew is at the head of a circuit of theatres that would be vitally affected by the exhibitor combination.

CARPENTIER REPORTED
STOPPING FIGHT FILMDefeated Frenchman Said to
Have Enjoined Its
Exhibition

London, Sept. 27.

The fight film of the Sikl-Carpentier fight in Paris Sunday has not yet arrived in London, although due Monday, with another 48 hours' lapse until today failing to see it arrive.

It is reported here that Carpentier, following his defeat by the Senegalese colored champion, took steps to enjoin the exhibition of the picture. Personal reasons are presumed to have actuated the former French idol.

Carpentier was given a severe beating during a poor showing by him. When Sikl knocked him out in the sixth round the Frenchman was a sorry sight.

VALENTINO'S OWN

"Sheik" Tells of Grievances—Not
Going to Run Wild

Syracuse, N. Y., Sept. 27.

Rodolph Valentino intends to start his own motion picture company as soon as his litigation with Famous Players ends. Valentino, moviedom's representative at the American Legion State Convention athletic games last Friday, amplified his complaint against the Players while in the city.

"I feel that they have tried to make me as small as possible in my own eyes so I wouldn't make demands upon them," said the "Sheik." "For instance, I've actually had to sleep on the concrete floor of my dressing room. Their manager is a former prize fighter, and he tries to treat his players as if they were prize fighters."

"It's my ambition to give the public good, logical pictures, but I'm not going to run wild as have some of the players who have started their own companies."

competition will be a fight to the finish, employing the movies' own arts and capitalizing the fact that which we recognize, of visual education."

Paramount, Newark, Opens
The Paramount (Fabian house) opened Saturday with little preliminary announcement. It will use second run pictures with changes twice a week.

WILL HAYS OPENS 11TH-HOUR
ANTI-CENSOR DRIVE IN MASS.Boston and New York Betting 2 to 1 Bay State Pop-
ular Referendum Will Vote "Yea"—Women and
Church Active

The picture interests are seemingly lined up for a whirlwind campaign during the final four weeks prior to election in their effort to defeat the censorship of motion pictures which is to be placed before the public for referendum on Nov. 7. Locally the feeling is that the picture people are certain to suffer defeat at the coming election.

The Will Hays organization which is handling the campaign here has Charles Pettibohn, Jack Connolly, Joseph O'Neill and one other of its staff here from time to time, with headquarters at the Copley Plaza Hotel. This quartet, acting with the local picture people, have lined up a campaign on the screen and in the papers which they will break on Monday. A number of special short pictures have been made addressing the public from the screen with arguments against censorship and a plea to the people to vote "No" on Referendum No. 3 on the ballot.

The Hays people seemingly have a lot of confidence that their efforts are going to bear fruit, for they are willing to bet even money that they will beat the censorship proposition here. There is no lack of takers.

Church Element Busy

They are placing a great amount of faith in the American Legion and the labor union heads, who, they say, have lined up on their side of the fence. In the meantime the opposition element is still going ahead with all the assurance in the world that they are going to have a censor board in this state. The church element is solidly behind the censorship bill, and it carries tremendous weight in this section.

Women's organizations are also lined up with the censorship forces, and apparently they are the power that the picture people fear most. One of the reasons for holding back their campaign until the last four weeks before election on the part of the film folk was that they wanted to take the women by surprise and put over their broadside before the women could get underway to combat it before election time. The women, however, are now back in the state from the summer places and are active in the campaign ahead of the picture people.

In New York this week a number of those in the film industry were offering 2 to 1 that the censorship bill in Massachusetts would carry despite the efforts of the Hays organization to defeat it.

Boston, Sept. 27.

There will be at least a semblance of a fight in Massachusetts by the picture people in an effort to defeat the referendum of movie censorship when it comes up on the ballot early in November. The legitimate theatrical managers and many picture house owners have been openly criticizing Will Hays for inactivity on the Massachusetts censorship issue for the past month, but it was not until the Boston Evening Transcript took a crack at the situation over the signature of H. T. Parker, its dramatic editor, that the lobby set force headquartered at the Copley-Plaza, were compelled to tip their hand.

A real fight is planned under the leadership of Hays' lieutenant, Charles Pettibohn. Others on the scene are Jack Connolly, dramatic secretary to the picture people,

and Hector Fuller. The campaign will include the formation of "A committee of 100," under the guidance of Judge Brackett, the local theatrical managers' counsel, the membership of this committee to comprise the strongest names available in Massachusetts.

Picture screens will be utilized, labor and women's organizations enlisted, and the general line of propaganda will be that of "high-brow interference," "social and settlement workers" and "restriction of free press, pulpit and pictures." The lobby at the State House is already beginning to sense the awakening of the issue, which, until now, has been apparently dead.

Whether Hays, in his first really big political assignment, will be opposed by old-time war-horses of the type of Senator Henry Cabot Lodge and some of the younger congressmen who are still harboring Washington feuds, remains to be seen. At the present time these camps have adopted the attitude that there was no need of trying to take a sock at Hays because he wasn't even offering a semblance of a battle against the referendum bill.

The history of the Massachusetts referendum, which is apparently the first state-wide ballot ever taken on censorship, dates back over a year. The bill was jammed through the House of Representatives by a reform group and was scheduled to die in peace in the Senate. Some indiscreetly expended slush-money spent by the wrong lobbyists prevented certain senators from killing the bill as an honest favor to Judge Brackett, according to the State House gossip, the rumors about the "grease" forcing them in self-defense to prove their non-participation by voting in favor of censorship.

Judge Brackett then raised the 15,000 signatures necessary to secure a stay on the law until it could go before the voters of the State on the ballot, this holding up the law until next November.

Chances are still exceedingly slim for the defeat of the bill, the importance of the issue being that if Massachusetts, by popular vote, adopts a censorship commission affecting burlesque, vaudeville, legitimate attractions and pictures, there is apt to be a landslide during the next few years that will affect most of the other States. The Hays campaign has been to lay low until just before election and then let loose a barrage of propaganda that will sweep the reform factions off their feet, and it was not until this week that his leaders had to show their hand under pressure.

The Transcript comment on the situation last Saturday read in part:

"If the advocates of censorship are bestirring themselves in behalf of the cause, their voices are as yet sparse and small. No louder sound the objections of opponents. Even the screens—easy means for the movie-makers to play upon a sympathetic public—bear no urgings against censorship. As the signs of September go, there is hardly an audible or a visible whiff of interest in what passed eighteen months ago as a vital question." Unless October alters the public mind, this decision of Massachusetts upon movie-censorship promises to be insignificant as an expression of stirred and posted popular opinion. Censorships moreover have a way of slipping over by sheer default.

EXHIBITORS' PLACKLIST
LONG RUN FEATURESDetroit Ass'n. Bans Films
After 30-Day Tie-up

Detroit, Sept. 27.

At a special meeting held Friday of last week 138 Detroit exhibitors passed a resolution in which they agreed not to book pictures from any producer who gives the first-run houses longer than 30 days' protection. This action was the result of a four months' protection clause contained in the booking of "Blood and Sand" to John H. Kunschy for his Adams theatre.

Ordinarily 30 days is the limit of the protection and then the picture goes to the second run, and so on right down the line. In the case of "Blood and Sand" it was decided to try an innovation to see what effect it would have in business for the first-run. It remained three weeks at Kunschy's Adams to very good business and immediately the second-run houses clamored for dates, whereupon it was learned that no dates could be given until after Jan. 1, in accordance with the four months' protection. This is the only picture on which such a long protection has been given.

The exhibitors are up in arms, as they demand dates immediately after 30 days of the close of the engagement.

NOTE AND MORTGAGE

Totten: Gave Both to Counsel
For Fee

Joseph Byron Totten and his wife, Mrs. Leslie Bingham Totten (J. B. Totten & Co., vaudeville sketch artists) are named defendants in a New York Supreme Court suit by Max Schauer on a \$2,400 note. The note's history dates back two years ago when Totten, with Joseph W. Smiley, were engaged in the film producing business as the Tri-Star Pictures Corporation at that time to the fore as the possible promoter of Ethel Barrymore as a screen star. They had an option on Miss Barrymore's screen services.

The note, and a mortgage on Totten's property in Volutunum, Conn., were given to Samuel Schwartzberg, then the corporation's counsel, as security for fees due for professional services. The note was for a year, not paid excepting \$75 and protested. The property, it was decided, was not worth while foreclosing. Max Schauer was assigned the note and, through Henry Merzbrun, is now proceeding to recover on it. Smiley is named a nominal co-defendant with the Tottens because he endorsed it.

Totten's defense when the note was not satisfied was to the effect Schwartzberg had violated his agreement by refusing to file a personal voluntary bankrupt petition for him. The attorney contended he was only to handle the corporation's legal affairs and no officers'.

NEGRI ON COAST.

Feted by L. A. Picture Colony—
Starts Work Immediately

Los Angeles, Sept. 27.

Pola Negri won't forget her entry into Los Angeles, no matter whether she likes film making in America or not. Since her arrival Monday she has been dined and wined, or maybe only near-beered, by a hundred or more celebrities. She got off the train at Pasadena to avoid the crowds that were waiting at the station here to greet her.

To the press Negri made the usual comment, which, when translated, means "California is wonderful." She starts work immediately at the Lasky lot.

P. W. PICTURES BANKRUPT

The P. W. Pictures, Inc., and the Cinemaplays, Inc., picture producers, both of 8 Bridge street, New York, had involuntary petitions in bankruptcy filed against them. The creditors are commercial claims for furniture rentals, printing, etc. It is alleged both companies consented to be adjudged bankrupts.

In the past months a number of Greeks have filed judgments in the City Court and elsewhere against Lester Park and the P. W. Pictures Inc. for moneys due on loans.

It is stated Park has a picture in production and is presently in the process of organizing a new company.

"COME ALONG"
WITH
GILDA GRAY
GOLDEN GIRL

POPULARITY — PERSONALITY — PROJECTION

Make Gilda Gray's Song, "COME ALONG," the Outstanding Hit

Of the Ziegfeld "Follies--1922"

NEW AMSTERDAM THEATRE, NEW YORK

PERSONALITY

If popularity be not fortified with personality even a good song will fail.

Miss Gray's personality is so dynamic the audience is quickly attentive and the projection is not handicapped.



—GILDA GRAY—

PROJECTION

Popularity and personality may fail if the projection be not perfect.

Miss Gray is recognized as an expert in putting over the lyrics of such a song as "Come Along." When she sings the audience understands every word.

Gilda Gray's big song hit "Come Along" of the Ziegfeld Follies was written for her by Creamer and Layton and is published by Irving Berlin, Inc., 1607 Broadway.

**BECAUSE GILDA GRAY MAKES YOU
DANCE WITH HER SONGS—AND—SING
WITH HER FEET**

Her tremendous reception the opening night of the Ziegfeld Follies

CAUSED THE CRITICS TO CALL HER

The

Stop-the-Show Girl



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