

# VARIETY

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48 PAGES

## EQUITY INVITED TO STRIKE

### VAUDEVILLE BRANCH OF 4 A'S TIED UP BY MOUNTFORD AND FITZ

**Held Up by Agreement, Allowing Equity Into American Federation of Labor—Equity Must Secure Permission—Organizing Vaudeville**

With the view of discovering the possibilities embraced in the threat of Equity to start something in vaudeville and what, if any, relation there is between the legitimate branch of the Four A's and the A.A.F. or vaudeville branch, a Variety reporter called at the A.A.F. headquarters and saw the Big Chief, James William Fitzpatrick. He received much courtesy but no information, Mr. Fitzpatrick declaring he would not discuss the matter.

The reporter was more fortunate. (Continued on page 9)

#### SHOWS ON BALL LOT

Loew Arranges with Boston Braves for Summer Evenings

Christy Mathewson and Emil Fuchs, representing the Boston National League baseball club, entered into an agreement last week with Marcus Loew for the installation of evening shows in the Braves Field, Boston, starting May 23 and continuing through the summer. The plans call for bills including pictures, musical organizations and special name attractions which can be played out of doors at night. The contract was signed on the opening day of the National League season last Thursday, when Mathewson and Fuchs were in New York with their team.

Terry Turner of the Loew office left this week for Boston to start preparations for the new project which is to be started with a special publicity campaign.

#### "AREN'T WE ALL" AT GAIETY

"Aren't We All" by Frederick Lonsdale, now current in London, is to be the next attraction at the Gaiety, New York, opening May 21 with Cyril Maude as the star. "If Winter Comes" closes Saturday.

"Aren't We All" was seen in London by Hugh Ford, bought by him for Charles Dillingham the next day, and the following day Ford caught the Aquitania for New York. Ford is staging the production. In the cast will be, in addition to Mr. Maude, Alma Tell, Mabel Terry Lewis, Margaret St. John, Leslie Howard, Geoffrey Miller and Harry Ashford.

#### 36 WEEKS OF ONE-NIGHTERS

Boston, Feb. 2, May 2.

A "Mutt and Jeff" show closed its season here Saturday, after having continuously played 36 weeks of one-night stands.

### MISS DAY AND SOMERSET WILL MARRY MAY 15

**All Obstacles Cleared to Their Union—Ceremony in Their Home in New York**

Edith Day and Pat Somerset will be married May 15 in their home on West 58th street.

Carle Carlton, Miss Day's former husband, recently withdrew his opposition. (Continued on page 3)

#### RUTH DRAPER'S "ROUTE"

Ruth Draper, lyceum monologist, will play a season of Sunday nights in New York next year. Miss Draper is under the management of the Pond Lyceum Bureau, which will arrange the booking. Miss Draper's Sunday nights booking, which will be consecutive, marks an innovation, the first time a single entertainer will have been routed for a full season of "one-nighters" in New York.

#### CHURCH-THEATRE COMPETE?

Kansas City, May 2. Picture theatres in Ottawa, Kansas, have introduced Sunday movies as a retaliation measure against what the theatre managers consider an invasion of their field by the church. No admission is charged and when a collection was taken announcement was made the funds would be turned over to charity. The theatre owners claim that the Sunday shows are the outgrowth of competition, as they term film exhibitions at a local church. The church which started the "trouble" has been showing selected films on Friday nights, thereby trespassing into the theatrical field, the managers claim.

In defending his stand in offering a Friday night film show Dr. F. F. Lewis, stated it was not an experiment, but that such affairs were extensively used in other cities to meet a social need, and that he expects to continue the programs for the benefit of Ottawa children and others interested. Unsuccessful efforts were made by Dr. W. A. Elliott, president of the Ottawa Ministerial Alliance, to persuade Dr. Lewis to discontinue the picture entertainments in the church. In order that there might be no Sunday shows in the theatres.

### "SUGGESTED" BY LEE SHUBERT AND THOMAS

**"Don't Wait Until 1924, Strike Now," Said Shubert to Emerson and Gillmore. Equity Men Pledged Contract—Closed Meeting Sunday Informed of Conversation—Demand Closed Shop or Nothing. 1,000 Members Present**

#### LABOR LEADER SPOKE

"Go on and strike right now if you are game" said Lee Shubert, who, with Augustus Thomas, was in conference with John Emerson and Frank Gillmore of Equity. "Don't wait until 1924—strike now," repeated Shubert. "Equity will not break any contracts and so we will wait until 1924," replied Emerson. "Rot! Equity broke plenty of contracts" (Continued on page 26)

### EQUITY'S 'BOMBSHELL' FLOPPED WITH STONE

The Equity meeting at the Hotel Plaza Sunday ran its course without its leader. The "leader" had been contemplated as a communication from Fred Stone (an Equity member and also president of the National Vaudeville Artists—N. V. A.) in which Stone would uphold Equity's attitude against Sunday performances.

Accounts say the Equity officials had placed much dependence upon Stone's wired reply to their message asking him to define his stand on that question. So much dependence by Equity apparently that the Hotel Plaza meeting was called before the answer was received, in the expectation Equity could land a "bombshell" right in the middle of it.

Stone's reply is said to have stated he would not be quoted, as a member of any organization; that when he spoke it would be as an individual and Stone is reported to have added the gratuitous suggestion he did not believe Equity should attempt to interfere with vaudeville.

Neither Stone's name nor wire was mentioned at the Hotel Plaza meeting.

### "BLUE SKY STOCK" PICTURES FOR EDUCATIONAL PURPOSES

**"The Wildcatters" First—Local Bankers Paying Rental—Elsie Ferguson's Brother at Head of Company**

### MARY LEWIS GOING TO MET FROM "FOLLIES"

**Accepted by Gatti-Casazza for Grand Opera—Minor Role in Musical Show**

Mary Lewis of Ziegfeld "Follies" has been chosen by Gatti-Casazza and a committee as eligible to fit in the Metropolitan Opera cast of singing stars.

Miss Lewis gave a voice test of her golden soprano to the impresario and members of the committee. She is a handsome girl, 22 years old, and has held a minor principal role in "The Follies" for several seasons.

Miss Lewis joins the Met in its new season. She is married to an advertising man.

#### JOLSON'S 70 PER CENT.

**"Bombo's" Terms Reported Best Ever Given at Winter Garden**

The engagement of Al Jolson in "Bombo" at the Shuberts' Winter Garden, New York, opening May 14, for four weeks, will see it is said, the best terms ever given to a visiting attraction at that house. Jolson is reported receiving a percentage close to 70 with 30 per cent. remaining for the house. Previously the Winter Garden's usual terms have been something like 50-50 up to \$15,000, and 60-40 over that amount on the week.

"Bombo" is a Shubert production, but Jolson is interested in the gross secured by it through a percentage agreement against a guaranteed weekly salary.

#### "PAYS TO PLEASE" SHOW

Springfield, Mass., May 2. A cast of players may be brought to Springfield under the auspices of "It Pays to Please" organization of New York City to give a number of performances before groups of employees whose work brings them in contact with the public. These plays will be supplemented by a picture entitled "It Pays to Please."

Plays relating to banks, hotels and other businesses will be given and the cast will be seen in four performances daily.

Martin Gary heads the organization.

The Bankers' Association and the Bankers' Vigilant Committee are starting a campaign of education for the public directed against the "blue sky" stock salesman and gypper via the picture screen. At (Continued on page 9)

#### MARATHON DANCER'S ACT

**Danced 132 Hours, Slept 12, Rub Down and Goes to Work**

Youngstown, O., May 2. The champ marathon dancer, Albert Kish, who, they say, danced 132 hours here without hesitation, quit Saturday midnight, slept 12 hours, had a rub down by his trainer and then went to work at a local theatre, talking to the audience.

Bessie Edwards is also in the act. She danced the first 66 hours, but it's reported the champ is going to hold out on her salary end because she left him midway while stepping. The audience was so enthusiastic it forgot to ask for a look at Kish's dancing shoes.

#### FANNIE BRICE'S HOME

**Colgate Mansion in New York Purchased by Nicky Arnstein's Wife**

The Colgate mansion in the 70's, New York, an outstanding building in its neighborhood, has been purchased by Fannie Brice for \$100,000, as her home.

In private life Miss Brice is the wife of Nicky Arnstein. They have one child.

Arnstein has charges against him through the thefts some years ago of millions in Liberty bonds, stolen from bank messengers. The Colgate property purchase was placed in the name of a corporation.

#### Killed Off Opposition by Free Show

Chicago, May 2.

The Jefferson, Goshen, Ind., has discontinued vaudeville, as the opposition picture house ran its program free on the single night the bigger house attempted to present vaudeville.

### COSTUMES

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# ENGLISH THEATRE MANAGERS STOP ARTISTS' BROADCASTING

**Holding Secret Meetings and Refusing Permission for Plays—George Robey and Billy Merson Prevented—Concert Agents Acting With Managers**

London, May 2.

London theatre managers are holding secret meetings when they are refusing permission for artists under their management to be employed for broadcasting purposes; also any of their plays.

Harrod's department store gave a mammoth entertainment, broadcasting it, but George Robey and Billy Merson were prevented from appearing by their respective managements.

All concert agents have agreed not to engage artists appearing on broadcasting programs.

## "EAST IS WEST" AGAIN, FOLLOWING ITS PICTURE

**Produced as Flop; But Now Wants to Reproduce Piece After Film**

London, May 2.

The Samuel Shipman play, "East is West," will again be stage produced in London but by whom isn't decided upon just at this moment.

The point seems to be that following the flop of the stage "East is West" in London when produced by J. L. Sacks, that Sir Alfred Butt believes the picture of the play with Constance Talmadge has given it another chance if properly put on for the second time. Butt has negotiated with William Harris, Jr., in New York for the rights.

Sacks asserts a title to the English rights through having first secured them and insists he will make the second stage production. His claim will be disputed, it is understood, on the ground Sacks' contract called for 75 performances of "East is West" in England while Sacks' flop played but 12.

## DANISH ACTOR AT ODEON

Paris, April 28.

F. Gemier has this week extended the courtesy of the Odeon stage to Paul Reumert, hailed as the greatest actor of Denmark, for a short series of performances of "Professor Klenow," three-act drama by Mrs. Karen Bramson. Reumert played the title role in French, supported by Gemier himself, who not knowing his words by heart read them from cards placed at the bottom of his dilapidated hat into which he frequently cast his eyes while impersonating the disreputable father of the maiden saved from dishonor by the aged, ugly professor. But he proved his talent as an actor. The story is the selfishness of the benefactor by insisting on marrying the young girl he has saved while knowing she has already given her heart to a man about her own age.

She commits suicide to free herself of the ill-assorted union. Mrs. Bramson has written a solid play in French, though Danish is her native tongue, and can give lessons to many prominent local playwrights in the matter of dramatic construction.

## PLAY FOR LEAGUE OF NATIONS

Geneva, May 2.

The municipal council has invited the federal theatres of Austria to furnish actors for a series of performances in September, while the League of Nations will be in session in Geneva (Switzerland). Richard Strauss with the Vienna philharmonic orchestra now in South America on an extended tour will come to Geneva at that time instead of returning direct to Austria. A troupe from the Burgtheater, Vienna, will be with the visitors and present plays in German.

Meanwhile 700 performers, singers and dancers, are rehearsing for the musical festival to take place in Geneva during June and July, directed by E. Jacques Dalcroze, in collaboration with Pierre Girard and J. Chenevieve.

## NORA BAYES OPENS

**Does 26 Minutes to Restless Audience—Better Monday Night**

London, May 2.

Nora Bayes opened to a restless audience during her 26 minutes at the Coliseum Monday matinee. Miss Bayes refused to be guided before opening. If encountering the same result once more or more often it will again be her own fault. The opening show was attended by a number of her American friends but during the act numerous natives left the theatre. Nevertheless her reception was cordial.

The present turn is not regarded as sufficiently impressive for a money draw. There are many travesty points used not understood here; also the phraseology had not been properly localized. Monday night the Coliseum drew a number of late comers who went there to see Bayes only. The Stoll management has expressed its opinion Miss Bayes will prove a drawing card.

Monday afternoon she sang four songs, then took a curtain, then an encore, another curtain, second encore, 26 minutes in all.

Next week Miss Bayes also will appear at the Queens Hall cabaret, doubling with her Coliseum engagement. William Morris booked her over here.

## TRACING BACK

**Explanations for Material in Empire's "Rainbow" Revue**

London, May 2.

More or less discussion is still current in the West End concerning the "annexation" of certain American material for use in the Empire production of "The Rainbow." Albert de Courville claims to have permission from John Murray Anderson to use the Savoy and Brennan skit, "Which One is your Brother?" and to the charge of Hassard. Short that a girl number now being used at the Empire was taken from "The Music Box Revue" in New York, de Courville claims to have secured permission from Irving Berlin.

On top of this Allan K. Foster, who came over to put on the numbers for the Empire show, rises to remark that he alone is responsible for introducing the girl number in the Empire show and that it was used by him in a show in America at least a year before Short used it in "The Music Box"—and, furthermore, says Foster, one of his girls, named Jocelyn, gave the number to Short and aided him in staging it.

One of Variety's London correspondents alleges he saw a similar number on Hammerstein's Roof in New York about a score of years ago, and knows the late Oscar Hammerstein saw it in a production on the Continent, bringing it to America.

## AMERICANS IN EUROPE

Paris, April 25.

In Paris last week: Arnold Daly, Roderick White, violinist; Duncan Robertson, baritone (who sailed for New York); Arthur Hopkins, Robert Eugene Lorton of Daily World, Tulsa, Okla.

Josephine Earle is at present dancing at the Tris Sisters' Blues Room, Abbaye de Thaleme cabaret, Paris.

Clara Rabinowitch, pianist, is giving recitals in Vienna, Austria; Josef Stransky, New York conductor, is at the Teatro del Liceo, Barcelona, Spain. Charles Hackett, tenor, is in London, but is listed to sing at the Paris Opera middle of May. Miss Van Hemert, an American singer, is concert touring in Holland.

## OTHER FOREIGN NEWS

on page 27



You remember the old adage, "Out of sight, out of mind"? Well, that's the reason Frank Van Hoven keeps plugging and plugging in this little space every week. No one in this little world has ever done a single thing for Frank Van Hoven, in his fight for stardom. But Frank Van Hoven, **Came and laughed** at because he was years ahead of the times, he still kept on, and many American artists now reaping harvest in England can thank his breaking the way.

P. S.—The above was sent to me by an old admirer, and it sounds so Van Hoven, I am sending it in, and don't forget the best little comedian in all the world, Dave Chasen.

**FRANK VAN HOVEN**  
Direction: EDW. S. KELLER

## "MERTON" BAD FLOP IN LONDON THEATRE

**New York Success Fails to Land Abroad—Less Than 500 Pounds Last Week**

London, May 2.

Although one of Broadway's biggest comedy hits just now and since it opened over there, "Merton of the Movies" is a bad flop in this city.

The piece has not a living chance, conceded by its George Tyler management. It did 150 pounds the first night; 69 pounds second night; 69 third; 64 fourth; 40 Saturday matinee and 150 Saturday night. Since, it has been doing under 50 pounds nightly.

## REINE DAVIES AT DINNER

**Attending Distinguished Dinner by Pen Club in London**

London, May 2.

Tomorrow (Thursday) night the International Pen Club is giving a dinner at the Suffolk Galleries to distinguished foreign authors in London.

Among the foreign writers will be Romaine Rowland, Elasco Ibanez, Johann Bojer, August Brunius, Martin Texo, Kate Douglas Wiggin, Edwin Robinson, and Maxwell Ale.

Reine Davies, president of the International Story Company of New York, will be among the American guests. Miss Davies is over here on behalf of her play-broking concern, buying and selling rights to American and foreign plays and stories, for the screen and stage.

Arrangements are being made by which Bransby Williams will tour Canada in the autumn with his Dickensian repertory. The Dominion may even have a chance of seeing his new version of "Hamlet," which he produced recently in Birmingham.

Grock, the famous clown, has been married secretly at a Bloomsbury registry office to Inez Maria Della Casa, also a vaudeville artist. The bride is a Spanish woman 11 years younger than her husband, who gave his age as 42. Grock described himself as Charles Adrien Wettach, the son of a French watchmaker. He made his first appearance in England at the Palace in 1912.

A deputation from the galleries who booted "Merton of the Movies" on its opening night waited at the stage door for Tom Douglas after the second performance and apologized for their conduct. They explained they could not hear. Douglas shook hands warmly with the boaters.

## BERNHARDT THEA. FIGHT

**Municipal Council Would Oust Son—Household Effects at Auction**

Paris, May 2.

The household effects and library of the late Sarah Bernhardt will be sold at a public auction here early next month.

The Municipal Council owning the Theatre Sarah Bernhardt objects to Maurice Bernhardt, son of the deceased, and Ullmann, former administrator, retaining the lease in which it is stipulated would terminate if the death of Sarah Bernhardt occurred before its expiration. The Council has decided to consider an offer from new French tenants.

Maurice objects, claiming prorogation according to the present law concerning leases and will fight the claim.

## LIBRARIES ARE SAVING MARIE LOHR'S PLAY

**Buying 1,000 Pounds Weekly With Gross Scarcely 1,200—Curtain Raiser Added**

London, May 2.

Marie Lohr is being saved at the Globe through the buys by the ticket libraries. The Globe is doing about 1,200 pounds weekly, scarcely that with the libraries, taking 1,000 pounds of the gross.

Saturday Miss Lohr added a curtain raiser to her comedy. It is "The Voice Outside," gloomy and supernatural but thrilling and well played.

## "GOODNESS SAKE" GOOD

**American Play Highly Elates Liverpool—Opening Point**

Liverpool, May 2.

"For Goodness Sake," an American piece produced over here by Sir Alfred Butt, opened in this city Monday to a rousing reception with Fred and Adele Astaire, American dancers, making a particularly strong hit. The piece is going to London.

Alex. A. Arons, Jr., who produced "For Goodness Sake" in New York, is associated with Butt in the English production. Young Mr. Arons is now abroad, having supervised its staging.

## CONVERTING THREE WAYS

**Devonshire House May Be Taken By English Syndicate**

London, May 2.

An English syndicate is forming to take over Devonshire House in Piccadilly. If the negotiations are successful, the House will be converted into two theatres and a large concert hall.

Consummation is reported close by at hand.

## Gerald Bacon to Antipodes

Gerald Bacon, of the Sanger & Jordan offices, leaves for Australia July 1, on business for the firm concerning sale of picture rights to play.

## LONDON

The Vienna players, a troupe of Yiddish artists in a limited engagement at the Kingsway last year, are considering an offer to go to America. They have a large repertoire of pieces. They did not set London afire during their West End engagement, but have rejected what would ordinarily be a flattering proposition to appear at the Pavilion, Mile End, in the heart of the Jewish district in Whitechapel. They seem to consider such an appearance as not commensurate with their dignity.

Fred Kitchen is producing a new revue, employing the old title to be used for many years, "Hodge." Everything will be new excepting the name of the revue. Jack Haskell is staging the production.

Arthur Collins will produce Arthur Shirley's play, "Ned Kean of Old Drury," during the second week in May. H. A. Sainsbury, who originally toured in the piece, will again play the title role. The cast will include Louis Regnis, Esme Shirley, (Continued on page 27)

## LORD ROTHERMERE NEW THEA. FOR LIGHT OPERA

**Has West End Site—Success of "Polly" Caused Decision**

London, May 2.

Encouraged by the results of his investment in the presentation of Gay's old light opera "Polly," originally produced at the Kingsway, and now running strongly at the Savoy, Lord Rothermere has decided to finance the construction of a new theatre in the West End, to be devoted to that style of entertainment.

The location has been selected but little details regarding the title must be adjusted. Lord Rothermere has commissioned Edwin Lutyens, the architect, to make plans for the structure, and it is understood that the interior decorations will be the work of Nicholson.

## "LONDON" LEADING

**Cohan Play Ahead Among American Hits in London**

London, May 2.

"So This Is London," the George M. Cohan comedy, is the leader among the American successes now here. It is playing to from £260 to £270 a performance and last week did over £1,800.

Charles B. Cochran, producer of the three American hits now in London, in association with their American producers, says the Cohan show is repeating its progress in New York and Chicago; slowly but surely building. It may do around £2,300 this week.

The other two are "Anna Christie," which is holding to its box office gall of £2,000 to £2,100, and "Partners Again," £1,800.

## SAILINGS

Through Paul Tausig & Sons, 104 East Fourteenth street:

May 1 (from New York for London), Frank and Jen Latona (Aquitania).

May 3 (same), Charles Gibbs (Thuringia).

May 5 (same), Archie and Gertie Falls (Homeric).

May 12 (same), Hayman and Franklin (Majestic).

May 19, Rigoletto Brothers (Geo. Washington).

May 1, (from New York to Cherbourg), Tommy Lyman, Roy Barton, Sam Salvin, Lew Leslie (Aquitania).

May 9 (New York to London), Dr. Thompson (Pres. Van Buren).

April 28 (from New York for London), Madam Haverstick (Olympic).

May 2 (from London for New York), Arthur Hopkins, Mrs. Sam H. Harris, Mrs. Archie Selwyn (Majestic).

## RUN FOR THREE-NAME PLAY

London, May 2.

The Haymarket has a hit in "Isabel, Edward and Ann." It opened there to £1,100 the first week, got £900 its second week, did £1,100 the third, and £1,350 last week.

## DEATHS ABROAD

Paris, April 25.

Roger Alzieu, of the Acros trio trapeze act, died at Antwerp, Belgium, after a fall during a performance.

M. Dawant, painter, died in Paris, aged 71.

M. Gaudy, French pianist, daughter of Henry Monnier and widow of M. Gaudy, actor of the Comedie Francaise, died at Ermont, France.

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# STOP LOSS SALES PUT FAMOUS TO 80; LOEW OFF TO 17 FLAT

## Market Discounting Passing of June Dividend—Settled Action Will Be Deferred to October—Rest of List in Severe Reaction

The amusement stocks were weak, first because the whole market was going through a drastic reaction, believed to be aided by sold-out bulls anxious to accumulate cheap stocks, and, second, because of technical considerations in the position of the amusement leader.

When the pressure was at its worst Tuesday some experimental bear group tested out Famous Players, and, finding it fairly easy to hammer down, organized a special drive against that issue. Quotations gave way gradually at first, the ticker recording fractional recessions from better than 85 to 83. There was every evidence that at that level stop loss orders were touched off. Sales were nearly a point apart at times until the stock touched 80 flat, a new low for 1923, comparing with 82½ in January. Famous Players behavior at its bottom added weight to the stop loss theory, for in two transactions near the close it jumped back to 83.

### Government Case Scare

Famous Players was vulnerable in a breaking market such as Monday's, for, while the Federal Trade Commission inquiry is on, the bears are constantly furnished with ammunition and timid margin holders are easily put to flight. In the picture industry the belief is that the trial will lead nowhere, but it is a disturbing factor in anything so sensitive to adverse influences as a speculative stock. The day the inquiry started Famous Players lost more than a point, for no reason except that margin operators were frightened off.

The financial columns had been printing a good deal of what looks like inspired comment to the effect that a large short interest had been built up in Famous Players, common, but there was no evidence of such a situation. If there is a large volume of short contracts outstanding the bears seem content to ride it out. Ordinarily, after the sharp dip of Monday, there should have been a partial recovery Tuesday, particularly if the short account was heavy. Instead of that the stock was soft, getting to a low of 81½ and making futile, feeble rallies. It is possible that the position of the reputed pool is influenced by the presence of the new Lynch law holdings and is standing aside for the present. There seems to be some support on sharp dips, but certainly no aggressive policy of protecting the price was in evidence.

Friends of the stock believe that the present general selling wave will have spent itself by the end of this week and the amusement leader will get back to its established levels promptly.

### Loew June Dividend

Loew got into new low ground for the year also at 17 flat. For one thing it is admitted by the company that no dividend will be paid in June. Of course, that has been standing as a probability for some weeks and it was inevitable that sooner or later the definite news would get out and there would be selling of weak holdings. Added to this pressure was the rather startling drop in the amusement leader which promoted sympathetic liquidation in the group. When it became recognized that there would be no June payment another sort of selling came out.

Good friends of the issue, people who have confidence in its ultimate recovery, began to figure that October was a long way off, a long dull summer is just ahead, and there is plenty of chance that there will be

dips from scattered urgent selling when a speculator could recover stock sold now at an even lower price. More or less balancing that view there were traders who regarded 17 as a substantial bargain price and took prompt advantage of it. One shrewd operator sold Orpheum at 20½, a profit on his buy several weeks ago at 18, and turned the cash into Loew at 17½. It's all a matter of how you look at it.

Even Orpheum was somewhat affected by the break in Famous Players. Orpheum, however, seemed to be enjoying good support, and its retreat was more orderly than was the case with the other amusements. Boston seems to be on the buying side and the western interests seem to present a solid front. No news affecting the stock came out.

### New Goldwyn at 22½

Nothing was added to what has been published regarding the capital readjustment plan of Goldwyn. The quotation on the Exchange sagged a little, getting to a low of 5½. One trade was reported on the Curb of 100 shares of the new 1-for-4 stock at 22½. This came out while the old stock stood at 5½ and represented exactly the price of four shares of the old for one of the new. The trade was, of course, merely a contract to deliver the new voting certificates "when, as and if" issued. As an opinion of what is likely to happen in Goldwyn, the trade is, of course, an exact stand-off. The sale of the contract is a speculative operation on the short side, while the purchaser of the contract would represent a bullish attitude.

Griffith made further progress to 5½, a recovery from below 4, apparently representing hopes for Griffith's new picture, which is ready for marketing, and possibly a better outlook for dividend disbursements.

### STOCK EXCHANGE

The summary of transactions April 26 to May 2, inclusive:

| Thursday—                             | Sales. | High. | Low. | Last. | Chg. |
|---------------------------------------|--------|-------|------|-------|------|
| Fam. Play-L...                        | 2,000  | 85½   | 83½  | 80½   | + ½  |
| Goldwyn.....                          | 2,800  | 5½    | 5¼   | 5¼    | - ¼  |
| Loew, Inc.....                        | 2,000  | 18½   | 18½  | 18½   | - ¼  |
| Orpheum.....                          | 4,800  | 21½   | 20½  | 20½   | + ¼  |
| Boston sold 8,025 Orpheum at 20½@21½. |        |       |      |       |      |

| Friday—                             | Sales. | High. | Low. | Last. | Chg. |
|-------------------------------------|--------|-------|------|-------|------|
| Fam. Play-L...                      | 300    | 86    | 85½  | 83½   | - ½  |
| Goldwyn.....                        | 1,400  | 5½    | 5¼   | 5¼    | - ¼  |
| Loew, Inc.....                      | 1,000  | 18½   | 18½  | 18½   | - ¼  |
| Orpheum.....                        | 1,200  | 21½   | 20½  | 20½   | - ¼  |
| Boston sold 500 Orpheum at 20½@21½. |        |       |      |       |      |

| Saturday—                       | Sales. | High. | Low. | Last. | Chg. |
|---------------------------------|--------|-------|------|-------|------|
| Fam. Play-L...                  | None.  |       |      |       |      |
| Goldwyn.....                    | 1,200  | 5½    | 5¼   | 5¼    | + ¼  |
| Loew, Inc.....                  | 1,200  | 18½   | 18½  | 18½   | - ¼  |
| Orpheum.....                    | 400    | 21½   | 20½  | 20½   | - ¼  |
| Boston sold 400 Orpheum at 20½. |        |       |      |       |      |

| Monday—                             | Sales. | High. | Low. | Last. | Chg. |
|-------------------------------------|--------|-------|------|-------|------|
| Fam. Play-L...                      | 6,100  | 85    | 80   | 83    | - 2½ |
| Goldwyn.....                        | 700    | 5½    | 5¼   | 5¼    | - ¼  |
| Loew, Inc.....                      | 10,800 | 18    | 17   | 17½   | - ¼  |
| Orpheum.....                        | 4,300  | 21½   | 20   | 20    | - ¼  |
| Bp. sold 400 Orpheum at 20½.        |        |       |      |       |      |
| Boston sold 950 Orpheum at 20½@20½. |        |       |      |       |      |

| Tuesday—                     | Sales. | High. | Low. | Last. | Chg. |
|------------------------------|--------|-------|------|-------|------|
| Fam. Play-L...               | 4,400  | 83    | 81½  | 82½   | - ¼  |
| Goldwyn.....                 | 200    | 5½    | 5¼   | 5¼    | - ¾  |
| Loew, Inc.....               | 3,300  | 5½    | 5¼   | 5¼    | - ¼  |
| Orpheum.....                 | 4,200  | 17½   | 17½  | 17½   | + ¼  |
| Bp. sold 900 Orpheum at 19½. |        |       |      |       |      |

| Wednesday—     | Sales. | High. | Low. | Last. | Chg. |
|----------------|--------|-------|------|-------|------|
| Fam. Play-L... | 3,000  | 83    | 81½  | 82½   | - ¼  |
| Goldwyn.....   | 1,400  | 5½    | 5¼   | 5¼    | - ¼  |
| Loew, Inc..... | 6,900  | 17½   | 17½  | 17½   | - ¼  |
| Orpheum.....   | 4,000  | 19½   | 19½  | 19½   | + ¼  |

### THE CURB

| Thursday—     | Sales. | High. | Low. | Last. | Chg. |
|---------------|--------|-------|------|-------|------|
| Goldwyn.....  | 100    | 22½   | 22½  | 22½   | - ¼  |
| Monday—       |        |       |      |       |      |
| Griffith..... | 500    | 4½    | 4½   | 4½    | - ¼  |
| Griffith..... | 500    | 5½    | 5    | 5½    | + ¼  |
| Wednesday—    |        |       |      |       |      |
| Griffith..... | 200    | 5½    | 5½   | 5½    | + ¼  |

\* New voting trust certificates. Dealing on "when issued" basis.

### "BLUE SUNDAYS" DEFEATED

South Bend, Ind., May 2.

The petition to stop Sunday dancing in this city, placed before city officials by the Protestant Ministerial Association, was met with defeat. Chief of Police Larry Lane stated that if the several dance halls were closed, it would also mean the closing of the theatres and would prohibit the running of Interurban trolley cars, as this is classed a non-essential Sunday business.

It is voiced that the Ministerial Association is trying to obtain a foot hold in the city government, with the thought possibly at the next city election they will run a mayor upholding a closed Sunday town.

## N. Y. LEGISLATURE'S SESSION CLOSING

### Confusion in Albany—Legislature Adjourns May 4—Miller's Parodies at Finish

Albany, N. Y., May 3.

The New York State Legislature which convened in January with a program ahead of it of liberal laws and the repeal of obnoxious blue-law measures has degenerated during its closing hours almost into a Donnybrook Fair, with no leadership or headwork in the lower house at all. Speaker Macchold has conducted the Assembly exactly the same as if he were back in his old post of the professor in charge of a boys' high school.

One measure introduced last week by Mr. Higgins amends section 2151 of the penal law by permitting music on Sundays in patriotic military processions in cities under auspices of veteran associations.

The closing days of the session which adjourns Friday find legislative matters in general in the greatest confusion; it will be days after the Legislature adjourns before it will be possible to tell just what has happened to important feature bills.

So far as the Assembly is concerned the Legislature will adjourn with a hilarious celebration. A silver service is to be presented to the Speaker provided by the contribution of a day's pay of each Assembly employe, while Assemblyman Frank A. Miller, Democrat of Brooklyn, an old time vaudeville performer, will enliven the occasion by original song parodies he has composed relating to the eccentricities of various members.

### MILEAGE OPTIMISM

#### Date for Reduced \$90 Books Set Over

The granting of the injunction to the Eastern railroads against the issuance of the interchangeable mileage books has brought to light a phrase in the legal opinion expected to prove ultimately optimistic to the adherents of the reduced mileage rate. It reads that "the action of Congress must be upheld as constitutional."

Congress held originally on passing the bill recommending the lower mileage rate that it was not endowed with the power to fix rates, but left that to the Interstate Commerce Commission. The I. C. C. set May 1 for the issuance of the \$90 books to sell at \$72, which date, because of the injunction, has now been set over to January 1, 1924. On the appeal to the U. S. Supreme Court it is deduced that the highest tribunal must either sustain the injunction which would mean Congress can fix the rate or will overrule it and let the matter rest with the I. C. C. In either instance a reduction from the 3.6 cents mileage is expected. In the arguments before Congress a 2.5 cents rate was discussed, although the I. C. C. mileage book provided for a 2.88 cents rate.

The National Council of Traveling Salesmen's Associations, which has been fathering the bill for over five years, is at present arranging for a series of benefits to raise funds to retain eminent counsel for the appeal. Equity has formally consented to the appearance of its members at a Sunday concert.

### CENSOR REPEAL UP

#### Advocates of Repeal Bill Look for Action in Albany Today

Albany, May 2.

The bill to abolish motion picture censorship, which has been passed by the Senate, remained passive as far as the Assembly was concerned up to 6 p. m. today. Those who are interested in the measure feel certain, however, that there will be some action on the measure tomorrow.

On the inside it is intimated that George Eastman of Rochester has had considerable weight with the Republican Assembly and that the opponents of the measure are going to receive a distinct surprise when the bill is voted on.

### GOOD YORKSHIRE COMEDY

London, May 2.

"The Marsdens" at Everyman's theatre Monday is an excellent Yorkshire comedy, praised by the press notices uniformly.

## SIX BEST SELLERS FOR APRIL

### VICTOR RECORDS

"Fate" and "Lady of the Evening"

"Aggravatin' Papa" and "Aunt Hagar's Blues"

"Underneath the Mallow Moon" and "Wonderful One"

"Honeymoon Chimes" and "Waltzing the Blues"

"That American Boy of Mine" and "Clinging Vine"

"That Da Da Strain" and "He May Be Your Man"

### BRUNSWICK RECORDS

"Pale Vanetian Moon" and "The Lovelight in Your Eyes"

"Dearest" and "Baby Blue Eyes"

"Falling" and "Boss' Knees"

"Love Sends a Little Gift of Roses" and "Wonderful One"

"Lovin' Sam" and "Down in Maryland"

"Just One More Dance" and "You Got to See Mama Ev'ry Night"

### Q. R. S. WORD ROLLS

"Dearest"  
"Bambalina"  
"Oh! Harold"  
"Who's Sorry Now"  
"Who's Heart Are You Breaking Tonight"  
"Honeymoon Chimes"

April, a concededly poor month for music, second only in the annual slump to July, held up rather well according to the jobbers. One firm reports it did \$3,000 more business the past month than in April, 1922, which was an exceptionally poor month. The commercial men in the music business "dope" it out by past experience that sales slump in April and May, but spurt in June when vacationists, June-brides, etc., are responsible for increased sales, and falls down almost completely in July, with the following month marking an ascension once again. However, the past month has not been so bad all things considered.

In sheet music sales the independent retail stores report "You Know You Belong To Somebody Else" as holding top sway, while the Kresge Chain Store Co. reports some weeks found the ballad topped by "You Got to See Mama Ev'ry Night," "Carolina in the Morning," "My Buddy," and "You Tell Her-I Stutter," with numbers like the following among the foremost generally: "Dearest," "Crying for You," "Love Sends a Little Gift of Roses" (a consistent seller), "Lovelight in Your Eyes," "Barney Google," "Aggravatin' Papa," "Falling," "I Gave You Up," "Who's Sorry Now," "Ten-Ten-Tennessee." Others coming along at a cheerful pace are: "Fate," "When Will the Sun Shine for Me," "Wonderful One," the Berlin and Feist dance follies; "Faded Love Letters" (sponsored by a Michigan publisher); "November Rose," "I Love Me," "Nobody Loves You Better Than Your M-a-m-m-y," and "Yes, We Have No Bananas."

"Bambalina" from "Wild Flower" and Victor Herbert's "Kiss in the Dark" are running a neck-to-neck race for supreme honors among the production sellers with the "Nellie Kelly" and "Music Box Revue" quota not far behind. "When Hearts Are Young" from the "Lady in Ermine," "Saw Mill River Road" from "Up She Goes," the perennial Gallagher and Shean song and "Parade of the Wooden Soldiers" also stand out.

## EQUITY'S EXECUTIVE COUNCIL CONSIDER THREE SUBJECTS

### Commencing to Analyze Gillmore and His Talk—Levy-Mayer Bill Discussed—Don't Want to Be Too Hasty About Vaudeville

The executive council of the Equity Association held a meeting Tuesday. The principal subjects discussed were the Levy-Mayer bill legalizing Sunday shows; the Equity Shop and the best policy to pursue looking to its establishment in 1924, and the organizing of vaudeville, considering the advisability and wisdom of such a course in view of probable consequences.

Opinions are divergent of this, as it is realized that in antagonizing E. F. Albee, Equity will add a formidable ally to the legitimate managers.

The officials of Equity through Frank Gillmore charge Albee with butting into the Levy-Mayer bill affair, for the mere pleasure of taking a slam at Equity. But members of Equity, analyzing the matter, declare Gillmore is responsible for Albee's action, as when the Rev. Henry Bowby commenced his campaign against Sunday vaudeville, it was Gillmore who wrote to Bowby in the name of Equity, endorsing his action, and also gave statements to the daily press along the same lines. These members say it is another case of Gillmore doing too much talking and they are apprehensive of the result. It is conceded that if the Levy-Mayer bill goes through, it will be a severe blow to the prestige of Equity and will probably wreck the morale of the organization.

In the matter of Equity Shop no further efforts will be made to meet the managers on the subject, Equity officials saying: "If the managers have anything further to say on the matter, we are willing to listen but there will be no compromise on

our part as far as the Equity Shop is concerned."

At the council meeting many diverse opinions were voiced in the matter of any action in vaudeville affairs and no definite decision was arrived at, the possible consequences being of too serious a nature to allow of hasty judgment.

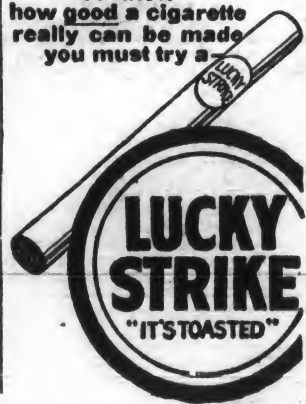
### HUTCHINSON'S FARCE

London, May 2.

"One Too Many" is a conventional farce by Richard Carton, opening Monday at the King's, Hammer-smith. Percy Hutchinson made the production.

The piece may do in the provinces, but is an unlikely West End candidate.

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# PRO RATA DEDUCTION CLAUSE GOES FOR SIX-DAY TOWNS

Philadelphia, Baltimore and Pittsburgh Excepted— Starts Next Season When Six Days' Playing for Reason Beyond Manager's Control

The pro rata deduction clause in houses where no Sunday shows are allowed, inserted in the new Keith contracts for next season, will not affect the three six-day towns now playing Keith vaudeville, Philadelphia, Baltimore and Pittsburgh.

The clause will be added to all of the contracts issued for the coming season. In effect it will mean that where the Sunday performance is eliminated through local legislation or from any condition beyond the control of the local manager, the pro rata amount, based on the number of performances given daily, is to be deducted from the salary of the artist.

In towns such as Philadelphia, Baltimore and Pittsburgh, which have always played but six days weekly, the present arrangement as to salaries will continue. In those cities the artist is paid the same salary as when playing a seven-day town, although the salaries are based on 14 or more performances a week.

The decision to add a clause covering the Sunday situation, as announced in Variety several weeks ago, was arrived at by the Keith officials following local interference by the Lord's Day Alliance and their attempt to enlist the sympathies of the vaudeville artists through Equity connivance.

A letter written recently by one of the reform executives to a vaudeville official, asking where vaudeville stood on the Sunday question, was identified by several authorities as smacking strongly of Harry Mountford, head of the vaudeville branch league with Equity.

The Keith people contend that any interference or change in the Sunday vaudeville situation would force many houses to economize, play a cheaper grade of act and drop numbers of them.

## 10 BEST ACTS

Walter D. Hickman, critic of the Indianapolis "Times," has formulated a list of the 10 best vaudeville acts seen by him at Keith's during the season. The reviewer commenting on the "pleasant but difficult task" of making the selections, explained that as the 10 best pictures and the 10 best plays had been chosen, he was acting on the request of the publication's patrons in limelighting vaudeville.

The choice in the order named were: Sophie Tucker, Rae Samuels, Jack Osterman, Joe Cook, Olsen and Johnson, Morgan Dancers, Van and Schenck, Chic Sale, Oriole Terrace Orchestra and Marion Harris.

## MAGGIE LE CLAIR'S ESTATE

Maggie Le Clair, of the phenomenal players, a vaudeville act comprised of a number of veteran artists, left an estate not exceeding \$250 in personality and no will, when a victim of pneumonia, she died at St. Michael's Hospital, Toronto, April 8, according to her nephew, William Gannon, of 745 Ninth avenue. In his application for letters of administration upon the property, which was granted to him by Surrogate Foley, of New York, this week.

Miss Le Clair, who was the widow of James Casey, lived at 249 West 38th street, New York, and was about 63 years old. She was an Irish comedienne when she made her reputation on the stage. She was first seen in 1879 when in a double act with her sister. They were known as the Le Clair Sisters. Later she married and for 17 years she and her husband toured the United States and Canada as Casey and Le Clair, "The Irish Tenants."

Her nephew is her only surviving heir at law, according to his petition for the administration letters.

## FAY FOR GARDEN SHOW

Frank Fay has been engaged for 10 weeks by the Shuberts for the new Winter Garden show which will follow in the Al Joison aggregation.

## DOROTHY RUSSELL'S ACT

Daughter of Lillian Russell Returning to Vaudeville

The daughter of Lillian Russell, professionally Dorothy Russell, is preparing to return to vaudeville at the head of an act. Following the death of her mother, Dorothy was reported to have been provided for through a trust fund left in the custody of her step-father, Alexander P. Moore, the Pittsburgh publisher ("Leader") lately appointed Ambassador to Spain and now in Madrid.

Miss Russell recently informed friends in New York she would have to resume stage work, and was advised to call at the Keith office. The act, formed will have singing and dancing by Miss Russell, accompanied by a boy and girl with a pianist.

## MISS DAY AND SOMERSET

(Continued from page 1)

position to Somerset's stay in America, leaving the emigration proceeding suspended subject to Somerset's behavior here. His marriage will probably end it, as the charge was one concerning his situation with Mrs. Carlton. Carlton also cleared away all obstacles toward divorce, stating he did it on behalf of the child he mentioned in his proceedings.

Somerset is the former husband of Margaret Bannerman, the English star, who divorced Somerset, naming Miss Day as co-respondent. He is a relative of the Duke of Somerset.

There has been a great deal of daily newspaper discussion of the Day-Somerset-Carlton case. Miss Day, however, has at all times retained the solid sympathy of her fellow workers in the theatre, who understood the circumstances and realized the facts. What struck the newspapers as a sensational "triangle" was recognized by the profession as an unfortunate domestic difficulty, with Miss Day held innocent of any "moral turpitude," which was the charge against Somerset in the Federal proceedings.

At the invitation of the University of California Margaret Anglin will appear May 29 for one performance of "Hippolytus of Euripides" at the Greek theatre, Berkeley. It will be the seventh performance of Miss Anglin in the open air theatre of the Greek play.

## UNIT SALARY CLAIM

Nat Nazarro of Opinion Timberg Owes Him \$1,200

Nat Nazarro served papers in a \$1,200 suit representing a week's salary on Herman Timberg this week arising from the plaintiff's engagement in Timberg's unit "Frolics of 1922," operated by I. H. Herk and E. Thomas Beatty. Nazarro's claim is on the theory that Timberg was his employer arising from the following facts: When the show played in Newark about two months ago the plaintiff handed in his notice which Timberg and Harry Rose, the company manager, refused to accept, according to Anton Siegal and Herman F. Spellman, Nazarro's attorneys. They urged him to remain with the shows, holding forth that the unit had five or six weeks' bookings to go.

While the show played in Pittsburgh, Herk & Beatty went into bankruptcy and Nazarro was not paid for that week, for which he is suing in the City Court.

## BETH TATE'S RETURN

Back to American Vaudeville After World's Tour

Following a tour of the world, Beth Tate, in the single women class of vaudeville, has returned to New York. She will open next week to break in on the Poli time with restricted material written by Blanche Merrill.

Miss Tate, before leaving for the other side, was noted among the single turns for her appearance and voice. Both are said to have been improved during her absence.

The Liberty, Oklahoma City, has changed from pictures to vaudeville and pictures. The vaudeville has four acts, twice a week, and booked in St. Louis.



MAE and ROSE WILTON "REAL STARS"

What the Syracuse "News" said:

"The real stars of this week's bill are the Wilton Sisters, who look and sing as might a couple of children with the sweetest of voices, capable of the most captivating vocal stunts. Their echoes of the silvery notes of the French horn are wonderful."

Shea's Toronto, this week (April 30).

Booked solid B. F. Keith Vaudeville Exchange.

## TIERNEY-McCARTHY 2-ACT

Harry Tierney and Joseph McCarthy, authors of "Irene" and other musical comedy successes, are to invade vaudeville in a two-act via the Keith Circuit.

Alf Wilton offered the turn to the Keith bookers this week and an early opening out of town has been assured. They will use their own song compositions and patter.

## EDDIE BUZZELL'S VACATION

Eddie Buzzell's contract as featured comedian of "The Gingham Girl" expires May 30. The actor denies he is preparing an act for vaudeville, but will go on an extended vacation and read a few new production scripts.

Buzzell is reported to have received an offer of \$1,000 weekly to head a new Broadway production.

# THEATRES ON STANDARD TIME DISGRUNTLE PHILADELPHIA

Some Went to Daylight Saving Time Tuesday— Others Still on Standard—Crowds Wait in Lobbies—Trains Missed

Philadelphia, May 2.

The daylight mix-up in this city and State put the theatres in a state of confusion Monday and Tuesday, and meant loss of money to every box office before things were finally straightened out.

With the Derrick anti-daylight saving bill waiting for action by the Governor, following its passage in both Houses at Harrisburg, the City Council took the bull by the horns Saturday and issued a request to all citizens to set their clocks ahead, beginning Sunday morning. The railroads readjusted their schedules at that time, and schools, colleges and almost all places of business adopted the new time; but the theatres announced an adherence to standard time.

The first test came Monday morning, when the larger downtown film houses opened at 12 and 12:30 instead of 11 and 11:30 by the new time, and many people were forced to wait in front of the theatres for nearly an hour, followed by a similar occurrence at Keith's, where there was much loud protestation. Harry T. Jordan, head of Keith's, was the first to decide to switch to daylight saving time, the change being made Tuesday. All day Monday cancellations of tickets poured into the various legitimate house box offices from commuters and suburbanites who had no way of getting home when the shows did not let out until 12 o'clock and 12:15. There was much grumbling in the lobbies Monday night, a great many people arriving at the usual time and being forced to wait a solid hour. Charles Wahamaker, manager of the Walnut, was the next to announce a switch, and was followed by the four Shubert houses—Lyric, Adelphi, Shubert and Chestnut. The decision was made Monday night, but the change to daylight time did not go into effect until the Wednesday matinee. The Nixon-Nirdlinger group, Garrick, Forrest and Broad followed suit Tuesday with an advertisement advising of the switch to begin Wednesday matinee.

The Stanley Company (both film and popular priced vaudeville houses) are still running on standard time and may continue. They are avowedly waiting to sense the public's desire on the subject. It is reported that their last evening show suffered a big drop in business Monday and Tuesday.

## CRAIG SENT TO PRISON

Burlington, Vt., May 2.

H. Lee Craig, a vaudeville actor, arrested here Dec. 29, 1922, for passing a worthless check for \$30.84 at the Hotel Vermont, was tried in the Chittenden County Court in this city the latter part of last week. After out over 12 hours, the jury returned a verdict of guilty.

Craig was sentenced by the judge to serve not less than one and not more than two years at hard labor in the state prison at Windsor. His home is given as Kansas City, Mo.

## DIVORCE ACTIONS

Chicago, May 2.

Actions for divorce have been filed by:

Nina Seamons Bestor from Vernon E. Bestor, leader of one of the Benson bands.

Harriet Alice Remsen from Arthur Samson Remsen.

Eleanor Pierce Benjamin from Jerome Benjamin, known as Jerry Benson.

## PUCK AND WHITE AT \$1,000

Chicago, May 2.

Balaban & Katz have engaged for three weeks, to play their local picture houses, commencing June 4, Eva Puck and Sammy White, at \$1,000 a week.

## Higgins and Bates Dissolve

Higgins and Bates, a two-girl vaudeville team, have disbanded their partnership. Helen Higgins will continue in vaudeville with a new partner. Miss Bates has not announced her plans.

## BERNSTEIN HOPS IN

European Commuter Arrives Again On Broadway

Freeman Bernstein, the European Commuter, hopped onto Broadway this week, coming in from some-where. He was not altogether certain where he came from or why he was back, but said he returned with a bankroll and some perfume.

Bernstein contradicted the statement by Peacock & Co. of London that he owed them money for several suits of clothes. Freeman said it was nothing, the Variety people misread the letter; it was just the English way of soliciting another order from him. He stated an intention of returning to London and having Peacock make him ten more suits, on the same payment plan.

Anyhow, said Freeman, what of it? Everybody owes tailors and that's the least of his annoyances.

## JOHN KOLVOORD RESIGNS

Leaves Keith's Booking Office, After 26 Years

John Kolvoord, connected with the Keith interests for 26 years, and in charge of routine matters in the booking department for the last 20 years or more, resigned Monday.

Mr. Kolvoord's resignation followed a disagreement with one of the members of the Keith staff over some office procedure.

During the most of the period in which the late Samuel K. Hodgdon presided over the big time booking department Kolvoord was Mr. Hodgdon's assistant. When Dayton V. Wegfarth succeeded to the post left vacant by Mr. Hodgdon, Kolvoord continued in the same capacity.

## HYPNOTIST ARRESTED

Kansas City, May 2.

T. Z. Davis, 35, charged with hypnotizing a young woman and transporting her in violation of the United States white slave law, was arrested at Winfield, Kan., by Federal officers after a nation-wide hunt.

Charles Paxson, deputy U. S. marshal, made the arrest, just as the accused attempted to escape in a motor car. According to the arresting officer, Davis performed in Birmingham, Ala., last January, as a professional hypnotist.

One young woman was held in his power for several days. While unconscious, Paxson says, Davis transported her to Atlanta. He then fled. United States officers tracked him across the continent to Los Angeles and back to Topeka. He was next located in Arkansas City, but evaded arrest and drove to Winfield, where the officials caught him.

## SUING PUBLIC SERVICE COM.

Alice Siegert, seriously injured in an automobile accident in New Jersey while driving with the Musical Hunters, is recovering and has left the hospital where she was confined for three weeks.

The Casualty Co. of N. Y., with which company Miss Siegert is insured, has entered suit for her claiming damages of \$50,000 against the Public Service Commission of New Jersey. One of its street cars was responsible for her injuries it is alleged. The same attorneys are also representing Frank Hunter in a similar claim for \$10,000.

## MARRIAGE BREAKS UP ACT

San Francisco, May 2.

The stage is about to lose a popular dancing team since Fanchon Wolff of Fanchon and Marco married Bill Simon of the Palais Royal Cafe.

Marco, the brother, is reported as disconsolate over the loss of his stage partner, declaring he will give up his career as a dancer and devote himself entirely to producing.



# SIXTH SHUBERT UNIT BANKRUPT IS JACK SINGER; OWES \$124,507

**Voluntary Petition Filed—Owes Herk \$16,500—Shuberts Made "Hello New York" Loser by Booking Extra Attractions with It**

Another of the Shubert vaudeville unit producers went into bankruptcy this week. It was Jack Singer with liabilities of \$124,507.53. Singer brings the list of Shubert unit vaudeville bankrupts up to five to date, with other Shubert unit producers reported contemplating the same step.

The Shubert unit producers now in the bankruptcy court are I. H. Herk and E. Thos. Beatty as individuals and co-partners with Herk accounting for liabilities of over \$1,000,000; Max Spiegel, with liabilities estimated at over \$900,000; the Barney Gerard (not the individual) operating company, \$100,000; and Henry P. Dixon, who confessed he owned three suits of second-hand clothes for his tangible assets while owing \$40,000.

Singer Tuesday filed his voluntary petition in the U. S. District Court, listing no assets. Holding the distinction of probably having operated the only Shubert unit, "Hello, New York," at a consistent profit, Singer was forced into bankruptcy through the Shuberts' booking extra attractions with the unit.

"Hello, New York," for 11 weeks grossed \$88,504.14, or an average of over \$8,000 a week, against an approximate \$5,000 overhead and operating expense, which meant a net clearance of about \$3,000 for the 11 weeks to pay off the production cost and show a profit. Singer had to contend with playing extra attractions like Wesley Barry in Cincinnati at \$2,500. Singer had to share Barry's salary on a 50-50 basis as agreed, and the Shuberts notified Singer that in addition to his assuming \$1,250 for Barry's salary, the bankrupt manager must also add to it the \$650 weekly salary usually paid Bobby Higgins. The Shuberts, having heard that Higgins was leaving the unit, decided to add his (Higgins) salary onto Barry's half-share, obligating Singer to the extent of \$1,900 for the freckled picture actor and reducing the Shuberts' \$1,250 to \$600. Similarly, other added attractions taxed the show's gross to a consistent financial setback.

The week of Feb. 5, last, the Shuberts, for a reason unknown to singer or his attorney, Lyman Hess, also attached Singer's scenery and other production investiture which the bankrupt theatrical manager has never since recovered.

The bankruptcy schedules disclose an item for \$16,500 due I. H. Herk for money loaned, which brings to light Herk's financial interest in the "Hello, New York" unit, making a total of five shows Herk was interested in on the Shubert unit circuit. Herk some weeks ago filed a voluntary petition in bankruptcy.

Among Singer's creditors are actors for salaries on unexpired contracts totaling \$77,725, as follows: Clissie Hayden, \$20,000; Frank Dobson, \$13,200; Phil Baker, \$13,000; Gerald Gilbert, \$2,625; Inez Van Pree, \$1,320; Pederson Brothers, \$5,775; Helen Eley, \$4,200; Lon Hascall, \$4,200; Maurice Cole, \$1,260; Sam Wilson, \$7,560; Betty Louler, \$1,500; Daisy Smith, \$100; Louise Hamel and Virginia Hamel, \$65 each; Edith Abbott, \$75; Sally Chester, Margie Vill, Nessa Medwin, Louise McRae, Trilzie Warren, Ethel Holmes, Peggy Marnes and Jessie Clarke, \$50 each; Fritz Tidens, \$250; Alma Montefiore, \$30.

Rudolph K. Hynicka is down for \$2,000 for money loaned in 1921; J. H. Tooker Printing Co., \$2,494.59; George Stoddard and Fred Herrendeen, for \$1,000 royalties due each for authoring "Hello, New York"; sundry items for commercial bills, including costumes, scenery, shoes, advertising, insurance, printing and professional services.

The bankrupt theatrical man, identified with burlesque prior to his ill-fated venture into Shubert vaudeville, returns to the burlesque field next season as manager of Charles H. Waldron's show on the Columbia wheel. It was formerly the Frank Flinnay show, but Waldron will rename it after himself with Singer as company manager.

## INDIAN CHIEF PINCHED CLAD ONLY IN PAJAMAS

**Chief Oskomon Says Young Fellow He Invited to His Room Doped Him**

New Orleans, May 2. Chief Oskomon, an Indian dancer, playing the Loew Circuit, was arrested on Canal street Saturday night, clad only in pajamas. The chief was chasing a young man carrying a pair of trousers which he claimed belonged to him.

The youth was locked up along with the Indian. When arraigned in night court Sunday, with the piece packed with theatrical folk, Chief Oskomon stated he invited the young man to his room and the fellow offered him a doped cigarette. He smoked it and it caused him to lose his power of reasoning. Judge Leonard fined the Indian and his companion \$5 or thirty days. They paid the fines.

The court was in an uproar during the cross-questioning of the prisoners.

## KEITH'S BOYS' BAND

Keith's Boys' Band, for their first parade of the season, 450 strong, led the Boys Week parade down Fifth avenue Tuesday. The organization, sponsored by the Keith Circuit, was later presented a flag of the city by Mayor Hylan.

## NEW ACTS

Joe Worth (Worth and Willing), having married Gertrude Gessner, late with Lew Fields, is having a new blackface comedy act written, to include Miss Gessner, for next season.

Vivian Holt and Myrtle Leonard, singing, dancing and talking, in "one."

Grace Lafie and Davey Jones, singing and talking comedy, "one."

Dolly Wilson, assisted by Sidney Franklin (pianist).

Ben Ross and Anna Maybelle, comedy talk and singing.

Ann Adams and Lillian, comedy crossfire and songs.

Verdi (Clark and Verdi) character comedy act.

Charles Morey (Morey, Senn and Dean) and Paul Borbin (Peel and Borbin), two-act.

"The Jazz Craze, 1923," presented by Ell Dawson and Victor Oliver, with the Frederick Twins, Alice Turner, Sam Acro and the Seven Dixie Boys, singing, dancing and instrumental.

The Australian Delsos, aerial novelty. Jimmy Dunedin, agent. Earl Fuller with new orchestra of men engaged on Pacific Coast. Claudia Tracey as singer.

Gilmore Corbin and His California Girls' Orchestra; Corbin replacing Earl in an established act. Earl is retiring from the turn to go to California to put on some big girl musical acts for Palace of Progress shows.

Stewart and Oliver, from Eddie Leonard's act, two-act. (Ralph Farnum).

W. C. Fields now touring the Orpheum Circuit, is offering two acts in one in "Gold" and "Juggling."

The Meyer Davis Orchestra from Paradise Restaurant, Washington, D. C., open at a New York Keith house May 14. (Ralph Farnum).

Fulton and Bart in a new full stage comedy act by Paul Gerard Smith.

Freddy Berrens and Co., three people, singing, dancing and instrumental.

"The Jazz Craze of 1923," staged by Victor Oliver, with 11 principals; Frederick Twins, Alice Turner, Sam Acro and the Seven Dixie Boys Harmonists.

"The Passing Review," a musical tab, with Charles McNulty and Ada Lum, opens Monday at the Majestic, Albany, N. Y.

## J. H. MOORE DONATES GROSS TO EMPLOYEES

**Giving Friday Night's Receipts Upon Retiring from Theatricals—Share Alike**

Rochester, N. Y., May 2. The Friday night's (May 18) gross receipts at the Temple (vaudeville) will be turned over by J. H. Moore to the employees of the theatre, as his parting gift to them. The following night the Temple will close its present season and at the same time Moore will retire from the theatrical business.

The Temples here and in Detroit have been taken over by the B. F. Keith's interests, which will operate big time vaudeville in both cities hereafter. At present Keith's is booking the houses only.

Mr. Moore began in Rochester with Cook's opera house in the early '80s. Upon his vaudeville shows outgrowing Cook's (now the Family) he built the Temple. The family also passed to Keith's in the deal.

Upon announcing the gift to the employees the latter held a meeting to decide on the division of the money. It was agreed to split it equally without reference to standing or salary of employee. A proposal to divide it on the basis of salary received was waived aside.

## JACK JOYCE MARRIES

**Wedding With Doris Leslie Reynolds Squashed Criminal Proceedings**

The marriage last week (April 23) of Harry Hall and Doris Leslie Reynolds at St. Edmund's Church, New York, was the culmination of a serious charge preferred by Miss Reynolds, professionally of the Leslie Sisters, dancers, against Hall. The latter is an Englishman, professionally Jack Joyce, a monopedic dancer in vaudeville.

(The nuptials automatically squashed criminal proceedings pending in the Court of General Sessions, New York.)

## TURF TAX DEAD?

Albany, May 2. It was reported here today that the measure designed to impose a 6 per cent. tax on race tracks and all other forms of amusements within the state of New York would be certain to die in committee in the Assembly.

Incidentally the bill to limit race track admissions to \$1 top will also die, as will the bill fathered by Senator Strauss which was designed to abolish the State Racing Commission.

A new bill was introduced to prohibit all Sunday parades except religious exercises and actual funerals.

## ILL AND INJURED

Leslie Osborne (Osborne Trio) ruptured a ligament in his right arm last week. It will keep him idle for sometime. He is confined to the French Hospital on West 34th street.

De Marcus and the Seven Musical Shells at the Orpheum, San Francisco, were crippled last week when the male dancer went to an osteopath because of trouble with his arm. The treatment put his arm in such a condition that he was forced to lay off. The girl dancer did her number alone.

Violet Carleton (Dupre and Carleton) underwent an operation, not serious, yesterday (Wednesday) at the Stern's Sanatorium, New York.

Joe Rolley (Rolley and Laird) was removed from the Golden Gate, San Francisco, to a local hospital last Sunday after the night performance. Rolley will be unable to work for about two weeks.

Rose Dunbar, of Adler and Dunbar, was successfully operated on for appendicitis in the Bay Ridge Sanatorium, Brooklyn, N. Y., yesterday (Wednesday).

## MARRIAGES

Florence Lorraine Sherlock (Sherlock Sisters and Clinton) was married to James Howard Clinton, of the same act, April 29, in New York City.

# SPECULATORS CAUSE ARREST OF PALACE THEATRE EMPLOYEE

**Charge Him with Disorderly Conduct—Palace Box Office Shaken Up—Specs Waiting for Outcome of Hearing Today**



**HARRY BUNCE Says:—**  
We advertise because we believe the more you tell the more you sell. We have something theatre patrons do not see and hear week after week. Clean, classy comedy and some novelty. Twins, but no relation. Great for productions. See HARRY WARD, ROSE & CURTIS OFFICE.  
**ARTHUR HARRY FRAZER and BUNCE**

## NEW KEITH'S, B'KLYN, WITH OFFICE BLDG.

**Eight-Story Adjunct to Theatre—Loew's St. Louis, 3 Stories for Offices**

The B. F. Keith's theatre in Brooklyn, which may be called the Keith's Palace, or the E. F. Albee theatre, is to have an office building adjunct of eight stories.

E. F. Albee will personally supervise the erection of the big-time house across the bridge. It will surpass the magnificence of the new Keith's Palace, Cleveland.

Brooklyn downtown in the section of the new house, near the present location of Keith's Orpheum, is without an office building. The nearest approach in the vicinity is some old-fashioned building near the City Hall.

St. Louis, May 2.

The Loew theatre to be constructed here is now having its foundation excavated. The Advance Building Co. has the contract. It's said the theatre will cost \$1,000,000.

The location is in the heart of the city. Marcus Loew has decided the theatre is to have a three-story office building in conjunction.

A new Loew theatre is to go up at Richmond Hill, L. I., with building shortly to start. It will seat 2,800. There are some local interests reported connected with the project.

## Will Rogers' Own Road Show

Will Rogers will leave the "Follies" June 2 for Hollywood to remain for one year doing picture work.

After the conclusion of his present picture contracts Rogers plans a road show with himself at the head under the direction of Harry Askin.

The bookings will parallel cities in which Rogers newspaper contributions have been syndicated, and which he has not played nor appeared in recently except on the screen.

## Foy Family in Loew House

Eddie Foy and Family were booked Wednesday for a full week in Loew's State, Buffalo, commencing May 21. The act is reported securing \$1,650 for the engagement. With the possibility it will be booked in some of the larger Loew vaudeville houses.

The war between the Palace, New York, and the speculators with booths on either side of the lobby took a new slant Tuesday night, when the speculators caused the arrest of Dan Cummings, one of the Palace employees, alleging that Cummings was guilty of disorderly conduct and was interfering with their business by warning patrons the tickets purchased from the specs would be refused at the door.

Cummings was locked up in the West 47th street police station, but later paroled in the custody of his attorney, Augustus Dreyer. He will be arraigned in 54th Street Court today (Thursday).

The incident is said to have further strengthened the Keith people in their determination to eliminate the speculators.

A shake-up followed in the Palace box office when it was discovered that the specs were apparently plentifully supplied with tickets for Tuesday night's performance at the Palace, despite precautions taken by the management, which included posting of large boards in front of the house in conspicuous positions, holding back the regular allotments that went to the 50-cent premium agencies, and the posting of "spotters" to enlighten prospective customers about the Palace ban on speculators' tickets.

The Cummings arrest is regarded as a test case by the speculators, who say they will immediately apply for an injunction restraining the house from interfering if Cummings is convicted, or will bring an action for damages against the Palace management.

In the Palace box office now are William Goldhart, until recently assistant treasurer of the Palace, taking over the duties of the treasurer. He succeeded Fred Wagner as treasurer. William Ridgeway, assistant treasurer to Wagner, also retired. Harold Long, formerly at the Hippodrome, and Charles Weston, formerly at Moss' Regent, are Goldhart's assistants.

## CAPT. O'HAY AT NAT'L EVENTS

Capt. Irving O'Hay, the after-dinner speaker, has been engaged to talk at the New York State Convention of Elks, The Grand Convention at Atlanta in July and the Bankers' Convention at Helena, Mont., Aug. 9-10.

O'Hay, a former burlesque and vaudeville actor, with a remarkable war record, and a soldier of fortune, lately turned to after dinner speaking with such success he left the stage.

## ENGAGEMENTS

Fridkin, Jr., and Rhoda, "Adrienne."

Katherine Cornell, "Casanova" (Woods-Miller).

Brenda Bond, "Jack and Jill."

George Alisen for "Gold Diggers" (special) at Crescent, Brooklyn, N. Y., this week (stock).

Helen MacDonald, for "Cabaret Girl" Winter Garden, London (leaving "Greenwich Village Follies," New York).

Hubert Kinney and Martha Shelby, dancers, "Sun Showers" (Boston).

Richard Carle, Harry Fender, May Corry Kitchen and Fridkin and Rhoda, "Adrienne."

Delyle, Alida, George White's "Scandals."

Dwight Frye, Mary Kennedy, G. Albert Smith and Julia McMahon, "The Love Habit."

Thais Magrane and Mary Ellen Ryan, "The Apache."

Richard Bold, George White's "Scandals."

William Bonsall, "The Apache."

Brenda Bond, "Jack and Jill."

Teddy Gerard, "The Bal Tabarin."

Virginia Stevens, "Elsie."

McCutcheon Sisters, "Go-Go."

John Marston, Catherine Dalton, Louis Hendricks, Edgar Nelson, Alma Chester, Guy Nichols, John M. Sullivan, Stanley Jessup, Waldo Whipple, Irving J. White, Marie Haynes, Hope Sutherland, Frederick Beane, and Edward Poland in "Rolling Home."

Edna Buckler, Edith Potter, Joe Payton stock, Emira, N. Y.

## TWO CANADIAN PANTAGES'— MOVING INTO KEITH'S OFFICE

Toronto and Hamilton Will Be Controlled by Big Time Interests—M. Shea Interested—Loew's Also in Hamilton

The Pantages houses in Toronto and Hamilton are to be placed in the Keith office for bookings by Nathanson & Miller, according to authoritative sources.

Mike Shea, owner of the Shea houses, and a Keith ally is jointly interested with the Keith people in the deal. The theatres are to come in on an arrangement whereby the Keith Circuit will buy in and control them.

Pantages vaudeville has been playing the Toronto houses on a booking agreement, reported expiring recently and not renewed. Pantages, Hamilton entered into a pooling arrangement with the Loew house in that city last season whereby Loew agreed to play pictures at his house. This was later amended.

The Lyric, Hamilton, one of the Canadian United string now in the Keith office, formerly took the Keith bills but lately has been playing straight pictures.

The acquisition of the two houses would give Keith's two houses in Toronto and two in Hamilton, leaving Loew the only small time operator in the latter city, should Loew change his present picture policy back to vaudeville.

### "SLIP" RULING

Keith's Issues Notice to Agents Booking Acts

A new ruling in the Keith office calls for an agent to sign the booking slip when a booking manager makes an offer for an act and the act accepts.

This verifies the booking and prevents misunderstandings. The order resulted from the booking tangle occasioned a couple of weeks ago when one act, "Laces and Ladies," was booked by mistake in two houses at the same time. The mix-up was the means of causing the suspension of Charles Maddock, its producer, and William McCaffery, an office booking manager.

The order also restates the attitude of the booking office to the effect that an agent must report back all acceptances of acts for offers made by booking managers as soon as the acceptance has been received.

With the former method in vogue an agent could carry around an acceptance of a salary by an act for several days, meanwhile dicker with other booking managers in the Keith offices for a higher salary for the act in question.

### KAJIYAMA'S CO.

Touring Canada With Six Acts as Cultural Vaudeville Circle

Tameo Kajiyama is touring Canada under the heading of Cultural Vaudeville Circle, a combination composed of six acts headlined by himself. The others are Bollinger and Reynolds, Brerle and King, Kluting's Entertainers (animals), Dan Caslar and Beasley Twins, Clinton and Cappell. The show plays at 7bc top.

Kajiyama is acting as his own publicist. He says the business of the company while playing through the Province of Ontario, Canada, from two days to a week in a stand according to the size of the town, has been most satisfactory.

Barry and Lancaster Keith-Booked

Barry and Lancaster, a former Shubert unit combination, were booked by the Western Keith's office this week. The team will open for the Keith people immediately following consummation of their present Loew Circuit engagements.

The pair were members of "Say It With Laughs," which they joined last season. Prior to that they were in a Columbia Circuit burlesque attraction, following with several appearances in Keith houses before joining the unit.

Following the insertion of an advertisement in Variety the Keith office tendered the turn the western time.

## HIP, SPOKANE, GOES INTO "OPEN SHOP"

Summer Economy Advanced by Management as Reason

Spokane, May 2.

The Hippodrome declared an open shop Saturday, paying off the union musicians, stage hands and operators.

Manager Maurice Oppenheimer gave as a reason for the changed status that it was following a summer economical policy.

The local unions may ask their international to designate the Hippodrome as unfair.

### BILLING NEWARK

Sells-Floto Gets First Display Along Main Railroad Lines

The Ringlings have made little effort to carry on a billing competition in Newark, N. J., where they are preceded by the Sells-Floto outfit. The latter show is on May 7 and the Ringling-B. B. tops the following Wednesday, May 16.

From the windows of main line Pennsylvania trains it looks as though the western circus has been left a clear field, although within the town the Ringling paper is abundant and is of better quality than the opposition. Most of the Sells stands are of the smaller sizes, while the Ringlings have a number of 54-sheet flashes.

### MURPHY'S CHARTER OAK PK.

Hartford, Conn., May 2. Stockholders of the Connecticut State Fair Association have voted to accept the proposition made to the association by Thomas W. Murphy of \$200,000 for the land and not the buildings known as Charter Oak Park.

The association will be permitted to have the grounds Labor Day week for 10 years to hold the state fair under provisions of the contract.

### STRIKER LEAVES MARINELLI

E. L. Striker, one of the representatives of the Marinelli agency on the booking floors of the Keith office for the last eight years, severed his connection with the Marinelli office Saturday.

The booking of an act with one of the independent vaudeville circuits, with the booking without the sanction of the Marinelli office, it is said, entered into Stryker's retirement.

### LEVEY'S PICTURE BOOKINGS

San Francisco, May 2. Because of the increasing demand for material in the big picture house for special musical and dancing acts to be featured with picture offerings, Bert Levey is inaugurating a special department which will be confined to assembling material and acts for houses of this character. He is going into it on a big scale.

### PASSPART-BECK TRIAL MAY 25

May 25 has been finally set by court order for the trial of William L. Passpart's breach of contract suit against Martin Beck and the Orpheum Circuit.

The trial will take place in Trial Term, Part X, New York Supreme Court.

### Picture Houses on Percentage

Chicago, May 2. A touring vaudeville road show is about to take to the road, playing picture houses on percentage.

It is composed of Richard Anderson, Ruth Young & Co., Bond Morse, Bemis and Newton, Steve Green, Virginia Albermarle and Marcel Laurent.

## SUMMER SALARIES SET IN TWO DIVISIONS

Keith's Office Asks Agents Not to Quote Figures Paid by Other Circuits

Summer salaries in the Keith office will be divided into two classes. An order was issued this week requesting agents not to submit an act to a big time Keith man asking a salary established by the Orpheum, Interstate or Keith's Southern time.

The order means the act will be sold for a lesser amount to the Keith houses than to the three other circuits on account of location, minimum traveling expenses, etc.

It long has been understood that vaudeville acts contemplating a tour of the Orpheum, Interstate (Texas) or the Southern circuits are booked at a larger salary than usually paid in the other houses.

Agents have become careless in offering acts to the Keith bookers after they have toured these circuits, stating the salary paid by the others as the act's salary, oftentimes raising the salary for an act in the Keith houses without the usual procedure of taking it up at one of the regular booking meetings.

Hereafter a new act which comes into the Keith houses via any of the above-named circuits will have a separate salary set after the Keith booking men have seen it; an old act returning to the Keith houses will receive the salary set by the Keith people.

### ONLY ACT DOUBLING

Van and Schenck Taking Up Earlier Season's Dates

Van and Schenck are the only act booked to double two houses by the Keith Circuit since an edict against doubling was issued some months ago.

Acts have doubled since the order, but only for a disappointment. The Van and Schenck bookings are to double for the next few weeks. This week the turn is at the Palace, New York, and Orpheum, Brooklyn; next week Palace and Riverside, May 14 Colonial and Hamilton, following which the songsters jump to Chicago to open for six weeks at the Palace, Chicago.

The intensive booking is due to the setting back of the Van and Schenck metropolitan dates earlier in the season.

### HANSEN KEEPS IT UP

Fills National, Boston, After Week at Bowdoin Square

Boston, May 2.

Juanita Hansen, who broke the house records at the Bowdoin square last week, remained in town for this week, moving over to the National, where she is appearing in conjunction with the Irving Cummings production, "The Drug Traffic," the tie-up of the screen star with the picture proving a terrific draw at the box office.

The National has 3,000 seats and the combination of star and drug film filled the house for the first three days.

The Boston "American" has been playing the Hansen stuff strong and a special "all ladies only" performance added considerable interest.

## KEITH'S BOOKING CHANGES MAKE BIGGEST SHAKE-UP

Johnny Collins' Record of Booking 17 Weeks in Keith Office—Biggest Chicago Keith Houses West Switched to New York

## BRAY'S BOOKING RULE AFFECTS N. Y. AGENTS

Must Book Through Chicago Agents for Jr. and Assn. Houses

Chicago, May 2.

Charles E. Bray, general manager of the Western Vaudeville Managers Association, has issued a ruling that New York agents who desire to place acts with the Junior Orpheum and W. V. M. A. houses must deal through Chicago agents the same as Chicago agents are obliged to deal through New York agents in placing acts with the Keith and Orpheum time through their New York offices.

This is considered one of the most important steps taken by Mr. Bray since his acceptance of the managerial reigns as it is viewed as "fair" to the Chicago agents, who have been required to measure up to certain requirements by Bray in other respects.

It has been the custom for New York agents to visit Chicago "looking for material" and to drop in the booking offices in the State-Lake building "to shake hands with the bookers." These friendly visits have always developed that certain acts were routed in certain houses while new material never has been easy to locate.

From now on this "bunk" will be eliminated from the Chicago booking situation through the Bray ruling.

### MAY SUE UNION

James of Columbus Having Controversy With Union

Chicago, May 2.

William James, president of the James theatre company, will sue the stage hands union for the salaries of every act forced to lay off through the demands of the union for seven stage hands with seven acts.

James had an arrangement with the union permitting him to play vaudeville at the James theatre with a certain number of stage hands. When the size of the bill was to be increased from six to seven acts the union demanded another stage hand.

Charles E. Hodkins, general representative of Alexander Pantages, was asked to cut out the seventh act where it was possible, but was informed that suit would be brought for the salaries of all acts booked and impossible to cancel.

### STEWART, COMMERCIAL

New Orleans, May 2.

Earl Stewart, manager of the local Orpheum, has resigned, to engage in a Chicago advertising concern he is financially interested in.

One of the biggest booking shake-ups in the history of the Keith organization occurred this week when the larger middle western houses formerly booked through the Chicago Keith's office were switched to the east and added to the books of Johnny Collins and Jack Dempsey.

The Palace, Cincinnati; Hippodrome, Cleveland; Keith's, Dayton, and Palace, Indianapolis, from the Chicago Keith office go to Collins with Dempsey getting Keith's, Louisville, from Chicago, in addition to the Temple, Detroit, Shea's, Buffalo, (Aloz) and the Dayis, Pittsburgh (Dempsey).

In addition Collins receives Keith's, Syracuse, (Blondell), 105th street, Cleveland, (Dempsey), Temple, Rochester, (Aloz), Keith's Cincinnati (Dempsey) the Palace, Cincinnati, from the Chicago Keith office and Keith's Toledo (Dempsey). These houses added to the Colonial, 81st street, White Plains, N. Y., 23d street, 125th street and Elizabeth, N. J., will enable Collins to route an act for 17 weeks, establishing a precedent and record in the Keith organization for an individual booker.

The split week houses remaining in the Chicago Keith office will continue to be booked by Glen Burt, under the supervision of Tink Humphries, in charge. The calibre of the bills will be raised by the new line up, especially as regards feature acts which are more easily secured in the east. Burt will continue to make his headquarters in Chicago, but will come east frequently to secure needed material and look over eastern acts.

Collins was formerly the Keith middle western booker, resigning to enter the agency field. Under the new line up he regains most of his former houses in addition to the eastern stands.

The new arrangement will centralize the booking of the middle western territory, particularly in cities like Cleveland, where there is more than one house playing similar policies, with one of the houses booked out of Chicago. Repeats and confusions can be avoided and an act kept in the territory for a consecutive number of weeks through a closer co-operation between the booking men.

A summer policy of six acts and feature pictures three times daily will be installed in several of the big time houses concerned.

Arthur Blondell, who with Jack Dempsey, took over the Keith middle western houses when Collins resigned, may be shifted to the Keith popular priced or fifth floor department.

### SUMMER PRICES, 15-25

Indianapolis, May 2. Keith's Palace, which will have a "split week" policy during the summer, will reduce admission to 15-25, making a bid for patronage against Olson's Lyric and the picture houses.

### Girdeller Reported Reinstated

Chicago, May 2. It is believed that Earl Girdeller has been reinstated as a booker for the Pantages Circuit. He has been seen entering the North American building frequently of late, and the only agencies in that building are Pantages and Carrell.

### TAKES FREEMAN'S AGENCY

Irving Yates has taken over the acts formerly handled by Charles J. Freeman, now booking manager for the Interstate Circuit. Freeman has left for a trip around the Texas circuit, to be gone about a month.

### HOUSES CLOSING

Eric, Pa., closes May 11 (Keith). Palace, Hartford (Keith) closed April 29, now playing stock. The Empress, Grand Rapids, vaudeville, closes May 6. The Rajah, Reading, Pa. (Wilmer & Vincent) vaudeville, closed Saturday.

COM SAT  
JAN. 27  
TIVOLI THEATRE  
MUSCROVES CELEBRITY VAUDEVILLE  
LOLA & SENIA  
EXQUISITE DANCERS  
THE POETRY OF MOTION

### LOLA and SENIA

in "TERPSICHOEAN TID-BITS"

The above billing is given exclusive headliners only, and Lola and Senia were billed as such during their tour of Australia, 1922-23.



## SPIEGEL INTERESTED IN HOME BUILDERS' PLAN

### Employee Arrested Charged With Grand Larceny of \$900

The arrest and arraignment on a charge of grand larceny of Louis Cutler, an employee of the Public Service Home Builders Plan, Inc., with offices in the Knickerbocker building, New York, brought to light another venture in which Max Spiegel, the bankrupt theatrical promoter now in a Stamford, Conn. sanitarium, was actively interested for a time.

Cutler was arrested on the complaint of John W. Reyhauser, last musical director for Herman Timberg, on April 21 and "booked" in the 30th street police station in \$2,000 bail by Magistrate Silverman.

On arraignment the following day Judge Douras granted the motion of Anton Slegel and Herman F. Spellman, counsel for the complainant, and increased the bail to \$5,000. Trial has been adjourned to May 11 at 2 p. m.

The Public Service Home Builders Plan, Inc., is a \$1,000,000 corporation organized by Max Spiegel, but later taken over by Hillel & Kappers, attorneys of Union Hill, N. J., shortly before Spiegel became involved in his other theatrical enterprises which eventually led to the bankruptcy courts. The plan of the building corporation was to solicit clients via announcements in the press offering to erect homes on any site or lot owned by the prospective owner, for a consideration of 10 per cent. of the cost of the house down and the balance to be paid at the date of one per cent. a month. It is understood quite a few show people invested in the proposition. Reyhauser invested \$900 without any building action forthcoming. His attorneys are of the opinion that about 40 in all became involved similarly.

A meeting of those interested in the corporation was held Tuesday, with a view towards starting active building shortly. Lyman Hess is representing the contract-holders and S. Edward Ginsberg the defendant.

## "TUT" IN BURLESQUE

Clark and McCullough and Columbia Co. on 50-50 Basis on Franchise

The new show Clark and McCullough are to operate on the Columbia wheel next season is to be called "Tut Tut," inspired by the Egyptian King Tut-Ankh-Amen craze. It was at first planned to call the troupe the "Tut-Ankh-Amen Burlesquers" or something of the sort, but nobody around Seventh avenue and 47th street could pronounce or spell the word.

"Tut Tut" will be operated on the franchise on which Hurlitz & Seamon produced "Rockets" last season. Arthur Harris is interested with Clark and McCullough in the show, and will manage it. The Columbia Amusement Co. will control 50 per cent., and the Clark and McCullough interests the remaining 50.

Among those engaged are George Shelton, comic; Sarah Hyatt, prima; and Mae Myers, ingenue. Mike Zelewski, musical director for "Peek-a-boo" during its record-breaking Columbia days, will be "Tut Tut's" director.

## EDW. DE COURSEY DIES

Edward De Coursey, resident manager of the Gayety, Detroit, died of pneumonia April 27, in the Henry Ford Hospital, Detroit. He was about 55 years old, and had been connected with the Columbia Amusement Co. in a managerial capacity for 15 years. Mr. De Coursey was ill only a few days.

In his earlier days in the show business Mr. De Coursey appeared in dramatic shows and farce comedies. He operated his own traveling shows also for a number of years, notably the starring tours of his wife, Nettie De Coursey, a popular star of the days when melodrama was in the ascendant.

## Stock Quits in Two Weeks

Back & Knitz's stock burlesque venture at the Jacques Waterbury closed last Saturday night, following a two weeks' engagement. The business started off poorly and never got better than fair during the two weeks the stock occupied the house.

## NEW POP PRICED LEGIT CIRCUIT PROPOSED

### Kraus, Gallagher, Barton in It—Dave Kraus Resigns From Mutual Presidency

The first news of the formation of a new popular priced legitimate circuit for next season backed by burlesque interests came to light this week when papers of incorporation for the Equitable Booking Association were forwarded to Albany. The new circuit which is to control a chain of week stand houses is being sponsored by Dave Kraus, George Gallagher and Charles E. Barton, all associated with burlesque for several years and still retain some holdings.

The organizers plan to operate the new circuit upon the same plan as that of the Mutual Burlesque wheel. A set price will be made for each attraction before it opens on the circuit the same amount being paid by each house for the show with no sharing terms. The quality of the show and its style whether musical or dramatic will determine the amount it will be bought for each week. No set figure will be made covering all dramatic or musical shows. The quality of the show will determine how much it will secure in each class with an additional amount available for shows employing stars.

The circuit will operate at \$1 top admission scale with the routing to be handled by Barton and Gallagher, both of whom were connected with the American Burlesque Assn. in similar capacities for several years. An arrangement has been entered into with Paul Scott for the recruiting of companies to be organized by the circuit itself.

Dave Kraus resigned the presidency of the Mutual Burlesque Association Saturday, and the board of directors accepted the resignation this week. Although Mr. Kraus is retiring as the president of the Mutual, the Olympic, on 14th street, New York, remains on the Mutual circuit. A contract made last year for five years, with four more years to run keeps the Olympic in the line up.

Kraus refused to comment on his resignation. From another source it was learned Kraus' resignation followed continued internal scrapping among the Mutual directors, and that matters came to a show down about four weeks ago, when a former executive of the Shubert vaudeville circuit was engaged by Kraus as field man for the Mutual. A couple of the other Mutual directors were seemingly opposed to anything Kraus proposed, and objections were made to the engagement of the field man in question. The objectors were not objecting to the ex-Shubert executive himself, it seems, but because Kraus had engaged him.

Kraus owns 13 shares of Mutual stock. This stock according to an agreement of the original Mutual incorporators must be sold to some other stockholder of the Mutual or the Mutual as a corporation. The Mutual was incorporated first for \$100,000, and later, (about six weeks ago) the capitalization was reduced to \$25,000.

George Edgar Lothrop, Jr., of Boston, is now acting president of the Mutual. He will continue until an election decides the next president.

A Mutual meeting of directors was held yesterday (Wednesday) afternoon. The subject of electing a new president was one of the matters to be settled.

## GIGGLES

(COLUMBIA WHEEL)

Prima Donna.....Valeska Southerland  
Ingenuette.....Betty Palmer  
Straight Man.....Mildred Simmons  
Bob Comedian.....William Davis  
Reverend Comedian.....Harry Evanson  
Frenchie Comedian.....Jim McCauley  
Frenchie Comedian.....Ray Clifford  
Ingenuette.....Florence Radcliffe  
Dorothy.....The Wail  
Police Man.....Lou Kuriz

Joseph Levitt presents "Giggles" as his first Columbia Circuit contribution. Levitt came over to the Columbia from the American wheel. "Giggles" has a first-class production, a good cast, and a wild chorus. The girls ad lib on the dancing seemingly, having grown careless during the season. At times two two were dancing in unison.

The show, while tatty, holds (Continued on page 49)

## BURLESQUE ROUTES

WILL BE FOUND ON PAGE Forty-four in This Issue



REG. B. MERVILLE

Featured comedian with C. B. MADDOCK'S "50 Miles from Broadway."

BOOKED SOLID

## COOPER IS FEATURING BLACK AND WHITE SHOW

### Boston Has First Mixed Burlesque Troupe in Two Decades

The newspaper ads for the Jimmie Cooper "Beauty Revue" which started at the Casino, Boston, for an indefinite engagement during the summer Monday, carry a top line announcing the attraction as a "Big Black and White Show."

The troupe according to the advertisement has 35 white and 35 colored performers. It is the first black and white aggregation to play the Columbia burlesque houses since the days of Sheridan and Flynn's "Big Sensation," about 18 years ago.

The Cooper show is operated on a franchise controlled by R. K. Hynicka, Columbia Amusement Co. executive.

During the run of the "Revue" in Boston, the house will run a midnight show every Wednesday night. The idea is new for the Columbia wheel outside of a holiday week like New Year's or Election eve.

Minsky's Park with stock burlesque ran a midnight show every Thursday night during the occupancy of the company, a period of six months or more, the past season. The midnight show idea was coupled up with a sort of Bohemian night racket, with professionals invited. It went over well for the first two months or so, but interest dwindled as the number of volunteering professionals grew smaller.

## COLUMBIA SUMMER CAST

Old Timers' Act Will Have Agnes Behler and Josephine Sabel

The cast of the Dave Marlon summer show which starts at the Columbia, Monday, May 7, includes Dave Marlon, Walter McManus, Delmar's Lione, Gordon Bennet, George and May Lefevre, Four O'Connor Sisters, May Marvin, Agnes Hunter, Andy Forrest and Short Allen and Lee.

In addition there will be an old timers' act which will mark the return to the stage of Agnes Behler, (Mrs. Dave Marlon), and which will include Josephine Sabel, Charlie Diamond and Eddie Gerard.

Two or three principals and acts besides those mentioned will be added before the show starts.

## "Beef Trust" Watson Sticking

Billy "Beef Trust" Watson has changed his mind about retiring at the end of the current season, and will rotate around the Columbia circuit next year as usual with "Krausemeyer's Alley," arrangements to that effect having been made by Watson last week. Watson will operate as heretofore on the George Rife franchise.

## Ring Veteran in Burlesque

Joe Bernstein, featherweight scrapper and a favorite on the east side, who flourished as a championship contender during the Spanish War period (1893 or thereabouts), is appearing with the Minsky National Wintergarden burlesque stock this week. He is doing a boxing stunt with Johnny Harvey as his sparring partner.

## OBITUARY

### JOHN O. LAMBDIN

John Odimixon Lambdin, "J. O. L." of the "Evening Sun," and "Jack" to his thousands of friends throughout the theatrical profession, died in Mercy hospital, Baltimore, April 25. He had become ill but a few days before and his death came as a shock to the many readers of his "Three Arts" column, to whom his word on matters theatrical was law.

Dean and leader of the Baltimore critics, he had a lovable personality and unquestioned ability.

Born in 1873, he was the son of Dr. Alfred Cochrane Lambdin, once dramatic and musical critic of the old Philadelphia Times, and later editor-in-chief of the Philadelphia Public Ledger. His education in the theatre began when he was but a mere lad and continued unto his death. Every new production was an adventure to him and he never affected the blasé manner so familiar among critics throughout the length and breadth of this land. His grandfather, James R. Lambdin, was one of a famous group of miniature painters, and was also a pupil of Sully. His journalistic career began when he was employed to assist in a revision of Worcester's dictionary. He later obtained a position with the Philadelphia "Times." Then the "Ledger," and later became that paper's musical critic. Later he went to New York and worked for the "Daily Trade Record," writing dramatic criticisms. He came to Baltimore in 1910 and in 1911 joined the editorial staff of the "Evening Sun." Shortly afterward he established his "Three Arts" column, which later became the most widely read theatrical column in Baltimore. Music, painting, sculpture, the drama and opera were his subjects.

### DOC (WILL) ARMSTRONG

Doc (Will) Armstrong, aged 42, formerly of the Three Armstrongs, one of the oldest comedy bicycle acts in the business, died April 29 of general breakdown at the City Hospital, Welfare Island; where he had been under treatment for over two years. His wife, Anna Armstrong, male impersonator, was granted a divorce some time before his seizure, and his former partners could not be located. The N. Y. A. assumed charge of the funeral arrangements. He was buried in Kensico Cemetery, May 2.

The Three Armstrongs were for many years a feature with the Butler, Jacobs & Lowrey burlesque shows and were big favorites, as all were capable actors as well as (at that time) remarkable trick bicyclists. Their last appearance together was in the B. J. & L. show, "The Cherry Blossoms."

### DR. ARTHUR MEES

Word was received in Hartford, Conn., April 27, of the death in New York City of Dr. Arthur Mees, widely known choral and orchestral director. In recent years he had conducted music festivals in Norfolk, Conn., and Worcester, Mass. Dr. Mees was conductor of the Cincinnati May Festival Chorus in 1873 and was assistant conductor of the American Opera and Chicago Orchestra when it was led by Theodore Thomas. He was director of the Orange Mendelssohn union for 23 years.

### EMERSON HOUGH

Emerson Hough, author, died April 30 in a hospital in Evanston, Ill., where he had been removed a few days previously to undergo an operation for an intestinal disorder. Following the operation heart and respiratory complications caused his death. The deceased was one of the best known writers of

### DODY STAGING THREE

Dan Dody has been commissioned to stage three Columbia wheel shows for next season: Billy Wells' "Bubble Bubble," "Sliding," Billy Watson's show, and Ed Daley's show.

### Kirschbaum With Hurlitz & Seamon

Dick Kirschbaum, last season advance agent for "Chuckles," has been appointed general press representative for the Hurlitz & Seamon enterprises. Kirschbaum will have charge of publicity for all the Hurlitz & Seamon's interests, including the several Columbia wheel burlesque shows.

outdoors stories in the country. His most recent success was "The Covered Wagon," now in picture form. Born in Newton, Iowa, 66 years ago, Hough traveled extensively after graduating from the University of Iowa, spending much time in the west, where he secured the material for his stories. He was married in 1895 to Charlotte A. Cheesebro.

### SADIE MARTELLE

Sadie M. Ryan, known professionally as Sadie Martelle, died last week at the home of her sister, Mrs. Jennie Reid, in Jersey City. The deceased, ill for two years, was a member of the Hippodrome company for several years. Two sisters in addition to Mrs. Reid survive.

### GEORGE WESTON

George Weston, for several years associated with picture companies and legitimate productions, died April 7 at his home in New York. For several summers the deceased had been stage manager at Steeplechase park, Coney Island. A widow survives.

### William Rex

William Rex (Rex's Circus) who had retired from vaudeville to give all his life to the training of animals for acts and shows (he has several animal shows on the road now) at his farm in Weston, N. J., was injured April 25, and died at 11.30 the same night. He was overhauling his car and had removed both front wheels. Jacking up the

### IN LOVING MEMORY OF MY FATHER

JOHN F.

AND BROTHER

VINCENT

Killed April 25th, 1919. GONE BUT NOT FORGOTTEN.

JOHN F. SULLY, Jr.

car, he got beneath it and started to work. In some way the jack slipped. Either the engine or the axle fell on Rex and broke his back. He displayed his grit by working out from under the weight and crawling a short distance where he was found. Rushed to the Somerset Hospital, small hope was held out.

The deceased was 50 years old, originally from England, and had played all over the world. He was considered one of the best animal trainers. A widow survives.

### Charles M. Cashin

Charles M. Cashin, pioneer in the theatre ticket agency and news stand business and proprietor of the ticket agencies and newsstands in the Parker House and Young's Hotel, Boston, for the past 50 years,

### IN ETERNAL MEMORY

CYRIL DUFOR

DIED MAY THIRD.

He was God's boy, so we lost him back to Him.

OUR OWN DEAR ONE

HIS Brothers and Sisters.

Harry Babs and Denis DuFor

died at his home in Dorchester, Mass., aged 69. At the age of 19 he started the stand in the Parker House, and later opened the one at Young's. For the past eight years his health had been poor. He is survived by his widow, four sons and three daughters.

### William H. Brigham

William H. Brigham, noted throughout New England as a band and orchestral leader and a chorister, died recently at his home in Marlboro, Mass., aged 70. In 1871

### IN FOND REMEMBRANCE OF OUR DEAR FRIEND

BILLY ALLEN

Who Passed Away April 15th.

BROWN and GARDNER

he became leader of Brigham's orchestra, which furnished music for dances throughout New England for 25 years. He was the first to introduce a singing orchestra. At one time he was leader of the Marlboro Cadet band. A widow, three brothers and a sister survive.

The mother of Theodore Metz, composer, died in Burdett, Germany, about a month ago. Mr. Metz arrived in Europe in time to be with her at the end.

The mother of Chas. Ascott (Ascott and Eddie) died at her home in Newark, N. J., April 21, aged 82.

# "LEGISLATIVE COMMITTEE" SENDS VAIN CALLS FOR ASSISTANCE

**Needs Money—Carnival Owners Don't Respond—Meeting in Chicago Only Aired Grievances—Committee's Future in Doubt**

Chicago, May 2. Accumulated bills totalling \$360 and only \$20 in the treasury was the report made to the Showmen's Legislative Committee last Thursday. Entering into detail of the financial status of the organization was to emphasize the need of contributions covering the amount assessed against the carnival owners who fathered the movement. Telegrams had been sent to 10 leading carnivals appealing for financial support and not one returned a satisfactory reply, as was brought out at the meeting. One carnival owner, reputed a millionaire, who pledged his support at the formation of the reform organization in the expressive words—"Draw on me for whatever you need" complained when urged by wire to remit dues, replied that to date he had had four weeks of bad business.

The financial plan of the Showmen's Legislative Committee calls for so much a car from carnivals and one-half of one per cent. of the gross business done with carnivals by dealers who supply concessionaires with goods. It developed at the meeting Thursday the dealers had paid their assessments since the organization of the movement, but that not a single carnival enterprise had come across. Spokesman the dealers walked out on further support on the ground the pledges had been made with the understanding the carnivals themselves—benefitting more from the movement than the dealers—should give it financial support.

There is quite a great deal of expense in connection with the operation of the Showmen's Legislative Committee. T. J. Johnson, dictator, receives \$100 a day and expenses when out of Chicago and \$50 a day when in the city. In addition to this an office is maintained in the Ashland block with a press agent and several stenographers. Mr. Johnson has been out of town three and four days a week recently. The deal with Johnson and the other expenses are estimated to require a budget of something like \$50,000 a year. The contract with Johnson is for five years.

The meeting at which the financial status of the committee was bared was more like a rumpus than a meeting of a reform organization. All kinds of charges were aired or mentioned. The inconsistency of prominent carnival men and the unappreciativeness of others was the subject of many a tirade, privately or publicly. There was confusion at times which embarrassed the dictator, who presided.

The dealers take the position that they have been double-crossed by the carnival owners who urged them to contribute and failed to contribute themselves. The small carnival men assume there are certain big interests intriguing to put the less important shows out of business. The fact that Ringling Brothers and Muggavin-Ballard & Bowers find nothing in their organizations to reform stings the carnivals that have passed the confessional point and drive away the possible support of the smaller circuses.

It is declared that there is grafting operating in the south and that all that the Showmen's Legislative Committee has done is to write letters. It is emphasized that the reforms outlined by the committee were too drastic to be possible of putting into effect and that in attempting too much the framers of the reform suggested insincerity.

Those who are inclined to view the committee as a failure regret the Showmen's League stepped in and claimed credit for a general movement of this nature which seemed to be developing in the outdoor world. It is felt that the time was ripe for the right kind of regulation of what should be considered "fair" and "square" in the outdoor field. The inclination of Charles Ringling admittedly a clean showman, to head such a movement some time ago was denuded, in the opinion of those who talked, by

the enthusiastic support of a trade publication which has always been identified with the "grifter" class. It is believed the outdoor amusement world will be injured if the legislative committee movement is a failure, especially as Judge Landis has been successful in baseball, Will H. Hays, successful in picturedom and Augustus Thomas in the legitimate.

The meeting last week left the committee in uncertainty. There is no telling at this time whether the movement is to continue or fall by the wayside.

## ANIMAL TRAINER FINED

Jacobs, with Sells-Floto, Charged with Cruelty

Pittsburgh, May 2. Because he was a bit rough with a gentle lion under his direction Tearle Jacobs, of Kokomo, Ind., a trainer with the Sells-Floto circus, was fined \$10 and costs yesterday before Alderman Lorry on a charge of cruelty to animals. Agents of the Western Pennsylvania Humane Society arrested Jacobs and testified that while watching the performance of the lion that Jacobs was handling they saw him strike the lion in the face with a heavy blacksnake whip and shot blank cartridges at it to force it to do its stunts.

Jacobs fed the lion raw meat and then took the meat from the lion's mouth, said the agents, and on this was based the fact that the lion was gentle and tame, so the arrest was made.

## UNDER CANVAS

Big Shows First Stop, Washington, 3 Days

Buenos Aires, April 21. The Ringling Brothers-Barnum and Bailey circus made Washington its first stop (30-2) outside of New York this season. The canvas was shipped here early last week, all new this season and up and ready for the show which did not come in until after dark Sunday night. A constant stream to the grounds Sunday taxed the local street railway system to Camp Meigs, one of the war time camps here, and the crowd stuck it out until the arrival of the show, reported due at five.

A large number of the concessions were open Sunday and did a rushing business, while both sides of the street outside the grounds lined with locally owned stands were doing a land office business also.

## PARK BOOKING SLOW

Agents are beginning to line up attractions for park shows, although the park men are cagey this season. Last year they opened with a splurge in free shows. They took on heavy expense even for the first three weeks in June, generally regarded as risky, and when the weather break went against them in June wrote off a loss.

This season they are making their engagements more cautiously and laying out the June shows more economically but with provision that if the weather is favorable and business right they can be expanded. It is reported among the outdoor agents that the park men are in a mood to go in for big stuff if the June break is in their favor in the belief that the time is ripe for a revival of public interest in outdoor entertainment.

## SINGERS IN DEMAND

Bands and outdoor singers are reported in brisk demand by the summer park men. Wartime community singing created something of a vogue and it has spread over into post-war taste.

Woodlawn, Trenton, N. J., has signed a series of weeks during June with a different singer each week, the first three being Amelia King, James Frostick and Helen Ray, through John A. Driscoll.

## OUTDOOR ITEMS

Fred and Annie Pelot, juggling act, have retired from the stage and sawdust and are running a restaurant on New York avenue, Atlantic City.

The opening bill for the Columbia Park, Hoboken, N. J., free show has Van Norman, bicycle leap, Mans Bros., bounding rope, DeBaldi's dancing horse among others. Bill Taylor will again be stage director for the open air show.

Ringling Brothers will not show in Waterbury, Conn., this year. The advance agent was notified that the license fee this year would be \$300 for one day and he thereupon announced that Waterbury was marked off the Ringling map.

The suit in Chicago of David Kaahue against the United Fair's Booking Association was dismissed by Judge LaBuy as a settlement was effected out of court. Kaahue played six weeks only on a contract for fairs calling for eight weeks. The compromise was payment of \$300.

The suit of Ray Thompson for \$200 against the Western Vaudeville Managers' Association, Chicago, was settled April 25 when Judge Harry Olson found in favor of Thompson. The Humane society stopped the act from appearing at the fair at Kokomo, Ind., Thompson demanded payment from the agency.

In the advertisement of the Liazed Egyptian Troupe, in Variety recently, the name of Charles I. Sasse, 300 West 49th street, New York City, representative of the act, now with the Sells-Floto circus, was inadvertently omitted and instead communications were invited in care of the Sells-Floto show.

Frank Driscoll, son of John A. Driscoll, this week entered the service of Bob Dewey, grandson of the Admiral, who is starting a commercial aeroplane service from New York. Young Driscoll is in training as a flier.

California Frank's Wild West and an American show booked by Mme. Brengk and John C. Jackel, opened Monday in the bull ring in Mexico City.

The old historic Chickies Park at Marietta, was swept by fire several days ago. The fire started from a cigaret thrown away by a careless hunter in the surrounding mountain.

Several hundred acres of timberland were destroyed. Despite the efforts of the fire fighters the flames swept over the park destroying practically every one of the buildings. The park, while containing some amusements, was principally a campmeeting and picnic grounds.

## MILLIONS IN EXPO

Buenos Aires Trade Show Terrific Flop with \$68,000,000 in It

Buenos Aires, April 10. The Trade Exposition here, running for four months and representing a total investment of \$68,000,000, is a terrific flop.

A tremendous display, no interest, whatsoever, has been evinced in it.

## PHILA'S SESQUI-CENTENNIAL

Harrisburg, Pa., May 2. The Derrick Anti-Daylight saving bill passed the House of Representatives here by a vote of 114-73. The bill has already passed the Senate. Philadelphia and Pittsburgh have announced intentions to observe daylight saving regardless of the prohibitive law.

The bill to give \$3,500,000 to Philadelphia to help defray expenses of the sesqui-centennial has been amended and now provides for \$5,000,000.

A bill to legalize Sunday concerts was reported with a negative recommendation by the committee. Efforts to have it placed on the calendar failed after a lengthy debate.

## First in Pittsburgh

Pittsburgh, May 2. The Sells-Floto Circus, the first in Pittsburgh this year, played to more than 14,000 Monday and to over 15,000 Tuesday (estimated). Weather was with them.

The Ringling Bros., Barnum & Bailey show is coming soon.

## SHIPP & FELTUS QUIT

Show Sold—Acts Complain of Exchange Rate—Halved Salaries

The Shipp & Feltus Circus, after a three-year tour of South America, covering Peru, Bolivia, Argentina, Uruguay, British Guiana, Colombia, Brazil, Trinidad, Panama and Jamaica, closed at the latter port, where the entire outfit was disposed of, in preference to paying the freight charges to New York.

The acts returned to New York, April 25, including the Lloyds (5) riding act, Yetta and Manuel, Worthy Duffy, Chang Yen Kong and Co., Ronelia Inza, Johnny Judge, Aerial Wests, Sam Nelson and Si Kitchie, equestrian director. The tour, according to the performers, was a financial success, but one unpleasant incident marring the trip. This related to the difference in the money rate of exchange. All had American money contracts calling for eight milreis to the dollar.

This normal rate changed and the acts were told that in order to continue they must accept a rate of four milreis (about 50 cents American) on the dollar, the closing of the show being the alternative. Being far from home, most of the acts stood for this, but Tan Arik, Casting Dunbars, Loos and Loos and the Mangan Troupe left the show and returned to the States.

At attempt to effect an adjustment may be made.

## CONEY GRIND STARTS

Shows and Ballyhoos Going Along Boardwalk Despite Ban

Coney Island was running as near full blast Sunday as is possible without the opening of Luna and Steeplechase. A huge crowd paraded the new boardwalk and a number of shows were in operation on the shore side adjacent to the promenade.

Several weeks ago Borough President Riegelmann of Brooklyn made the statement that ballyhoos would be prohibited in the operation of the beach concessions, but the ruling seems to have been changed. There is a new, ride close to the Steeplechase entrance, a caterpillar, and both this and the nearby "Bug-house" had workers in front.

The Caterpillar is a venture backed by the Travis people, of Beaver Falls, Pa. It's a covered ride of the "repeat" type, and is new on the Island. The Johnny Jones Carnival outfit had a portable edition of the feature last season. None have been sold yet, although several have been installed in parks by the Travis firm, which is operating them on the usual percentage plan.

## LETS IN CARNIVALS

Youngstown, O., May 2. With Mayor Reese standing pat on his declaration that he had no authority to forbid carnivals here, protests backing the federated churches anti-carnival stand continue to flock in Monday.

"License for carnivals is permitted by the city ordinance; and if we don't want carnivals the ordinance should be repealed," said Mayor Reese, in explaining his stand. While the question is being debated the first carnival of the season opened at Wright field with three "wheels of fortune" operating and paying real money to the winners.

## RACINE LIMITS CARNIVALS

Chicago, May 2. The city council of Racine, Wis., has passed an ordinance limiting the number of carnivals appearing there to one a month.

Racine has been one of the best stands in this section for carnivals, with two or three playing there monthly. Under the new plan the Greater Shesly shows will appear in May and the James Hanschel carnival in June.

## PATTERSON AND GENTRY OPEN

Kansas City, May 2. The James Patterson Shows and Gentry Brothers Circus opened its regular season at Paola, Kan., today. This is the shows' winter quarters, and the opening was largely attended.

## Killed Giant Bull Elephant

"Mighty," a giant bull elephant of the Ringling herd, was executed at the winter headquarters of the circus in Bridgeport, Conn., last week. Sixty "razorbacks" did the deed.

## SPECIAL POLICE SQUADS AFTER MASS. CARNIVALS

**Will Look Out for Gambling and Midway, Police Captain Tells Fair Men**

Worcester, Mass., May 2. War on games of chance and midways of agricultural fairs will be continued in Massachusetts this year with increased vigilance under the direction of special squads of state police.

Capt. George A. Parker of the state police patrol announced at the annual spring meeting of Massachusetts Agricultural Fairs Association in Worcester last week.

## FLOP AS WIFE

So Hattie Snow Leaves Her Baker And Their Flakes

St. John, N. B., May 2. Hattie Snow may be a success as a snake charmer with a carnival show, but she is a failure as the wife of Roy Snow. This information has been received from no less a personage than Snow himself. He says Hattie deserted him suddenly the first week in April, leaving Snow and two little flakes behind in this city.

Mrs. Snow had been a chorus girl in a tab revue that toured the maritime provinces, prior to her marriage to Snow who has no stage or carnival inclinations. He opposed his wife's return to the stage. His life is prosaic, being a baker. Hattie, he avers, threatened to leave him and join a tab troupe in St. John, but he did not believe she was serious in her intention. He reached home from work one evening last week, the two children were alone in his flat. His wife left a letter in which she said she was leaving for Massachusetts. He has found she joined a carnival show which opened in eastern Massachusetts recently, and that she is now known as "The Cave Girl," and doing a snake charming act. Snow is cold enough to declare that Hattie will be divorced by him just as soon as possible.

## CARNIVALS WIN

Penna. Legislature Likely to Table Barring Bill

Harrisburg, Pa., May 2. The Edmonds bill prohibiting traveling carnivals from exhibiting in Pennsylvania was reported with a negative recommendation last evening by the judiciary committee of the house of representatives. The bill was primarily intended to be a health measure and was framed with the co-operation and backing of the state board of health.

It is not likely that an attempt will be made to place the bill on the house calendar after the committee's disapproval.

## BLDG. BOOM BANISHING LOTS

Boston, May 2. Boston's building boom may result in banishing the circuses. Scouts of those enterprises report that unoccupied land areas large enough for circus purposes seem to be no longer obtainable in the city proper, and a circus in the country for city people does not pay, they say.

The circus lot of recent years on Huntington avenue, opposite the Boston opera house, recently was sold to the Durant, Inc., for building purposes.

## Sparks at Plainfield May 17

The Sparks circus will play its first engagement near New York at Plainfield, N. J., May 17.

The show goes to Long Island later, playing the summer resort towns during June and July.

## LUNA'S "KING TUT" SHOW

Russ Jermond is framing a "King Tut" show to open in Luna Park sometime later in the month.

## IN AND OUT

Lillian Shaw was out of the Palace, New York, Saturday and Sunday, reported ill.

Rae Samuels did not open this week at the Orpheum, Brooklyn, N. Y., because of illness. Rita Gould substituted.

Hallen and Russell were out of the Elhi at the Alhambra, New York, this week due to illness. Hampton and Blake filled in.



# RINGLINGS' STEAMSHIP LINE REPORTED LIKELY POSSIBILITY

**Will Play Between U. S. and Europe, With Boats Purchased From Government—Brothers' Recent Buy of Island Off Florida Coast for \$7,000,000**

The Ringlings may embark in maritime activities. According to reports, their ship holdings will be almost as extensive as other enterprises in which they are interested outside of the circus field.

It is understood the showmen are about to close with the government for the purchase of a number of ships, to be fitted out as passenger liners and intended to play between here and Europe.

If the plans mature as now outlined the Ringling boats will form a private American line, although the U. S. Shipping Board is now competing with international lines for passenger service with the Leviathan, the star boat of that fleet.

Other enterprises controlled by the Ringlings include several railroads and vast realty holdings in the west, part of the properties being oil lands. Another land proposition recently entered into is the promotion of a new Florida resort. The Ringlings are credited with having purchased an island close to the coast for which \$7,000,000 was paid. The island is opposite Sarasota, Fla.

The Ringlings-Barnum & Bailey circus took to the lot from Madison Square Saturday, Washington being the first date under canvas. The outfit is traveling in new sleeping cars, the Ringlings having purchased 28 steel coaches from the government. The cars were built during the war for the use of officers. Refitting of the coaches was made at the show's winter quarters in Bridgeport.

The show people were glad to leave the Garden this season. There were three deaths from pneumonia and much sickness, a cowboy and groom being victims in addition to one of the advance men. Mud used when the track was first made, in addition to cool weather, explains the unusual illness. Performers frequently complained of draughts coming up from the basement.

## BLUE SKY WARNING

(Continued from page 1)  
present there is one production finished for the inauguration of the educational program. It is entitled "The Wildcatters," and is to be distributed via, the W. W. Hodkinson organization.

There is a tremendous novelty in connection with the picture series, and that is that the picture exhibitor is not going to be asked to pay for the right to show it, but the local banks in each town will pay the film rental and give it to the exhibitor gratis. The pictures are not out and out propaganda for the banking institutions, but warnings of the wiles that the wildcat stock manipulators employ to fleece the unwary.

Edward G. M. Ferguson, brother of Elsie Ferguson, is at the head of the company which is producing the pictures, which are being filmed at Binghamton, N. Y.

Real fiction tales woven around fact as to the workings of the gypsies will be the style of the stories which will be presented, and picture names of standing will be included in the casts, so that the exhibitor will in reality get free what would be one of the average type of program pictures.

## CIRCUS ROUTES

**Ringling Bros.-B. B.**  
May 3, 4, 5, Baltimore; week 7, Philadelphia; 14, Wilmington; 15, Trenton, N. J.; 16, 17, Newark; 18, Easton, Pa.; 19, Scranton.

**Sells-Floto**  
May 3, Altoona, Pa.; 4, Harrisburg; 5, Reading, billed for Newark, N. J., Monday, May 7.

**Walter L. Main**  
May 4, Windber, Pa.; 5, Phillipsburg; 7, Bellefonte; 8, Lewisburg; 9, Danville; 10, Pottsville; 11, Tamaqua; 12, Ashland.

## Circus Acts Back from Cuba

The following American acts reached New York May 1 on the "Siboney" after a tour of Cuba with the Circo Canaris:

Helen Clark Trio, Gardner and Dunham, Three Bernards, equestrians.

Captain Beckwith with the liberty lion, "Jim," which he works without a cage, remained in Havana for two weeks at Havana Park.

## ROXY LA ROCCA

**Wizard of the Harp**  
No, it is not Roxy, wizard of the harp and wizard on an audience, who is at Keith's Palace, New York, this week (April 30); it is Roxie, one of Powers' Elephants.

## FAIR DATES FOR NEW YORK STATE

| Association                     | Place             | Secretary            | Date            |
|---------------------------------|-------------------|----------------------|-----------------|
| New York State Fair             | Syracuse          | J. Dan Ackerman      | Sept. 10-15     |
| Albany Co. Agri. Soc.           | Albany            | Harry E. Swift       | Sept. 18-21     |
| Cuba Fair and Hacing Assn.      | Cuba, N. Y.       | Harry E. Swift       | Sept. 11-14     |
| Broomfield Co. Agri. Soc.       | Whitney Point     | T. Rufus Tracy       | Aug. 14-18      |
| Binghamton Ind. Expo.           | Binghamton        | Harry S. Martin      | Sept. 25-29     |
| Cattaraugus Co. Agri. Soc.      | Little Valley     | H. F. Lee            | Sept. 3-7       |
| Cayuga Co. Agri. Soc.           | Moravia           | W. E. Kilbourne      | Sept. 3-7       |
| Chautauque Co. Agri. Soc.       | Danville          | A. B. Mayum          | Sept. 3-7       |
| Chemung Co. Agri. Soc.          | Elmira            | M. B. Heller         | Oct. 2-5        |
| Chemung Co. Agri. Soc.          | Norwich           | W. W. Smith          | Aug. 28-31      |
| Clinton Co. Agri. Soc.          | Plattsburgh       | Stewart Krazier      | Aug. 21-24      |
| Columbia Co. Agri. Soc.         | Chatham           | W. A. Darless        | Aug. 3-7        |
| Cortland Co. Agri. Soc.         | Cortland          | F. J. Bentley        | Aug. 29-Sept. 1 |
| Dutchess Co. Agri. Soc.         | Chinecock         | Henson R. Frost      | Aug. 21-24      |
| Essex Co. Agri. Soc.            | Westport          | J. A. Roberts        | Aug. 21-24      |
| Franklin Co. Agri. Soc.         | Malone            | Stephen M. Howard    | Sept. 18-21     |
| Fulton-Hamilton Agri. Soc.      | Glensville        | Mark Dutcher         | Aug. 21-24      |
| Genesee Co. Agri. Soc.          | Batavia           | Fred B. Parker       | Sept. 18-23     |
| Jefferson Co. Agri. Soc.        | Watertown         | Ernest S. Gillett    | Sept. 3-7       |
| Lewis Co. Agri. Soc.            | Lowville          | M. M. Lyman          | Aug. 28-30      |
| Livingston Co. Fair             | Avon              | No fair this year    |                 |
| Hemlock Lake Union Agri. Soc.   | Hemlock           | Miss Mattie L. Beach | Oct. 3-6        |
| Brookfield-Madison Co.          | Brookfield        | F. M. Spooner        | Sept. 3-6       |
| Four Co. Fair Assn.             | De Ruyter         | J. C. Sullivan       | Aug. 7-10       |
| Monroe Co. Agri. Soc.           | Brookport         | P. J. Wilson         | Aug. 1-4        |
| Rochester Expo.                 | Rochester         | Edgar F. Edwards     | Sept. 3-8       |
| Montgomery Co. Agri. Soc.       | Pond              | Steady Hodge         | Sept. 3-6       |
| Oneida Co. Agri. Soc.           | Rome              | E. G. Boyson         | Aug. 28-30      |
| Vernon Agri. Soc.               | Vernon            | George L. Bowers     | Sept. 19-22     |
| Boonville Fair Assn.            | Boonville         | F. A. White          | Sept. 3-7       |
| Orleans Co. Agri. Soc.          | Canadagau         | Philip D. Butler     | Sept. 18-15     |
| Naples Union Agri. Soc.         | Naples            | J. C. Bolles         | Sept. 6-8       |
| Goshen Agri. Soc.               | Reeds Corners     | Floyd R. Dean        | Oct. 4-6        |
| Orleans Co. Agri. Soc.          | Canadagau         | Philip D. Butler     | Sept. 18-15     |
| Orleans Co. Agri. Soc.          | Albion            | William E. Karna     | Aug. 15-18      |
| Sandy Creek Soc.                | Sandy Creek       | Dr. J. R. Allen      | Aug. 21-24      |
| Osage Co. Agri. Soc.            | Cooperstown       | R. G. Johnson        | Sept. 4-7       |
| Morris Fair Assn.               | Morris            | D. F. Wichtman       | Oct. 3-5        |
| Oneonta Union Agri. Soc.        | Oneonta           | D. A. Diendorf       | Sept. 17-21     |
| Richfield Springs Agri. Soc.    | Richfield Springs | Fred Bronner         | Sept. 25-29     |
| Orleans Co. Agri. Soc.          | Canadagau         | Philip D. Butler     | Sept. 18-15     |
| Rensselaer Co. Soc.             | Schaghticoke      | Fernand F. Caird     | Sept. 3-7       |
| Rockland Co. Agri. Soc.         | Orangeburg        | Robert Talmay        | Sept. 3-5       |
| Rockland Co. Agri. Soc.         | New City          | W. J. Elliott        | Aug. 20-Sept. 1 |
| Saratoga Co. Agri. Soc.         | Potdam            | P. T. Swan           | Sept. 11-14     |
| Saratoga Co. Agri. Soc.         | Ballston Spa      | Geo. L. Schaubert    | Aug. 28-31      |
| Schoharie Co. Agri. Soc.        | Watkinskill       | Wm. H. Golding       | Sept. 24-28     |
| Schuyler Co. Agri. Soc.         | Watkins           | Geo. N. Canfield     | Sept. 11-14     |
| Seneca Co. Agri. Soc.           | Watertown         | J. Willard Huff      | Aug. 21-24      |
| Hornellville Fair               | Hornell           | Clyde E. Shultz      | Aug. 28-31      |
| Southern Steuben Agri. Soc.     | Trousdale         | H. B. Reynolds       | Sept. 4-7       |
| Suffolk Co. Soc.                | Riverhead         | Harry Lee            | Sept. 18-22     |
| Sullivan Co. Agri. Soc.         | Monticello        | Leo P. Stratton      | Aug. 29-31      |
| Tioga Co. Agri. Soc.            | Oneonta           | H. B. Reynolds       | Sept. 4-7       |
| Tompkins Co. Agri. Soc.         | Ithaca            | W. E. Pearson        | Aug. 27-30      |
| Union Agri. Soc. of Ulster, Co. | Trumansburg       | Joe Horton           | Aug. 14-17      |
| Ulster Co. Agri. Soc.           | Ulster            | Eric Moore           | Aug. 21-24      |
| Warren Co. Agri. Soc.           | Warrensburg       | Fred J. Hayes        | Aug. 14-17      |
| Washington Co. Agri. Soc.       | Hudson Falls      | George A. Ferris     | Aug. 28-31      |
| Westchester Co. Agri. Soc.      | Yonkers           | Elliot B. Norton     | Aug. 14-17      |
| Wayne Co. Agri. Soc.            | Lyons             | W. Ray Converse      | Sept. 27-29     |
| Palmyra Union Agri. Soc.        | Palmyra           | W. Ray Converse      | Sept. 27-29     |
| Yonkers Co. Agri. Soc.          | Yonkers           | Guy S. Luther        | Aug. 21-24      |
| Silver Co. Agri. Soc.           | Perth             | C. E. Chase          | Aug. 14-17      |
| Yates Co. Agri. Soc.            | Penn Yan          | M. F. Buckley        | Aug. 28-31      |
| Dundee Fair Assn.               | Dundee            | H. L. Woodruff       | Oct. 9-11       |

## ADDITIONAL PENN. DATES

Eleven additional fairs to be held in Pennsylvania this year were subsequently listed by Secretary of Agriculture, W. B. Thomas, Jr., at Harrisburg, Pa. The dates are: Bucks County Agricultural Society, Quakertown, September 12-15. Huntingdon County Agricultural Association, Huntingdon, August 28-31. Luzerne County (Jefferson County) Fair Association, Yonkers, August 29-September 1. Lawrence County Agricultural Association, Pottsville, August 14-16. McKean County Fair Association, Smethport, September 11-14. Susquehanna County Agricultural Association, Montrose, September 11-13. Cowanesque Valley (Tioga County) Agricultural Association, Otis, Sept. 11-14. York County Farmers and Fruit Growers Association, Otis, Oct. 24-26. The West Alexander (Washington County) Agricultural Association, West Alexander, September 11-13. Wayne County Agricultural Society, Honesdale, October 2-5. Elk County Farmers' Association, Starry, September 28-29. A booklet containing the names, dates, places, secretaries, etc., of all of the seventy-three fairs to be held in the State this year is now in the hands of the printers, and will be ready for distribution within a few weeks.

## FOUR A'S TIED UP

(Continued from page 1)  
however, in encountering an old friend still a staunch supporter of Mountford and Fitzpatrick and not so reticent as the latter. Mountford is out of town and could not be reached.

The member referred to above stated bluntly if Equity proposed to do anything in the vaudeville situation it would have to secure permission from Harry Mountford and Jim Fitzpatrick. He said:

"Equity has not a chance in the world to interfere in any way in vaudeville affairs unless Mountford and Fitz are willing to allow them to co-operate. The A.A.F. holds the vaudeville branch absolutely by the terms of the agreement through which Equity was admitted (under the White Rat charter) to the A. F. of L. and cannot be disturbed in the administration of vaudeville affairs. And let me tell you, if Equity thinks organizing vaudeville is a cinch, it has many another thing coming."

## WELLS WRITING "SCANDALS"

Billy K. Wells is doing the "book" of the new George White's "Scandals." Wells has been heretofore identified as a burlesque librettist. The show will also have a number of former burlesque people featured.

The Misses Bessie and Margaret McDermott, Scotch actresses, arrived at Boston on the "Cameronia" to visit relatives in New Haven, Conn.

The seventh-annual dinner of the Vaudeville Managers' Protective Association will be held at the Hotel Plaza, New York, Monday, May 14.

Helen and Josephine Trix are in New York on a visit. They will return to their Paris cabaret late this month.

John H. McCarren resigned this week as manager of the Harlem O. H., New York.

## DISC REVIEWS

## NEWS OF THE DAILIES

### POPULAR

**LOVE AND THE MOON (Fox Trot)**—Joseph C. Smith and Orchestra

**WONDERFUL YOU**—Same—Brunswick No. 2402

This is the type of music the younger set at the Hotel Plaza, New York, rave over. Joe Smith is always partial to decorous dance music, mostly from productions. The "moon" number is a Jerome Kern composition which Billie Burke sang in Booth Tarkington's "Rose Brar," and the sort of number that grows on one with repetition. "Wonderful You" is Werner Janssen's from "Lady Butterfly," melodious and wistfully haunting, played in Smith's smoothest style. A piano solo breaks it up novelly.

**WHO'S SORRY NOW?**—Billy Jones (Vocal)

**YOU KNOW YOU BELONG TO SOMEBODY ELSE**—Same—Okeh No. 4822

Two of the best known present-day pop ballads are coupled on this disk and interestingly interpreted by Billy Jones. "Somebody Else" (West-Monaco) has proved its worth, a piano solo accompaniment lending it distinction in contrast to the full orchestral support on the reverse.

"Who's Sorry Now?" (Kalmars-Ruby-Snyder) is first starting to show up, and, judging by its response, should prove a valuable piece of property. A highly interesting ballad couplet.

**DOWN IN MARYLAND (Fox Trot)**—Benson Orchestra of Chicago

**GEORGIA CABIN DOOR**—Same—Victor No. 19022

This disk marks the return of the Benson name to the Victor lists, although Roy Bargy is no longer the director, he having taken over the Trianon Orchestra (Chicago) leadership. Don Bestor is currently wielding the baton. The orchestra (whether of the same personnel or not is unknown) manages just as superbly as the former Benson aggregation, getting surprisingly much out of two rather familiar dance tunes.

**CRYING FOR YOU (Fox Trot)**—Isham Jones and Orchestra

**AGGRAVATIN' PAPA**—Same—Brunswick No. 2400

Isham Jones' trick of bunching his warm reeds for soothing melody effects is predominant in the "cry" number by Miller-Cohn, Jones' fellow Chicagoans.

"Papa" is distinguished by the torrid clarinetting, starting off as a lazy fox and tearing into a fast, sizzly syncopation towards conclusion. An ultra danceable dance record.

**KEEP IT UNDER YOUR HAT (Fox Trot)**—Atlantic Dance Orchestra

**RUSSIAN ROSE (Fox)**—Broadway Dance Orchestra—Edison No. 51056

The "Hat" number (Eddie Cantor-Charles Tobias-Louis Breau) is an independently published composition which Cantor has been featuring in his "Make It Snappy" show and, given half a chance, ought to catch on. It is a lyric song primarily and replete with comedy lines. The dance version is ingratiatingly infectious and uniquely performed by the Atlantic bunch. "Russian Rose" (Ferdie Grofe-Fred DeRose) is a "Volga Boatman's Song" classic with a colorful arrangement, in which are worked in snatches of Rimsky-Korsakov's "Song of India" and Rachmaninoff's "Prelude," making for a decidedly different dance number.

**HALLELUJAH BLUES (Fox Trot)**—Johnny Dunn's Original Jazz Hounds

**SPANISH DREAMS**—Same—Columbia No. 3839

Both compositions by Perry Bradford, the colored publisher-composer, who, incidentally, is the manager of the Jazz Hounds, formerly with Mamie Smith. They are a capable aggregation for jazz recordings, with the banjoist and pianist standing out at one time or another.

"Spanish Dreams," despite the romantic title, is a straightaway "blues" in a retarded rhythm with appropriate castnet trappings for atmosphere.

**TUT-ANKH-AMEN (Fox Trot)**—Vincent Lopez and Orchestra

**WHEN WILL I KNOW?**—Same—Okeh No. 4836

The "Tut" number is sub-titled "In the Valley of Kings" and means as much as the main title, although as a dance tune it is majestically distasteful. It is by Monte Carlo and Anna Sanders, who composed "Tangerine," and its rich Oriental motif has been dressed up with Lopez's well-known style of musical interludes.

The reverse number is a smooth, melodious confection, with the arrangement switching from one key to another. On a par with any of Lopez's past performances.

The Appellate Division of the Supreme Court in Brooklyn last week sustained an order issued by Justice Van Sicken declaring Joseph M. Schenck in contempt of court and fining him \$250. Schenck failed to appear before a referee appointed in an action brought by John C. Underhill to restrain Schenck from continuing production of "The Passion Flower."

Ring Lardner and Gene Buck were suspended last week from the Sound View Golf Club after it was alleged they had been responsible for several chorus girls from a current musical show using the club's course for a game of "strip golf," in which the contestants took off nearly all of their wearing apparel and were forced to call for barrels to make their way to the clubhouse. The stunt is reported as having been arranged by a press agent.

Mary Roberts Rinehart incorporated last week in Delaware for \$500,000 for the purpose of producing and writing books. The incorporators, in addition to the authoress, were Stanley Rinehart and William Gordon Buchanan.

Paul Sutherland, a non-professional, obtained a divorce April 25 in Cincinnati from Gladys James Sutherland on a charge of neglect. The couple were married in 1922 after a whirlwind courtship. They separated shortly after. Mrs. Sutherland requested that her maiden name, Gladys Charlotte James, be restored to her.

Reports from Paris state Max Linder has disappeared from his home in that city. The mother of a young girl is reported to be anxious to learn the comedian's whereabouts, as she believes it will clear up the mystery of the sudden disappearance of her daughter.

The Klaw & Erlanger court contest which started last week was rested Monday when decision was reserved and the opposing attorneys were instructed to file briefs. The action contests Erlanger's right to five per cent. interest on capital he invested in excess of Klaw's, amounting to about \$270,000.

It was contended the interest was paid for 18 years, and in accordance to an agreement between the former partners, but that Klaw protested against its payment following the split of Klaw & Erlanger several years ago. Following the close of the hearing, Erlanger is credited with saying that Klaw was a valuable witness for him, as he admitted the interest had been paid without protest for a number of years, and it was shown that some of the checks had been signed by Klaw.

Ex-Governor Nathan Miller represented Erlanger as trial lawyer, having succeeded the late Levi Mayer of Chicago as Erlanger's counsel. Charles Evans Hughes, Jr., acted for Klaw. When or whether a real dissolution of the Klaw and Erlanger interests will be attained is problematic. Klaw automatically withdrew from several leases, notably that on the Colonial, Boston, and it is understood some arrangement has been made whereby he is out of other jointly held out-of-town projects. Klaw and Erlanger still jointly own a half interest in the "Follies," with Flo Ziegfeld owning the other 50 per cent. The former partners also own a goodly portion of the New Amsterdam, New York, which is leased to Erlanger, Dillingham and Ziegfeld.

Although he is not actively participating in any of the jointly held properties, Klaw is understood to be entitled to certain fees and salaries as agreed to in the partnership. Klaw has a record on all the details, said to be a copy of the original books made by his son Joseph. Early in the case Erlanger on the stand testified that his partner's inclination to go abroad for six months each year led to their separation. Antagonism with Klaw's son was also a factor.

Paul Allen, an independent vaudeville agent, was held in \$2,000 bail this week for examination Friday by Magistrate Oberwager in the West Side Court on a charge of grand larceny. Several complaints were registered against him by actors, who alleged they had given Allen money to secure vaudeville bookings for them.

The Theatre Guild completed its drive Sunday night to secure \$500,000 to erect its own theatre. The bond issue to secure the money was over-subscribed.

The Ethiopian Art Theatre, composed of colored players, will take over the Frazee, New York, next week to present "Salome" in conjunction with a repertoire of other plays.

Adolphe Millar, a motion picture actor appearing in person at a picture theatre on 79th st. and 2d ave., Monday averted a panic by continuing to sing when dense smoke entered the theatre from a burning building next door. The audience quietly marched from the theatre after being warned by Millar.



# VARIETY

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Hugh Flannery and George Gordon, Orpheum circuit managers in South Bend, Ind., lost their automobiles in a garage fire a few days ago. The garage was located directly across the street from the Palace. It was through the quick work of the house attendants that the windows and ventilators were closed, and the audience was not aware of the fire until leaving the theatre after the matinee.

Robert Donaldson and Frederick Hewes, who as Donaldson and Hewes, Inc. have long been identified in theatrical building circles as the foremost plasterers have split partnership and will continue their past-contracted building contracts independently. The firm did the work on the new Keith's Palace, Cleveland, Capitol, New York, and any number of legit houses.

Gene Barnes, (Barnes and Stremmel) who had a breakdown a couple of weeks ago, had been ordered by his doctor to rest for at least two months. The action of the team to recover salaries due from Joseph M. Galtee, Shubert unit show may be settled in the meantime.

The Majestic, Johnstown, Pa., playing Keith vaudeville booked by Joe Woods through the Keith office, switches to vaudeville the last half only, next week. The first half will have pictures or stock, to be decided. The half week or vaudeville is for the summer only.

The Community theatre, Meriden, Conn., discontinued playing musical tabs this week, returning to its former split week vaudeville policy. The tab policy was tried for three weeks, a feature picture being used in conjunction with the musical pieces.

R. F. Woodhull, manager of the Baker, Dover, N. J., inherited one-third of the estate of the late Mrs. Baker, the owner of the theatre. His inheritance includes an interest in the theatre which he has managed for several years.

Louis Linker, operating the Criterion, Bridgeton, N. J., has leased the Majestic, the opposition house, in the same town for seven years. The Criterion will continue with vaudeville with the Majestic playing straight pictures.

The recent golf tourney at the Sound View Golf Club, Great Neck, L. I., between the Shamrocks and the Thistles, found the former victorious, represented by A. J. and Francis X. Hennessy, vaudeville bagpipers.

Walter Kattman, for several years manager of Loew's Crescent, New Orleans, has resigned to become associated with a commercial enterprise. Rodney Troups, former assistant manager, has been placed in charge of the Crescent.

Tom, the 15-year-old son of Charlie Wilkens (White's "Scandals") who has been apprenticed to the Oliver Stables, will ride his first race for Billy Oliver, May 2, at Havre de Grace, Maryland.

The Orpheum, Kingston, N. Y., will close the last week in May and will be completely rebuilt during the summer. It will be brought down from upstairs, as it is now, to the ground floor and will seat 1,600.

The first professional girl taxi chauffeur made her appearance on Broadway this week, wearing top coat over a uniform or coat and trousers.

Tommy Lyman and Roy Barton left May 1 for Europe intending to produce their singing act in Paris later in the month.

Burns & Schaeffer, operating the Strand theatres in Freehold and Red Bank, N. J., have purchased the Armory, Keyport.

## CUT RATES, SCALPERS, PRODUCERS, PUBLIC

There is a motion "on the table" before the Managers' Producing Association contemplating a move to kill the cut-rate system in New York. The intervention of one powerful manager is said to have stopped it from going into effect.

What are the managers thinking of? The cut-rates have kept a dozen costly legitimate theatres in New York alive this season, and have helped out all but a handful.

While the ticket-scalping, subject to argument pro and con, isn't getting much animated attention, the cut-rates, which have never done anything but help, are menaced. The cut-rates aren't even debatable.

The only argument against them may be a remote psychological philosophy that the theatre-goers are being educated to get seats at less than box office prices. In the same breath a number of producers admit that ticket prices are too high on the average. This means that where there is a great success high prices can be maintained and the public will gladly pay them—even pay exorbitant premiums—but where there are less attractive shows the public must not get what they don't want at less than the managers want to charge for them. Is that it?

It is a demonstrated fact that cut-rates can push attractions that have not an immense demand. Cut-rates can do more than that, in selling for shows that aren't asked for at all. Customers flock in by the thousands. They may want something, may have a first, second and third choice. If they can't get those they usually take what they can get. The lure is the bargain. If these hordes were fastidious choosers they wouldn't go to the big basements and take what's available. They would try the box offices and "shop" or they would go to the regular brokers or even to the gyp scalpers.

It is almost needless in a theatrical trade paper to record as new information the many instances where the cut-rates have saved absolute failures, and nursed them not for a week but for a whole season. There are shows in their eighth month in New York that wouldn't have reached their third week without cut-rates, and lesser instances, not to mention the many extended runs and the many so-so successes that have lived on cut-rates and the big hits that have moved to larger houses after the regular call has decreased just to have capacity where they can enjoy cut-rate prosperity. One of the biggest theatres in Manhattan probably wouldn't have opened this season had it not been for the cut-rate prospects.

After all, what counts in the financial end of the theatre is the gross at the end of the week—not what might have been or what was hoped for, but what comes in in money. And the cut-rates bring in the sure thousands. And they can't give the house less than the house would get without them, because as soon as there is box office or broker demand the cut-rates are proportionately withdrawn.

Cut-rates look like the salvation of the theatres at high prices, anyway. The people are willing to pay—and that is a human principle established beyond controversy—\$1.50 for a \$3 show where they don't want that same show at \$1.50 when it is a \$1.50 show.

And theatrical history has proven, also, that patrons of high-priced theatres have always been divided into two classes: those who are willing to pay any price for what they want and will tolerate no delay, nothing but the best seats and no substitutes—and those who are willing to wait in line, go almost anywhere, see almost anything at cheap prices.

The cut-rates have been honorably handled, there has been no public outcry against them, and they have been life to the dying and prosperity to the weak.

What possible sense could sane men see in fighting the institution that is almost failure-insurance for them all, with maybe only two or three exceptions, and these not knowing how long they will be in the lucky position to stand out?

## WOMEN AND CLOTHES

Petite Marie Callahan with Harland Dixon at the Palace, this week, wears an abbreviated costume with white black-edged ruffled bloomers and a jaunty little black velvet jacket. The dashing "Sunshine Girls" do their stuff with the precision and accuracy of a well trained regiment, and the grace of flying birds. They first appear in saucy little buff chiffon knee dresses with stockings and floppy hats to match. They do the finale in pinkish lavender ruffled trunks with gold lace jackets.

In her delicate pink ballet dress the lovely Vadie floats and whirls about the stage like a falling fluttering apple blossom, the melancholy Gygis being the sturdy, sombre tree. The young women of her company, in their diaphanous drapery, combine healthy vigor with delicious grace.

Ottie Ardine makes her stolidly dumb answers to the lively questions of George McKay, garbed in flaming orange trimmed with monkey fur and completed by a black picture hat. For her dance she wears an ankle length black and silver gown, neither being particularly distinctive—except for color.

A colorful and romantic picture has been made from Mr. Hergesheimer's novel "The Bright Shawl." The gently handsome Richard Barthelmess fits the hero role. He is surrounded by three lovely ladies whose intrinsic charm is enhanced by a picturesque background and a period when the costumes of the fairer sex were most alluringly feminine.

Dorothy Gish makes a handsome, fiery dancing girl with her coquettish spit-curls, coaxing eyes, flirtatious fans, high combs, flowing mantillas, and her bright shawl. Mary Astor is the shy charming daughter. She flutters about in switching hoop-skirts and tiny pointed bodices that fall temptingly from her shoulders. Jetta Gondal is excellent as the sly, wily Chinese beauty, engaged by the Spaniards to spy against the Cubans. In the daintiest of lacy gowns, her face shadowed by the demurest of bonnets, she creates the effect of a vicious vampire—which proves that those particular ladies were doing business efficiently even in the modest days of 1850, without skin tight vamp dresses.

"A Night in Spain," on the small time, is colorfully staged with sparkling senoritas and dashing young toreadors against a back drop formed of a great Spanish shawl. The dancers' silk lace hoop skirted dresses are of brilliant orange, yellow, blue and green. They swing alluringly about revealing just enough of Spanish hose. A handsome senorita wears a pointed gold cloth bodice with an infant's skirt of gold lace. The gypsies with their velvet trunks over which flutter rainbow ribbons, are most picturesque.

Dorothy Gish does probably the best work of her career as the Cuban vamp in "The Bright Shawl." And with it goes a story. The part not the lead, but Miss Gish wanted to play it. Those guiding the destiny of the picture insisted she play the heroine, but she refused and finally had her way. The result is a brilliant performance, the outstanding hit of the picture.

The girl with J. Rosamond Johnson and Co. on the Loew circuit is wearing a becoming pink frock made with a basque and chiffon ankle skirt. This gifted colored group are a real contribution to the vaudeville stage as they bring to it the real Negro folk music. The girl should always wear pink.

## INSIDE VAUDEVILLE

Equity's declaration at its Sunday meeting of an intent to invade vaudeville with the very plainly spoken sentiment evident against E. F. Albee, is not thought likely to extend into the Keith office in its bookings for vaudeville. Many Equity members have played Keith's bookings without the Keith office inquiring into their professional status, nor is it probable the Keith office bookers will give attention to Equity's attack on their chief in connection with the names of other Equity members that may be submitted to them.

Equity speakers make so many statements in meetings for members that lack substantiation in fact, the remarks about Equity going into vaudeville might have been explained by the speakers as to how Equity can do that. It is certain Equity can exercise no jurisdiction of any kind or character over vaudeville or vaudeville actors without the consent or an understanding with the Vaudeville Branch of the Four A's. The Vaudeville Branch is controlled by Harry Mountford and James W. Fitzpatrick. They know more about unionism and the A. F. of L. than Frank Gillmore or John Emerson or both, taking in the Council and giving Equity three labor leaders to boot if that would help them. And when you speak of Mountford, Savoy and Brennan's favorite stage expression, "You must come across" fits in.

Mountford might agree to ride along with Equity on the vaudeville proposition, but Monty if he does, will still keep the ball and chain locked right down on his "rights." Some time ago Mountford said he would be agreeable to leaving the Vaudeville Branch to other direction (by inference, Equity) only were he not certain that within three months after his departure, the Vaudeville Branch would be affiliated with the N. V. A. Who but Mountford could have pulled that one?

The remarks made at the Equity meeting Sunday by the Equity leaders leaving the impression E. F. Albee, head of the Keith Circuit, had lent his support to the passage of the Levy-Mayer Sunday bill through the Senate at Albany, N. Y., met a smile of derision when reported along Broadway from those with a whole understanding of the Sunday situation. It would require more than the thoughtless statements to convince the insiders that the Keith office will foster any bill opening 60 legit theatres in New York on Sunday against its Sunday-booked vaudeville shows. The Keith office is not credited with being that crazy. Keith's can't be wildly enthusiastic for any Sunday bill opening up a field now virtually limited to vaudeville for Sundays in New York state, other than the picture houses.

Another explanation appears to be the correct one and is said to have been known by the Equity people, but, following their usual methods of talking at open meetings, was withheld. The Levy-Mayer bill as originally drafted is said not to have included vaudeville, and through the omission it would have debarred vaudeville while permitting the legit if passed in its first form. When that oversight was discovered the vaudeville heads hastened their representatives to Albany to remedy the error, accomplished just in time.

While Harland Dixon was on the stage of the Palace, New York, Monday night singing "The Lamp Posts of Broadway" in his act, one of those songs where the singer sighs for Broadway in preference to a square meal, a statue placed up stage on a pedestal fell to the floor and broke into bits.

The bankruptcy proceedings for I. H. Herk, with Shubert vaudeville before it forced him into bankruptcy, have revealed to Herk how he stands with his creditors. Almost without exception they informed his attorney upon receiving notice of the bankruptcy that they did not wish to file their claims against Herk or be connected with the proceedings in any way. The general tenor was that they believed in Herk and had no doubt but that claims would sooner or later be paid by him. The remarkable part is that several of Herk's creditors offered to loan him money after the bankruptcy petition had been filed.

Keith's Palace, New York, has been keeping up its battle against the ticket speculators who make their headquarters in small stores near by. Sol Levey is in charge of the spec detecting squad. He has about 12 men in and around the theatre lobby, sorting out the purchasers of tickets from the specs. These are pointed out to Doorman McBride, who refuses them entrance, and the house refuses to refund the money on the tickets, the seats remaining empty on that performance. Sunday night about 12 pairs were turned back. The average is about three a performance. Signs and an enunciator continue to warn patrons not to buy of the specs. The latter have had women out trying to "dig" Palace tickets without much success. Using women to secure tickets is not new. These women accost men or boys on the street asking them to buy at the Palace box office, but usually tip it off by asking the person solicited to buy six or eight.

Joe Schenck (Van and Schenck) was favored with a \$75 deduction in his alimony obligations to Mrs. Amelia Schenck when Justice May in the Brooklyn Supreme Court decided the songster must pay his wife \$175 temporary alimony weekly, pending the trial of her divorce suit. By a written agreement Schenck had agreed to contribute \$250 weekly. The suit will come up for trial late next month or early in June. Mrs. Schenck's suit for alienation of affections against Lillian Broderick, who figures in the Schencks' triangle, being a civil action, will not be heard until the fall session.

One of those typical downtown rich business men who like to talk show business even if they don't always come through, was making a fuss over a certain cabaret star in a Village cafe. Eight minutes after he met her he had promised to star her—yes, in anything. She didn't believe him, having heard that stuff before, but she still played the long shot possibility, and said if he was really interested, she knew of a great book and score—a miniature revue. "Oh," he said, "I saw that at the Palace." "At the Palace?" she asked, thinking he meant one of the girl acts sometimes billed as a miniature revue. "Yes," he said, "with all the little people—it was run by a guy name Singer, ain't it?"

## CABARET

Joe Tenner has taken a lease of the Century Roof Garden, Baltimore, and will run it in conjunction with Izzy Weingarten as a cafe with revue attractions. Ernie Young formerly put on revues there. Jack Mason has been engaged to put on the new revue, "The Century Follies," which will open May 14.

Villani Brothers, Western act, have retired from the show business, and have entered the restaurant business on an extensive scale. They have one place near the Kedzie theatre, and another downtown, Chicago. The loop location is called Valentino Inn. It is a cozy up-stair place, with Lew Kane in charge.

Silvia Chaulsea, dancer at the Moulin Rouge Cafe, Chicago, is at St. Luke's Hospital, in that city, suffering from a severe bullet wound. Nick Sebastian, manager of

the cafe, says that the girl came in his office seeking a lost scarf, and that he opened his safe to get it for her. He found the scarf wrapped around a revolver, which was discharged when he was unwrapping it. Police are wondering how the scarf got into the safe, and how it came to be wrapped around a loaded revolver.

A bombshell was thrown into the liquor circles of Troy last week when four prohibition agents from Washington seized the old Stoll brewery and locked it up, claiming that it was making 4 per cent. beer. Before the effect of the explosion had been fully felt in Troy, Agent Murphy, at the head of the flying squad, tossed another bomb into prohibition circles of the capital district by saying that the "dry" office at Albany "had plenty of opportunities to arrest the flow of beer" (Continue on page 47)



# CUT RATES REMAIN BECAUSE OF LEE SHUBERT'S THREAT TO RESIGN

**May Cause Abandonment of Centralized Ticket Agency—Motion in P. M. A. to Abolish Cut Rates Laid on Table**

Development of the Producing Managers' Association's plans for the creation of a central ticket agency came to a halt last week when the managers' meeting failed to agree on cut rates. That the determination to attempt the central office idea would hit such a snag was apparent at the P. M. A. meeting two weeks ago. It has been intimated this week that unless cut rates are eliminated the managerial ticket project may never be consummated.

The discussion last week is said to have been long and fiery. A motion to dispense with cut rates was reported to have been actually passed. The matter was immediately opened up, however, and after Lee Shubert had threatened to resign, the resolution on cut rates was laid on the table for further consideration.

A defense of the cut rates was made and the value of that kind of ticket distribution was pointed out as valuable at certain phases of a run for certain houses. Member managers of independent houses stated that in their opinion the growth of bargain tickets had reduced the balcony sales at the box office to virtually nothing. The opinion was expressed that without cut rates that class of trade would be forced to purchase from the box offices.

Lee Shubert, who is chairman of the central ticket office committee, is strongly in favor of cut rate tickets, both those sold in the public service agencies (Leblang) and "two for ones." The Shuberts, with more theatres under their direction than any other member, contend that cut rates are the only solution in keeping some of their houses lighted.

The deadlock in opinion has an angle in the preparation of the central ticket plan, as it has progressed to date. Joe Leblang, who proposed the central office plan, and who has smoothed many kinks, is head of the Public Service agency. Leblang has always maintained his agency has been of value to Broadway and that the economics of producing necessitates bargain tickets in aid of the weaker attractions, also in prolonging runs. There is no doubt that a number of managers agree with Leblang, and the matter of cut rates appears to be evenly divided pro and con. If the P. M. A. legislates against cut rates it is assumed that Leblang will withdraw from the central agency project.

Chicago, May 2. The violation of the agreement of Chicago theatre managers not to engage in "cut-rate tickets" by the Great Northern theatre is attributed to the Shubert office in New York and not to J. J. Garrity, Chicago representative of the firm. The fact that the "treason" was unsuccessful has lessened the feeling against the Shuberts, but other managers are now taking the position that the understanding reached at the meeting some time ago is no longer binding.

The managers met and agreed that there should be no cut-rate prices. Garrity spoke for the Shuberts and had a wife from the New York office refusing to do business with cut-raters, making it plain the "two for one" idea was repugnant to them.

The Shuberts are shrewd in theatre handling and it is now believed that the participation in the agreement was but to hold the field open for them to dash in advantageously. They thought they saw a chance with the removal of "Blossom Time" from the Apollo to the Great Northern. It was arranged for Katherine Curley to buy the entire house for Monday and Tuesday nights for the summer and dispose of the tickets as she saw proper. She had headquarters at the office of the Gerson-McCutcheon advertising agency. (Sam Gerson is the Chicago press representative of the Shuberts.) She would sell main floor tickets for \$2.25 and balcony tickets for \$1.50.

The plan failed, although a persistent effort was made to interest the Western Electric, International Harvester and Montgomery-Ward Co. Announcements to these big concerns called attention to the fact that tickets could be secured for "Blossom Time" at the Great Northern at "cut rates." Miss Curley was permitted to turn back the tickets not sold.

The Playhouse put out cut-rate tickets also for "Peter and Paula" for Mondays, Tuesdays and Wednesdays, but as that house is owned by Lester Bryant, who is not in the managerial combine, it was not looked upon as a violation of the managerial agreement. Bryant is making about \$1,000 a week with "Up the Ladder" at the Shubert-Central by using cut-rate tickets almost exclusively. He decided to try it at the Playhouse, in which the Shuberts have an interest of 25 per cent. of the profits. The cut-rates for "Peter and Paula" were to \$1.75 down stairs, \$1.25 and 85 cents in balcony.

## SALLIE LONG LOSES

**Motion for Alimony Denied—Suit Involves Schwartz**

Sallie Long (Tuey) last in White's "Scandals" was denied her motion for temporary alimony and counsel fees pending her contest for a legal separation from Leo Dovette Tuey. Justice O'Malley in the New York Supreme Court in denying the motion opined the "plaintiff has not shown reasonable probability of success on the trial of the motion." She had been living apart from her husband for three years, he having taken care of their two children. Her prayer for a legal separation was based on the grounds of abandonment and non-support.

Tuey a short time previously filed a \$100,000 alienation of affections suit against Jean Schwartz, the popular song composer, basing his action on an alleged raid on Schwartz' apartment. The song writer has answered denying the occurrence of the raid, introducing plans of his apartment that vary with the alleged description of the place by Tuey's witnesses.

## BURKE IN CONCERT

**Singer Leaving Winter Garden Show—Brought Over by Morris**

Tom Burke, the singer, has given notice to the Shuberts and will leave "The Dancing Girl" at the Winter Garden next week.

His future plans include a concert tour next season of 35 weeks under the direction of Andrew Brannigan, with a light musical piece in prospect to follow.

Burke was imported over here some seasons ago by William Morris for a tour, but had an unfortunate opening on a Sunday night at the Hippodrome, New York. His success at the Winter Garden has been decisive, and he is reported to receive \$300 weekly in the production.

## AUTHORESS AND PRODUCER

"The Apache," a new play by Josephine Turk Baker, will open May 7 at the Punch and Judy theatre, New York. Mrs. Baker, who is the editress of the "Correct English Magazine," is also the producer of the piece.

The cast includes Barry Townsley, Marie Bonsal and Jean Delacruz; director, Will Gregory.

## KITTY GORDON IN UNIT SHOW

Joseph M. Galtes is going to put on "Give Me a Thrill," his former Shubert vaudeville unit show, to star Kitty Gordon, with an early opening promise. He has engaged Bob Capron and Margery Sweet, both of whom recently closed with "Take It from Me," as part of Miss Gordon's supporting cast.

## J. P. SOUSA GUARANTEES AMOUNT TO \$412,000

**268 Playing Dates in 31st Season, Besides Own Engagements—Opens July 21**

The guarantees already received for the coming tour of John Philip Sousa and Band gross \$412,000, exclusive of the larger cities, where the band rents an armory or auditorium and plays for the gross receipts.

This is a record for a travelling attraction, the nearest approach being the concert tours of Olga Petrova and Paderewski, both considerably less than the Sousa figures.

Sousa's Band will open July 21 and close March 8 on the 31st annual tour. Negotiations now on may take the band to England in March to remain until July, returning to the States for four months. This would mean 16 consecutive months of bookings or the largest ever arranged for the musicians by Harry Askin.

The guarantees totaling \$412,000 are for 268 playing dates of two performances daily.

## EQUITY OFF G. & S.

**Won't Arbitrate Contract—Not Equity's Form**

The Gallagher and Shean controversy is as far from settlement as ever, since reference to the managers resulted in a unanimous decision in favor of Flo Ziegfeld, while on the team applying to Equity to arbitrate the run of the play ("Follies") contract for them, that organization turned them down, refusing to in any way consider the matter. It gave as the reason that Gallagher and Shean in making the contract, had not insisted upon getting an Equity standard form, this in itself being a breach of Equity rules, which disqualified the team for any hope of action in their behalf by the organization.

If the matter cannot be settled by mutual agreement, it will probably go to the court for adjudication.

The final disposition of the case means a financial difference to Gallagher and Shean. Their contract with Ziegfeld calls for \$1,500 per week. If they can gain their release George White and Charles Dillingham are ready to star them in a new show and pay them \$2,500 weekly, under a contract already signed by all of the parties.

## JUDGE DOURAS REAPPOINTED

Judge Bernard J. Douras was reappointed a magistrate this week for a term of 10 years by Mayor Hylan. His reappointment had been asked for by every political party in the Bronx, where the judge is considered bigger than the subway.

Judge Douras, who has been very considerate of any show people brought before him during his term of office, often having gone out of his way to oblige them, is the father of the Davies girls (Reine, Marion, Ethel and Rose).

## "SIX-CYLINDER LOVE" CLOSES

"Six Cylinder Love" will close Saturday after a month's engagement at the Tremont. The attraction has played 93 consecutive weeks, including a 53-week run on Broadway. Business here has been excellent, but the leads are withdrawing and the management decided to end the run. Ernest Truex is going into pictures and June Walker will sail for Europe May 7.

## COLLIER IN "JACK AND JILL"

Willie Collier may go into "Jack and Jill" at the Globe, New York, playing opposite Lew Fields. That was the report earlier in the week, when Collier returned to New York after taking a short rest at a western springs.

Whether Collier enters the performance is up to him, it was said, with the comedian saying he first wanted to look over the show.

## CLASSICS IN COLOR FOR WEEK ON BROADWAY

**Ethiopian Art Theatre at Frazee—Was at Lafayette in Harlem**

The first colored dramatic presentation on Broadway will be made at the Frazee next week, when the "Ethiopian Art Theatre" will offer "Salome." The organization is also billed as the "first international theatre" and is under white management, Raymond O'Neill having charge of the direction. Last week, when the attraction played the Lafayette, in the colored section of Harlem, it was known as the Colored Folk Theatre.

The show was booked for the Arlington, Boston, where it was planned to charge \$5 top because "Salome" has never been permitted there, either in dramatic or operatic form. So much opposition was registered by church authorities the booking was cancelled, although the company announces a repertory of "Comedy of Errors," a la jazz; "Everyman," in a cabaret; Mollere's "Follies of Scapin"; "George" and "The Taming of the Shrew." The scale at the Frazee will be \$2.50 top. The house is being guaranteed.

The Syndicate Attractions Circuit, Inc., is advertised as presenting the Colored Art Theatre, to be one of the attractions for the proposed colored circuit next season. It is hoped to have a string of 30 houses. The company played six weeks at the Avenue, Chicago, and gave one performance in the Loop at the Olympic. It also played the Howard, Washington, and recently repeated for a week. Both there and Chicago critics accorded the colored effort considerable commendation.

The Oscar Wilde version of "Salome" in one long act will be given. Evelyn Preer, in the lead, is reputed an exceptional actress, and also passes for white across the footlights. As a curtain raiser a playlet by Willis Richardson, "The Chip Woman's Fortune," will be given. The short play has a dramatic beginning and a comic finale.

## Leftwich Wrote Balcony Travesty

The version of the balcony scene from "Romeo and Juliet," as played at the Friars Club April 25 by George M. Cohan and Charlotte Greenwood, was written by Alexander Leftwich, general stage director for the Frohman. He also directed the playlet and conducted the orchestra for the presentation.

## FRED STONE PLAYING "FOR GLORY OF GOD"

**Didn't Join Church as Press Agent Stunt, Actor Tells Denverites—49 Years Old**

Denver, May 2. In an interview here, last week Fred Stone declared that since his conversion and voluntary entrance into the Methodist church he does all his work on the stage "for the glory of God."

Referring to his conversion, Stone said:

"I am now a Christian, and I'm proud of it. I didn't join the church as a press agent stunt or anything like it. I was, and am, in earnest about the whole thing."

"Up to the time I was converted, a few months ago, I never looked inside of a Bible. Now I read it every day, and I want to say that I enjoy every word I read. I get not only instruction but help, and the right kind of entertainment out of the good Book."

"It has changed my life in one important respect. I now do all my work on the stage for the glory of God. I am 49 years of age, and made up my mind that the time had come when I must begin to think seriously of my spiritual welfare. I have a wife and three daughters. They have a right to a father who thinks of something besides material things."

"Since I joined the church I have been visited, via the stage door, by many ministers. All joined in assuring me that I have a clean show, and that they believe I am doing right in remaining on the stage, while professing Christianity. I have received hundreds of letters, so many that some haven't even been opened yet. Only a few take the narrow-minded view that I ought to get off the stage, now that I am a professing Christian."

"To sum up, I am mighty glad that I have taken the step. I expect to serve God as an actor, and to serve him with all the enthusiasm I have always tried to put into my work behind the footlights."

Stone expressed profound concern over the fact that many professional people are walking Broadway, in New York, seeking engagements.

## FRANCINE LARRIMORE'S PLAY

Cleveland, O., May 2. The new play for Francine Larrimore, "The White Way," under the management of Sam H. Harris, will be played next week here at the Ohio by the Robert McLoughlin stock.

# 3-CORNERED FRIENDSHIP RIFT AMONG SYNDICATE'S PARTNERS

**Ziegfeld Contemplates Complaining Against Dillingham to P. M. A.—Gallagher and Shean and George White Concerned in It**

There is a rift in the lute of friendship between two of the members of the three cornered business combination that comprises A. L. Erlanger, Florenz Ziegfeld, Jr., and Charles Dillingham. The latter two are at daggers points over the Gallagher and Shean matter. The situation has developed to such an extent that Ziegfeld has brought charges before the Producing Managers Assn. against both Dillingham and George White who are fellow-members.

Ziegfeld, according to those on the inside for the scrap, charges that Dillingham and White have broken a gentleman's agreement supposed to be in existence between the members of the P. M. A. under which no member is to try to entice away any artist under contract to another member. That is the plaint Ziegfeld is bringing before the board of directors of the P. M. A. at their next meeting.

Ziegfeld would not state definitely that he was bringing the charges against his own business partner and his associate, but stated he was going to take whatever steps were necessary in every way possible to protect the contract that he has with Gallagher and Shean.

According to the present plans

the George White "Scandals" will open at the Globe, New York, for a summer run June 10 replacing "Jack and Jill." Dillingham, it is believed, is backing the White venture and that is the reason for Ziegfeld bringing charges against both of them before the P. M. A.

Gallagher and Shean maintain that their contract with Ziegfeld under the regular Equity clause terminates on June 1, but that they will work an additional day for the "Follies" management and finish with the week ending Saturday, June 2.

That would give the team but one week with the White show prior to the New York opening in the event that they are permitted to leave the Ziegfeld management.

The "Sally" show of Ziegfeld's closes its season at the Davidson, Milwaukee, May 19. Walter Catlett and Leon Errol will be available in New York by June 1 in the event Gallagher and Shean do walk out of the present "Follies." Marilyn Miller is to leave for Los Angeles direct from Milwaukee to do a picture with her husband, Jack Pickford. A report is the Louis A. Werba attraction "Adrienne" would come into the house for the summer in the event that the current "Follies" dropped off.

## WINCHELL SMITH INCORPORATED; NEW THEATRE AND PRODUCTIONS

Capital of \$350,000—Concern to Handle All of Smith's Plays, Past, Present and Future—Building Grain Elevator in Farmington, Conn.

Hartford, Conn., May 2.

Plans for the erection of a large theatre in New York City and a \$100,000 grain elevator in Farmington, Conn., probably to be followed by the acquisition or erection of theatres throughout the country, have been announced by Lawrence A. Howard, one of the incorporators of Winchell Smith, Inc., of Farmington, Mr. Smith's home. The new corporation, named for the noted playwright, has been formed for the production of plays, promotion of theatrical real estate and operation of an extensive grain business.

The corporation with capital stock of \$350,000, all privately subscribed, will operate the theatrical enterprises and grain business of Winchell Smith, and the two will be conducted for the benefit of each other. Papers of incorporation have been filed in the Capitol in Hartford. The officers are: President and treasurer, Winchell Smith; secretary, Arthur W. Hall of Farmington. The incorporators are Mr. Howard, Acting United States Attorney Allan K. Smith and Austin L. Barney.

The corporation will be in charge of all plays now owned or being produced by Mr. Smith and the playwright's future plays will be produced through its office. Mr. Howard stated that the matter of accepting for production manuscripts of plays by other authors will be considered at a later date.

The location of the New York theatre has not been decided, but its construction is assured. Land for the proposed grain elevator already has been acquired by the corporation.

Because of the success attained by some of Mr. Smith's plays in London, the incorporation papers grant to the corporation the right to produce plays "in all parts of the world."

Mr. Howard said that the venture is a purely private one. No stock will be offered for public sale. He said the authorized capital amounts to \$350,000 and every penny of this has been subscribed.

In addition to other rights the corporation will have the power to produce motion pictures, but Mr. Howard stated that film production is "not the primary purpose of the corporation." Film rights in the production of Mr. Smith's plays will be under control of the corporation.

### P. M. A. ANNUAL

Meeting Friday for Election—No Important Changes

The Producing Managers' Association will hold its annual meeting Friday at which time the election of officers and directors will be held. There is no reported prospective change in the executive list of the organization. Sam H. Harris is president; George H. Broadhurst, vice-president; L. Lawrence Weber, secretary; and Benjamin F. Roeder, treasurer. The directors are W. A. Brady, George Broadhurst, John Golden, Sam H. Harris, William Harris, Jr., Whitman Ames, Arthur Hopkins, Benjamin F. Roeder, Henry W. Savage, Edgar Selwyn, L. Lawrence Weber and A. H. Woods.

Augustus Thomas will continue as the executive director of the association. His is an appointive office, and when he was invited to the post last season, the assignment was for three years.

### WILKES TRYING OUT PLAYS

Denver, May 2

Tom Wilkes, owner of the Wilkes Players Company and lessee of the Deham Theatre of this city, is planning to try out plays in Denver. "A Man of Action," by Ernest Wilkes, is to be the first. This play lately was released for the screen. Wilkes will show it here, and, if successful, send it on the road.

No date is as yet forthcoming for the premiere.

### CANTOR WITH ZIEGFELD; DILLINGHAM MISSED HIM

Signs Contract for Three Years—Opening in Musical Piece

Eddie Cantor has entered into a contract for three years, to be starred by Flo Ziegfeld. Cantor's first engagement under the Ziegfeld agreement will be for three weeks in "The Follies," opening June 4, immediately after Will Rogers leaves that show. In the fall Cantor is to be the Ziegfeld star of a new musical play with a story. His terms are understood to be 10 per cent. of the gross with a weekly guarantee.

Charles Dillingham had been negotiating for Cantor for some time, reports have said. It is also reported Dillingham was just 24 hours behind Ziegfeld in making an offer Cantor would have accepted.

Next season Cantor will, in association with Frank Fay, produce a play Fay will star in.

### TITLE HURTING PLAY

"Light Wines and Beer" Talked Of in Chicago

Chicago, May 2. Sharp observers are claiming the title of A. H. Woods' play, "Light Wines and Beer," now at the Selwyn, is holding down the real drawing power of the piece. When the transfer of the attraction was made from the Woods to the Selwyn, there was some talk of the title being changed to "The Good Old Days," but it was finally decided to further test the existing title.

Despite unlimited laughs and apparently big approval, the comedy cannot get started toward consistently big business. It's another one of the mysterious angles which are unsolvable this season offering reasons why a play popular with those who attend cannot reap the harvest of word-to-mouth advertising. Sunday night dropped to around \$1,600, and with the Thursday matinee now omitted at the Selwyn, there appears to be slim chance for the comedy doing better than last week, when a gross in the neighborhood of \$9,000 was checked.

Under a new title the sharp observers claim it will be a sure-fire hit for the Woods offices on Broadway.

### BERNHARDT DRAMATIZED

L. Lawrence Weber and Frank Reicher will produce at the Majestic, Brooklyn, next week a new play by Robert McLaughlin, "Fires of Spring." It was tried out in Cleveland, and deals with the rejuvenation of a famous actress living her life over again.

This actress is said to be a fictional Sarah Bernhardt, which character will be played by Josephine Victor. Her support includes Albert Bruning, A. G. Andrews, Edward Emery, Herbert Yost, Dorothy Dinsmore (dately with Fritz Kreisler) and Millie Butterfield. Gertrude Atherton's latest novel, "Black Oxen," has a somewhat similar theme.

### \$50,000 SMALL REWARD

Toronto, May 2.

Two rewards are offered in the Ambrose J. Small disappearance. One is for \$50,000 through locating Small alive on information received, and the other is \$15,000 for information leading to the whereabouts of his body if dead.

The offer revokes all previous rewards offered in the Small matter. It requests any information be wired to S. J. Dickson, chief constable, Toronto, Canada.

The present offer of rewards holds good until March 29, 1924. Small was last seen in Toronto Dec. 2, 1919.



### NED 'CLOTHES' NORTON

Headlining on the Pantages Circuit Ned Norton and Co. of seven people has been acknowledged by all critics to be a real headliner. Will be in San Francisco week of May 13 and back in New York by the end of July.

P. S.—Who is the guy Van Hovep? Direction HARRY KRIVIT & TOM POWELL

### SUMMER MUSICALS; THREE DUE IN JUNE

"Scandals," "Adrienne" Garden Show, "Moonlight," "Bal Tabarin"

Production of the summer musicals is being speeded. Three are due early in June and a couple before then. George White started with his new "Scandals" Tuesday and expects to open out of town May 28. The show will remain out two weeks, then enters at the Globe. "Scandals" will reach the boards in less than a month, according to present plans, although attractions of the kind usually consume five and six weeks in preparation.

"Adrienne" will be the first of the new musicals to debut, the Louis Werba attraction being carded for opening in Philadelphia May 14. It will be parked at the Cohan and may arrive ahead of "Scandals." Werba's "Barnum Was Right" will move from the Frazee to the Cohan Monday, remaining there until "Adrienne" is ready to come in.

"Helen of Troy, N. Y.," the Le-Maire & Jessel musical also started rehearsals this week. A Broadway house has not been definitely assigned it. Casting of the summer Winter Garden show is progressing. It will be "Spice of 1923" and will follow Al Jolson sometime in June.

Earl Carroll is readying a revue for his theatre and incorporated the venture for \$200,000 this week.

The two new Shubert musical productions, now playing out of town, have the prospect of locating in either of three theatres: Shubert, 44th Street and Astor. The shows are "In the Moonlight" and "Bal Tabarin," both well reported from Atlantic City, their opening point. The latter is there this week, with "Moonlight" playing the current term at Washington.

### CHANGED PEOPLE IN "PRIDE"

After playing on the road for two weeks, Oliver Morosco brought his new show, "Pride," into New York, to open at the Morosco Wednesday (last) night. There were several changes in the cast, Fred Tilden replacing Herman Lieb, Leon Gordon has the Hal Van Rensselaer part and Martha Leffler is in Dorothy Slater's place. The remainder are Juliet Day (starred), Hilda Spang, Camilla Dalberg, Robert Fisher, William Osten, Eugene Redding, Herbert Belmont, Beach Cook, Fred Martell, Jané Hope, Marie Fisher, Edeline Rodan, Kenneth Dana.

### "YOU MUST COME OVER"

The Four Marx Brothers will head Phil's first summer revue, aimed for the Walnut Street theatre, May 29. Will and Tom Johnstone are writing the show, which is being produced by Joseph M. Gaites and J. M. Buey. The attraction may be called, "You Must Come Over." Gaites favors four word titles, they having been lucky for him with his "Take It from Me," and "Up in the Clouds." Both the latter shows were by the Johnstones.

## SPORT HERMAN STILL KEEPS UP AGGRESSIVE CUT RATE CAMPAIGN

Again Swoops Down on Ritz Agency—Kicks in Young's Glass Door—More Suits Filed—Agencies Get Injunction Against Sport Herman

### THEATRE MAKES REFUND FROM INCREASED SCALE

Grand, Malone, N. Y., Would Not Stand for "Tangarine" at \$2.50

Malone, N. Y., May 2.

The Grand here took an unexpected action when it refunded 50 cents each to patrons of "Tangarine" that had come in at \$2.50.

Advertising the show and scale, the house management later learned just before the performance that the show had played Watertown, also Plattsburg, at \$2 top. The Grand declared it would have to play here at the same price, refunding the difference of 50 cents to all of those who had purchased the \$2.50 tickets up to that time.

### McBRIDE'S FOR 50 YEARS

Dinner, Present and Bonuses in Celebration

The 50th anniversary of McBride's ticket agency was celebrated Tuesday evening, when a dinner was given at the Hotel Astor. Thomas J. McBride, who established the agency and who is the father of John and William McBride, the managers of the agency, was presented with a gold cup by the employees. Each employee was given a bonus at the dinner, the total amount being in excess of \$10,000. There are 69 employees in the various McBride branches, the lowest bonus being \$25 and applying to those recently joining the agency, while the amounts ranged upward to \$500. The bonus checks were especially prepared and resembled the form of stock certificates, although printed in gold.

The presentation of the cup was made by Joseph Pile, general manager of McBride's, he having been with the agency for 15 years. McBride, Sr., will be 76 next month. He started in business by conducting the newsstand in the old Union Square Hotel.

### PLAN FOR FINE ARTS

Newspaper Man Leases Theatre in Boston

Boston, May 2.

George Holland, a Boston newspaperman who has had some experience in theatricals, has leased the Fine Arts theatre, located in the same building with Loew's State theatre uptown, for five years, according to local announcement.

It is understood that Holland is to use the house to play dramas and musicals, not stock, at a \$1 top for evening performances and 75 cents for the matinees. It is planned to have four matinees a week. The house seats about 650.

While it is not stated officially it is believed that Holland agreed to pay \$16,000 for the house for 40 weeks, starting in September. His company will be picked with an eye to youth and all connected with the venture will be on the safe side of 40.

### SHUBERTS MAY GET OLYMPIC

Chicago, May 2.

When "Hurricane" finishes at the Olympic a week from Saturday, it now looms up that the Shuberts will gain control of the Randolph street house for the new season.

Suggestion that the Olympic would cater to burlesque next season has been frequently made, but considerable opposition has been lent to the burlesque contracts by the owners of the building. It is known the Shuberts have made overtures for the Olympic, intending, if they gain control of it, to properly remodel same for the unit vaudeville shows next season, and later booking low scale-priced musical attractions.

Chicago, May 2.

Sport Herman, whose rampages against ticket speculation have brought him much notoriety in Chicago newspapers recently, has led the Chicago "Tribune," which does not generally go out of its way to praise or punish a theatre manager) to play-up Herman's escapades on the front page. When anyone crosses his path Herman does not hesitate to use his brute strength in whipping him. Not very long ago, Manager Smith of "The Rear Car" was thrown out of the Cort theatre because he differed with Herman as to the wisdom of certain policies in connection with the stay of the company he managed at that theatre.

After his first tantrum at the Ritz cut-rate ticket office the establishment was sold to William Friedlander, who owns the Ernie Young office also. Herman has again cleaned up the Ritz office. He kicked in the front window and tore all tickets out of the rack. It is said he resented a sign put out by the office reading:

"Save forty per cent. on theatre tickets—A New York idea—Get tickets here for theatres."

The sign did not name any theatre, but Herman thought it his duty to tear it down and clean up the place. After he was through at the Ritz he walked over to the Young office and proceeded to kick in the glass door there.

More suits for damages have been entered against Herman.

An injunction has been taken out by Tyson, United Ticket Office, Jack Horwitz and Waterfall to prevent Sport "Bully" Herman, manager of the Cort Theatre, from molesting their places of business. These ticket agencies have agreed never to handle or have anything to do with tickets for any attraction playing the Cort Theatre. This latter action is important, especially in connection with highbrow attractions like "R. U. R.," which depends for patronage largely on tickets disposed of through brokers. The theatre name has also been taken off of all ticket agency boards.

### GREAT NECK TRY-OUT

Aarons and Duck Managing—Within Trucking Distance of New York

The Great Neck, L. I., theatre, which is three-quarters completed and which will open this summer, will be under the management of Alfred E. Aarons and George Albert Duck. The latter controls the town's only theatre to date, a 400-seat picture house.

The policy of the new house which will seat 1,100 will be one night try outs for productions, with pictures at other times. Great Neck is within trucking distance of New York and productions booked later to appear in stands on the Pennsylvania or N.Y., N.H. & H. lines can be loaded without being brought back to the city. It is understood new presentations will also play in other Long Island one nighters.

### CARRILLO'S "KUNNEL BLAKE"

"Kunne! Blake" the first production of the newly formed Alfred A. Carrillo, Inc., will debut out of town at Atlantic City June 11, with Leo Carrillo starred. Booth Tarkington wrote the play which was originally accepted for production by William Harris, Jr., and announced by him last season.

Ira Hards will stage "Blake" which is due for rehearsals next week.

### FOR NEXT SEASON

The Henry W. Savage office announces for next season, two productions of "The Clinging Vine," as well as "Minnie and Me" with Mitzel, and the revival of "The Merry Widow." Three new musical shows will be tried out also. Mr. Savage has the rights to a foreign operetta, which he may produce.



# NEARLY ALL BROADWAY SHOWS ARE NOW IN THE CUT RATES

**Extra Cards Needed to List Them—Managers Are Gambling on Continuance of April's Cool Weather Through May—Salary Cutting Started**

Broadway is gambling on the weather, hoping for a continuance through May of April's cool temperatures, and the expectation this month will supply some measure of profits beyond the rent period. Though for bookkeeping purposes rents have been charged off by now in most houses, there are some which are virtually on a 52-week basis.

The low gross attractions are chancing an upward flurry, and a number drawing losing business are countering with salary cutting. The general business trend in New York has been downward dating from Washington's Birthday, which always has been the turning point of the season. There were four big months, starting in November and ending in February, the boom almost equalling the post-war season. Last week's business was dented by the hard rain of Saturday night, and two weeks' notice to close may attain for no less than a dozen attractions at the end of this week in spite of the favorable weather break.

Saturday will see the withdrawal of Broadway's run leaders "Kiki" stops at the Belasco for the season with a two-season span and 75 consecutive weeks to its credit. It was the dramatic sensation of last season and held its pace with the leaders virtually all of this season. Among the Belasco productions only "The Gold Diggers" exceeded "Kiki's" stay, the former running 90 weeks, perhaps accounted for by its premiere earlier in the season.

"Chauve Souris," the attraction imported by Comstock & Gest for a limited engagement in the middle of last season, also closes Saturday after accomplishing 65 weeks. It established the most unique record of the kind by playing at \$5 top admission for over a year. It has been a great financial success and created a Russian craze that it was able to maintain without opposition, paving the way for the astonishing Broadway presentation of the Moscow Art Theatre.

The closing of the leaders places "Able's Irish Rose" at the top of the list in point of run, it now being in its 50th week at the Republic. Ziegfeld's "Follies" is close behind and will complete 43 weeks Saturday. "Able" looks set for a summer stay, but show circles give "Rain" the best chance to beat "Kiki's" record, with "Seventh Heaven," "The Fool," "Dolly Preferred" and "Merton of the Movies" the other contenders.

There are seven closings this week, the others being "Elsie" which will leave the Gaiety dark also, though the house will get "Aren't You All" in two weeks; "If Winter Comes" which flivvered after the first week leaves the Vanderbilt dark; "The Laughing Lady" at the Longacre, which will get "For Value Received"; "The Exile" at the Cohan, which will get "Barnum Was Right," moving over from the Frazee. The latter house will offer a colored dramatic organization in "Salome."

"The Comedian" will move to the Belasco from the Lyceum which will have a premiere in "The Mountback." A fourth opening will be "The Apache," which will try the Punch and Judy. The 48th street will offer a revival of "The Rivals" for one week.

The current one week showing is "The Inspector General" taken from the Yiddish, similarly to "Anathema" and equally unsuccessful. The Russian Grand Opera company is holding forth this week and probably next in what is billed as "A Night of Love" and described as a medley of the organization's repertory.

The initial venture of the American National Theatre with "As You Like It" was a distinct failure at the 44th street, withdrawn Saturday after one week. The attraction grossed about \$6,000. The house is dark, but is expected to re-light later in the month for a second engagement of the Moscow Art

Theatre, booked in for two weeks prior to sailing home.

Next week "How Come" will leave the Apollo, the colored show being unable to draw enough to break even. "The Dancing Girl" has one week more at the Winter Garden and will be followed by Al Jolson for a second engagement in "Bombo."

The summer musical alignment has "In the Moonlight" for the Astor, "Scandals" for the Globe and "Adrienne" at the Cohan; "Bal Tabarin" is a possibility for the Century though mentioned for Broadway. The schedules call for the musicals arriving in June.

"Blossom Time" again topped the subway circuit list, getting \$17,000 at the Broad Street, Newark; "The Perfect Fool" also got real money, grossing almost as much at the Majestic, Brooklyn; nearby at the Montauk, "The First Thrill," a new show, got less than \$4,000; "Partners Again" was figured to draw big money at Teller's but the first of its two week engagement there hardly hit \$3,000; "It Is the Law" grossed \$5,600 at the Bronx Opera House.

## Everything in Cut Rates

With 34 of the 48 shows current on Broadway available in the cut rate office one might well say that "everything on Broadway" can be had at bargain prices. At the same time the number of buys in the regular advance agencies has dropped to 19 in number, which the brokers say is still nine too many for this season of the year. A couple of buys will be lopped off this Saturday with the closing of "Kiki" and "If Winter Comes."

The cut rate market is having a record number of shows to sell. Heretofore, the greatest number of attractions it ever had or expected was about 28. The sign boards that indicate the shows on sale have but that number of openings and never prior to the last two weeks have they ever been known to have an overflow of shows that necessitated extra cards outside of the regular board. There are six cards tacked (Continued on page 35)

## SOME SHOW!

Entertainment for Newspapermen, Without Charge

The dinner given by the King Features Service (Hearst Syndicate) to the American Newspaper Publishers' Association at the Friars' Club last Wednesday was voted the greatest show of its kind ever produced.

Several illusions were specially built on a large scale and handled by Horace Goldin with spectacular success.

The stage turns included George M. Cohan and Charlotte Greenwood in a burlesque, "Romeo and Juliet"; all the Hearst comic artists in a skit with Arthur West, Little Billy and James J. Corbett; an original Frenchy farce by Jack Lait with George Jessel, Anna Held, Jr., Eddie Clark and Dorothy Phillips; Clark and McCullough, Bard and Pearl, Ann Pennington and Brooke Johns, Golda Gray and Hawaiian girls; Eddie Leonard in white face, Dave Lewis, Kitty Kelly and Estelle Lavelle, the "Gingham Girl" ensemble; Tom Burke, Amanda Cortes and many other professional in floor stunts. With no cost for the priceless talent, the expense of the dinner is said to have approximated \$20,000.

## "TO THE LADIES" CLOSED

"To The Ladies" closed for the season in Boston last week. The attraction was in for four weeks and, although the gross was about \$4,500 for the final week, the engagement is claimed to have been profitable.

It is the Kaufman-Connelly comedy produced by George Tyler, with Helen Hayes featured.

## MARRIED 20 YEARS; SUING FOR SEPARATION

**Fannie Newhall Enters Allegations Against Husband, 10 Years Younger**

David H. Landau, joining with "Partners Again," was served last week at the Shubert-Teller, Brooklyn, N. Y., in a separation suit by Fannie Newhall-Landau, an old time legit actress, known professionally as Eannie Newhall. The Landaus have been married 20 years, the nuptials taking place in Mt. Carmel, Pa., where both were appearing in a local stock company.

Abandonment and non-support are charged. The plaintiff, through Samuel Schwartzberg, claims Landau has been earning \$150 a week with few lay offs, appearing in the road companies of "Abraham Lincoln," "Lawful Larceny" and the Potash and Peimutter plays. Mrs. Landau's motion for \$65 weekly alimony and \$500 counsel fees has been adjourned till next Tuesday for argument by consent of both attorneys.

Further allegations in the complaint mention Landau's co-habiting with Delight Howells, formerly in burlesque, at an uptown New York residence as man and wife. Landau is 45 and his wife is 55. The defendant is of Irish descent, born David H. Magee.

## EQUITY ABANDONING ANNUAL MET. BENEFIT

**Following Cancellation of Announced "Equity Carnival" "May Party" Only Left**

Following the report the "Equity Carnival" at the 48th street theatre would have to be abandoned, Equity announcing the abandonment of its annual benefit performance, which has been a yearly event at the Metropolitan opera house.

In view of the financial possibilities embraced in the ticket sales, program advertisements and subscriptions, Equity's given reasons for omitting the show, viz: that the cost of assembling and rehearsing those concerned in the stage presentation, music and scenery rehearsals, and the labor attached, render the benefit hardly worth while.

The council is said to have discussed all angles and decided to give a May party May 12 at the Astor Hotel.

The decision to cancel the Metropolitan benefit is causing much speculation amongst Equity members.

## HOLLAND VISITS BROADWAY

Joseph Holland, who was starred years ago in "The Social Highwayman" and who left the vicinity of Broadway at that time because of failing health, returned to the big street last week and appeared last Sunday night at the Lamb's Gambol.

For a great many years he has been living on Cape Cod, and, while he is enjoying Broadway to its fullest extent at present, he returns to the Massachusetts hook within about a fortnight.

Broadway after a 20-year absence looked like an entirely new town to the once famous star.

## "WHY NOT" OPENS WEAK

Chicago, May 2. "Why Not" at Powers opened weak and may get \$5,500 on this, its first week.

It's the Equity play that was thought to have had a chance at the 48th St., New York, if properly managed.

It is now reported the management is talking over asking the company to cut salaries to continue. The show started Monday to \$455, did \$530 last night and got \$399 today at the matinee.

## WINTHROP AMES' SHOW BY ROBSON AND FORD

"Boule Cabinet" at Atlantic City May 21—McClintic Interested

"The Boule Cabinet" a melodrama by Eleanor Robson, and Harriet Ford will be tried out at Atlantic City May 21. The attraction will be produced by Winthrop Ames and Guthrie McClintic. The latter was formerly casting director for Ames, but is now managing on his own. A short story called "In the Next Room" by Burton Stevenson is the basis of the play, the oddly named cabinet being a special bit of furniture inlaid with tortoise shell and brass.

The cast has Mary Kennedy, Cordelia Otis Skinner, Paul Leyssac, Beatrice Prentice, Wm. T. Clarke, Adrian Bellevue, Morris Antrim, Edwin H. Morse, Wright Kramer, Charles Bray, George Riddell and Bruce Elmore.

## A. E. A. DEFINES CHORUS RUN OF PLAY CONTRACT

**Equity Chorus Informs Members When to Play and When to Sign**

A paragraph in a folder being sent out by the Equity Chorus Association has been endorsed by the parent organization and reads in part:

"If the run of the play contract is signed more than two months prior to the opening date as stated in the contract, you are bound to that management from September to June of the season for which the contract is signed, providing the production runs that long."

A clause in the Equity chorus instructions says:

"A rule has been passed that no run of the play contract is to be issued to chorus members unless an official of Equity chorus is present at the signing."

## PRESS AGENTS' ASS'N. MAY SOON BE FORMED

Meeting in New York May 18—All Road Men Invited—Evils to Be Curtailed

All the press agents of the theatrical world are to be organized into one organization. That seems to be the invitation implied by the Press Agents' Assn., now operative in New York City, of which all of the home office publicity promoters are members, by calling the men usually active on the road to the open meeting at the Claridge Hotel Friday, May 18.

The affair is to be staged at a luncheon and all road men are invited to be present. Whether the invitation means that the boys are to be the guests of their New York brethren for the cats or whether it is to be a "Dutch treat" affair has not been stated. At the "open meeting"—the road men are going to be asked to join the New York organization with a view of establishing an interchange of experiences as to conditions in the various towns of the country.

It will mean that the house manager, the local box office staffs, the advertising agents, and the various out-of-town pass grafters are to be tabbed. All of the "gyps" employed along the line are to be tipped off to the members and a general line on conditions is to be bulletined to the members wherever they are on the road at stated periods.

## ACT FOR BERNARD-COLLIER

Plans for the Sam Bernard-William Collier Music Hall for next season, though first coupling Erlanger and Dillingham, now carry the latter's name only. It is certain the stars will not have a new house which was to have been built and ready for next season, although Erlanger holds title to a plot on West 44th street, for which the music hall was planned.

The Knickerbocker is mentioned for the Bernard and Collier revue, but signs point to the Fulton being used instead. Collier is to have entire charge of the production.

One of the acts engaged is Van and Schenck.

## P. M. A.'S NAT'L THEATRE FLOP MOST DISTINCTIVE OF SEASON

**"As You Like It" Ran Up Loss of \$40,000 in Two Weeks—Closed, Production May Be Utilized—Died Under \$6,000 Last Week at 44th Street**

"As You Like It" the first effort of the American National Theatre was withdrawn from the 44th Street Saturday night and the house went dark. The total loss is estimated at \$40,000, the bulk of which was expended in the production, said to have cost \$25,000 and the remainder lost in the single week here and in Washington where the show is quoted at getting \$3,000 on the week. The attraction rates among the most distinct flops of the season.

Total takings at the 44th Street were under \$6,000. It was figured a gross of \$16,000 was necessary for the attraction to break even, as the salary list was about \$6,000 weekly. At the scale which was topped at \$2.50 a gross of about \$22,000 was possible. The first night scaled at \$5 top drew about \$2,000. Thereafter the nightly takings were \$400 to \$500, although Saturday's matinee got \$1,000 and the night performance something over that sum. Sunday advertisements announced a lowering of the scale, it being intended to have some sections on the lower floor less than \$2.50. Some of Sunday's insertions were killed, others having gone to press.

The Shakespearean work was given under the auspices of the Producing Managers' Association, but where the loss will be shouldered was not quite certain. Augustus Thomas promoted the American National Theatre, a strictly educational venture as differed from the commercial theatre and he had tested a number of productions

personages, including Otto H. Kahn. The men outside of theatricals are believed to have subscribed the funds for the project, with the P. M. A. lending its assistance in a managerial way. David Belasco is the director of the staging of the American National Theatre's plays, but the actual direction of "As You Like It" was done by Robert Milton.

It was decided to withdraw the attraction at P. M. A. meeting last Friday afternoon. Those sponsoring the idea appeared to take the failure of "As You Like It" philosophically, explaining that the production can with slight changes be used for other presentations and that the refusal of Broadway to accept the work did not detract from the educational purposes intended. The program of out of town showings had included universities. The production itself is credited with an excellent effort, but the critics virtually all agreed the play was a dull performance.

The return two weeks engagement here of the Moscow Art Theatre will probably be played at the 44th Street. The Russians are in Philadelphia this week and have two weeks booked in Boston, the New York repeat following that. Originally the Russians played Jolson's 59th Street staying for 12 weeks.

The cast was given an extra week's salary, although there was no liability on the part of the management. The salary list for "As You Like It" was between \$5,000 and \$6,000.

# STOCKS

## THE GOLD DIGGERS

Washington, May 2.

Belasco's "The Gold Diggers" was put over Sunday by Duffy & Smith's President Players with a "wallop," literally and figuratively. The cast with but few exceptions is practically a new one in its entirety, and entered into the spirit of the piece in such a manner another of those remarkably smooth first performances for which Harry Monner, the director, has been responsible for on so many occasions was repeated. The casting was a stroke of genius. Duffy and Smith are jointly responsible. The girls were true to individual type, and each gave a splendid account of herself. Kay Hammond, the new leading lady, is an acquisition, possessing a most infectious chuckle, and gave to the part that which it just needed. Viola Leach created a furore. Before the end of the evening the laughs would come before she had the opportunity to finish her lines.

The balance of the feminine contingent consists of Winifred Barry as Violet Dayne, Madeline O'Brien as Sadie, Maude Franklyn as Tricie Andrews, Elsa Gray as Dolly Baxter, Helen Ely Rock as Gypsy Monroe, Eula White as Cissie Gray, Anne Douglas as Eleanor Montgomery and Anne Sutherland as Mrs. Lamar. All scored.

Of the men, the leads, George Barnes and Robert Lowe, surely did do extremely well. Mrs. Barnes is fast establishing himself, and although the Bruce McRae part is secondary to that of "Jerry," Mr. Barnes scored again. Mr. Lowe is very well known in Washington, and he gave another of his always consistently good performances. Of the others Guy D'Ennery, although a little miscast, did very well, and Harry Shutan in his brief moment also got over.

The production of George Bosel was splendid.

## SOMERVILLE PLAYERS

Boston, May 2.

Clyde E. McCardle's Somerville Players are rapidly gaining a reputation as a real play nursery. The draw that these productions bring has been a surprise, especially where there is direct metropolitan publicity resulting from plays written by men of the type of Edward H. Crosby, dramatic editor of the Boston "Post," or William H. McMaster, a local publicity exploiter.

McCardle's latest move came in the form of a rural comedy in three acts written by Philip Sheffield, one of his company, giving him the lead and putting Harry Bond in a minor role for psychological reasons. It worked admirably, with a capacity floor opening night despite the absence from the cast of Ann Hamilton, his leading woman.

Sheffield's play, which rejoices in the title of "Very Bright Green," was written under the stress of a stock season, a handicap which he did not entirely overcome. The title refers to a young yokel named Green who has the reputation of being very bright, but a perpetual procrastinator who procrastinates to the extent of never having found time to look the word up in the dictionary.

The plot revolves around a bootlegging brother of the yokel's sweetheart, a chance to make a fortune with a preserve jar metal seal and the ultimate transition of the yokel into a dynamo of energy and success. The comedy is remarkably sound along conventional lines, including the accidentally intoxicated spinster, and the substitution of various characters in a locked room supposed to contain the bootlegger. The outstanding fault of the production is its lack of a theme that could bring it to Broadway even if rewritten.

McCardle gave it a real production, with some thickness stuff in his two acts, and as it stands it should prove an inexpensive buy for an alternate week in average stock companies and an ideal vehicle for pretentious amateurs, as it carries in its nine characters no heavy dramatic requirements. Sheffield should keep at the game.

Libby.

## KEENEY PLAYERS

"Trail of the Lonesome Pine"

June Tolliver.....Marie Louise Walker  
John Hale.....Jack Roseleigh  
Bob Berkeley.....Edward Farrell  
Uncle Billy Bean.....Bernard Crancey  
Ole Hon.....Maxine Flood  
Judd Tolliver.....Thomas V. Morrison  
Dave Tolliver.....Alfred L. Rigali  
Lorette Tolliver.....Margaret Hawkins  
Cal Henton.....Arthur Bell

The Keeney Players at the Bay Ridge, Brooklyn, are terminating their season within a few weeks. The stock has been playing for several months, creating a favorable impression in one of Brooklyn's foremost residential sections. The company recently changed directors, Alfred L. Rigali, a regular member since the start of the season, taking over the direction. Rigali has done well with the organization, presenting plays of a

varied nature backed up by attractive productions, for which he is responsible in conjunction with Harry Payton, the scenic artist.

The Keeney company presented "The Trail of the Lonesome Pine" last week. A standard stock bill, it served in good stead. The well-organized aggregation, with all members experienced in their line, found little difficulty with the piece. A satisfactory production was built to back the piece, the production end making a strong bid for favor. All the sets were built by the house staff under the direction of Rigali and his assistant, Thomas V. Morrison, who joined the company a few weeks ago and recently was appointed assistant director.

Marie Louise Walker and Jack Roseleigh shared honors with the leading roles. Miss Walker is a titian-haired miss with a wealth of feeling in her work. Roseleigh has proved himself an asset to the company all season. His ability as a local drawing card has been paramount in the success of the stock. The remaining members of the regular company carried the other ably. Edward Farrell, a second man, who is making a bid to do leads, brought the Bob Berkeley role up to one of genuine importance. Tom Morrison and Director Rigali gave full value in their mountaineer characters. Capable character work was also done by Bernard Crancey and Maxine Flood.

The Keeney company is considered a permanent feature of the Bay Ridge section. The company has been kept intact and has won many friends. The policy of late has been to present the newer pieces one week and standard stock bills the next. This has brought down the general average for royalties and appears to have appealed to the clientele. Hart.

## "ABIE'S" RECORD

Pittsburgh, Pa., May 2.  
After a bad week, less than \$2,500, Marguerite Bryant Stock Players closed Saturday at the Lyceum. Originally billing "The Sign on the

around \$7,100. The house closes Saturday.

Academy dropped a little from last week and only did \$4,900 on the week.

The Smith Duffy players at the Academy of Music, Baltimore, will close their Baltimore season Saturday. After trying for eight years with excellent productions they have abandoned the hope of getting any money in Baltimore, for the summer at least. Following the run of "Able's Irish Rose" for 12 weeks, they put on "East is West," "Bird of Paradise," "Clarence" and "Gold Diggers." The first show did fairly well, but patronage fell off until the "Gold Diggers" opened. The first week it did about \$6,500, but patronage is off this week, and the determination to close Saturday was made early in the week. Kay Hammond, the leading woman, goes to the President, Washington, to play leads there, while David Herblin, leading man, was also taken to the Capital City.

Alan Pollock at the Alcazar, San Francisco, has not lived up to the expectations of the management of that house and his six weeks' engagement was cut short to four. Pollock opened in "A Bill of Divorcement" and pulled an average business for three weeks. Then he put on "The Pinch Hitter" which it was thought would go the remaining three. The comedy failed to hit and was taken off after one week. Louis Bennisson, who had been readying himself to follow Pollock a couple of weeks hence, was called to speed up and he opened Sunday in "Lawful Larceny." Bennisson is an old Alcazar favorite, having played there for years in stock prior to invading Broadway.

George Marshall is switching his players about from house to house in Washington. This week one may be at the Belasco and the next production at the Garrick will find this particular player in the cast. Marshall has a new leading man

mer. Last summer, when Jessie Bonstelle who has maintained a company here for 16 summers, took occasion to lampoon the locals for their lack of patronage, and threatened to quit the town, most Buffalonians failed to be alarmed. It appears now that Miss Bonstelle was in earnest, inasmuch as despite overtures she has passed up Buffalo for other engagements. It is understood that several stock managers have been making inquiries, but nothing definite has materialized.

The company under the management of William O'Neill, opening Friday at the Playhouse, Wilmington, Del., recruited by Pauline Boyle, includes Ann McDonald, William Townsend, Jessica Paige, Hamilton Christy, Russell Brice, Frank Kirk, Eleanor Du Bois, Helen McLane, William Little and Frank Blondell. O'Neill will manage and direct the company the opening bill being "Wedding Bells."

Gladys George, leading woman of the Wilkes Players, scored a real triumph at the Denham, Denver, last week as Angy Rose in "Old Lady 31." Miss George has heretofore played only comparatively lighter parts. As Angy Rose she revealed unsuspected powers and depths of feeling from a dramatic standpoint. Local critics commented on her fine acting. The play was well received.

The Lyceum Players will open at the Lyceum, Rochester, N. Y., May 14. Wanda Lyon will be leading woman. Louis Salhern will be leading man. Others include Leonard Muelle, Ann Andrews, Gavin Muir, Jean Ford, Cecil Yapp. Harry Plimmer will be director and, play roles, as will Mabel Colcord. George Ascar will assist Mr. Plimmer and Acur Maine, scenic artist, for the past four years, will return.

Henry Hull, engaged to play the lead in "The Man Who Came Back" with the Alhambra Players, Brooklyn, is to play the engagement on a percentage, the stock star receiving 10 per cent. of the gross. He requested the percentage arrangement in preference to a salary for the one week.

Two summer shows, one under canvass and the other to play in halls through Maine, will be put out by Frank Cosgrove. The tent show managed by Leonard T. Meehan will have Jerry Sullivan, Coley Carroll, Emily Seymour, Bower Sisters, Len Meance, with Sunkist Jazz Boys and eight chorus girls.

De Wolf Hopper's company is leaving the Shubert, Newark, this week. They did well at first, but business has fallen off badly. The attraction was advertised for six weeks and has run five. Next week "Liza" will play the colored show. The Shuberts intend to put musical stock in later.

Jack W. Lewis and Mabel Hastings, who have been with the Maude Feeley Stock company in Newark all season, closed last week. Mr. Lewis will spend the summer at his mother's home in Canton, Ohio. Miss Hastings will be in one of Al H. Woods' New York companies next season.

The E. F. Albee stock, which opens at the Alhambra, New York, May 7, will be directed by Thomas Coffin Cook. The cast for the opening, "Lawful Larceny," has Wilmer Walter, Paula Shay, Ralph Sprague, Laura Gade, Lorraine Bernard and Homer Miles.

The Brockton Players at the City, Brockton, Mass., are presenting "The Merchant of Venice" with Edward Waldmann specially engaged for this week. Ruth Amos and Robert Gleckner are also members of the cast.

Walter Plimmer, Jr., has closed with the Theatre Guild of Freeport, L. I., as leading man. He will play a one week special engagement in "East is West" at the Lyceum, Elmira and may go into pictures after that.

The Jessie Bonstelle stock at the Harlem opera house, opening Monday, will have Wilfred Lytell as leading man, with others Marie Curtis, Pauline Krell and Claude Kimball. "The Second Mrs. Tanqueray" is the opening bill.

The Goldstein Brothers will open a summer stock in the Colonia, Pittsfield, Mass., early this month. Then again will be two companies in the city. Lansing Earnest is

## TWO MUSICAL STOCKS

Shuberts Placing Them at Newark and Brooklyn

The Shuberts are entering the musical stock field this summer. Two houses in the metropolitan district will "take on" the warm weather policy, the Shubert, Newark, and the Majestic, Brooklyn, the latter one of the subway circuit houses. Newark will be the first to open, scheduled to debut May 21, with the Majestic a week later. Each house will play at \$1 top.

Lawrence J. Anhalt, former lessee and manager of the Park, New York, is in charge of the Shuberts musical stocks and is casting each company. Anhalt was manager of the Casino early this season, switching to the 44th Street when "Sally, Irene and Mary" moved there.

The shows to be given in the subway stock theatres are of the operetta division. Those chosen for presentation include "The Chocolate Soldier," "Firefly" and "Naughty Marietta."

manager of the Union Square Theatre Players, Pittsfield.

The Charles K. Champlin traveling stock will end its season May 12 in Hazleton, Pa. The company will not appear as a permanent stock during the summer as originally contemplated.

The new stock which opened at the Van Curler, Schenectady, N. Y., last week includes Ruth Robinson and Harry Hollingsworth, leads; Nan Crawford and Marie Hodkins.

Marjorie Foster and Arthur Chatterton head the Poli stock to open May 7 in the Court Square, Springfield, Mass. Henry P. Menges is manager. "East is West" first show.

Kenneth Fox, formerly a special writer on one of the New York dailies, has been signed as leading man for the Joe Payton stock, opening May 14 at the Lyceum, Elmira.

Vaughan Glaser is booking a company in New York for the Fay Courteney Stock Co., which will open at the Hanna, Cleveland, May 28.

Charles W. Dingle, leading man with the Casino Players, St. John's, Newfoundland, has been confined to a hospital in that city for several weeks due to an attack of typhoid.

Kendall Weston, director; Alma Powell and Fred Hargrave, left the Leonard Wood, Jr., stock at the Palace, White Plains, N. Y., this week.

The Jeanne Lewis Stock Co., now playing the Lyric, Houston, Texas, will occupy the theatre in Cycle Park, Dallas, for the summer.

Notice for the closing of the Keeney Players, at the Bay Ridge, Brooklyn, was posted last week. The company may continue on a week-to-week basis.

The Barry McCormack stock ends at the Fulton O. H. Lancaster, Pa., in two weeks. A possibility exists the engagement will be extended.

The William Augustin stock closed Saturday in Framingham, Mass. The same company will reopen May 14 in Taunton.

The Poli Stock in Worcester, Mass., this week is presenting "Pitter Patter" with a chorus of local girls.

Will Gregory, stock manager, operating in the west for several years, returned to New York last week for a visit.

A dramatic stock is at the Regent, Muskegon, Mich. Hillman's stock is at the Oliver, South Bend, Indiana.

The Stanley James stock in Manchester, N. H., closes in two weeks. The company has been playing since the start of the season.

The Aborn opera company opened a stock engagement this week at the Majestic, Dallas, Texas, an Interstate vaudeville house.

The stock at the Freeport (L. I.) theatre, closed last week.

Powers, Grand Rapids, has dramatic stock. It began April 22.



HARRY L. KNAPP

DRAMATIC EDITOR PHILADELPHIA "INQUIRER"

The dean of the dramatic editors of the entire country, who has occupied that desk on the Philadelphia "Inquirer," for more than thirty years. Prior to that, Mr. Knapp had been on the road with an opera company, acting as stage manager.

For the past four years, he has been chairman of the Pennsylvania Board of Motion Picture Censors, but isn't bragging particularly about that. Despite Knapp is of the Censor Board, he still claims the friendship of every man on Vine Street (the film row of Philly).

Mr. Knapp will be sixty years of age May 22, and is still going good. (The fourteenth picture and brief sketch of the dramatic editors of the country.)

Door," the show opened with "Brother Against Brother" without changing the billing. On Thursday, with business very poor, it was decided to close the show. "Plantation Days," a colored show, was hurriedly booked for a return engagement.

"Able's Irish Rose," at the Pitt is still doing capacity, \$15,000. The show is already billed for next week and will break all Pittsburgh records for a run.

Gaiety, with Lena Daly's "Broadway Brevities," did good business,

this week in Frank Conray. Eileen Wilson, former leading woman for the President Players, in returning to Washington, but this time with a Marshall company (Garrick). She is being featured in the advance billing with John Cumberland for "The Whole Town's Talking," next week.

For the first time in 16 years, Buffalo will probably be without a stock company during the coming sum-



# INSIDE STUFF

ON LEGIT

Comment on Equity's position on the Sunday playing question pursues along its usual lines. The main trend seems to be that the Equity Council is composed of players who do not, if they can, take into appreciation the smaller actor. The Council principally holds stars or leading men of big weekly salary. Another point made against Sunday playing in the legit is that the managers would either take out the Wednesday matinee to save the one-eighth salary and the actor would not financially benefit, despite the managers' protestation to the contrary, or that the manager would contrive to have the actor play the extra performance, making it nine on the week at his former and accepted salary, if not immediately, in time.

Some actors say the matter of Sunday playing should be left to the actor as an individual. Others are of the opinion if Equity wants to assume command of the Sunday playing, it should divide actors into classes, according to salary received, so that each body of actors in their own class could decide on Sunday playing, with the purpose, if the members of, say the leading men class, on a salary basis of from \$500 to \$800 a week agreed not to play on Sundays, a member of that class refusing a contract with the Sunday playing clause would be in a position to know that no other member of his class would accept it, following his refusal for that reason. The \$100 to \$250 weekly class might decide to play Sundays, and while the higher class could possibly prevent a play being cast that intended to give a Sunday performance, it would still permit any other class deciding on Sunday playing to accept such engagements as offered that called for Sabbath work.

In Boston when Patriot's Day was celebrated, one of the features was the planting of trees in honor of the guests of honor. Among the latter were two showmen—George M. Cohan and Channing Pollock. John Pollock accompanied his brother. During a lull in conversation at the city hall, Channing turned to Mayor Curley and remarked his brother, too, was a mayor. Curley inquired the municipality. John fearlessly answered Leonia, N. J. When the many dignitaries, representing the army, navy and other government departments lined up for position in the front of the grand stand to review the parade, Channing promptly stepped to the side of Mayor Curley feeling it his right as a guest of honor. But Curley called for John Pollock, explaining it was "courtesy of one mayor to another" and the playwright was forced out of the front row. Cohan was not on hand, Eddie Dunn representing him and planting the tree in his honor.

The Appellate Division of the Supreme Court of New York confirmed last Friday Justice Mullan's decision upholding the right of a producer to buy tickets for his own attraction in order to attain a gross business equal to the stop limit. The test cast establishing this new point in theatrical law was that of Mingold Productions Inc., operating "The Last Warning" which asked for and secured a temporary injunction restraining the Klaw theatre from ousting the show, which several weeks ago purchased tickets to the value of \$294, in that way insuring a total of \$7,000, the stop limit in its sharing contract. Two weeks notice had been given the show management, the theatre maintaining the last minute ticket purchase was not bona fide.

The ruling of the highest court in confirming Justice Mullan, made the injunction permanent. No opinion was handed down, presiding Justice John Proctor Clarke stating from the bench the issue was so simple none was necessary, since such theatrical contracts were plainly the same as landlord and tenant leases. Justice Victor Dowling when the matter was argued before the Appellate Court reflected through his questions the court's view of sharing contracts stipulating stop limits, and said it would make no difference how much money the attraction expended in buying tickets, so long as the gross stipulated in the contract was totaled. In brief a stop limit is rent, it being no concern of the theatre how it is paid as long as it is paid.

The decision may be the basis for nullifying certain clauses inserted in sharing contracts by some houses, particularly the "prohibition" against buying tickets at the box office for the purpose of making the stop limit. There was no such provision in the "Last Warning"—Klaw theatre contract. Most sharing contracts provide for a change in percentage according to the volume of business—it is usual for dramatic shows to share 50-50 for the first \$5,000 gross and 60 thereafter, whereas for musical attractions the line/calling for an increase of sharing percentage may have three specified sums where the sharing has different percentages. To make the "grade" and enjoy the increased share, attractions under the Mingold-Klaw decision can buy the required amount of tickets without subterfuge, and as the decision classifies a stop limit as rent, contractual clauses which attempt to stipulate the manner in which tickets are sold, will likely not hold in court.

The suit resulted from the Klaw's posting an announcement of the coming of "The Exile" (now at the George M. Cohan) and stopped advanced sales for "The Last Warning." "The Exile" guaranteed the house \$3,500 against the "Warning's" \$3,000 minimum, although the Mingold Productions, Inc., showed it grossed over \$90,000 since Oct. 24, 1922 up to Feb. 26, 1923, or an average of \$10,000 a week of which \$4,400 went to the house each week.

With the filing of the injunction suit to restrain the Klaw from ousting the production, the plaintiff also filed a \$500,000 damage action against the same defendants claiming this publicity has hurt their business, as well as the screen, road and foreign rights. This latter suit is still pending. The defendants have filed a general denial to the allegations, although it is generally understood along Broadway that the Klaw pulled a "bone," and incidentally incurred heavy legal and other expenses as a result of their cancellation notice.

J. J. Podell, of Podell, Ansorge and Podell, argued for Mingold Productions on the appeal, David L. Podell appearing before the lower court.

Over 300 wires are said to have been sent to legislators in Albany signed by the names of members of the Lambs Club protesting against the Levy-Mayer bill permitting Sunday-legit performances in New York state. The wires mentioned the Lambs Club was the best known theatrical club in America, with its membership composed of the most prominent actors. The Levy-Mayer bill passed the Senate at Albany but was not expected to go through the Assembly so easily.

George M. Cohan was the hit of the Treasurers' Club benefit show held at the Hudson last Sunday night. William Collier, who usually teams with Cohan, walked out on him, going to French Lick Springs for a rest after the road company of the "Music Box Revue" closed its season. Cohan sang a number from "Little Nellie Kelly" and hooped to the tune which brought home the bacon. He said he was booked for a benefit show every Sunday in May and the first two in June, but there was hope the rest of that month would be filled.

Will Rogers started in by promising not to kid the treasurers because he had panned 'em enough at their beefsteak. But he thought Cohan was off his nut to appear in the show, because the "boys" took away about half his profits and now he appeared to give them the other 50 per cent. in entertainment. Rogers said he had seen other benefits where there was only half a house, but trusted the treasurers to pack the Hudson. Will said he never figured he'd be called on for a benefit for the treasurers and that it wouldn't be any more surprising to him if asked to go on at a benefit for the Standard Oil Company. Rogers concluded by saying it would be all right for the president to see the "Follies," as he was soon quitting the show (it was reported the president chose the "Music Box" last week because of Rogers' comment on Washington incidents). George White also appeared, but the members were nervous with his remarks, especially concerning the comment that other managers

shows got the returns from the brokers at 7:30, but it was generally 9:30 when tickets came back for "Scandals."

The affair was most successful. The program held over \$11,000 in advertising and the total gross was reported in excess of \$14,000. The proceeds are for the club's sick and burial fund.

It's growing expensive to uplift the drama; Equity Players sunk about \$125,000 in their several tries, while the Producing Managers' Association in its first attempt, put on under the direction of August Thomas as the National Theatre wasted \$40,000. "As You Like It" at \$2.50 only uplifted the deficit. The managers and actors of the professional or commercial stage may both now decide to allow the Little theatre to plod along without competition. Among those in the Little theatre class is New York's Theatre Guild, that is doing something more than a commercial manager has been enabled to accomplish—the Guild is building a \$500,000 theatre with subscriptions from the public.

George White says he was at the doctor's last Friday afternoon, while 400 or 500 girls who waited for him on the stage of the Globe theatre, believed he was at the ball game. White motored in following the closing of his "Scandals," Chicago, receiving a severe sun and wind burn all over his face. It required medical attention. White had advertised in a New York daily for beautiful girls as choristers. No experience necessary said the ad. Some were beautiful, and other not so much, but White selected seven darbs, after the gang had waited for him from 2.30 to 5.30. Principals were also there.

The show started rehearsals this week. It will open May 28 in Atlantic City, said by White to be record time for a big musical production. Where it will land on Broadway isn't settled, but there's a chance if "The Follies" does go out and "Ardienne" is given another house by the Erlanger office, the new "Scandals" may succeed the current Ziegfeld show.

A report says Wrigley, the chewing gum maker is behind White in this production. Last season Al Johnson invested about \$25,000 in the White show, getting it back during the season with a healthy dividend.

During the three dreary weeks of "Anathema" at the 48th Street, with the company unaware nightly whether cut rate or paper with oftentimes so little of either it was with difficulty an audience could be sensed, Ernest Glendinning in the title role, often had to repeat, "6-8-20" symbolic of some unexplained idea of the author. Back stage with the people that repetition sounded much as though Glendinning was counting up the house. Each time he said it the stage manager would reply, for the benefit of those nearby on the stage: "He's lying; he's lying, there's only 12, there's only 12!"

Flo Ziegfeld intends running the "Follies" at the New Amsterdam all summer, but it is not definite whether Will Rogers will remain in the show longer than another month. The humorist recently stated he would leave the "Follies" June 2, when the show will have completed a solid year on Broadway, considered a remarkable run for an attraction of the kind. Heretofore three months has been the limit for the "Follies" in New York.

\* Rogers agreed to appear in the "Follies" for the New York run, never figuring the engagement would last more than four times it usual booking. Since early in the fall he has been anxious to return to the coast where he will re-enter pictures. He is under contract with Hal Roach for at least two years, but the picture contract has been set back from time to time.

There is no written contract between Ziegfeld and Rogers. The latter recently called at the manager's office and stated he would keep his word about remaining as long as the show played New York, and the manager considers Rogers' word as good as his bond. Rogers, however, is said to have told Ziegfeld that if he held him longer than the end of the month he would never again appear under his management. On the other hand the comedian promised Ziegfeld that if released from the verbal promise, he would give the manager first call on stage appearances at any future time.

In the midst of the mass meeting held by Equity at the Plaza last Sunday, just after the views against legalizing Sunday performances had been aired, a member of the council spoke to the chairman requesting to be excused. He said he had to attend the rehearsal of a new play which he is directing. There was no comment, and the humorous coincident apparently was not recognized.

Arthur Hammerstein was a tennis enthusiast until last week. Then he arrived at the decision it was too strenuous a game for a youth of his years. The manager, who has always made it a rule to keep physically fit, has turned to golf, the official A. K. daytime pastime.

A meeting of the stockholders in Mingold, Inc., producers of "The Last Warning" was held Tuesday afternoon. It was called to verify the action of the new board of directors which entered into a new agreement with Mindlin and Goldreyer, whereby the two Mikes in consideration of their contract calling for 50 per cent. of the show's profits, dropped the \$150 weekly salary each and are out to receive \$150 a week for office expenses from each company sent out next season. It is said but one stockholder objected, and that he is also an investor in "The Exile" which unlike "The Last Warning" is a losing venture. The arrangement for the "Exile," however, gave 51 per cent. of the stock to the promoters. Harry Herschfeld, the cartoonist, reported as an investor in "The Last Warning," denies he has or had any money in the show.

The Actors' Fund Benefit in Boston was held last Friday afternoon at the Colonial. Without solicitation Mayor James M. Curley addressed a letter enclosing a check for the fund to Thomas B. Lothian, manager of the Colonial. The executive in his graciously worded missive said: "No one realizes more greatly than I how the members of the theatrical profession cheerfully give their services, absolutely without regard to personal consideration, on behalf of every good and meritorious appeal. Their hearts are ever and always wide as the sea and their mutual contribution for every good and worthy charity is known throughout the world. The support of the home on Staten Island for the men and women of unselfish lives and character deserves the aid and indorsement of every self-respecting citizen. Kindly find enclosed my mite in behalf of this splendid charity."

There probably never were more passes given away for any show than "How Come?" the colored show at the Apollo. It is a mystery how the paper was so successfully distributed, but it is understood many were given away in the subway during the theatre rush hour. It was not until quarter after nine last week that the lobby was cleared and the pass holders taken care of. Most of the "clickers" were good for one person, but required two counter-signatures in addition to that on the pass. That held up the line frequently. Four representatives of the management checked up on the box office, one being inside with the treasurer, another outside and two alongside the doorman. As the show grossed but from \$500 to \$600 nightly that was annoying to the house management. The show's top gross was drawn at the midnight show Wednesday, when \$800 was totaled. The week, however, missed getting \$5,000, and the show is now said to be "in the box" to the tune of \$75,000. It is listed to leave the Apollo, which is being guaranteed \$4,000 after another week. "The Last Warning" may move over from the Klaw as successor.

Gene Buck and Rin' Lardner were reinstated in the Sound View Golf Club, at Great Neck, L. I., last Saturday, when they appeared before the board and pleaded that they were the victims of an unscrupulous press agent. Strange to say George Nicolai, also a member of the club, was the strongest in his denunciation of two members who were innocently involved in the "strip golf" proceedings. Incidentally the N. Y. American had a page with pictures of the affair last Sunday.

## LITTLE THEATRES

St. Louis did not support the Devereux Players last week. The company is one of the most successful of the country in the Little Theatre productions and all plays were well staged with finished detail. Yet the artists showed to nearly empty houses. One night 16 persons including ushers were in the house; other nights went as low as eight and at no time went over 69 including cast. It was announced that the bringing of the Devereux Players to St. Louis was an earnest attempt by the Artists' Guild, to make St. Louis one of the Little Theatre centers of the country.

The Yorick Memorial theatre was dedicated at San Diego, Cal., April 20, the San Diego Players in Milne's "Romantic Age." The theatre is in one of the former exposition buildings in Balboa Park. It received the title from the pen-name of the late Edwin H. Clough, formerly editor of the San Diego "Union and Tribune." Francis P. Buckley is the director. Emma Lindsay Mark made her stellar debut on this occasion. Havrah Hubbard, Benjamin A. Boker, Thelma Moss and Caroline Darling were among the cast.

"The Slave Girl," written by William Onions, a graduate student and winner of first prize in the Little theatre contest of the University of California, was presented at that college despite vigorous protest on the part of the Chinese Students club. Exception to the play was taken by W. Y. Fong, president of the Chinese club, because the plot deals with a Chinese girl who sold herself into slavery to support a younger brother. "The play shows China at her worst and not her best," said Fong. "It places the Chinese in a poor light before the university students."

Baldwin McGaw, director of the Little theatre, said he believed the Chinese students were laboring under a misapprehension.

The Redlands Community Players presented a pleasing program at the Wyatt Theatre, Redlands, Cal., in "Paul and Frances," "Shaft Number Twenty" and "Aunt Fannie's Mistake," the first two written by Lucile Crews Marsh, and the last by Charles H. Marsh, both of that city. Merwin Gouldthrite directed.

The Masque of Troy, N. Y., continue to troupe in "The Thirteenth Chair." Last Friday night they gave the play at the Cambridge opera house and Monday night of this week they gave it at St. Paul's Episcopal church in Albany.

The Chronicle House, Cleveland, a little theatre movement with professionals and amateurs, is presenting this week "A Thousand Years Ago," the Percy Mackaye play. May 7 week it will give "Hedda Gabler." It just finished a consecutive engagement of three weeks in "Ghosts," another Ibsen. Leigh Lovel is directing and appearing in the plays—Charles A. Dottour is manager.

Mrs. Nancy Lane Kaufman, daughter of Mrs. Franklin K. Lane, intends to take up a stage career. She has been appearing with the San Francisco Stage guild.

The Devereux Players are giving a performance April 28 at the Little theatre, St. Louis, with the hope of establishing themselves permanently in the city as a Little theatre organization.

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# CHICAGO'S SLUMP AGGRAVATED; MANAGERS CAN'T ANALYZE IT

**Loop Showmen All Disagree on Causes—Two Shows Quit—One House Goes Dark—Six Attractions Wavering**

Chicago, May 2.

Right how the loop's legit situation reminds the writer of the oft-time repeated story about the blind men and the elephant. The men examined the pachyderm, one feeling its tail, another his trunk, the third its side, a fourth his leg and so on. Then, when asked what an elephant was like, each man gave an entirely different description. So it is among the managers and producers concerning the causes for the loop's wretched business, which last week shot further downward, with two more shows suddenly departing, another house going dark and with at least six shows wavering to the point of not being able to withstand conditions longer than three weeks more.

The opening paragraph of this report mustn't be taken as an inference that the managers and producers are blind. They know that an unfathomable situation prevails in Chicago, causing low business hardly believable. Each manager and producer offers his own reasons for the gloom of the hour, and these reasons do not agree to any greater extent than the blind men's description of the elephant. Communicate privately with the house managers in the loop, and you'll be told a varied array of causes for the thin gross figures, not any two of the causes coinciding. It's all probably the most unusual state of affairs ever tabulated in any of the three major city stands outside of New York—namely, Chicago, Philadelphia and Boston. It is known there is a general depression around the country at this particular period, but the Chicago situation has the managers guessing, because worthy shows which usually weather any sort of conditions have been struck, resulting in disappointments that the public is unaware of but which are causing the show owners considerable worry.

Inconsistency of ideas is perhaps all about the best excuse that can be presented for why no nourishment is given the local legit situation. Variety has gone to the heart of the loop's situation for the advantages of the producing managers in New York. It has been clearly visible at times that some of the producers have profited by the inside tips, but just when some of the betterment that could come by following these tips, plans would again be realized, plans would again be switched.

Consistent efforts, backed up with patience, will overcome the badness of the local situation. The independent attitude of the Chicago playgoer must be matched. Something further must be done to restore the confidence of the Chicago playgoer—not the playgoer who lives out of town and comes to Chicago for the Saturday and Sunday nights, but the playgoer who lives on the north side, the south side and the west side. Just because variety realizes there is an important angle to the whole local legit situation, the Chicago representative off-hand picked out a bunch of telephone numbers recently, phoned the parties who were unknown, and merely asked them for curiosity sake how long it has been since they attended a loop theatre. The answers were sufficient for the representative to draw a straw vote on realizing something is keeping the average Chicagoan out of the loop theatres. The faces at a premiere these nights in Chicago is enough assurance to claim that there is no longer a strictly representative first-night audience here, something, when it did exist, always made a Chicago opening a gain affair.

The more optimistic ones are likening the local situation to the fellow who changes his diet every so often. Until the new diet is established without thoughts of the old diet, there is an unsettled mind. Probably this is true of the local situation for the legit theatres. Thus far this season no producer has been able to estimate just what Chicago wants for the town's new theatrical diet. No dispute can be made that the loop hasn't been given a varied assortment of theatrical tastes, even if the dish at times did overflow with plays of the same type. There have been some mighty bitter disappointments for shows this season that would be tabbed in any other year here as sure-fire hits. It's been a general off-season in Chicago, and just how the newspaper critics will make a season's resume, like they always do about June 1, it's going to be interesting to await

since the tendency always is to make these post-mortems from a dramatic viewpoint of value rather than from the financial angle, which best tells the producers whether or not a town has measured up to expectations.

With the sudden closing of "Bristol Glass" at the Blackstone and the uncertainty of the new attraction at the Powers, the so-called "syndicate houses" face a probable close-down all around. The Colonial goes dark May 12, when "Sally" says farewell. A new play is hinted for the Illinois next month, but there is now considerable quandary about it. "Why Not?" will be the only salvation for the Powers. The Blackstone tried hard to have an attraction pick up "Bristol Glass" time, but the lock and key told the future prospects at the Blackstone Saturday night. There are no touring companies hereabouts that can be rushed into the Powers-managed houses, and if sudden bookings are made they'll have to be companies sent from Broadway. A close survey of the Broadway situation doesn't give the encouragement that the Colonial-Illinois-Blackstone-Powers can be saved from a general shut-down at a time of the year that has never been hitherto recorded.

"Blossom Time" at the Great Northern is the only Shubert attraction that must be followed regarding one of the Shubert houses going dark sooner than expected. "Blossom Time" had a most disappointing week on its transfer to the Great Northern from the Apollo, dropping something like \$5,000 on its average done at the Apollo for the first week at the Great Northern. "Tangerine" is wavering at the Garrick, but it is a certainty that the Shubert will open the Garrick all summer. "Tangerine's" draw won't do it, however.

If it hadn't been for the way the Howard Brothers "put over" this season's edition of "The Passing Show" at the premiere at the Apollo, there would have been cause for further worry for the Shuberts over the way playgoers kept away from the theatres last week. Sensational was the Howard Brothers' reception at the Apollo at the week ago Sunday night's premiere. The brothers "planted the show" right by their hard work at the premiere, and word-of-mouth chatter got around town that it was the best presentation of its kind that the Shuberts have sent here for years. Monday's business was higher than the town's average for the week Monday nights, and there were other signs during the week to indicate business will hold high for the six contracted weeks. It was thought that A. H. Woods was angling for a musical show to follow "The Passing Show" at the Apollo, but now comes word that "The Dancing Girl" will be underlined. It's a foregone conclusion that the Apollo will be one of the few houses which will be kept open all summer.

"Steve" is going to be nursed at the Princess, but there was a big scare handed the management on the week-end, when the hotels "dumped back" their stock for Saturday night as early as Friday. There is no call for "Steve" at any of the outside stands. It's going to be a straight box-office window sale for "Steve" if the piece will last more than six weeks. The patronage for "Steve" comes from a clientele never checked at the speculators' stands.

"Cat and Canary" has shot up its departure flag, announcing last week in the newspaper advertisements. It is known the Kilbourn Gordon offices would like to tally 40 weeks in Chicago, but this promise to be a hard fight, since it will require six weeks more. "Cat" lived on cut-rates after the move from the Princess to the La Salle, but once the split-priced tickets were taboed, down went the gross. "For All of Us" didn't escape the added slump of last week, suggesting that Frank Gazzoletto's hurried trip to New York last week will have a new attraction announced for the Studebaker by Memorial Day week. The Gazzoletto-Hanks combination is determined to keep open the Studebaker this summer.

"Peter Weston" is finished at the Harris, again showing a decrease that probably has the Harris offices seeking a new show at this hour. The Harris-Selwyn ownership had a hard time getting an attraction to follow "Partners Again," being finally forced to play "Hurricane." The transfer of "Light Wines and Beer" to the Selwyn from the Woods saved the Selwyn from going dark, so now with the Harris

in the same plight as was the Selwyn after "Partners Again's" departure, it's impossible to do just how the Twins will function a precarious state of affairs. "Light Wines and Beer" fell below the previous week's gross because of the Sunday night crowd refusing to pay the \$2.50 after the \$2 campaign at the Woods. During the week the Selwyn attraction slightly kept ahead of the town's average for night business for dramatic shows, but was kept this side of \$10,000 by very bad matinee patronage. Hereafter only one matinee will be played by "Light Wines and Beer" at the Selwyn, this coming Saturday. A revelation of the balcony prices for "Light Wines and Beer" is noted in the lobby of the Selwyn, so this will be the tell-tale week for the Woods place.

The wisest of playgoers claim Woods had a New York hit in "Light Wines and Beer" under another title. If the piece can steadily itself immediately, following the inconsistent policies which characterized the play's premiere in Chicago, the Selwyn stands a chance of holding the comedy longer than last week's gross indicated, although Sunday and Monday's business of this week gave little hope.

It's remarkable the way the cut-rate tickets are making happy those who are interested in "Up the Ladder" at the Central. If there is a slip in the cut rates at the Central the attraction may as well pack up and go. The cut-rates are the foundation for belief the attraction will continue indefinitely. Lester Bryant has thus far managed to keep out of the gloom, class with "Peter and Paula," which is doing profitable trade for all concerned.

Mme. Petrova didn't capture the victory she was after when she moved "Hurricane" to the Olympic. It is reported that in the four weeks that "Hurricane" has played here only one performance went over \$1,000, and that was at the premiere. The Cor says "R. U. R." a little campaign, but it is reported she is now satisfied Chicago doesn't want plays of this type. The engagement at the Olympic is now listed to close in two weeks, giving Mme. Petrova the six weeks she wanted in all for Chicago.

Overcoming the low Monday night trade by selling the house outright, the Cor says "R. U. R." a little profit on the week, but the piece isn't strong enough, despite its literary value, to draw the established Cort theatre clientele. The Theatre Guild play will never do for the late spring and summer attraction at the Cort, making it quite possible that the Frazee offices will rush one of their own stars (probably William Courtney) to the Cort in what this theatre always plays during the hot months—a light comedy.

Harry Ridings is pulling every string to keep aloft business for "Two Fellows and a Girl," for there are signs that if this piece doesn't hold longer than the middle of the month, Cohan's Grand will go dark much sooner than previous plans forecasted. Some word is expected from Geo. M. Cohan this week.

With the Couthoull offices scheming to lower the running expenses at the hotel stands by laying off help, and with the independents gossiping over the way some of their brethren are being treated by Sport Hermann, the week's estimate figures value from the camps of the speculators during the week. It's been a body-blow season to the "specs," and the remaining weeks of the season will have them picking up what money is possible to lower the big losses of the year. Rather than continue in the gloomy state of affairs some of the house managers and "specs" will welcome a shutdown with joy.

"Last week's estimates: "The Passing Show" (Apollo, 1st week). More real enthusiasm and applause for Howard Brothers at premiere than they had in previous years. Got away with \$4,400 gross opening night; over \$2,000 on quiet Monday, finally hitting \$26,500. Limited to six weeks, to be followed by "The Dancing Girl."

"Blossom Time" (Great Northern, 7th week in Chicago). Transfer to this house delicate matter for attraction to entertain hope for summer run. Dropped to around \$10,800. Will have to do \$5,000 better this week to last longer than May 19.

"Sally" (Colonial, 16th week). Holding between \$26,000 and \$27,000 wholly through the Saturday-Sunday trade. Close estimate figures trade just about makes it an even split for company's expenses. House will go dark with departure of "Sally" in two weeks.

"Tangerine" (Garrick, 4th week). Big disappointment for the enthusiastic plans which had show remaining here for summer run. Some of the houses during week sensationally small. Hovered around \$11,000. Cannot last long under existing meager call.

"Hurricane" (Olympic, 4th week

## 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 (50th week). With withdrawal of "Kiki" and "Chauve-Souris" at end of this week "Abie" takes rank as Broadway's run leader. Getting around \$12,000. Looks easy for summer.

"As You Like It," 44th St. American National theatre's first production withdrawn after playing one week. Business away off after premiere, with scant \$6,000 total on week.

"Barum Was Right," Frazee (8th week). Moves to Cohan Monday, but intended for only month more. Balcony trade via cut-rating expected in new berth. Dropped off last week, gross being \$6,000 or less.

"Caroline," Ambassador (14th week). Doubt about this operetta lasting much longer. In groove of about \$8,500 for four or five weeks. Last week takings dipped under \$7,500.

"Cat and Canary," National (3d week). Mystery place which took to road from National last fall came for second try, counting on cut-rating and two for ones until end of season. About \$5,000 last week, although attendance improved last half.

"Chauve-Souris," Century Roof (65th week). Final week for Com-

in Chicago). Didn't get the increase in gross transfer from Selwyn to this house suggested in minds of those conducting Mme. Petrova's personal campaign hoped for. Will stick two weeks more, with house probably protected against loss by star herself. Grossed around \$4,000.

"Peter Weston" (Harris, 9th week). Will make an early departure. Keeps slipping despite extra big advertisements to hold it up. House either will go dark by May 26 or else have a new attraction. Figured slightly below \$10,000.

"R. U. R." (Cort, 2d week). Special parties held gross close to \$9,000, but doesn't promise to stick long. House facing unusual situation of not knowing its late spring and summer attraction. First time in years this situation has been recorded at this house, proving the extremes to which the erraticness of the whole Chicago situation has gone.

"Light Wines and Beer" (Selwyn, 6th week in Chicago). Figured around \$9,000, failing to go higher because of poor matinee trade. Intimate theatre makes comedy go stronger, assuring insiders that Woods office has a real winner in piece despite the slow start in Chicago. Thursday matinees cancelled for balance of this engagement. Strong opinion title is hurting business here.

"Peter and Paula" (Playhouse, 4th week). Length of stay depends upon how soon real hot weather strikes the town. Held around \$7,000, which makes money for both house and company. If piece suddenly goes lower house will close rather than angle further for a summer attraction.

"Two Fellows and a Girl" (Cohan's Grand, 7th week). Prospects now of Cohan's piece holding until about the middle of the new month. Whether or not house will remain open for summer depends upon Cohan's decision this week. Grossed little over \$10,000.

"Up the Ladder" (Central, 4th week). Cut-rate hounds picking this offering ahead of all others, and giving the anti-cut-rate managers much to think about. Very few straight sales made for this attraction except at hotels and clubs. Estimated gross placed at \$7,500.

"For All of Us" (Studebaker, 24th week). First real noticeable slump, causing managers to announce last weeks. Now looks like a departure either May 19 or 26. Musical show tipped to be incoming. Hodge play did little over \$10,000.

"Steve" (Princess, 2d week). Hard to sell at hotels, but still getting the flappers. Matinee business most encouraging. Went little better than \$8,000.

"Bristol Glass" (Blackstone, 3d and final week). A flop. Made quick exit Saturday night after failing to do better than \$5,500. House dark with little prospect of getting new attraction.

"Cat and Canary" (La Salle, 34th week). Now longer to hold for four weeks longer. Sunday newspaper advertisements carried last weeks. Death knell handed attraction with abolishment of cut-rates. Slipped below \$8,000.

"Loyalties" (Powers, 4th and final week). Strange conditions last three performances of week, after sudden notice to close was posted. Close to capacity business for last three performances, giving week's gross close to \$11,000. "Why Not" opened Monday night.

stock & Geel's record-breaking imported novelty. Company made for Paris Tuesday; due to return early in fall. Played at \$5 top for more than year; only attraction ever accomplishing run at scale.

"Elsie," Vanderbilt (5th week). Will be withdrawn Saturday; business about \$7,000, which cannot make money for musical attraction; latter now guaranteeing house. Did well on tour and ought to repeat on road next season.

"Follies," New Amsterdam (48th week). With tickets on hand until late June this record-running edition of "Follies" may last through summer. Takings last week were about \$31,500. Still tops Broadway.

"Give and Take," 49th St. (16th week). Macrin's best try this season. Pace now around \$6,500 or little under.

"Go Go," Daly's 63d St. (8th week). John Cort's lively musical show will try for summer stay. Able to draw good business in uptown house, with last week's gross almost \$12,000.

"How Come?" Apollo (3d week). Colored show another week to go on original guarantee and will not remain longer. Takings for second week around \$5,000, and little improvement over first. "The Last Warning" may move over from Klaw.

"Icebound," Sam Harris (12th week). May stick through month, but hardly any longer. House and attraction under same management and well liked drama, although not drawing business expected any time. Last week under \$7,500.

"If Winter Comes," Gaiety (5th week). Final week; English play has not been able to draw measure of business necessary for house to make money. Dropped to nearly \$7,000 last week.

"Jack and Jill," Gaiety (7th week). Class musical comedy making little money, but not what hoped for. Should easily remain until summer musical is readied for Globe. Last week's \$18,000 bit better than average. White's, "Scandals" due here next month.

"Kiki," Belasco (75th week). Final week for Lenore Uric drama, which rates with most successful of all Belasco productions. Average pace for entire run not much under \$15,000. Only drama which held its own from last season. "The Comedian" moves in Monday.

"Lady Butterfly," Astor (15th week). Engagement indefinite, although billed in Chicago for May 13. "In the Moonlight" probable successor. \$8,000 for "Butterfly" last week.

"Last Warning," Klaw 28th week). Close to end of run. Mystery play which led field slid under stop limit last week, when pace \$6,000. Reported for 42d street house.

"Laughing Lady," Longacre (13th week). Run ends Saturday, succeeding attraction being "For Value Received." Pace has been around \$8,000, with some cut-rate aid. Only little better than even break for attraction starring Ethel Barrymore.

"Little Nellie Kelly," Liberty (25th week). Always rated with best of season's musicals and holds position at once now with all signs pointing to continuance through summer. Gross, \$22,000.

"Mary the Third," 39th St. (13th week). Management in hopes of extending engagement into summer going. While attraction has not been big it picked up recently and takings are claimed profitable for both show and house at around \$7,500.

"Parties of the Movies," Cort (25th week). Among best Broadway has in comedies and rates with leading six non-musicals nominated for summer continuance. Average around \$15,000 weekly.

"Morphia," Eltinge (5th week). Inexpensive to operate this short cast drama, which explains profits from moderate pace. Few weeks more. Last week about \$6,200.

"Music Box Revue," Music Box (28th week). Went to capacity every night last week with only Saturday's matinee bit off. Ought to be cinch money getter during warm weather. Last week again around \$24,500. Top now \$1.

"My Aunt from Ypsilanti," Earl Carroll (1st week). Adaptation from French; said to have been done before with music. Opened Tuesday as stop gap, house planning summer revue.

"Papa Joe," Lyric (10th week). Moved here from Princess last week and expected cut rates would turn profit. Gross, however, smallest on Broadway, with about \$2,000 in. Guaranteeing.

"Peer Gynt," Shubert (13th week). Strong enough to last until Shuberts are ready to bring in musical piece for summer try; "Gynt" has been getting \$11,000 and over.



**"Polly Preferred,"** Little (16th week). Now one of leading calls in agencies, rating with six strong-est calls. Little's many capacity counts, but no question about show being hit. Over \$11,000 weekly, which means capacity here.

**"Pride,"** Morosco (1st week). Late entrant is dramatic production under direction of Morosco enterprises. Opened Monday, succeeding "The Wasp," moved over to Selwyn.

**"Rain,"** Maxine Elliott (26th week). Makes half year mark Saturday. Estimated strong enough to run throughout next season. Business remains over capacity for all performances, with \$16,200 averaged weekly.

**"Romeo and Juliet,"** Henry Miller (15th week). "Takings went up last week, extra matinee on anniversary of Shakespeare drawing \$1,200, and gross for week going to nearly \$12,000. Good through month and maybe June.

**"Sally, Irene and Mary,"** Century (35th week). Moved here last week with campaign of "two for ones" accounting for heavy trade late in week and sending takings to better than \$12,000.

**"Secrets,"** Fulton (19th week). Went to better than \$9,000 last week, when cut rating helped. Pretty English comedy can ride through month. Engagement here not what expected from London success, but ought to be road winner.

**"Seventh Heaven,"** Booth (27th week). Still playing extra Friday matinee, latter performance only one not selling out. Galt continues at nearly \$16,000, and call one of strongest.

**"So This Is London,"** Hudson (36th week). Still getting important money and stands chance of riding into hot weather going. Last week takings beat \$12,000, with management satisfied.

**"The Adding Machine,"** Comedy (7th week). Theatre Guild has knack of running their productions at small grosses. Doubtful if this one will last much longer. Moved up here from Garrick last week. Takings about \$4,500.

**"The Clinging Vine,"** Knickerbocker (19th week). This musical has gone along good popular-priced clip, but slipped lately and is not counted on lasting further than end of month. Between \$10,000 and \$11,000.

**"The Comedian,"** Lyceum (8th week). Will move over to Belasco Monday, but house loses great "Kiki." "Comedian" around \$10,000 last week. Lyceum gets "The Mountebank."

**"The Dancing Girl,"** Winter Garden (15th week). One week more for this musical show, which goes to road. Al Jolson in "Bombo" enters Garden May 14 for a month or so. House will get a summer musical afterwards.

**"The Devil's Disciple,"** Garrick (2d week). Guild's last production of this season. Shaw revival hardly counted on for big business and no chance of moving uptown.

**"The Enchanted Cottage,"** Ritz (5th week). Expectation W. A. Brady will get fair run with Pinero play in spite of late entry. Business off slightly last week; takings about \$7,000. Some out-rating but draw high class.

**"The Exile,"** Cohan (4th week). "Barnum Was Right" will succeed here Monday. "Exile" guaranteed \$4,000 for four weeks. Galt \$7,000 weekly, with \$1,000 little less last week.

**"The Fool,"** Times Square (23th week). Indications strongly in favor of drama running into fall; summer attendance almost assured from visitors. Still getting top gross among non-musicals but giving extra matinee. About \$16,000.

**"The Gingham Girl,"** Central (36th week). Moved directly on Broadway last week, placing house back in legitimate list. Cast changes accompanied move. Management counting on transients and cut-rates to carry into summer. Recent pace at Earl Carroll around \$9,000.

**"The Love Habit,"** Princess (8th week). Moved from Bijou, where guaranteeing almost as much as grossed. Originally framed for Princess. Probably \$3,000.

**"The Old Soak,"** Plymouth (37th week). With season's run to credit, an even chance this comedy staying into summer, also figuring to get draw from visitors. \$7,500 now.

**"The Wasp,"** Selwyn (6th week). Moved here from Morosco Monday, having succeeded "Within Four Walls," taken off after two weeks. "Wasp" showed life, business with cut-rate aid climbing from \$6,000 to \$8,000. Guaranteeing here as at Morosco.

**"Up She Goes,"** Playhouse (26th week). Best run of any attraction at Playhouse this season or last. First business here and has done fair business. Intimate type of show. Average \$3,000 weekly, satisfactory as house and show under same management.

**"Uptown West,"** Bijou (2d week). Started extra matinee attraction at Carroll, moving here last week under \$4,000 stop limit, summer schedule for house. Cleverly boosted but small gross won.

**"Whispering Wires,"** Broadhurst (37th week). Long stay of this season's crop of mystery plays. Originally played at 49th Street and moved here tem-

porarily three months ago. Business good enough to give season's run. Skidded to less than \$6,500 last week.

**"Wildflower,"** Casino (18th week). Few musical shows able to climb so steadily as this; now acknowledged one of hits of season and strength points to engagement lasting through summer. Better than \$19,000 last week, not far from capacity at \$250 top.

**"You and I,"** Belmont (11th week). Claimed best draw of Harvard prize plays given at Belmont. Strong cast factor in keeping lower floor business at capacity. Pace \$9,000 and better. House small and gross comparatively excellent.

**"Zander the Great,"** Empire (4th week). Alice Brady credited with giving one of her best performances. Easily most promising play brought in after holidays. Beat \$11,000 last week and has chance to improve.

The Russian grand opera company entered Jolson's Monday, offering a medley of operas under name of "A Night of Love," the title being heavily billed. At the 48th Street Maurice Schwartz, who withdrew "Anathema" after three weeks "Inspector General," also translated from Yiddish, booked in for one week.

## CONTRASTED GROSSES

**"Tip Top,"** at Denver, \$20,000—Dittrichstein Hardly Anything

Denver, May 2.

**"Tip Top,"** Fred Stone's musical extravaganza, filled the Broadway comfortably all last week, seven nights and one matinee, at \$3.50 top. This being the home town of Stone and his wife, formerly Alcen Crater, that was freely exploited. The rather stiff prices didn't seem to hold back the customers at all, the gross being not far from \$20,000.

The success of the Stone show contrasted sharply with the failure, the week before, of Leo Dittrichstein in "The Purple Mask." Despite that Dittrichstein is famed for being the "greatest lover of the stage," the houses which greeted his show would have been a disgrace to an attraction of a quarter its merit. One night in particular, there appeared to be less than 300 persons in sight.

A year ago Dittrichstein told Judge Ben Lindsey of the Juvenile Court that he would "never make Denver again."

**"Tip Top"** will wind up at Detroit May 15, when Stone will go back to New York. Mrs. Stone and her daughter, Dorothy, left for the big town Sunday morning. Dorothy will be given a part in her father's show next year, according to an announcement by the star. "And I will be paying the American stage a compliment by permitting her to appear on it," he declared proudly. Dorothy is not quite 17.

## L. A. RECEIPTS

**\$16,000 May Be "Purple Mask" at Mason—"Bad Man," Capacity**

Los Angeles, May 2.

Leo Dittrichstein, in "The Purple Mask," opened very big at the Mason this week in "The Purple Mask." It now looks as though he will do \$16,000 on the week.

**"The Bad Man,"** with Holbrook Blinn, is continuing to play to capacity at the Majestic.

**"We Girls"** is showing a steady gain at the Morosco. Now in its eighth week the end of its run is not in sight.

## FRISCO SHOWS

San Francisco, May 2.

McIntyre and Heath, in "Red Pepper," opened well at the Curran Sunday, but fell off somewhat Monday. The second and final week of Walker Whiteside at that house in "The Hindu" grossed close to \$11,000.

Ina Claire in "The Awful Truth," opened big at the Columbia Monday.

**"The Pepper Box,"** at the Century, showed a little improvement in business, maintaining the pace set during the first week here. The show has improved greatly, and it looks good for the road.

## "PEPPER BOX REVUE" MOVING

San Francisco, May 2.

After much tinkering and doctoring "The Pepper Box Revue" with Sophie Tucker and Geo. LeMaire at the Century at last is running smoothly in its third week with business showing a slight profit. The attraction will leave the Century May 11, and take to the road for 10 days.

May 21 it is scheduled to open in Los Angeles for two weeks engagement.

## BOSTON NEAR SEASON'S END; "LIGHTNIN'" WEAK

Local Public Used Up—Mitzi Brings Cheerful Surprise

Boston, May 2.

The count-up at the box offices last Saturday night revealed low grosses, with the exception of one or two isolated cases. The belief is that the season is about finished for the shows that have been playing for some time. This is indicated in the flop registered at the Hollis where "Lightnin'" grossed only \$11,000, a new low figure for a week's business, and even worse than was done during Lent.

The figure of last week indicated that the show had about used up its local public. However, the show has done a whale of a business here, and has already set up a record for the Hollis as to length of stay.

Mitzi, in "Minnie and Me," was one of the surprises of the week. In the first week she did something like \$22,000, but as that was a holiday week it was figured the gross was a bit too high for her to approach on the second week out, and a drop to below the \$20,000 mark wouldn't have been a shock to those connected with the show. However, the count-up for the second week showed she had done \$21,000, and the business during the week showed signs of building up to the point of reaching capacity houses for the end of the week with a most substantial advance sale.

Jolson found some weakness in the town the opening nights of last week, and a few vacant seats were observed both Monday and Tuesday nights. After that there was more strength and he finished strong. He is good, though, for strong business for the balance of his local stay and should never play to less than \$20,000 while here.

**"Six-Cylinder Love"** also seems to be traveling the reverse route, the business for this show being about \$3,000 less last week than the week before. It will leave at the end of this week, and for two weeks the house will be taken over by "Molly Darling," with Jack Donahue starred. This show was forced to quit the Tremont earlier this season, when it was playing to capacity.

So far nothing is mentioned about "The Fool" at the Selwyn finishing up. While grossing in the neighborhood of \$10,000, with enough of an advance sale weekly to indicate a fair break, it will stay on until warmer weather.

The Majestic is dark this week, awaiting the arrival there next Monday of the Russian players. This is supposed to be made to order for Boston audiences of the highway type. The company is booked in for two weeks, with the orchestra scaled at \$5 and \$3.50 for the evening shows and \$3.50 top for the matinees.

Two new shows nosed into town this week, both coming into Shubert houses. "Sun Showers" (musical) came into the Wilbur, replacing Helen Hayes, and being, by the way, the first musical attraction to play the house this season. "The Monster" came into the Plymouth.

Looking over the field with an eye to what houses may keep open for the summer, there seems to be just one possibility, and that is the Tremont, where Cohan is due to open about the first of June with his newest production.

The weather, which has been against the theatres during the entire winter, does seem to be giving the breaks to the houses now that spring has arrived. In fact, muggy weather conditions, not at all good for business, have prevailed the last week, with considerable rain. The summer parks in some parts of the district are beginning to swing into line strong with advertising for a near future opening, and the dance halls in most of the beach and country places are running full blast to capacity.

Daylight saving went into effect here on Sunday, and this is another factor for the theatres to combat.

Estimates for last week: **"Lightnin'"** (Hollis, 19th week). Slid off sharply last week, touching \$11,000; very weak.

**"Minnie and Me"** (Colonial, 3rd week). Held up very well—a big surprise—and grossed better than \$21,000.

**"Six-Cylinder Love"** (Tremont, 4th and final week). Did \$12,500 last week, against \$14,000 the week before, and showing signs of weakness. Would do well if it keeps above \$10,000 for current week.

**"The Fool"** (Selwyn, 11th week). Running about \$10,000; not much change.

**"Sun Showers"** (Wilbur, 1st week). In revised edition of musical which played Astor, New York. "To the Ladies" closed to about \$1,400 here.

A Jolson ("Bombo"), Shubert 3rd week. Jolson and Mitzi are splitting the musical comedy trade between them. Jolson started off at better than \$30,000, which gait

## DAYLIGHT SAVING CONFLICT GUMS IT ALL UP IN PHILLY

State and City Under Different Rules and Box Office Suffers From Train Confusion—Moscow Players' Disappointment

Philadelphia, May 2.

Philadelphia did the unexpected last week by being lukewarm to the much-touted Moscow Art Theatre.

Not once during the week did the Lyric touch capacity. The opening night, which was expected to be the gala Monday premiere of the whole season, saw about a three-quarters house upstairs, the gross being reported at \$3,865, almost \$1,000 under capacity.

The Tuesday and Wednesday performances had even smaller grosses (though both beat \$3,000) and the matinee is reported at \$2,700. The first good break came with the first performance of "The Lower Depths" on Friday night. This was close to capacity. Balcony trade was big all week.

The gross for the week hit somewhere close to the \$32,000 mark, \$13,000 from top at the \$5 scale. Some of the dailies were not altogether enthusiastic in their comments, especially on "The Lower Depths." It had been generally believed that this week would see a jump in business, but a daylight-saving mixup Monday, put an awful dent in all the legitimate houses.

**"The Changelings,"** with Henry Miller, at the Broad, did better than the Russians, though the \$3 scale, of course, prevented them from grossing as much. The week's gross is reported at nearly \$22,000, very big in this house.

Another show to hit on all cylinders was the "Greenwich Village Follies" at the Shubert. This revue was definitely off its opening week, but glowing notices and good weather breaks sent the gross soaring last week, a gain of nearly \$4,000 being claimed. With good breaks this revue may stay six or seven weeks, as it has no immediate bookings and the house is in a similar position.

A fourth show to hit big money was "Spice of 1922," which, in the third week of its fourth engagement in this city, played to large takings at the Chestnut Street opera house. A gross of \$14,500 was turned in. The revue could have stayed indefinitely but for a booking of "Make It Snappy" that could not be changed.

**"Captain Applejack"** dipped considerably, and while still playing to profitable business showed plainly that the edge is off. This is its final week, the Garrick then being dark a week before the new Verba musical comedy, "Adrienne," comes in.

The animal film, "Hunting Big Game in Africa," surprised the doubters in its third week at the Forrest. If it had not been for weak matinees, this picture would have cleaned up.

At the Walnut, Fiske O'Hara's "Land of Romance," in its second and final week, dropped to a gross that didn't touch \$7,000, while "Blossom Time," the Schubert operetta at the Adelphi, had another very bad week and grossed somewhere around \$6,500.

The daylight saving trouble mentioned above caused all sorts of trouble here Monday. Because of the passage of the Derick (anti-the city council here met Saturday and issued a proclamation asking that clocks be changed. Railroads, all places of business, schools and colleges followed suit, but the theatres announced adherence to standard time. The result was hundreds of cancellations at all houses from suburban people whose last train left before the shows would let out. A meeting of managers was held Monday afternoon, and a change to daylight time was announced for Wednesday.

In the meantime, however, Monday's and Tuesday's business went way down, and present indications are that practically every legit house in town will register a tumble in gross this week over last.

**"Make It Snappy,"** with Eddie Cantor, which played at the Shubert last season, opened a return engagement at the Chestnut street opera house Monday, and "Kempy" returned to the Walnut, where it was favorably received last winter. The Cantor advance sale has been tremendous.

**"Kempy"** will stay two weeks, anyway, and, if business warrants it, a third. On June 4 it will commence its newly announced summer revue policy with the as yet unnamed production of Joseph M. Galters.

The Broad brings its season to a close Saturday, the first of the eight theatres to close, a not unusual occurrence at this house, which depends in a large degree on its society patronage.

The Forrest next week offers "Shuffle Along," its length of stay being entirely problematical. The only other openings will be the newly formed Philadelphia Theatre Guild's first offering, "A Successful Calamity" with William Gillette and Lola Fisher.

On May 14, in addition to the Guild's second offering, "Winnie of the Wolves," a new play by Gillette, there will be "Adrienne." After that the only legitimate attraction announced is the Galters revue, though report still has it that "Lady But-terfly" will be brought into some house. Martin Johnson's "Jungle" pictures are also reported seeking a house.

Estimates of the week: **"The Changelings"** (Broad, 3d week). Final week of the season for this dramatic house, which is winding up in blaze of glory. "The Changelings" did virtual capacity last week, which, at its \$3 top, meant \$22,000 or slightly under. This week is figured to show about \$2,500 less, but still big money.

**"Greenwich Village Follies"** (Shubert, 3d week). Got into its stride after weak opening, and jumped over \$27,000.

**"Hunting Big Game in Africa"** (Forrest, 4th week). Final week for Snow animal pictures, which proved their worth by holding up last week. Only matinees were short. "Shuffle Along" comes in Monday.

**"Captain Applejack"** (Garrick, 6th week). Final week for this show, which has been a hummer here, but which started to slide off last week. Gross reported as just beating \$11,500. House dark next week, with "Adrienne," new musical comedy, to follow.

**"Make It Snappy"** (Chestnut, 1st week). Started very big, with indications of wallowing large gross. "Spice" went away with another very fine week, over \$14,500.

**"Kempy"** (Walnut, 1st week). Opening weakened by light-saving mix-up; is in for two weeks. Fiske O'Hara in "Land of Romance" dropped to about \$7,000 in second and last week.

**Moscow Art Theatre** (Lyric, 2d week). First week a disappointment, with gross not passing \$32,000, whereas at scale used house could do \$44,000. Only good Friday and Saturday night houses pulled gross above \$30,000. This week in doubt. Monday house goes over to first Theatre Guild attraction, "Successful Calamity," with William Gillette. **"Blossom Time"** (Adelphi, 2d week). 28th week in city, and one of worst grosses of stay. Hardly touched \$6,500.

## LEGIT ITEMS

**"Goodness Knows,"** the production which the Charles Frohman office tried out in Pittsburgh and Cleveland, has been shelved for next season. It is to become of the early fall attractions which the organization is to present. The reports, both as to critical opinion and the box office, that the attractions received during the two try-out weeks lead the Frohman office, to believe that it is a sure-fire winner.

**"The Mountebank,"** which is the attraction at His Majesty's, Montreal, this week, is believed by the natives to be a direct importation from England, not only as to play but cast as well. They were given that opinion through the advance that was worked out for the show, which had a cast that was entirely composed of English players, even though they were engaged in New York. The piece is due at the Lyceum next week.

The vaudeville road show headed by Irene Castle, closed Monday in Ithaca, N. Y., having completed four weeks and one day on the road, the final performance in Ithaca, the dancer's home, being a benefit. The tour is reported as having been financially successful and will be resumed in the fall.

Col. William Roche, weakened from the breakdown which removed him from his duties as manager of the Harris, Chicago, is now at Mt. Clemens for a two weeks' rest.



# DOUBTFUL OF STAGE PLAY TITLE; MAYER TRYING DOUBLE TITLES

Revolution in Picture Making Theory—New Title for Picture to Be Equally Displayed in Type on Billing With Name of Stage Hit—"Famous Mrs. Fair," Mayer's Example

When Louis B. Mayer finishes "Captain Applejack," now being directed by Fred Niblo, it is possible a new title will be added to the name of the stage play. It is said the title may read something like this when ready for billing, topped of course with the Mayer and Niblo mention: "Blood Will Tell, the screen adaptation of the famous stage success, Captain Applejack," with the two titles receiving about equally prominent display.

If carried out it will mark almost a revolution in the trend of pictures. Film producers have proceeded along for years on the theory that a stage hit is the best asset for a feature through its generally spread fame as a speaking stage success, with the title looked upon as a certain draw and the story of sufficient interest through the play's long run.

Mayer is reported to have decided that is not the case, basing his conclusions upon the Mayer lately produced feature, Niblo-directed, "The Famous Mrs. Fair." At the Capitol, New York, last week it did \$38,000, not considered exceptional and the title was suspected of having held back the draw, despite it was the same name of the Henry Miller hit with a long run on Broadway.

"Backbone," at the Capitol this week, a picture that fails to touch the "Fair" film in any particular, was running ahead of last week up to Wednesday.

Mayer is said to have paid \$52,000 for the picture rights to "The Famous Mrs. Fair" and \$55,000 for the rights to "Captain Applejack."

## GOLDWYN FILES ANSWER

The Goldwyn Pictures Corp. and the Goldwyn Distributing Corp., both of which are named defendants by Rigo Hart in a suit involving the rights to "Theodora" in this country, have filed answer through Nathan Burkan. Hart contends he was given the picture rights to Victorien Sardou's "Theodora" through Fanny Davenport, who held a contract for the exclusive dramatic rights to the piece in this country. He is asking for an accounting from Goldwyn on the picture they released bearing the title of "Theodora," and also for damages.

The Goldwyn corporations hold they acquired the rights to the picture from an Italian producing organization which had obtained the rights from the heirs of Sardou and that they had a perfect right to distribute the picture. At the time the rights for the American production were invested in Fanny Davenport, more than 25 years ago, when motion pictures were not in the field and consequently no screen rights were part of the agreement with the stage star.

## DAMAGES FOR DISTRIBUTION

Los Angeles, May 2. The Affiliated Enterprises, Inc., has asked the courts for an injunction and \$150,000 damages against A. B. Maescher or the Commonwealth Film Co. to prevent it from distributing "Night Life in Hollywood." Claims it has the sole distribution rights to the picture.

## WARNERS' EXCHANGE DEAL WITH KOHN

New York Exchange, Buffalo Exchange and Jersey Franchise Involved

Warner Bros. have entered into a deal with Morris Kohn, former president of Realart, by which Kohn and Charles Goetz, present exchange manager for the Warners, take over the New York and Buffalo exchange, now owned by the Warners and operate them and in addition assume the Warner distribution franchise for New Jersey.

It is reported this deal which involves several million dollars, calls for a large payment in cash and it takes the place of the bank loans which the Warners were negotiating to care for the financing of an elaborate producing schedule for next season. The trade at one time understood that the finance negotiations were conducted with Allen Ryan.

Harry Warner of the firm left New York late last week for California.

# FORMER FAMOUS PLAYERS MEN TELL OF BEING EDGED OUT

Sherry Qualifies as Champion Job—Was Largest Stockholder, Now Broke—Goldwyn on Stand—Rowland Testifies to First Nat'l Pact

## BUSHMAN AND BAYNE BOOKED

Bushman and Bayne are the first important booking of Loew's booking office.

The former picture stars, who have been playing for the Keith Circuit, will open at Loew's State, Cleveland, this month. They will be co-booked with the feature picture "Modern Marriage." Bushman and Bayne will jump from Cleveland to the coast to play four additional weeks. The sketch will include a cast of six people.

The A. B. C. has bought the New York territory first run rights, for the Bushman and Bayne picture, "A Modern Marriage" and will play it in member houses week of June 3. This is the third A. B. C. outright buy booking of the exhibitor syndicate, the other two being "Tess" and "The Ninety and Nine."

The new picture is handled by American Releasing. It was made from the novel "Lady Valer" by Derek Vane and is directed by Lawrence Windom, under the supervision of Whitman Bennett.

William L. Sherry, once the largest stockholder in Famous Players, of which he was a director and now without resources, qualified as the hard luck champion of the Famous Players' "alumni" in yesterday's hearing of the Federal Trade Commission's charges of unfair practices.

His testimony came on top of Samuel Goldwyn's recital of the circumstances of his being ousted from the company and the more or less parallel histories of W. W. Hodgkinson, W. E. Greene and Al Lichtman. The government seemed to seek to establish that from the beginning Adolph Zukor had continued to tighten his grip on the company.

The only important witness outside of former Famous Players men was Richard A. Rowland, now of First National, who testified that First National had entered into some sort of working agreement with S. A. Lynch in the South. This deal had been accomplished "four or five months ago," or about the time Famous Players took over the Lynch properties. The details of the agreement did not come out.

Other testimony aimed to show that independent producers had difficulty in getting showings for high-class product owing to the control of first-run houses by the leading companies, principally Famous Players. The witnesses appeared to agree that the leading companies put over the most consistent line of quality pictures, but it was hard to form an opinion whether the low quality independents was the cause or effect of theatre control by the big concerns.

Previous witnesses had told how Sherry, Steele and the other original territorial men and producers had voted Hodgkinson and Goldwyn out of the board. Sherry's testimony yesterday went into the way the same treatment was dealt to him. Sherry was the original holder of the New York exchange of Paramount. He and the others stood a half interest to Zukor and Lasky. Subsequently, Sherry agreed to turn over his territory in return for an agreement calling for a salary of \$1,000 a week and 2 per cent. of the New York profits, and payment of a certain amount of stock. This contract was never signed, although Sherry got the stock.

He remained in charge of the New York exchange for a time and then was transferred to head of the Paramount purchasing department much against his wishes, being succeeded in the exchange by Arthur White, his former subordinate. As exchange manager his salary was \$250 a week. In that capacity he had had disagreements with Zukor on the proposition, he said, that adjustments should be made with exhibitors who had been oversold. Sherry didn't care for the new job and constantly sought to have the original contract executed but without result.

Sherry had bought the New York rights to the Geraldine Farrar picture, "Joan the Woman," for \$125,000, putting up his Famous Players stock as collateral for a bank loan of \$100,000, and borrowing \$25,000 on an unsecured note from Zukor. This enterprise made him even more anxious to be back in the exchange end, but Zukor advised him to take a long rest and return when something would be found for him to do.

Before Sherry could realize on "Joan," Famous Players ceased to pay dividends for a time, resulting in depriving him of income, and compelling him to sacrifice his Famous Players stock.

About a year and a half ago Sherry said he was broke and applied to Zukor for a loan. He was given \$15,000 by Zukor and Famous Players on notes, and signed a waiver of all claims against Zukor, Famous Players and the Cardinal Film Co., maker of "Joan." This sum he still owed.

Two other witnesses were examined yesterday, John W. Quinn, general manager of Vitaphone, and Samuel Morris, general manager of Warner Brothers, but their questioning was featureless. There was (Continued on page 45)

# BROADCASTING ASSN. FORMED TO FIGHT MUSIC PUBLISHERS

Representative of American Society Addresses 60 Broadcasters in Chicago—P. M. A. Also Represented—Matter of Copyrighted Music

Chicago, May 2.

The National Broadcaster Association was formed here at a meeting held at the Drake Hotel. About 60 representatives of the various radio interests were present. The purpose of the association is to fight for a reinstatement of popular numbers and jazz melodies to their concert programs, despite that the American Society of Authors, Composers and Publishers denies them that right as far as the compositions of its membership are concerned without the payment of a license fee.

Jules Rosenthal, of the American Society, was here and addressed the meeting for about two hours on the claims of the society and then asked those present to interrogate him on any questions they were in doubt about. They refused to question and informed him they would advise him later of whatever decision they came to in the matter.

The meeting was held at Station WDAF, which is at the Drake Hotel. It was behind closed doors. Only those vitally interested in the proceedings were permitted entrance. W. Kirkland, attorney for the Chicago "Tribune," was engaged by William Klein, of New York, attorney for the Producing Managers' association, to represent them at the meeting and to enter a protest in the event that the radio people got to a point where they were contemplating an arrangement with the American Society.

The 60 representatives of the radio interests were from 12 different broadcasting stations. Thorne Donnelly of WDAF was elected temporary president of the association; Powell Crosley of WLW, Cincinnati, secretary, and E. F. McDonald, Jr., Chicago Radio Laboratory, treasurer. Charles E. Erbstein of WTAS volunteered to act as its attorney and announced that the National Association was ready to do battle to the American Society and if necessary to carry their fight to the United States Supreme Court.

Erbstein's contention is that the broadcasters will be victorious because they do not collect from those listen in at their concerts and that

in reality they are giving the authors, composers and publishers free advertising. In turn Mr. Rosenthal says that the members of his organization do not care for that particular form of advertising and stand ready to pay for the advertising that they do want.

Lately the broadcasting stations in the neighborhood of Chicago have been using anything but popular numbers and on the occasion when they did slip one of the popular hits of the day over which was the work of one of the members of the A.S.A.C.P. they refrained from announcing the station giving it.

On the day following the meeting at the Drake, Mr. Rosenthal held a meeting of the local publishers' representatives at the Hotel Sherman here at which he advised them to try to check up on which of the radio broadcasting stations in this vicinity were using their copyrighted numbers.

Robert Charles Bates, as head of the Associated Independent Music Publishers, Chicago, is lining up the various independent publishers not members of the American Society. The organization is endorsed by the Radio Broadcasters of America, and will assist in popularizing and "plugging" worthy compositions via the ether.

## McKENZIE'S "TIPPED OFF"

San Francisco, May 2.

"Tipped Off" the initial picture of Kenmat Productions of which Harry A. McKenzie, San Francisco attorney, is president, is now completed, being edited and titled for pre-view in New York. William Matthews, production manager, says the film will be ready in a few days.

The story is a screen version of an original "Scarley Shadows" by Frederick Reel, Jr. Its cast includes Noah Beery, Tom Santschi, Arline Pretty, Harold Miller, Zella Gray, Stuart Holmes and Bessie Wong.

## Giblyn Directing for Bennett

Charles Giblyn, the director, has been placed under contract by Whitman Bennett to produce at the Bennett Studios in Yonkers, N. Y. He will start work on a picture within the next few weeks.

# TRADE COMMISSION ARRAIGNS EASTMAN AS COERCIVE TRUST

Complaint Filed Alleged Kodak Co. and Allied Labs. Control Raw Stock Market—Brulatour Named Also—Eastman Sells 94% of U. S.

Washington, May 2.

In the midst of the hearings in New York City of the charges filed against the Famous Players-Lasky Corporation by the Federal Trade Commission the Commission on Monday issued a formal complaint against the Eastman Kodak Company and its allied interests, which includes the Allied Laboratories, Inc. The Commission charges that the Eastman company through conspiracy in conjunction with Jules E. Brulatour endeavored to restrain competition in the manufacture of cinematograph films and in the sale thereof in interstate and foreign commerce and to control, "dominate, monopolize or attempt to monopolize the manufacture and sale of such film throughout the United States."

Those jointly charged in the complaint are, in addition to the Eastman Kodak Company and Jules E. Brulatour, Allied Laboratories, Inc., The Burton Holmes Lectures, Inc., The Craftsman Film Company, Inc., Kinetograph Company of America, Inc., Kinetograph Company, Cromlow Film Laboratories, Inc., Palisades Film Laboratories, Inc., Claremont Film Laboratory, Inc., Film Developing Corporation, Evans Film Manufacturing Company, Inc., Republic Laboratories, Inc., Lyman H. Howe Film Company, Rex Laboratory, Inc., Tremont Film Laboratories, Inc., Mark Ditenfass, and George Eastman, President of the Eastman Company.

The Eastman Kodak Co., the complaint states, is the largest manufacturer of cinematograph film in the world, and up to March, 1920,

manufactured and sold approximately 94 per cent of all the cinematograph film used in the United States and manufactured and sold approximately 96 per cent. of all the cinematograph film produced in the United States. During the period from March 1920, and September, 1921, due to competition by American importers of this material manufactured in foreign countries, the sale of cinematograph film by the Eastman Company decreased to approximately 81 per cent. of the total sales of such film in this country.

Jules E. Brulatour, it is stated in the complaint, was caused to erect by Eastman at Long Island City, during the latter part of 1919, a manufacturing laboratory, known as the G. M. Laboratories, equipped for the manufacture of positive prints from motion picture negatives. Shortly thereafter, Brulatour was caused by the same company to construct or have constructed a second laboratory for the purpose of manufacture of prints from motion picture at Fort Lee, New Jersey, known as the San-Jacq Laboratories.

Jules Brulatour is named as the principal stockholder in Paragon, Inc., a manufacturer of prints from motion pictures located also at Fort Lee, New Jersey and it is alleged the concern was controlled by the Eastman Co. The Eastman Co. caused Brulatour to operate the three companies as separate and distinct business enterprises without disclosing the true ownership thereof or disclosing the fact that these companies were controlled by (Continued on page 45)



# NO MORE PROGRAM PRODUCTIONS FAMOUS PLAYERS TELLING SALES FORCE

**F. P.'s Four Territorial Conventions This Month—  
"Special" Productions Only—F. P. Follows Goldwyn's Announcement on Same Subject**

The day of the program picture has passed. That has been pretty well accepted in the picture industry for some time, but it was made complete and final within the past few days when the knowledge leaked Famous Players-Lasky is going out of the program producing field and that all of the energies of that tremendous production institution is in the future to be devoted to the turning out of "special" productions only.

That is going to be the information imparted to the sales force of the Paramount organization at the series of four territorial conventions to be held this month in various parts of the country. The four sales force gatherings will take place in New York, Chicago, New Orleans and Los Angeles. The date for the first meeting is New York, May 8-9, and territory represented there will be that north of Washington to the Canadian line east of Buffalo. The exchange men from Boston, New Haven, New York City, Buffalo, Albany, Philadelphia, Washington and Wilkes-Barre will be present.

The next meeting will be in Chicago, May 12-13, with Detroit, Pittsburgh, Cleveland, Columbus, Chicago, Milwaukee, Peoria, St. Louis, Kansas City, Minneapolis, Indianapolis, Sioux Falls, Des Moines and Omaha offices represented. The New Orleans dates are May 14-15, with Atlanta, New Orleans, Charlotte, Dallas and Oklahoma exchange men to hear the new order of things in sales for the coming fall.

The final session will be in Los Angeles May 21-22, with the sales forces from San Francisco, Los Angeles, Seattle, Portland, Salt Lake City and Denver exchanges present.

The home office force will make the four convention points in a special car. Those who will make the tour are S. R. Kent, Jesse L. Lasky, Eugene Zukor, Emil E. Shauer, M. A. Shauer, George Spidell, G. B. J. Frawley, Claud Saunders, Charles E. McCarthy, A. M. Botsford, William R. Hoggan, John D. Clark, George W. Weeks and Harry Balance.

This isn't the initial departure on the part of Famous Players-Lasky into the "special" production field. Six or seven years ago its Arctcraft productions were looked upon as F. P. specials, and in the last two groups of pictures released there were productions held out as "specials" in the F. P. sales campaigns. In its last group of pictures the "Super 39" there was a howl by the exhibitors against the manner of selling and the boosting of prices and that is undoubtedly the reason for the evolution of a new sales angle and the idea of nothing but "specials" in the future. In this respect the F. P.-L. organization is something like three or four months behind the Goldwyn organization in its announcement of naught but big productions that fit the designation of "special" for next year.

Another factor entering into the revision of sales and production plans on the part of the organization is that out of the "Super 39" scheduled four of the pictures that were really expected to be big were withdrawn. "The Covered Wagon," included in the schedule, was withdrawn and is now playing in New York, Chicago and Los Angeles for pre-release indefinite runs and is soon to open in Boston. Next season the picture is to be road showed and the exhibitors won't be able to get in perhaps until the fall of 1924. The last week or so there was the decision not to release either "Hollywood" or "Blue Beard's 8th Wife" during the summer, which will wipe them off the "Super 39" schedule, which only covers up until Aug. 1, and they will undoubtedly be the first two of the new order of "specials only" which is to prevail in the fall.

In addition Famous Players-Lasky lost "Enemies of Women," which is a Cosmopolitan originally scheduled by it and which now is to be distributed by Goldwyn. Likewise

they were counting on "Little Old New York," also a Cosmopolitan with Marion Davies starring, also switched to Goldwyn.

The Goldwyn situation on "specials" for the coming fall is figured at present on 20 productions of their own with Cosmopolitan likewise contributing 20 pictures, which will give Goldwyn approximately 40 pictures on the year and a possibility of getting another 12 from the open market to enable them to practically have one a week for the year.

Three stars who were of the program variety, namely Dorothy Dalton, Mary Miles Minter and Betty Compson, will be missing from the lineup for the coming season. This will leave only Gloria Swanson, Jack Holt, Pola Negri, Thomas Meighan, Bebe Daniels and Walter Hiers. Of these Gloria Swanson, Thomas Meighan and Pola Negri are the three that stand out sufficiently strong to go by themselves. The others will be surrounded with names that a year ago would have been considered stars themselves.

Another angle regarding the Paramount sales beginning in August will be that pictures for three months only will be sold, instead of a six months group as heretofore. The three months group is to include approximately 20 productions, which means that Famous Players-Lasky are planning on turning out something like 80 productions a year, and all of them specials.

## AMERICANS BEST

**But 3 1/2 Per Cent. of Our Film Rejected in South America**

Washington, May 2. The films produced in the United States are the least immoral, according to the findings of the censor of Rio de Janeiro who, throughout the period under review in a report submitted to the Department of Commerce by Consul George T. Coleman, found it necessary to disapprove but 3 1/2 per cent. of the American film stories as being improper for public entertainment. This percentage is remarkably low when the percentages of foreign made films is taken into consideration. Of the Austrian plays 25 per cent. were excluded, German, 15 per cent. and French 11 per cent.

However, the censor deemed 22 American pictures unfit for juvenile audiences. He threw out 20 German and three French plays on this same score. Producers in the United States furnished 73 per cent. of the features shown in Rio de Janeiro, Germany 10 per cent. and France 6 per cent. Russia produced but one film shown in Rio de Janeiro.

## DONALD CRISP DIVORCE, NOW

Los Angeles, May 2.

A divorce action has been started by Mrs. Donald Crisp against her husband, the picture director. Desertion is asserted.

The Crisps recently figured in a suit for separate maintenance brought by Mrs. Crisp. In her plea for alimony she made startling charges against Crisp.

## TOM FORMAN IN DIVORCE

Los Angeles, May 2.

Tom Forman, picture director for E. F. Schulberg, is being sued for divorce. His wife alleges infidelity and sets forth that he says that he is receiving \$500 weekly, while she knows that he is getting \$1,500.

## C. A. BIRD IN REAL ESTATE

Los Angeles, May 2.

It is reported Charles A. Bird is leaving theatrical work, to engage in realty dealings in this vicinity.

Mr. Bird formerly was general manager of the Fox coast studios. He resigned about a month ago.

## FEDERAL TRADE'S RULE ON FILM REISSUES

**Both Titles Must Be Equally Displayed—Decision in American Co. Case**

Washington, May 2.

When a reissued motion picture is advertised for exhibition under a name other than the one originally used, the advertising matter must clearly indicate the new and old name in equally prominent type. This decision was reached by the Federal Trade Commission in the case of the American Film Company of Chicago, a distributor of picture films.

The commission's investigation developed that the respondent entered into contracts with a number of exhibitors and under such contracts films were furnished the American Film Company of pictures bearing titles different from that under which such pictures had been formerly exploited. Advertising material accompanied such pictures, bearing the new name in large and the old name in small, inconspicuous type along with the words "adapted from" or "formerly."

The commission also found that neither the contracts nor the respondent's agents consummating same made mention that reissues were to be furnished under the contracts.

The commission declares that the film company's methods were unfair to competitors and deceived the exhibitors who were furnished reissues, and the public into the belief that such pictures were first run pictures.

The substance of the commission's order is that the respondent must cease advertising, selling or leasing reissued motion picture photoplays under titles other than those under which such photoplays were originally issued and exhibited, unless the former titles of such photoplays and the fact that they theretofore have been exhibited under such former titles, be clearly, definitely, distinctly and unmistakably stated and set forth both in the photoplay itself and in any and all advertising matter used in connection therewith in letters and type equal in size and prominence to those used in displaying the new titles.

## R. H. BURNSIDE WILL STAGE

**Motion Picture Exposition Spectacle in Los Angeles**

R. H. Burnside, formerly general stage director for Charles Dillingham at the Hippodrome, left New York for Los Angeles Saturday night. He is to direct the spectacle which is to be part of the Motion Picture Exposition to be held on the Coast in July.

Burnside is taking three members of the Hippodrome technical staff with him and, while he personally will remain on the Coast for only two days, he will start the preliminary for the pageant. The director returns to New York May 9, and will make another trip to the Coast about 10 days after that.

## COOGAN'S ADOPTED SISTER

Los Angeles, May 2.

Jackie Coogan has a sister, an adopted sister, daughter of a picture exhibitor, Leo Moran, whose wife died a few days ago.

Mrs. Moran made a death-bed wish that her daughter, Priscilla Dean Moran, become Jackie Coogan's sister, and the elder Coogans carried out the dead woman's wish in the courts, giving their screen star child a sister by adoption.

## MONTAGUE LOVE'S ILLNESS

Montague Love, the picture actor, looked to open today (Thursday) in vaudeville for Loew in Memphis has been forced to cancel his bookings which included all of the southern Loew houses, due to illness. He is confined to the Lenox Hospital, Boston, having suffered a nervous breakdown.

# CONTEST FOR THEATRE OWNERS LEADERSHIP IS WIDENING

**Steffes Takes New York Headquarters and Drafts Platform—Smith of Ohio New Candidate—All for Constructive National Program**

## HEARST FAMILIARIZING CRITICS IN FILM MAKING

**Reviewers on Hearst Publications to Visit Studios—Essential to Understanding**

William R. Hearst as part of a plan to familiarize dramatic critics throughout the country with motion pictures has completed arrangements for the critics of his various dailies to visit the studios of the Cosmopolitan Company in New York. The critics are to be given a thorough insight into legitimate productions in the cities throughout the United States.

Norman Clark, dramatic editor of the Baltimore "News," a daily recently acquired by Hearst, arrived in New York this week to study picture making at the Cosmopolitan studio.

## INTRIGUE IN BERLIN?

**One of Two American-made Pictures Suddenly Withdrawn**

Berlin, April 15. Two American feature pictures lately appeared over here, "The Old Nest" at the Alhambra and "The Red Lantern" at the Schauburg. "Old Nest" has been doing nicely and is going along.

The other, "Red Lantern" while an excellent film was withdrawn after a week without reappearing. It has suggested that there has been some intrigue at work.

## RUTH ROLAND'S PROFITS

Ruth Roland, who arrived from the coast to aid in the preliminary exploitation for the American Historical Revue and Motion Picture Exposition which is to open in Los Angeles in July, is also considering the plans of several of the producing firms submitted for her approval. Miss Roland has completed her contract with Pathe under which she furnished them with a number of serial productions which they released. Now Miss Roland says she is through with serial productions for all time and from this point on she is going in for feature productions only.

The star will remain here for another ten days and then return to the coast where her real estate interests demand her attention. During the last year alone her realty holdings in Los Angeles have netted her \$500,000.

# BROOKLINE VOTES AGAINST ANY PICTURE HOUSE IN TOWN

**Richest Town in the World Holds Referendum—Two Picture Theatres Proposed—5,634 Against, 1,659 in Favor**

Boston, May 2.

By a vote of over 3 to 1 residents of Brookline, known as the richest town in the world, turned down the proposition of two picture houses, being located inside the town limits. The vote was taken last week and was one of the biggest surprises the picture interests in this part of the country had received for some time.

The town has a population of over 40,000 and within its limits the wealthiest people in the state. It was proposed to have two theatres in the town and the Board of Selectmen put the matter before the voters for a decision. There were

The activities of the candidates for the presidency of the M. P. T. O. A. kept things stirring during the last week. Al Steffes came on to New York and made his headquarters at the Astor, laid down his platform, which will be presented for the consideration of the delegates at the Chicago convention; James C. Ritter of Michigan, through his campaign manager, sent out the salient notes of the platform on which he will run; and finally the candidacy of Martin Smith, president of the Ohio unit, was announced.

From every point comes the indication that no matter who finally wins, the idea that is foremost in the minds of the exhibitors is the need for constructive organization work of a sort that will not only carry the interests of the exhibitors forward, but serve the interests of the general industry as well.

In New York one of the insurgents, in summing up the situation, stated that he did not see how it would be possible for Sydney S. Cohen to withdraw from the field and permit some one else to become the leader of the M. P. T. O. A. Even though this speaker was and still is bitterly opposed to the Cohen regime in the national organization, his belief is that Cohen's general popularity throughout the country is such that his followers will not permit of his retirement. Cohen stated this week that he was going to remain firm in his announced intention to step down from the leadership of the M. P. T. O. A. He wants to devote his time to other activity. This to a great extent is believed to be the exhibitor distribution plan which he has been working on for a number of years and which at present is shaping up so that it promises adoption by the Chicago convention.

Just what the position of the New York insurgents is going to be in regard to attending the Chicago convention won't come to light until the present session of the New York State Legislature is concluded. With legislative matters finished, it would not be surprising to hear the announcement that the entire New York crowd would go to Chicago in a body. Steffes' visit to New York during the last week was believed to be largely concerned with just this aspect of the New York situation. It is quite possible that he also exercised his influence with Will H. Hays to try to adjust the misunderstanding between the members of the Hays organization and the Palace of Picture Progress, which is the official title of the exposition to be held in conjunction with the convention.

In Chicago the plans for the exhibition (Continued on page 46)

5,634 voted against it and only 1,659 for it.

In past years efforts have been made to locate a picture house in Brookline, but the license was always turned down by the Board of Selectmen. This year the Selectmen decided to get the opinion of the voters on the question, but explained they still held the authority of reversing any favorable action and that a vote in favor did not of necessity mean the granting of licenses.

The proposition was made the target by the clergy, school committee and school teachers and members of the Parents-Teachers Association and many public speeches made against it.

## 'COVERED WAGON' ROAD SHOWS; WON'T BE RELEASED FOR 1924

J. J. McCarthy and Theo. Mitchell in Charge of Touring Companies—Will Have 12 Shows on Road in Legitimate Houses at \$2 Top

Famous Players-Lasky have definitely decided to withhold their special "The Covered Wagon" from the picture theatres for a period of a year from next September and to road the picture at a \$2 top scale. John C. Flynn, of the F. P. L. organization, will have charge of the organization of the road shows working in co-operation with J. J. McCarthy and Theodore Mitchell, who have been contracted for to handle the bookings, exploitation and general detail of the entire touring companies.

At present "The Covered Wagon" is showing at the Criterion, New York; the Woods, Chicago, and the Hollywood in Los Angeles. May 21 a fourth company will open at the Majestic, Boston, following the Moscow Art Company there. These are the only shows that will be operated until September when, according to J. J. McCarthy, at least 12 companies will be organized for the country to play the legitimate theatres at \$2 top scale giving two shows a day.

In both New York and Chicago the picture has been a decided failure with the theatre ticket agencies handling seats and deriving a big profit from the picture's run. One agency on Broadway, just below the theatre which opened coincidentally with the film, is reported as having a profit of \$1,000 a week on what they sell for the Criterion alone, the picture having come along just at the time that they opened and saved the agency a loss which they figured they would have until they weathered this spring and summer and entered into next season.

There has been no real road showing of any motion picture along the lines that "The Birth of a Nation" was handled since that feature was played the legitimate houses of the country. In several spots big specials have played in the legitimate houses, but those runs were entirely for exploitation purposes. J. J. McCarthy and Theodore Mitchell handled the "Birth" companies on tour for the D. W. Griffith organization and are looked upon as practically the only men in the field whose combined knowledge of the motion picture situation and the legitimate touring detail equips them for the position of handling a proposition which means the sending out of a dozen companies of this nature.

The Cinematograph Exhibitors Association of Great Britain and Ireland is to hold its annual convention at Margate on June 12-14. It has sent an invitation to the M. P. T. O. A. to have a representative present abroad at the convention so that possibly a movement might be started whereby an international affiliation might result.

## BUFFALO BOOKS BIG SUPPORTING BILLS

Strong Vaudeville Features Are in Demand to Offset Season at Lull

Buffalo, May 2.

Business took a slight drop at downtown box offices last week, but the fall-off was not material. Continued cool weather is responsible for good box office takings, and the present favorable seasonal conditions are holding business at good levels for this time of the year.

The larger downtown houses are framing heavy bookings to combat the usual public indifference to the theatres at this season. Loew's announces the coming appearance of Rose's Midgits and also of Eddie Foy.

The Lafayette is said to be angling for heavy feature acts, and Hipp has strong card of straight picture features for the coming weeks.

Last week's estimates: Hipp—"You Can't Fool Your Wife," first half; "Quincy Adams Sawyer," second half. (Capacity 2,400; scale, night, 35-50.) Fore part of the week not very strong with comments varied. Did not excite great deal of attention here and barely escaped overstayng its welcome. "Sawyer" did much better. There is a noticeable strengthening of the musical features on the Hipp bills, past week showing Ladies' Piano Trio, which excited excellent comment. Under \$13,500.

Loew's State—Tom Mix in "Arabia," and vaudeville, headed by Herman Timberg. (Capacity 3,400; scale, nights, 30-50.) This bill sized up unusually heavy on the vaudeville end. Fell about \$1,000 under the preceding week for \$13,500.

Lafayette—"Without Compromise" and vaudeville, headed by Yvette. (Capacity, 3,400; scale, nights, 35-55.) Did well for the week, with the Farnum feature pleasing. The vaudeville end was heavy here also, and Yvette act proved a real feature, getting the greatest amount of attention from the press. Between \$14,000 and \$15,000.

New Olympic—"Hunting Big Game in Africa." Snow feature went over for second week. Turned profit for the house. The last half of the fortnight drew heavy upon the school trade and other educational institutions. Between \$2,500 and \$3,000.

Criterion—"Adam's Rib." Second run of this feature did not get much. House is trying to get by with a minimum of publicity. Does not seem to be getting any word-of-mouth advertising. About \$1,000.

Yale University, which is sponsor for the screening of the animated history of the United States under the title "Chronicles of America," has continued the engagement of Edwin L. Hollywood, who has directed the previous sections, to direct the next, entitled "Vincennes."

## FILMS HURT LAST WEEK BY GOOD LEGIT SHOWS

Only "Grumpy" Made Showing in Denver—Baby Peggy, Just Flash

Denver, May 2.

The two local Paramount houses, Rialto and Princess, had opposite stories to tell last week regarding the drawing power of films. Rialto played "Grumpy," and stood them up in the lobbies some nights. The Princess staged a well-defined flop with "Conquering the Woman" and a Baby Peggy comedy. Business fell off before it started. The management decided to stick it out and take a chance on going into the red.

Baby Peggy, in fact, is now declared here to be more or less of a frost as a drawing card. Several weeks ago a Peggy picture did excellent business, but only because a "Baby Peggy Contest" was staged in conjunction with a local newspaper.

With the exception of "Grumpy" films pulled only from poor to fair here last week. Unusual excellence of the legit shows and vaudeville bills proved too strong competition for the pictures, apparently. One vaudeville house gave 10 acts, as a special; a rival picture house is playing a stock musical comedy company; the Broadway packed them in for Fred Stone, who was born in Denver, and the Denham had an exceptionally good play for the week.

Last week's estimates: Rialto (Paramount). (Seats 1,050. Nights, 40.) Theodore Roberts in "Grumpy," better business than in "The Old Homestead." Bobby Vernon in "Second Childhood" filled in. Over \$7,800.

Princess (Paramount). (Seats 1,350. Nights, 40.) Florence Vidor in "Conquering the Woman," and Baby Peggy in a comedy. Fell flat early in week and failed to recover. Under \$3,500.

America (Blishop-Cass). (Seats 1,550. Prices, nights, 40.) Guy Bates Post in "Omar, Tent Maker." International News, orchestra and organ concert special. Between \$4,500 and \$4,700.

Colorado (Blishop-Cass). (Seats 2,477. Nights, 40.) Rex Ingram's "Where Pavement Ends," with Alice Terry, Ramon Novarro and Harry Morey. International News and Fun from the Press. Organ special. About \$5,300.

Isis (Fox). (Seats 1,776. Nights, 35.) Johnny Torchy. Hines in "Luck" (six reels), with Robert Edson, Edmund Breese and Violet McHugh. Snub Pollard in "Tough Luck." Isis audiences liked broad comedy represented by two stars, and business flourished to about \$5,200.

## HEAVY RAIN

Washington's Week's Business Ruined on Last Day

Washington, May 2.

It was a mighty odd week, the past one in Washington. Business fluctuated upward and then downward, and then Saturday night along comes one of the worst rainstorms in years. It continued throughout the night, flooding large portions of the city and causing a number of deaths.

The films were diversified enough to bring to each of the houses its share of the regular goers. "Grumpy" at the Palace, animal picture at the Rialto and two of the sort that appeal to the women were at the Metropolitan and the Columbia. "What a Wife Learned" at the first house, while "The Famous Mrs. Fair" was at the latter.

It would seem that the Roberts pictureization of "Grumpy" got the greatest business of the week.

Estimates for last week: Loew's Palace (seats 2,500; 35-50 nights) — "Grumpy" (Paramount). About \$10,000.

Moore's Rialto (seats 1,900; 50 nights) — Snow's "Hunting Big Game." Splendid play close to reaching Palace figure; little under \$10,000.

Loew's Columbia (seats 1,200; 35-50 nights) — "The Famous Mrs. Fair" (Metro). Without featured players, did well on merit; held one week. Looks to have slipped from usual gross of the house to about \$3,500.

Crandall's Metropolitan (seats 1,700; 35-50 nights) — "What a Wife Learned" (Thos. H. Ince). Another film minus usual big name. Apparently liked; getting \$9,000.

## WOODWARD DROPS DEAD

Los Angeles, May 2.

Francis E. Woodward, 65, one time an actor, but of late years a publicity man here and secretary of the Los Angeles Theatre Owners' Association, dropped dead in the yard of his home with heart trouble.

Guy Woodward, his brother, died under similar circumstances about five years ago while playing in Detroit.

## LOYD GETS TOP MONEY, AROUND \$15,000 IN KANSAS CITY

Animal Pictures Confusing—Snow Picture, Despite Educational Endorsement, Is Somewhat Overshadowed by Popular Priced Johnson Film

Kansas City, May 2.

The African wild animal films fought it out in direct opposition here last week with the H. A. Snow "Hunting Big Game in Africa" picture at the Orpheum and the Martin Johnson "Trailing African Wild Animals," featured at the Pantages. The showing of these similar features developed as pretty a bit of opposition work as has been seen here for many a day. The Snow picture had been extensively circulated for the Orpheum, which had been leased for three weeks by the Universal company. The Pantages had been billing "White Shoulders" for its weekly offering, but late in the week succeeded in getting hold of the Johnson animal shots, and rushed out new billing and opened the picture on its regular bill Saturday, a day before the Orpheum's opening date. The papers played both pictures up strong, and on account of the similarity in names the Johnson views had some the best of it. These pictures also received some extra publicity owing to the fact that the Johnsons are Kansas people, J. A. Johnson, father of Martin Johnson, who headed the African trip, being a local resident. On the other hand, the Snow picture received many endorsements from teachers and club leaders, and has been held for the second week, although the cash business failed to come up to expectations, it seemingly being almost impossible to draw Kansas citizens to a regular theatre to see a moving picture at a dollar top.

At the Royal "Robin Hood," in its third week, slumped badly during the early shows in the middle of the week. The management announced positively that it was the final week and advertised "The Go-Getters" to follow, but Saturday decided to hold the Fairbanks feature for the fourth week, which is a record run for a film in a picture house here. "Way Down East" ran the same length at the Shubert a couple of seasons ago, but no picture house has been able to go four weeks without changing. At the Liberty "Safety Last" also developed better than was expected, and the Hardings have held it for the third week.

The spring weather last week seemed to bring new life to the many popular-priced houses on Twelfth street. The Victory featured the Selig picture, "Who Shall Take My Life?" a propaganda effort towards the abolishment of capital punishment, and displayed

an electric chair and scenes from different prisons, in the lobby. Almost next door Wonderland was showing "The Younger Brothers" and pulling 'em in with a lobby show of several of the desperadoes done lifelike in wax.

The week's estimates:

Newman—"The Isle of Lost Ships" (Maurice Tourneur); seats 1,980; mats. 35-50; nights 50-75; Milton Sills and Anna Q. Nilson, joint stars. Business not up to expectations, feature failing to draw the highbrow patrons of Kansas City's leading film house. Gross around \$12,000.

Royal—"Robin Hood"; seats 896; special prices, 55-75 cents, the latter price covering the entire lower floor. This was the third week of the Fairbanks special and continued to draw, holding up fairly well with the first two weeks' showing. The early shows were a little off, but the night performances were capacity. Gross close to \$13,000.

Liberty—"Safety Last"; seats 1,000; scale 35-50. The second week of this Harold Lloyd laugh producer and thriller proved a money-maker for the Harding management, and proves the drawing power of this comedian, probably the best bet with the local picture fans. The night shows daily helped to hold up the receipts to around \$15,000.

Twelfth Street—"Mr. Billings Spends His Dime"; seats 1,100; scale, 30-10. Had this picture, featuring Walter Hiere, Kansas City's favorite fat comedian, been shown at any of the other leading downtown houses it would have drawn five or six thousand dollars more, but it is hard to get the regulars from the Main street houses to go out of their way even for a chance to see their favorites in action. Critics were kind to star and picture, and it is evident that Paramount guessed right in adding the name of Hiere to its star list. Business about normal, \$2,100.

Opposition films at the vaudeville houses: "Peg o' My Heart," Main street; "Trailing African Wild Animals," Pantages; "The Star Boarder," Globe; "Hunting Big Game in Africa," Orpheum.

Wanda Hawley, Nigel Barrie, Pedro de Cordoba and Tom Terriss, their director, are due to leave the other side now for California, having completed their picture work in Egypt on Conan Doyle's story "The Tragedy of Korosko" for Gaumont.

## MOTION PICTURE EXHIBITORS:

Are You Going to Chicago to the Convention of the M. P. T. O. A.

Do You Know Where You Are Going to Stop?

If You Don't, the Chicago office of VARIETY can be your headquarters for mail, telegrams and appointments until you locate.

The Chicago office of VARIETY is in the State-Lake Theatre Building.

When You Arrive in Chicago go to that office, and those there will be glad to help you in any way they can. Let them know what hotel you finally locate at and your mail and telegrams will be sent there each day.

Yes, VARIETY is going to issue a DAILY PAPER in Chicago during the convention. It will also be delivered to you wherever you are, if you will advise the Chicago office of your address.

The date is May 19-26.

The place, Chicago, at the Coliseum.

## MAKING HISTORY IN PICTURES

History is going to be made at the Chicago Convention of the M. P. T. O. A. even though the convention should be the last that is ever held by the organization, and this seems highly improbable.

For the first time since the inception of the picture industry has an organization of exhibitors ever remained intact and continued to function for sufficient length of time to hold its fourth annual convention.

The Chicago Convention will be the fourth annual of the M. P. T. O. A., and that in itself is making history.

But whether that convention is to be a success or not depends entirely on the exhibitors. The producers may or may not contribute to the support of the Exposition as they see fit. The exhibitor doesn't care whether they do or not, for exhibitors have more important questions before them than the success of an exposition. The exhibitor is showman enough to know that after all his success and the success of anything depends on the public, and it is to the public that he is going to make his appeal. If there are those who are going to let petty politics stand in their way of achieving the good will of not only the exhibitors and their organization, but the public as well, it would seem that they are exceedingly short-sighted. It doesn't pay to walk over the crushed bodies of one's friends to strike at one's enemies.

There is one thing, however, that the exhibitor of the country has got to do at Chicago, and that is bring about better organization within the ranks of the M. P. T. O. A. Kill off the petty jealousies that may exist in the ranks and come out of Chicago with a better understanding of the needs of one for the other, and one branch of the industry for all the other branches.

Chicago is the place at which to act for the good of all.



# BROADWAY WAS SPOTTY LAST WEEK IN FILM HOUSES

Strand Almost Equalled Capitol's Gross—"Covered Wagon" Holds Up—"Bella Donna" Did \$49,000 in Two Weeks

Business was spotty along Broadway last week. The Capitol, with "The Famous Mrs. Fair," dropped somewhat under the real big business that it has been doing and grossed one of those weeks that is average with the house when it draws on the strength of the Capitol alone, regardless of what the film attraction may be. The Strand, with "The Bright Shaw," did a week that was considerably above its average, the two houses running neck and neck, with but a few hundred dollars between them.

The Rivoli and the Rialto, the two other big pre-release houses of the Times square district, also ran something like an even race. The former had "Pola Negri" in "Bella Donna," held over for the second week, dropping about \$9,000 under the first week's business, and this week the picture has been moved to the Rialto for its third week on Broadway. Last week the latter house had "You Can't Fool Your Wife," getting a little under \$20,000. The super-picture of the street, "The Covered Wagon," is still going along at capacity at the Criterion and getting all that the house can hold. This week it was settled that the picture would remain there indefinitely, with the Chicago and Los Angeles runs also to be continued, a fourth company opening in Boston later this month. The exhibitors won't get this picture until the fall of 1924, if then. Next season 12 road companies are to be sent out, and if they hold up to expectations road showings may be continued into the season of 1924-25.

"Enemies of Women" finished its fourth and final week at the Central, getting slightly under \$3,000. The picture, although scheduled for release through Goldwyn by the Cosmopolitan, is to play at the Rivoli, the Famous Players house, for two weeks beginning May 13. The Capitol dates were all filled and no time available for the production, so that the Broadway showing would get the benefit of the exploitation got by the pre-release engagement.

This week "Down to the Sea in Ships" rounds out its eleventh week at the Little Cameo, and next week will be the twelfth and final one at the house. The Vitaphone feature, "Masters of Men," is slated to come in on May 13.

Estimates for last week:  
**Cameo—"Down to the Sea in Ships"** (Hodkinson). Seats, 539. Scale, \$5-85. 11th week. Tenth week drew \$5,744. Concludes its engagement with 12 weeks to credit May 12. "Masters of Men," Vitaphone feature, is scheduled to open there the following Sunday.

**Capitol—"The Famous Mrs. Fair"** (Metro-Mayer). Seats, 5,300. Scale, \$5-85-110. Pulled average week's business. Picture not credited particularly with the business done. Gross around \$38,000.

**Central—"Enemies of Women"** (Cosmopolitan-Goldwyn). Seats, 303. Scale: Mats., \$5-11; eve., \$1-15. 4th week. The fourth and final week showed \$7,990 at the box office for this feature. Goes to Rivoli for two weeks May 13.

**Criterion—"The Covered Wagon"** (Famous Players-Lasky). Seats, 608. Scale: Mats., \$1 top; eve., \$1.50. 6th week. Doing turnaway and gross of \$10,800 last week, about all house will hold.

**Rialto—"You Can't Fool Your Wife"** (Famous Players-Lasky). Seats, 1,960. Scale, \$5-85-90. This feature was looked on as a special, but failed to develop strength of one at box office. \$19,700.

**Rivoli—"Bella Donna"** (Famous Players-Lasky). Seats, 2,200. Scale, \$5-85-99. 2d week. On two weeks first American Pola Negri film drew \$49,000, of which \$20,000 was second week's gross.

**Strand—"The Bright Shaw"** (Inspiration-First National). Seats, 2,900. Scale, \$5-50-85. This picture, all things considered, was magnet of Broadway last week, with Strand's box office showing \$37,210, only a few hundred dollars less than Capitol with its terrific capacity.

## BRINGING BACK STRAND

San Francisco, May 2. The Strand, which has been following a sort of hit or miss policy leaping from pictures to musical comedy, then to vaudeville and finally back to pictures, is trying to re-establish the house and this week with Lloyd's "Safety Last." Business at the Strand was almost ruined by the undecided policy. It is reported the Strand people paid plenty to take the comic film away from the other houses.

## WILD ANIMAL PICTURES FIGHT IT OUT IN L. A.

Metro's and U's Pictures Stage Advertising Battle—Both Do Well

Los Angeles, May 2.

The outstanding feature of the week, cinematically writing, was the "war" staged by Loew's State and the California, each theatre showing as its feature an animal film. The California with H. A. Snow's "Hunting Big Game in Africa," advertised that it had the one and only authentic picture, while at Loew's Martin Johnson's "Trailing African Wild Animals" countered with a warning to the public not to be fooled by misleading advertising of another theatre. The battle is still raging as this goes on the wire, and so far neither box office has been hurt. The week's estimates:

**California—"Hunting Big Game in Africa"** (H. A. Snow). Seats 2,000; 25-75. Elinor's orchestra featured. Had a fair week.

**Kinema—"Poor Men's Wives"** (B. P. Schulberg). Seats 1,800; 25-75. Barbara LaMarr in big type. Lloyd Hamilton comedy used as filler, along with musical attractions. Grossed \$10,520.

**Grauman's—"Quickies"** (Paramount). Seats 2,200; 25-55. Helene Chadwick and Richard Dix costarred. Doris Eaton and Stanton and Anderson in vaudeville portion. Estimated at \$11,000.

**Grauman's Metropolitan—"You Can't Fool Your Wife"** (Paramount). Seats 3,700; 35-65. Leatrice Joy, Lewis Stone and Nita Naldi form the histrionic trinity. Creator scoring heavily with his eccentricity. Other features. Box office showed \$32,000.

**Grauman's Rialto—"Enemies of Women"** (Cosmo). Seats 800; 35-85. Getting big play in second week. Elaborate opening helped advance sale. Got \$9,000.

**Grauman's Hollywood—"The Covered Wagon"** (Paramount). Seats 1,800; 50-150. Indian Chieftain prologue great drawing magnet. Almost nightly sell-out. Grossed \$24,250.

**Mission—"Main Street"** (opening Wednesday). (Warner Bros. Seats 900; 35-110.) Wide publicity campaign and advertising Lewis' novel received, along with usual white-front opening, gave picture great getaway. Got \$12,750.

**Loew's State—"Trailing African Wild Animals"** (Martin Johnson). Seats 2,200; 25-65. Farewell week of Dorothy Jordon, prima donna. Star appeared in colorful suit, titled "Kling Tut," staged by Jack Laughlin. Other features. Count-up showed \$15,700.

## CLOCK JAMS BOSTON

Time Change Interferes with Business for While

Boston, May 2.

Daylight saving slipped into the situation here on Sunday and the picture houses all over the town felt the effects of it, on Monday night business at the picture houses being very light. This is a repetition of a similar condition in past years. It takes the picture public a couple of weeks to get their bearings.

Last week business around town was about normal, none of the houses showing any decided flop nor any startling gains. The Park, swinging back into the routine taken up by display features, did about \$6,000. That is just about what the house did last season and means very fair business.

Estimates for last week:  
**State** (capacity 2,400; scale 25-50)—Thomas Meighan in "The Ne'er Do Well" and "An Old Sweetheart of Mine."

**Park** (capacity 1,100; scale 40-60)—"The Affairs of Lady Hamilton."

**Modern** (capacity 800; scale 30-40)—"Souls for Sale."

**Beacon**—Capacity, seats, attraction same as Modern.

## Finegan for England

Al Finegan, exploitation man for Warner Bros., will leave for England July 1 to take up exploitation and publicity work there on behalf of the firm.

## PHILLY GOOD DESPITE NUMEROUS HANDICAPS

"Down to Sea" under Heavy Advertising Does Well on Second Showing

Philadelphia, May 2.

The outstanding feature of the film situation here last week was the wallowing big business turned in by "Down to the Sea in Ships" at the Kariton.

This house, which has been limping along badly for several months, rode through the week with jammed lobby every night and queues extending down Chestnut street. A particularly big advertising campaign accompanied the picture, which had previously played at the Metropolitan Opera House last December. The Stanley people emphasized the "first time at popular prices" idea. A number of clever exploitation stunts were used.

A third week has been decided upon, and there is a rather big chance that it may stay a fourth week.

Photoplay business was generally good last week, except at the end of the week, the Saturday afternoon and evening grosses being cut in half by a terrific rainstorm. This offset the expected boom through crowds here to attend the Pennsylvania relays at Franklin field.

The Stanley had a big week with Gloria Swanson in "Prodigal Daughters." The Philadelphia Orchestra, conducted by Leopold Stokowski, gave one concert at 9 o'clock Wednesday night. The dailies gave the event big space. The reviewers were lukewarm, if not antagonistic, toward "Prodigal Daughters."

The other two of the Big Four film houses did not fare so well as the Kariton and the Stanley. "Adam's Rib" proved it had exhausted its draw here in its first three weeks.

On Saturday "Bella Donna" bowed in at the Stanton, but it is impossible to get a line on its probable success by this day's business because of bad weather. An awful dent was put in the day's gross because of the daylight saving mix-up. Tuesday, despite not altogether favorable notices, a promising climb was noted. The picture will stay at least two weeks and maybe three.

The Aldine had a rather poor week with the Ince special, "What a Wife Learned," the weather hitting any natural increase toward the end of the week.

"Robin Hood" was shown at the Palace theatre, on Market street, and at four big suburban houses—the Broadway, Colonial, Great Northern and Allegheny. In its downtown showing a big gross was turned in, and the same is reported for the outlying theatres.

The Arcadia had a fair week with "The Go-Getter" and the Victoria a good one with Tom Mix' "Catch My Spoke." "Poor Men's Wives" was a good choice for the Capitol.

A recent change in booking policy has been inaugurated at the Regent, which will hereafter have two films a week, changing Wednesday. This house, one of the veterans of the Stanley company's circuit, has been running features for a week each for a good many years.

The only hint of independent bookings in the city this spring is at the Garrick, which, report has it, will have a month of pictures, commencing May 28. Two pictures, a fortnight each, is the plan. Also, the Martin Johnson animal films are reported as to be housed in a legit house when the regular season comes to an end.

Estimates of last week:  
**Stanley—"Prodigal Daughters"** (Paramount). Hit by critics generally, except for acting of Theodore Roberts, but had a big week. Grossed about \$24,000. Presence of Philadelphia Orchestra, led by Stokowski, attracted big crowd. (Capacity, 4,000; scale, 35 and 50 cents matinees, 50 and 75 cents evenings.)

**Stanton—"Adam's Rib"** (Paramount). Way off last week, following waning in curiosity as to risqué qualities of De Mille feature. Gave way Saturday to "Bella Donna" and probably grossed less than \$3,000 in five days. "Bella Donna" hard hit by weather at opening. (Capacity, 1,700; scale, 35 and 50 cents matinees, 50 and 75 cents evenings.)

**Aldine—"What a Wife Learned"** (First National). Didn't do so much, though apparently helped by "Catch My Spoke" advertising. Might have turned in a much better gross except that house was hardest hit of all film theatres by Saturday deluge. \$6,500. (Capacity, 1,500; scale, 50 cents straight.)

**Kariton—"Down to the Sea in Ships."** This special, which was shown to weak business at the Metropolitan Opera House for three weeks last fall, caught on with a bang. "Thought to have put house, which has been wallowing of late, on the map. Gross reported at between \$9,000 and \$10,000. (Capacity, 1,100; 50-cent scale.)

## Cooper's New Post

Oscar Cooper, managing editor of the Trade Review, goes over to the "News" beginning next week.

# \$24,000 FOR 'ENEMIES OF WOMEN,' ROOSEVELT BOX OFFICE RECORD

Cosmopolitan Film Did It Last Week in Chicago—"Covered Wagon" Not Sensational at Woods' for \$1.50—"Poor Men's Wives" at Chicago

Chicago, May 2.

## FRISCO FANS WISE TO PHONEY ADVERTISING

Public Figures the Bigger the Advertising Campaign the Worse the Picture

The Rothschild chain of houses, which includes the California, Granada, New Portola and Imperial, carried off the cream of the business among the big picture theatres for the week, with the exception of the Imperial, which held over "When Knighthood Was in Flower" for a second week. The California, with "Lost and Found," scored the heaviest.

Loew's Warfield offered "Success," just an ordinary feature that didn't have much pull to it. James Clemons, engaged to present a dancing feature, served as a draw.

"Scars of Jealousy," at the Tivoli, did an average week's business. This offering was featured considerably with special publicity and advertising, but the money might just as well have been saved. The public seems to be getting wise to special advertising campaigns for pictures, and they are losing their kick.

The Strand, with Tom Mix in "The Fighting Streak," didn't do well. This house is underlining Harold Lloyd's latest "Safety Last," described as the "first seven-reel comedy." It should pack the Strand for a long run if Lloyd's success here in the past may be taken as a criterion. The Frolic, with what has been accepted as Hoot Gibson's best film, is doing about an average week.

**California—"Lost and Found"** (Paramount). Seats 2,700; scale, 55-90. Feature well liked. House Peters, Pauline Starke and Antonio Moreno, stars, popular here. Topped the town with \$17,000.

**Granada—"The Girl I Loved"** (First National). Seats 2,840; scale 55-90. Charles Ray. Got \$15,000.

**Imperial—"When Knighthood Was in Flower"** (Cosmopolitan-Paramount). Seats 1,400; scale, 55-75. Marion Davies. This is second week and feature doing only fair, with \$3,000.

**Portola—"The Woman Thou Gavest Me"** (Paramount). Seats 1,100; scale, 50-75. Excellent cast is proving draw; \$9,000.

**Loew's Warfield—"Success"** (Metro). Seats 2,800; scale, 55-75. James Clemons heads a dancing review as a special attraction. It is well staged. \$13,000.

**Tivoli—"Scars of Jealousy"** (First National). Seats 1,800; scale, 40-75. Down to \$5,500.

**Strand—"The Fighting Streak"** starring Tom Mix (Fox). Seats 1,700; scale, 20-30. Only \$4,500.

**Frolic—"Dead Game"** (Universal). Seats 1,000; scale, 10-50. Hoot Gibson. \$2,800.

## BALTIMORE SPECIALS

Two Pictures Did Big Business Last Week

Baltimore, May 2.

Movie business here last week was featured by the big play which "Robin Hood" in its first week received. It had a complete sell-out during the first week and grossed more than \$16,000, doing all the business the New theatre could hold. Prospects are now that the picture will get at least four weeks at the New before business begins to peter out to the point where it is profitable.

"Hearts Aflame," at the Century, was widely exploited in connection with the local forest fire prevention week, and held up fairly in business, probably doing as well as could be expected for a picture with no dominating star.

"Safety Last," the Harold Lloyd film, played its second and last week to capacity audiences at the Rivoli.

"Souls for Sale" opened strong at the same house this week. "Don't Fool Your Wife" is doing well at the Century this week, and with its array of names, all favorites with the flappers and floppers of Baltimore, should do a nice week's business. Grosses follow:

**Century** (capacity 3,500; scale 25-50-75)—About \$14,000 last week with the Metro "Hearts Aflame." Special prolog scene of forest fire of the Langdon McCormick "Storm" order was featured and got by nicely.

**New** (capacity 1,800; scale 25-50-75)—"Robin Hood" made them stand in line all week and doing same thing this week. Picture re-

Last week saw an addition to the picture theatres in the loop when "The Covered Wagon" opened at Woods', and was important in movie history of '22-'23. Two other exceptionally interesting film attractions opened here for runs the same day—"Enemies of Women" at the Roosevelt and "Hunting Big Game in Africa" at the Randolph.

"The Covered Wagon" did well on its first week, but not as big business as the photoplay would do, considering the enthusiasm that the James Cruze production has created.

"Enemies of Women" broke all records for the first week at the Roosevelt. It came within \$10 of breaking the Sunday record on its opening day, and on Monday of last week rolled up \$300 more than the house had ever known on a Monday.

Snow's "Hunting Big Game in Africa" is doing more than twice the usual business at the Randolph, and the splendid way in which it is being handled is the talk of the local colony. It gets 50 cents admission all day long, and from the opening Sunday until Saturday last played to over 30,000 admissions. The picture is receiving second reviews from the picture departments of the dailies and is growing on movie fans.

The Chicago had a big show last week, though "Poor Men's Wives," the feature, tips off the effort that is being made by the Chicago to get pictures. "Twenty Minutes in Sleeping Car" which had four vaudeville acts in it; a soprano singer with the orchestra and Jesse Crawford at the organ were extra features, while Buster Keaton in "Balloonic" and other short subjects rounded out a good program.

The week came to a close Sunday, when a notable event was the awarding of prizes in an orchestra competition announced last August. There was a prize of \$1,000 offered for the best orchestral composition, which was awarded to F. Marinus Paulsen, of Marion, Ind., conductor of the Indianapolis Symphony Orchestra. The work is called "Four Oriental Sketches." It was written 10 years ago, but that did not bar it from the rules of the contest. About 90 compositions from 30 states were passed upon by Felix Borowski, Adolph Weldig, musical critics, and Nathaniel Finston, conductor at the Chicago. There were four other composers honored in the decisions.

Estimates for last week:  
**"Hunting Big Game"**—(H. A. Snow). (Randolph). (Seats, 658. Scale: Nights, 50.) Around \$14,500.

**"Poor Men's Wives"**—(First National). (Chicago). (Seats 4,200. Scale: Nights, 65.) Big stage program. Around \$42,000.

**"You Can't Fool Your Wife"**—(Paramount). (McVicker's). (Seats 2,500. Scale: Nights, 50.) Fine picture and good program in all. Around \$23,000.

**"Enemies of Women"**—(Cosmopolitan). (Roosevelt). (Seats 4,200. Scale: Mats, 55; nig'ts, 55.) Over \$24,000.

**"The Covered Wagon"**—(Paramount). (Woods). (Seats 1,150. Scale: Nights, \$1.65.) In excess of \$12,500.

Saturday "The Little Girl Next Door," made recently in Chicago, opened at the Orpheum, a Jones, Linick & Schaefer house. That it is an expose of spiritualism may make it a fair draw.

For the current week the Chicago theatre has Norma Talmadge in "Within the Law" and Bartram and Saxon in "A Tale of Old Pekin" along with other stage numbers. McVicker's has "The Go-Getter" and a stage presentation called "Under the Chandler." The Orpheum is making a strong bid for patronage through the newspapers with "The Little Girl Next Door"; "Hunting Big Game" continues at the Randolph; "The Covered Wagon" at the Woods; and "Enemies of Women" at the Roosevelt.

## Olcott Directing "Green Goddess"

Sidney Olcott has been signed by Distinctive Productions and will begin work on "The Green Goddess" for them at the Biograph studios in the Bronx on Monday.

Received flattering notices from local press and business augurs well for several weeks to come.

**Parkway** (capacity 1,200; scale 25-44)—With Ethel Clayton film, "Can a Woman Love Twice?" this house turned in moderate gross of about \$3,500.

## MAIN STREET

Los Angeles, May 2.  
Warner Brothers' production from the novel of the same name by Sinclair Lewis. Adapted for the screen by Julien Josephson, with Harry Beaumont the director and Henry Scott the photographer. Time, 1:46. At the Mission, Los Angeles, week April 23. Dr. Will Kennicott.....Monte Blue  
Carol Milford.....Florence Vidor  
Erik Valborg.....Robert Gordon  
Adolph Valborg.....Noah Berry  
Miles Hornsman.....Hale  
Hornsman.....Hale  
Dave Dyer.....Harry Myers

Advertised to be shown in 10 reels, the picture is far too lengthy to ever install itself in the program houses as a satisfying feature, due to the time consumed. But that was at its initial presentation, and there will be undoubtedly some drastic cutting.

For those who read the book and enjoyed it the celluloid version will disappoint. While it may follow the script more or less closely, the action jumps to such extremes and so much of the original text has been omitted the picturization must suffer in comparison.

A consensus of opinion would indicate that the producers took a long chance on making a picture out of the story, for the book's principal attribute was the penmanship of the author in drawing his characterizations of the small-town inhabitants. That left little action upon which to build interest for filming. The projecting emphatically revealed this fact. It is certain the picture lacks the staying power to make it entertaining for a consumption of time that approaches the "special" class.

The novel looks to have been probed of all its resources for the screen, and the directing seems to have woefully drawn out the presentation through an overabundance of unnecessary closeups. Besides which the actual tale lacks that underlying quality of body. Deletion will help, and with the draw at the box office through the title, this feature may get by, although to say it is a good picture is to stretch a point.

The tale is that of a small-town doctor who marries a city girl and brings her to his home town, where she immediately inaugurates a personal campaign to revolutionize the community's mode of living. Finding the life she has selected flagrantly droll, besides failing in her efforts to awake the town folks from their years of lethargy, she becomes innocently embroiled in an affair with a local youth of big league ideas. It is in the climax of this situation wherein the picture makes its only bid for high attention.

Other than that it is simply a matter of revealing the routine the Gopher Prairie locals indulge in, and it shapes as a procession of types before the camera more than anything else. The finale is reached when the wife realizes she is beaten and resigns herself to the situation.

The playing permits Monte Blue and Florence Vidor footage to the point where they overshadow everyone else. Both impress as having struggled valiantly with their burdens of the rube doctor and the wife. It is but fair to give Miss Vidor an "edge," so far as actual results are concerned. Beyond that and other than Louise Fazenda, who made a Swedish servant girl stand out, the cast is pretty much jumbled and buried in the ensemble, so that the full value of the names listed is lost.

Scenically it holds nothing, with perhaps the best shot a snowstorm view, looking down the main thoroughfare of the village. The photography may be said to average with that percentage gained through a minority of excellent bits at close range upon Miss Vidor. At one point the lighting is in distinct contrast with that of the immediate preceding scene.

Hence it is to wonder what the producers of this vehicle will do with "Eabbitt," another of Lewis' works, and on their schedule for screening. The last-named novel received much adverse criticism and is narrated to hold even less material for the camera than "Main Street." Then there is the author's angle, who will, or has, viewed the screening of his work with what must be some misgiving, for "Main Street" doesn't deliver as a picture. Skig.

A picture house is being completed at Marysville, Pa., built to replace the old Galen, destroyed by fire in November.

The Community Hall at Gettysburg, Pa., is being converted into the Lincoln Way Theatre by J. Kenderdion Kynch, owner of the property.

## BACKBONE

Distinctive Pictures Corp. production, featuring Alfred Lunt and Edith Roberts. Adapted from the Sat. Eve. Post, story by Clarence Budington Kelland. Directed by Edward Soman. Released through Goldwyn. Shown at the Capitol week April 29. Time, 74 minutes.  
Edith Roberts.....Alfred Lunt  
Colonel Tip.....James D. Doyle  
Bracken.....William B. Mack  
Duc Roper.....Frank Evans  
Andre.....L. E. La Croix  
Ken.....Charles Fane  
The Indian.....Frank Hagney  
Mrs. Whidden.....Marion Abbott  
When the romance began in France hundreds of years ago.  
Yvonne de Chausson.....Edith Roberts  
Andre de Mersay.....Alfred Lunt  
Minister of State.....George MacQuarrie  
Captain of Guards.....J. W. Johnson  
King.....Hugh Huntley  
Robert de Chausson.....William Walcott  
Jaeger.....Adolf Miller

This is the first of the Distinctive Pictures that Goldwyn is releasing. It is a program production of a little better than the average quality. It is a snow story, with the scenes laid in the north Maine woods. Incidentally the picture marks the screen debut of Alfred Lunt, who scored so strongly in Booth Tarkington's "Clarence" on the stage. Edith Roberts is co-featured with him in the picture. "Backbone" does not rank as a special in the sense of the word that Broadway accepts special screen productions, but it

will look all right to the smaller houses.

"Backbone" as a title might mean Kitty Gordon as much as it means anything in the picture. As a matter of fact, it is seemingly exactly what the picture does lack.

The one outstanding bit of the tale is the flashback into ancient France for about a reel or so, showing the reason for the advent of the family that is carrying on the modern tale in the Maine woods of today. That is a bit that was well handled. This bringing together of a combination of costume stuff and a snow picture stands out.

The outdoor shots in the real snow were great, the studio set of the exterior of the home of the de Mersays, also covered with snow, showed clearly that it was shot indoors. That sort of stuff isn't expected in pictures that are presented in Broadway's pre-release houses.

The story of "Backbone" tells of a family that has lived for several centuries in the Maine woods and won a fortune from the forests of that state. They are lumber people. The sole survivor of the male line is Andre de Mersay and his sole blood relation living is his granddaughter, who at the opening of the story is abroad. He has his late sister's adopted son handling his business affairs, and discovers that he is rob-

bing him. As he orders the younger man from the house he is stricken with a heart attack. The younger man returns with his companion, a doctor, who has been without a patient in the town because none of the inhabitants would trust themselves to his care, knowing that originally he was a horse doctor. The two plan to keep the old man from all of his friends, and when the elder de Mersay died during the night they continue the deception, even after the return of the granddaughter.

Then comes a period where a stranger enters the scene and takes over a lumber tract and starts to develop it. The foster son of the de Mersays and his doctor companion start a long fight to prevent his working the timber. But finally he manages to beat them at their own game, and it is disclosed that he was a descendant of the opposite side to the ancient romance that started in France.

The principal trouble is that it is not a production that one can come in late on and witness the latter reels and then see the preceding portion. For the element of suspense that goes with the deception of the continued illness of the head of the house and the mysterious spirit-like singing that is supposed to break down the will of one of the

criminals are such that, once they are disclosed, the interest in the picture ends.

Mr. Lunt, however, displayed the fact that he is destined to be one of the real vigorous heroic types of screen leading men of the future, and it seems certain that he is destined for bigger things in pictures. Miss Roberts, on the other hand, failed to fill the requirements of her role. Her matchless beauty referred to in the story was far from being apparent. Major Doyle in a comedy role, that of a retired vaudeville artist who returned to his native town and became the hotel keeper, brought many laughs. The Major proved himself 100 per cent. for the screen, and when the picture hits the neighborhood houses the Major should obtain a tremendous vogue in the personal appearance field. Fred.

The Star, at Highspire, Pa., owned by Burt Thomas, a former member of the Al G. Field Minstrels, has been taken over by Calvin Brinton. Thomas has left for Philadelphia, where he has purchased an interest in a picture house.

Mae Brooks has made a screen test under Julius Steger's direction for Fox.

# All in that great story

which for generations has remained the brilliant mirror of human life and human nature.

You will see

—The cleverest of Vamps—  
Becky Sharp

—The great Lord Steyne,  
trapped by Becky's Husband

—Napoleon Bonaparte,  
riding to his doom

—The gaieties of Vauxhall  
The revelry of the most famous  
ball in history on the eve of

—The Battle of Waterloo  
that saved Europe

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GEORGE WALSH, ELEANOR BOARDMAN,  
HARRISON FORD, EARLE FOX

## HUGO BALLIN'S

production of

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"THE RIGHT OF  
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Starring

E. K. LINCOLN

and a great cast



### WITHIN THE LAW

First National release starring Norma Talmadge, presented by Joseph M. Schenck. A screen adaptation of Bayard Veiller's play of the same title by Frances Marion, directed by Frank Lloyd. Shown at the Strand, New York, week April 29, 1923. Time 81 minutes.

Mary Turner.....Norma Talmadge  
Joe Carson.....Lew Cody  
Dick Gilder.....Jack Mulhall  
Aggie Lynch.....Ellen Percy  
Edward Gilder.....Joseph Kilgour  
Demarest.....Arthur S. Hull  
Helen Morris.....Helen Ferguson  
Casidy.....Lincoln Plummer  
General Hastings.....Thomas Ricketts  
Irwin.....Lionel Belmore  
English Eddie.....Ward Crane  
Dancy.....Eddie Boland  
Gilder's Secretary.....Catherine Murphy  
Barker.....DeWitt Jennings

This is the second time that a screen version of the Bayard Veiller play, "Within the Law," has been made. The first was turned out by Vitagraph about six years ago, with Alice Joyce in the principal role. On this occasion Joseph M. Schenck is the sponsor for the picture Norma Talmadge is starred in. The question is, Will Miss Talmadge pull sufficiently at the box office to overcome the fact that a number of people have previously seen the picture? At the Strand Sunday afternoon any casual observer would have immediately answered, "Yes." But any one who watches the Strand business closely would wonder, for at the performance that started at 4 p. m. there were plenty of seats available, and from then on until 5:45, when the picture ended, there were no standees at the back of the house. That isn't the regular story at the Strand, but perhaps the fact that daylight saving for the summer became effective at 2 a. m. Sunday may have accounted for this to a certain extent, for a majority of the people in the big town forgot to change their watches in accordance with the law.

This version of "Within the Law" is particularly well done, and Norma Talmadge is a particularly effective

Mary Turner, while Ellen Percy is admirable as Aggie Lynch, but much of Aggie's effectiveness was in her flip speeches, and these to a great extent were of necessity omitted on the screen. However, there is a little fault to find with the fact that Lew Cody was chosen as Joe Carson. Cody is far too well identified to the fan mind as a heavy to have him accepted as a heroic crook figure. It looked as though the Strand audience was waiting at any moment to see him do an about face in his role and try to knock off the hero. Incidentally Jack Mulhall was all that could be desired as the younger Gilder.

The cast supporting these principal characters is a lengthy one and fairly bristles with names that are well known on stage and screen, and this should be an asset to the picture.

### THE NE'ER-DO-WELL

Adolph Zukor presents Thomas Meighan in an adaptation by Louis Stevens of Rex Beach's novel of the same name; directed by Alfred Green. At the Rivoli April 29.

Kirk Anthony.....Thomas Meighan  
Chiquita.....Lila Lee  
Edith Cortlandt.....Gertrude Astor  
Stephen Cortlandt.....John Mittern  
Andres Garavel.....Gus Weinberg  
Ramon Alfarez.....Sid Smith  
Clifford.....George O'Brien  
Allen Allan.....Juice Cowles  
Runeau.....Laurence Wheat

The picture is bound to make good if only on the strength of Meighan's presence at the head of the cast. That one best bet of Famous Players has a following loyal enough to support him in almost anything that will pass muster. This production is only so so. It adds nothing to Meighan's reputation, but it makes a satisfactory enough vehicle for an established "name." The story has strong points, notably a swift and absorbing denouement, but its earlier stages are draggy.

It does seem that this defect is

almost inherent in adapted novels which present a troublesome problem to the adapter, who is ordinarily faced with an embarrassment of material. It takes as much resourcefulness and perhaps more sound judgment to turn a novel into a picture than it does to create an original play. In this case the introductory passages by which the basic situation is planted are a bit tiresome, but a certain ingenuity of treatment makes some compensation.

For example, it is necessary to lay a foundation of character for the reckless hero. This is done by way of an enlivening incident involving a wild party of college football players in a Broadway hotel in which they capture the whole chorus of a restaurant revue and carry them off to a private dining room. This has a good value as spectacular display as well as the familiar "cabaret" flash, and likewise introduces an element of comedy. Altogether, it gets the picture well started.

When it is in full swing, the scene shifts to Panama, and we go to plot-planting all over again for a momentary halt. However, when the new situation is established the complications gain speed and vigor in South American political and romantic intrigue and interest is sustained to the end.

Meighan is not at his best. Something of his old ease and spontaneity seems missing, but the reason is not apparent on the surface. The production is a fine one in technical details with real backgrounds in Panama and well managed "atmosphere" which registers as authentic without conscious effort.

Rush.

### GOOD-BYE GIRLS

William Fox production starring William Russell. Story by George Foxhall, adapted by Jos. F. Polak. Directed by Jerome Storm. Shown at Fox's Academy, N. Y., April 29-May 2, 1923. Double feature bill. Time, 48 minutes.

Vance McPherson.....William Russell  
Hill Jordan.....Tom Wilson  
Florence Brown.....Carmel Meyers

Corking comedy, built solely for laughs. On the screen it gets them one after the other. The story is one of the mystery affairs handled somewhat after the manner of "Seven Keys to Baldpate," that has as its only weak point the finish. However, for laughing purposes the picture is certainly well worth playing in the smaller houses, and in the bigger theatres it will fill in on the double-feature bills to take away the sting of any heavy drama that might be shown.

William Russell is the author of popular fiction, on the verge of a nervous breakdown, who is ordered by his physician to take a rest. An aunt lately deceased has left him a country home, and he decides that that is just what the doctor ordered. On his arrival there the negro mammy servant informs him that a sailing boat in the bay is owned by a young lady who either wants to buy or rent the house. The young woman is being pursued by a gang of roughnecks who are seeking to obtain a box that she has in her possession. For the balance it is nothing but a succession of fights, shots, housebreaking, automobile chases and other mysterious stuff all worked out for laughs.

In the finish the doctor appears on the scene and pronounces his patient cured by the rest that he has had. A finish to this story that would have brought a laugh would have

been the confession on the part of the doctor that he had arranged the whole affair to give his patient physical excitement, instead of the rather old-fashioned story of the girl to the effect that the mysterious box contained the plans for a submarine that her father had evolved and the pursuers were agents of a foreign government trying to secure them.

Russell as the author-rest seeker worked hard and scored, but not to any greater extent than did Tom Wilson, working opposite him as his servant in blackface. Carmel Meyers was the little lady of the plot who had the mysterious box and did all that was required of her. But why the title, "Good-Bye Girls." She is the only girl in the picture, and he doesn't say good-bye to her, for the final fadeout has the usual clinch.

Fred.

B. G. Zuner has opened the new Alpine theatre in New Haven, Conn. Jack Sanson, who has been manager of the Princess, Bristol, Conn., for the last few years, has resigned to become general manager of the Bristol and Palace, Bristol.

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Harriette Underhill, of the New York Tribune, says:

# We Can't Imagine Anyone Not Liking

## THOMAS MEIGHAN IN "THE Ne'er-Do-Well"

By REX BEACH

PRESENTED BY ADOLPH ZUKOR



E. V. Durling, of the Globe, says: "The Ne'er Do Well" comes as near approaching perfection as any picture seen at the Rivoli this year." And the Call acclaims it "the perfect American movie."

The picture is doing capacity business at the Rivoli and moves to the Rialto for a second week starting Sunday.

Directed by Alfred E. Green  
Scenario by Louis Stevens



A Paramount Picture



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## PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

### THE SHERWOODS (30)

Singing and Dancing Spectacle  
22 Mins.; Three Scenes  
Warfield, San Francisco

"On the Beach at Walkiki" named the specialty offered by the Sherwoods (Bob and Gale) at Loew's Warfield. Carrying a company of 30, the extravaganza includes songs, dancing and abbreviated talk aimed at comedy. A majority of the ensemble makes for but atmosphere supplemented by five Hawaiians in selections and songs whilst playing their stringed instruments, and the final full stage scene revealing a 10-piece mixed orchestra as accompaniment.

Opening in "two" the set is brief, a steamer docking at an Hawaiian port. The company debarks whence the continuity goes into "one" for the Hawaiians to routine a trio of songs, crossfire dialogue by the purser and bellboy, for such his costume says, and then the night scene illusion "as a hotel piazza, the beach and breakers in the distance backed by the shore line with lights glimmering therefrom.

An eccentric dance by a girl revealing walking splits and an ability to kick gained attention to be followed by the bellhop's bit of stepping, which also drew a fair quota of appreciation. Betwixt and between were spaced five songs by various members of the company although the majority of singers were noted to come from the orchestra. Most of the melodies were drawn from the far distant past having the appropriate local lyrics of the supposed locale although a new western ballad, being extensively plugged in this city, was included, also Van and Schenck's mosquito lyric.

The spectacle routined nicely for the purpose desired and with the scenic and light effects, having the ship pull away at night and viewed from a distance, satisfying those witnessing. No attempt seems to have been made to co-operate with the film feature, although the presentation immediately preceded it.

Other than this specialty the house orchestra of 20 pieces rendered "Thais" as the overture augmented by the leader, Lipschultz, taking the "Meditation" from the opera by means of a violin solo.

Skig.

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MICHIGAN FILM-REVIEW

JACOB SMITH, Publisher

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### STREET DANCE (a) "Four of the Finest" (b) 5 Mins.; Full Stage Strand, New York

Joseph Plunkett offered this as a prolog to "Within the Law," although there was no particular bearing on the picture itself in the offering, except possibly the fact that the back drop utilized was similar to a scene in the picture.

Five persons are utilized in the first three minutes of the presentation, which was devoted to a couple of types of the Bowery of Chuck Connors' early period, who danced to the strains of "The Bowery," "Sweet Rosie O'Grady," "Alexander's Ragtime Band," and, finally, "After the Ball." The stepping was of the rough and tumble type, that was known as "spilling" in the old days. It wasn't the dancing as much as the old familiar melodies that brought the applause return. Only the two dancers worked, three other people being used to dress the picture.

For the final two minutes the Strand Male Quartet, arrayed in policemen's uniforms, sang "One of the Finest," softening down to almost a hum for the final fadeout of the lights. It was a pretty arrangement, didn't take up too much time, and earned a fair amount of applause.

In the dance offering Anatole Bourmann and Mlle. Klementowicz were the terpsichorean artists.

Fred.

### CLAVILUX 6 Mins.; Screen Rivoli, New York

This is an improved form of the "color symphony" which received a good deal of publicity when it was tried out in Greenwich Village some months ago. Here it is refined into a strikingly beautiful novelty.

The regular screen is lowered and a title explains that the device will play a symphony in colors. A desk light reveals an operator down center on the stage working what looks like a small organ keyboard. Apparently the mechanism consists in the manipulation of prisms, for the screen becomes a shifting, drifting, weaving field of "color tones." It is as though someone caught and controlled an autumn sunset, making it come and go in brilliancy and intensity.

The shining colors—blues, reds, rose, greens—in every tone and gradation. The tones never clash and generally are in soft, harmonious values, set off by a fascinating white. The usually indifferent Rialto Sunday night crowd that comes for the feature film were impressed to the extent of solid applause at the finish.

The novelty is particularly appropriate to those programs which make much of high-class music.

Rush.

### "20 MINUTES IN A SLEEPING CAR" (16) Novelty Vaudeville Show 20 Mins.; Full Stage (Special Set) Chicago Theatre, Chicago Chicago, May 2

The expense of this production will impress bookers and managers. A special set has been constructed, showing a full-size sleeping car and a section slides over, displaying inside of the car a singer, ventriloquist, female impersonator and a song and dance colored team. When the expense that must have been necessary to build such an act is taken into consideration, the observers of the show world will pronounce the offering as a failure. But when the novelty of the entertainment is considered and the 20 people in it, it is probably worth while.

The novelty, from a vaudeville standpoint is the introduction of Arnold Balta, a female impersonator. Instead of the usual singing and the removal of the wig, Balta is seated in the car as a traveler. When the show is on three girls bring out his costume, which he gets into, and then sings operatic selections in soprano, excepting in a cadenza when he runs down into his own heavier voice for a laugh. As his number finishes he removes his female apparel and takes his seat again in male attire (street clothes). The effort at novelty in the introduction of a ventriloquist into the offering is interesting, inasmuch as such a display is talk and nothing else, and contrary to what some producers think feasible in a big picture house. The Chicago audience seemed to welcome the talk and laughed at the material, which is very ordinary. The talking to the voice in the hand and on the roof of the car, announced as "radio," is a happy thought.

The Great Howard is the ventriloquist and works one figure, the small boy who is part to the extent of comedy. The boy argues with the newsboy, gets fresh with young women in the car and is reprimanded by his father or traveling companion (Howard).

The other specialties are Frank Sullivano, who has a talking song in the guise of a newsboy, directing himself to possible patrons, and a regular song in which he forgets his surroundings; and Seymour and Jeanette, who appear first as porters, and sing and dance, giving the offering proper punch at the finish.

The curtain rises with most of a sleeping car showing, and the end of another in view. They are in the shed of a depot. The trains are called. The people get aboard. There is a part of one car which gives way, giving a peep into the other. The train starts when the entertainment is completed and a fellow scrambles aboard at the last moment. One man and four girls in the car attempt to be natural to give the setting atmosphere, and are only fairly successful, as none of the girls is particularly attractive. The announcer of the trains is the only other player that might be said to have a "part." Loop.

### JESSE CRAWFORD Organist Popular Songs 5 Mins.; Pit Chicago Theatre, Chicago Chicago, May 2

Jesse Crawford's original way of playing popular songs on the organ has been copied extensively. For over a year his rendition of organ solos has been quite as popular a feature as has been encountered on a Chicago theatre program.

Crawford is more of a mechanic than an organist in the way that he presents his numbers, as he has a complicated keyboard in front of him and possibly works his feet, too, employing an organ costing in excess of \$200,000, which has novelty galore.

Crawford gets a splendid result in picking out parts of the organ which resemble the human voice, getting from one effect to another for chorus following verse or for inserts of the "blue" order which he seems to fancy for his purposes.

The words of the songs are thrown on slides and phrased so that it is easy to follow the words and tune at the same time whether one knows any music or not.

When seen Crawford played "Swingin' Down the Lane," a song not previously heard by the reviewer. He is continually introducing new songs. When his number starts the organ in the pit rises to a point where all can see the player and the spotlight makes it possible for everyone in the big house to observe him.

Crawford invariably wins liberal applause for his songs on the organ and often is given a reception when appearing in the ascending position. On one occasion he used slides to explain the workings of the big organ and made an exceptionally interesting display.

In addition to Crawford's number at the organ and "Twenty Minutes in a Sleeping Car," the Chicago orchestra rendered selections from "Romeo and Juliet," into which was injected a solo by Nadia Platynova, soprano, which brought the number to a close. She has a pretty voice and handles it well, making a combination number which won enthusiastic approval. Nathaniel Finston directed the orchestra for the number.

Loop.

### NADIA REISENBERG Pianiste 8 Mins. Capitol, New York

Nadia Reisenberg is undoubtedly a talented pianiste, and for the better type of picture theatre where they appreciate an artiste of the concert calibre she should prove a high entertainment value. At the Capitol this week she is offering "Polish Fantaisie," by Paderewski, which, to those versed in the classics of piano selections, must mean quite a great deal. Accompanied by the orchestra at the Capitol, the latter seemed to the uninitiated the more effective.

The presentation of Miss Reisenberg was most effective. Seated before a concert grand placed in front of a sheet of silver hanging flanked on either side by deep blue she made considerable of a stage picture.

Fred.

### "THE FORTUNE TELLER" Impressions 13 Mins.; (Wood Set) Capitol, New York

S. L. Rothafel, with five singing principals, his two principal dancers and about ten others, together with the Capitol ensemble, the total numbering approximately about 30 people on the stage, presented a most effective interlude of 13 minutes with impressions of the Victor Herbert operetta, "The Fortune Teller." The following numbers were given:

- Orchestral Prelude.....Capitol Orchestra
- Opening.....Capitol Ensemble
- "The Little Dears".....Mr. Combs and Girls
- "Dancing Lesson".....Mlle. Gamberelli assisted by Mr. Combs
- March: "Where're in the Thick of the Fight Our Banners Guide, We Ride".....Capitol Ensemble
- "Always Do as People Say You Should".....Miss Herbert, Miss Ayres and Ensemble
- "Gypsy Love Song".....Mr. Mason
- "The Only Girl for Me" (Original Gypsy Melody).....Mr. La Salle
- Gypsy Dance and Finale.....Mr. La Salle Principals, Ballet and Ensemble

The setting was that of the gypsy camp in the wood, effective through some giant trees as the background and well lighted. The costuming for the greater part was gypsy. Two of the women soloists, Mlle. Gamberelli and two of the ensemble women were in modern costume; a male quartet as huzzars also lent color.

The outstanding vocal hit was "The Only Girl for Me," rendered by the tenor, Desire LaSalle, which was followed by a gypsy dance for the finale.

Fred.

### BOTHWELL BROWN and BAND (7) Female Impersonator and Jazz Orchestra 17 Mins.; Full Stage; Special Thalia, Chicago

Chicago, May 2

Bothwell Brown appears with a jazz band and the audience is deceived into thinking a pretty girl is entertaining with dances and a selection on the piano-acordion, until something goes wrong with the costume worn when a gruff man's voice observes: "What the hell is the matter with this thing!" The deception is complete.

No one who does not know Bothwell Brown as a female impersonator would know the dancer is impersonating.

The band starts to play before the curtain ascends. An Oriental setting, with opening in center at back, displays a band in fitting costume. On one side are trombone, cornet, piano and drums in order named. On the other clarinet and saxophone. The band plays frequently, and at one time the clarinet has a solo, with accompaniment.

Brown's appearances are not for long. The final costume worn is announced as "how girls will look in 1990." Brown comes on with a fan-shaped display on his back which is the biggest thing of the kind yet seen. The jazz band is only ordinary—Brown is very good, with striking costumes. The Thalia Theatre offers a presentation with pictures, holding attractions for half a week.

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## COAST FILM NOTES

By ED KRIEG

**Los Angeles, May 2.**  
Pyhlis Haver, who left the Sennett lot in the middle of a picture in which she was being starred, may be signed shortly by one of the big Hollywood producing companies. In the last week the former Sennett beauty has been in conference with Lasky, Goldwyn and Universal officials.

John Roche, who won fame as a soldier in the 27th Division, is in Los Angeles and is at work on the Louis B. Mayer lot.

With the arrival of Theda Bara, screen vamp, dame rumor has been busy signing her to all sorts of contracts. Miss Bara, in private life Mrs. Charles Brabin, has not as yet made up her mind as to what she will do.

Edmund H. Benson and wife will sail next week to Australia as special representative of Douglas Fairbanks. His mission will be to stimulate interest in Doug's old and new United Artist pictures, which will be distributed in that country.

Conrad Nagel, newly signed Goldwyn star, is expected to arrive here from the East. His first Goldwyn production will be "Rendezvous," which Marshall Neilan will direct.

Cullen Landis has signed a contract with Vitagraph. He will be featured.

Rupert Julian has terminated his contract with Universal and, according to reports, will not sign with that company again. Julian has just completed editing and titling "Merry Go Round."

Jesse D. Hampton and wife will leave shortly for Europe, where they will spend their vacation.

Ernest Torrence put his John Hancock to a Paramount starring contract. Jesse Lasky officiated at the ceremony.

William Wellman, husband of Helene Chadwick, until recently an assistant film director, has been signed by Fox Productions to direct feature vehicles.

Ella Hall, film actress, in private life Mrs. Emory Johnson, presented her director husband with a baby girl. This makes the third of a flourishing family.

Irene Rich, newly signed Warner Brothers star, is confined to her bed with an attack of influenza.

Ruth Dwyer, who has been playing leads in the Fox Productions made in New York, will shortly desert that city to be featured in Fox pictures on the coast.

Dinke Dean, who played the kid role in Chaplin's "Pilgrim," has been signed to play a feature role in a costume production which will be sponsored by Z. A. Stegmuller.

Donald Crisp has arrived from Europe, where he made pictures for Lasky. He will direct Elsie Ferguson in her next vehicle.

Tom Mix entered his yacht in the Honolulu yacht race, which takes place in July. It is said that the cowboy star will be master of his boat when the race starts.

## INSIDE STUFF

ON PICTURES

The town of Jennings, La., voted down a Sunday opening referendum with a majority of 109 against it.

A rumor to the effect that the William Fox organization was to present five of its productions at the Capitol during the early summer was denied by S. L. Rothafel, of the Capitol. Among the Fox productions to be shown were "The Shepherd King," "If Winter Comes" and several thrillers.

Those of Hollywood who believe they have been to parties that were parties may be rivaled by New Yorkers, although the latter are not of the show business. One party given in a Fifth Avenue establishment last week ran two days and cost the host \$50,000; another was for one night only in a Park avenue hotel and cost nearly as much. There is parties!

The Federal Trade Commission's hearings in the Famous Players investigation may proceed for six months or longer, with a decision unlikely for a year or more. After the hearings are concluded in New York others will be held for further testimony. The south and coast will be the principal points outside New York.

A most unusual act of business courtesy was displayed by S. L. Rothafel at the Capitol, New York, this week in the presentation of the Capitol Magazine. He included in the news events a number of shots of the departure of Hugo Riesenfeld, managing director of the Rialto, Rivoli and Criterion theatres, the direct opposition to the Capitol. Incidentally, the Capitol audience Tuesday night gave the Riesenfeld screen flash hearty applause, so great in fact that it almost vied with that which was accorded to President Harding's appearance on the screen.

Through a sudden switch in bookings the Cosmopolitan production, "Enemies of Women," even though it is to be released through Goldwyn eventually, is to play the Rivoli, New York, for two weeks, beginning May 13. This arrangement came about as there was no immediate time available for the picture at the Capitol and the desire on the part of the Hearst organization to obtain a Broadway showing at a picture theatre as close as possible following the four weeks run that the production had at the Central theatre at \$2 top. That it was impossible to get the picture into the Capitol at an early date caused considerable friction between the Hearst outfit and the Goldwyn organization, which, however, was smoothed over during the last few days.

"Broadway exploitation runs are the bunk. Every exhibitor in the country is wise that they are used to jack up the price of the pictures on him. The picture producers and distributors are better off using the money for something else than to pay guarantees to legitimate theatre managers to keep their houses open over the summer."

That speech was made by John Zant, of the William Fox organization, this week, when asked whether or not the Fox organization was contemplating taking over a legitimate theatre on Broadway for the summer and early fall for exploitation runs, as has been the custom of the organization in the past.

The Fox organization will not, according to Zant, take over any theatre at a tremendous rental and try to force runs of any of its product just to make the out-of-town exhibitor believe something that isn't so. The money that would have been sunk in carrying out a campaign of that sort is rather to be devoted to the exploitation of the picture to the public of the country so that the exhibitor will get the benefit of it.

The developments of the inquiry got the old-timers to talking over ancient days. In the back and forth of chit-chat a rather remarkable occurrence came out, a matter that has never before been published, as far as anybody present remembered. In the General Film Co. line-up one of the customs was that none of the licensees ever would meet and talk matters over with a competitor. That group of producers simply lived on the top of the world and they were little czars in their own right.

Hodkinson didn't get along with some of the big men in General, one of them being Dyer, and as a result he stepped out. The next record was the formation of Hodkinson's Progressive, a concern that did nothing but distribute other people's pictures. Distribution had been handled only by General and a few fly-by-nights, that didn't amount to much. Hodkinson built up a formidable machine doing business with Famous Players, Adolph Zukor and others, and it was this concern that subsequently grew into Paramount.

The beginnings of Progressive were always shrouded in mystery until the death of Frank Marion, who with Sam Long had operated in the producing field under the trade name of Kalem. Marion was a former newspaper reporter on the Syracuse "Herald," while Long

had been a laboratory man. Until Marion died nobody knew how he had financed Progressive, but his will disclosed that he had put something like \$400,000 into the venture.

The Bible has a little speech that carries great weight in some instances, but in the majority of cases is entirely overlooked. It is "Honor thy father and thy mother."

Last week there was an occurrence in picture circles that brought thought of the Biblical teaching.

Up in Albany with its State House and its Gut, there was a little shop run by a man who came from one of the Continental countries. He became a good American citizen and reared two sons likewise. One of the sons remained near the father upstairs, while the other became an actor, and in time a picture director, and very successful. As the years passed he made up his mind that he was going to gratify one wish that his father had often expressed himself desirous of achieving, and that was to make a trip back to his native land to visit his boyhood companions. A few months ago after he had completed a picture production that was hailed as an achievement the director went to his father and insisted that he take a trip around the world with him, and finally to visit the old country.

Last Friday the director, who is Robert Vignola, returned to New York as a passenger on the "Aquitania," but sad to relate while his father was with him in spirit, his body rested in the ship's mortuary chapel. The elder Vignola contracted pneumonia in Venice and passed away there.

Marion Davies, the Cosmopolitan star, whom Vignola directed in "When Knighthood Was In Flower," the picture he completed before starting on the world's tour, with a party of friends and a number of newspaper people went down the Bay on a private yacht to greet the incoming director, not having been apprised of his loss. They were there to make his home coming a joyous affair. Arrangements had been made to take the director from the incoming steamer. His brother was likewise in the party, as were also two Customs officials to clear the director's declaration. When the speed boat went to the side of the "Aquitania," the director came into the little craft and explained that he could not accompany those coming for him as the body of his father was aboard and he preferred to remain with it.

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## INVITE EQUITY STRIKE

(Continued from page 1)  
tracts in 1919 and you know it," answered Thomas.

"Of course I told him conditions were different, but he only sneered," said John Emerson, in speaking to the closed (for members) meeting of Equity Sunday afternoon at the Hotel Plaza, where he mentioned the foregoing conversation. The conference had been held last month on the matter of the renewal of the contract between the Producing Managers' Association and Equity. Its five years' life expires in June, 1924.

Emerson concluded:

"Any way we are glad to know Lee Shubert's attitude. He will be another Albee and will have the support of a certain class in the P. M. A. We have friends there too but not enough. And I want you to know that the Equity Shop is a matter of life and death to Equity. It is the only way we can keep our association together. So in 1924 it is either Equity Shop or strike."

Emerson spoke of Thomas coming to see him in February with all kinds of "sweet overtures"; of Gillmore and he seeing the managers March 7. He dealt in sarcasm as he told how much the managers admired and loved Equity and the many nice promises and offers they had made on condition Equity would retract its demand for the closed shop, as they termed it. "All those offers," said Emerson, "had loop holes to let the managers out, if we had fallen for their tricks, but we told them nothing could alter our determination to enforce the Equity shop, as we believed, and do believe, that only through the Equity shop is it possible to hold our organization together, and we must sink or swim on that issue."

"April 7 was the last meeting and on stating our ultimatum, Gus Thomas and Lee Shubert both declared the managers would never accept the closed shop in their theatres. Lee Shubert swore that he would run moving pictures in all his houses sooner than give in on this point and thus throw hundreds of Equity actors out of work. When we told him that the managers would either give in or we would call a strike, he and Thomas said, 'Very well, go on and strike right now, if you are game. You'll find us ready for you. Don't wait for 1924—strike now!'

The hurriedly called meeting was attended by about 1,000 members of both sexes. It got under way at 3:30 and closed at 6 p. m. On the platform were Ethel Barrymore, Jane Cowl, Peggy Wood, Helen McKellar, John Drew, George Arliss, John Cope, Harry Browne, Edmund Breese, Francis Wilson, Grant Stewart, Frank Gillmore, Paul Dulzell, John Emerson (in the chair) and several others.

After the gathering had sung the Equity song, Emerson called on Gillmore to read a letter which the latter had written to Senator Levy, regarding the Levy-Mayer bill to legalize Sunday performances. Gillmore stated that "When we left Albany we were assured that the bill would be killed in committee by Hugh Fraunce and James P. Holland, and killed for keeps, but we soon learned differently, and I begged for another hearing before the committee. It was denied. We discovered that E. F. Albee's lobbyist, ex-Senator Walters, had remained behind and evidently got in his fine work. But even if the bill becomes a law, they cannot make the actor work if he does not want to. And I ask you now, 'Do you want to work on Sunday?'" The answer was a general "No."

Gillmore continued: "This man Albee is no ordinary antagonist. He is 'the devil in the box' in this connection. He hates Equity and all other labor unions. Now that he has shown his hand, we will meet him and give him a battle. We must do something for the vaudeville actor, and it's up to Equity to show the actor that it's up to him to get into the fight for the closed theatre Sunday. Mr. Gompers and Mr. Fraunce know Mr. Albee and they have promised us the support of the A. F. of L. and the labor bodies of this state."

Emerson then stated that in joining hands with the P. M. A. to pass the Levy-Mayer bill, Albee was doing it merely as an opening blow at the dignity and authority of Equity, and that he would not stop at this but would undoubtedly add his strength and that of the N. Y. A. to that of the P. M. A. in an attempt

to defeat the demand for the Equity Shop in 1924.

Emerson said that all negotiations between the P. M. A. and Equity are definitely at an end and, "the managers know that we have nailed our colors to the mast with our demand for the Equity shop. Albee is the formidable spectre which confronts us, and it is a pity that many of our members figure from a sordid standpoint for the few paltry dollars they may get for working on Sunday. Albee will not lose sight of this, and these weak ones will furnish material for the managers to work on."

Gillmore read three letters from Thomas of a conciliatory nature, with substantial concessions, remarked by several present, but Gillmore could always find some objection fancied or real, to oppose them.

It is Equity shop or bust with the Equity officials, irrespective of the consequences to Equity members was the impression secured at the meeting.

Francis Wilson pulled an old one when he said, "Stand firm, don't work on Sunday and in case of a strike obey your officers and follow instructions."

Peggy Wood begged her hearers not to allow anyone to make "industrial slaves" out of the actor.

Ethel Barrymore called upon for a speech, smiled, bowed and said—nothing. Her uncle, John Drew, said the same.

Helen McKellar said if she did not believe in Equity she would not have been present.

A Mr. Findlay introduced a resolution that: "The Equity Association absolutely refuses to consider any offers from the P. M. A., refuses to allow its members permission to work on Sunday and also to adhere unalterably to its demand for the Equity Shop."

During the discussion of this a Mr. Grant said: "As Equity has done so much, why not forbid rehearsals on Sunday?" This was cheered but when he stated that some members needed the money, and "I myself worked in Chicago with Margaret Anglin for 15 weeks and found the extra Sunday salary very handy," he was booed at and howled down, while Emerson banged the gavel and ruled him out of order. The resolution was then adopted.

Emerson introduced an outside labor leader, Peter J. Brady, to speak in opposition to the managers, although Augustus Thomas had been refused the same privilege to put the managers' side of the question before the meeting. Brady attacked the employers with special mention of E. F. Albee, whom he said he was glad Equity had declared war upon. "He is the man you have to watch," Brady said, "he will steer the P. M. A. against you union actors. You've got to keep the whole bunch of them busy, that's the union method of fighting. Appoint committees and go to welfare associations, women's clubs and anti-Sabbath-violation societies, line them up with you, and when you strike, they will be with you. I'll help you myself by getting the printers unions to declare war on Albee, to the extent of refusing to print his advertisements if necessary."

Malcolm Williams introduced another resolution to "authorize the council to investigate conditions in vaudeville and to take such steps as considered necessary to correct the same, with the full active support of the entire membership." This resolution also was passed.

On the way out, half a dozen tables were spread in the lobby with bakers announcing, "Get your tickets for the May party, May 12." As far as could be noticed, sales were off.

In the correspondence given out it was shown the P. M. A. had offered in the conferences not to engage any actor dropped from membership in Equity because of non-payment of dues or who might be in arrears in dues at the time of being engaged. That such a sweeping concession had been made was a surprise to showdown but the P. M. A. stated it was to prove good faith to Equity that the managers had no desire to diminish Equity's membership nor to aid in the disintegration of the association as feared by the leaders. Other concessions were offered to Equity, among them being sick benefit performances to be held in all the theatres on one day each season.

At Sunday's mass meeting the concessions offered by the managers were made light of. Points which arose in the conferences were re-

## 15 YEARS AGO

(From Variety of May 2, 1908.)

Small time managers figured that their division of vaudeville was in need of new material. Managers representing about 30 weeks of time came together in an informal agreement to encourage producing agents. It was agreed that producers might approach them and outline plans for building material. If the managers liked, the producer's ideas they would signify as much and the finished act would be assured of 30 or more weeks.

Eugene Walter's new play "Paid in Full" had been introduced at the Astor, New York, by Wagenhals & Kemper, practically unheralded and had become the hit of the town.

The Keith people had been granted a permanent injunction restraining the New York authorities from interfering with Sunday sacred concerts in vaudeville houses. The corporation counsel, however, had appealed from the ruling of the Supreme Court and the matter—was being argued before the Appellate Division in New York. A decision was expected within a week or so and the result was awaited with great interest as a test of managers' rights under the law.

Yvette Guilbert, French disease, had just started an American tour. In interviews dealing with conditions in France, Guilbert declared vaudeville was being driven out of the country by the prevalence of obscene songs and other objectionable kinds of entertainment. Apparently the situation was as bad or worse than the present one which is being discussed at this time in the Paris despatches.

There had been a vogue for vaudeville road shows organized and headed by headliners. They dropped off in number as the season approached its fag end, but there was great talk of extending the practice for the following season.

The Alhambra, New York, one of the most profitable vaudeville establishments then in the greater city, was to remain open all summer, but the plan of running the roof was abandoned. They tried it the summer before, but the capacity was so small it could not be run at a profit.

The Orpheum Circuit was importing foreign acts by the dozen. That Martin Beck had cabled William Passport, foreign agent, authority to sign nearly a score. In the number were the Gascogne Cadets, Amaros Sisters and others.

Hassan Ben Ali operated half a dozen troupes of Arabs and was interested in many theatrical ventures. He was then in negotiation, in behalf of other agents to bring over Raisuli, a North African bandit chief whose kidnapping operations had given rise to President Roosevelt's famous cable to one of the ambassadors, "Perdicaris alive, or Raisuli dead" and made "the bad boy of North Africa" in international notable. Sam Gompertz was behind Hassan in the deal.

J. J. Rosenthal managed the Casino at the Toledo summer park, playing high pricer bills. The parks looked the biggest attractions and were tough opposition for the theatres during the season. Pawnee Bill (Major Gordon W. Lillie, who later bought a half interest in the "Buffalo Bill Wild West") was the main feature of Wonderland, Boston.

vealed humorously, particularly reference to the "necessity" of Equity's committee informing Mr. Thomas about things he is said not to have been aware of. It was charged that every concession offered by the managers was armed with a "joker."

The attitude of Equity regarding the managers' offer to collect dues or force payment of them is inconsistent with the attitude of Equity officials this season. It is known that independent managers were approached to aid in dues collecting. In one company it was stated that, where players who had not paid dues for four years and it was asked whether the amounts claimed by Equity would be guaranteed, the management refused to interfere in any way.

## BEDSIDE CHATS

By NELLIE REVELL

Just about this time a few years ago a farmer boy up in Lexington fired the shot heard around the world, while about a year ago it was an actor who made the snapshot that went around the world. The man behind the trigger in the latter case was my friend, Thomas J. Ryan, and the snap was of me, seated majestically in my wheel chair in the hospital yard.

If I had known how many times that picture was going to be used within the next 12 months, I would have been a little more careful how I went about posing for it. I could at least have had my hair curled and a few flowers and growing things as a background instead of a barred window, a bit of guttering, a brick wall and a hospital door. However, I did get a pretty nurse into the foreground, and that made up for a lot of other things.

And then the newspaper men got the notion that my story would be interesting to their readers and came around asking for some pictures of me. Having worked on newspapers myself I know what editors say when reporters come back empty-handed, and I handed over the picture. That was the start, and since then it has been used by five newspapers, syndicated in three countries and several magazines with circulation all over the country.

Now, I suppose I'll have to drag a wheel-chair into every picture I ever have taken just to convince people it's really me.

It's a good thing that we're not like the natives of Alaska or the South Isles or Beloochistan or wherever it is that they wear all their talismans and good-luck doodads. If we were and you saw someone approaching that resembled a totem pole, that would be me, and in saying that I mean no disrespect either to the friends who have presented me with the objects du vertu or to the objects themselves.

All the way from Italy came a little figure of Our Lady of Victory, sent by Paul Chute, a duplicate of the one presented to the Knights of Columbus, and now the carving hangs at one side of the mirror in my room where I can see it every day. Then there was a Chinese wishing ring, presented to me by Clara Lippman. But I don't put much faith in that, because it is too small for me, and no matter how hard I wish, it refuses to stretch enough to accommodate my finger. Among other things, I have received a Jewish "Mazuzza," a picture of St. Joseph, from the maid of one of my friends, from Jesse McCutcheon Raleigh, the originator, a statue of the Good Fairy, and a bracelet made of elephant's hair brought by Mrs. Tom Lewis from Paris.

I'm hoping that some kind friend will send me one of those machines that does sums while you wait. I know that when I get well I'll never be able to figure out all by myself just how much credit should go to each.

For several months my medical board had me taking Bulgarian bacilli on the theory that the big bugs would eat the little ones, though what the big ones were going to do when the supply of little ones was exhausted nobody seemed to know. They hailed from Boston, and in my relations with them I should have conformed to all the rules and regulations of the socially elite, though that was hard to do when I was swallowing them whole. Towards the end of our acquaintance I got over my fear of their Harvard education and their broad A, and got familiar enough with them to call them "Back Bay Bugs."

For a long time the doctor has been prescribing hypodermic injections of (I know what they are but I can't either pronounce or spell 'em) in order to build up my blood-supply. Then the other day they came in for a blood test and coaxed from my veins quite a quantity of that very fluid. It may be all for the best, but it reminds me of the little boy who was given a nickel a dose for taking cod-liver oil. It worked out so that exactly when the bottle was gone, he had just enough nickels saved up to buy himself another bottle.

There is at least one woman in this world who thinks that cleanliness, while next to godliness can be carried too far. The incident that led her to that conclusion occurred a long time ago, but the mention of it is still good for a laugh from the nurses to whom it has become somewhat of a tradition.

It was both visitors' and admittance day in the public ward and the nurse in charge there received a phone call from the office to the effect a patient was being sent up. Accordingly, she waited at the elevator and presently there emerged from it a party of four women, one with a slip of paper in her hand. The nurse took the latter by the arm, and inviting her friends to be seated, led the way to the bathroom. On the way she made inquiries as to the prospective patient's doctor and put the other stock questions. The woman spoke a very broken English and in addition seemed to be somewhat bewildered, and the nurse did not acquire much information. On arrival at the bath the nurse said pleasantly that the woman must take a bath and wash her hair.

"But I took a bath this morning," objected the newcomer haltingly, "and I washed my hair three days ago."

The nurse said that she was sorry, but that this procedure was the rule and, having taken off her clothes and substituted a kimono, left to attend to several duties. An interval of 15 minutes followed and then, deeming enough time had elapsed, she hurried to the bath. The woman was sitting on the edge of the tub, her hair wet, and copious tears streaming down her face.

"You mustn't worry," the nurse told her soothingly, "everything will be all right."

"But, Miss," said the woman between sobs, "do I have to do this every time I want to visit my sister?"

Complete frankness is one of childhood's most engaging—and sometimes most embarrassing characteristics. Theresa Maxwell Conover told me not long ago of the experience she had with the little girl who was brought to see her. Miss Conover gave her a welcome and inquired how she was:

"I am very well, thank you," the tot answered.

"Now, dear," suggested the mother, "you must ask Miss Conover how she is."

"But," the infant protested, "I don't want to know."

Another child story that amused me highly was brought by Alice Rohe, than whom there is no better newspaper woman. It concerned her six-year-old niece, Jane Howard, who is also the daughter of Roy Howard, of the United Press. Jane, it seems, ran second to Jackie Coogan in a recent perfect child contest, she having been accredited with 156 points while Jackie won with 160. The young lady, Miss Rohe said, has an aversion to oatmeal, and her mother has tried every method of inducing her to eat it.

"Jackie Coogan eats oatmeal," her mother told her at last.

"I guess that's the other four per cent," countered Jane.

For the benefit of those who attend the opera but really prefer jazz, I pass around the advice given me by Edwin Franko Goldman, on how to tell classical from popular music.

"If it threatens to break into a tune any minute and doesn't," he asserts, "it's classical."

Now that daylight saving has gone into effect, change the record on your victrola to "Four O'Clock in the Morning."



## THREE PARISIAN PLAYS BLOW TO 'CLEAN STAGE'

All Equally Dirty—Comedy  
and Meller Poorly Received  
—Farce Fair

Paris, May 2.  
"Faubourg Montmartre," a five-act melodrama by Henri Duvernois and Abel Tarride, adapted from the former's novel, produced by Couguet and Gavault, did not fare well at the Ambigu Comique April 28.

The story deals with a traveling salesman's daughters who, during his absence, are without the necessities of life. Celine, the elder, becomes the confederate of Crebe, a cocaine trafficker, and takes drugs, while Gevriette, her sister, falls in love with a young neighbor, a journalist.

Crebe compels Celine to attempt to seduce her sister, but the latter avoids drugs and prostitution, despite flattering opportunities and numerous adventures after their father's death.

Celine is finally removed to an asylum and Gevriette dies of consumption in the country, where she had been taken by the journalist.

Clement plays the father role. Jacquelline does nicely with the terrifying Crebe character. Simone Dulac plays the Gevriette part sympathetically, and Nivette is satisfactory as the dope fiend sister.

"Madame Est Salsie," originally entitled "Femme Salsie," a spicy comedy in three acts by Pierre Veber and Andre Mycho, opened poorly at the fashionable Capucines April 27.

The story is of a poet whose devoted wife decides to secure a man friend to pay the household expenses in order that her husband may not be disturbed in his literary work. Her decision is not reached until other means of procuring money have failed and creditors seize the furniture.

She consults the husbands of three friends who previously appeared likely prospects, but they gibe her when realizing conditions, including the bluff waiting for a settlement.

The wife, therefore, encourages a wealthy lady admirer of her husband's work, who offers a reward for a private interview with the famous poet. The latter, misunderstanding the situation, declines the proposal, causing amusing double entendre dialog. The wife is finally saved and the debts paid when an effeminate American impresario arrives, offering the poet a contract for a lecture tour.

Etchepare plays the poet fairly. Berthe is an amusing balliff, Germaine Reiss, a delightfully tempting wife, and Marguerite Moussy as the poet's admirer, have indifferent roles.

"Millions Tombent" a three-act farce by the late George Feydeau produced by Gustave Quinson was nicely received at the Palais Royale April 28.

Its story concerns Paulette, a demimondaine, whose peasant valet, Isadore, inherits a hundred millions and at the same time her aristocratic sweetheart suffers financial ruin.

She places the ex-valet in her former lover's place and her friends are anxious to curry his favor until a nephew opposes his inheritance.

The nephew confesses a money-lender illegally framed the opposition whereupon the flattery is again introduced when Isadore definitely inherits the money.

The piece contains amusing situations sometimes risque and not always new. Max Dearly plays the valet realistically. Maud Loti is a spicy Paulette. The remainder of the cast includes Prince, Duvalles, Blanca Bilbao and Moussy Field.

**HACKETT DISPUTES SELWYN.**  
London, May 2.  
Walter Hackett disputes that Archie Selwyn can place "It Pays to Advertise" for London presentation.

Hackett says he and Roi Cooper Megrue control the sole English rights to the piece. Up to date Hackett states he has not been consulted on the subject of producing the comedy on this side.

**A Brox Sister Ill**  
London, May 2.  
The blond sister of the Brox girls is ill in her room with influenza.

**Hussey in Victoria Palace**  
London, May 2.  
Jimmy Hussey is opening May 7 at the Victoria Palace (vaudeville).

## GIVE WHITEMAN CREDIT

Production of "Brighter London" at Hippodrome Paid Off

London, May 2.  
The new Hippodrome revue, "Brighter London," already has paid off its production cost.  
The Whiteman Band is given credit for the Hip's record breaking business.

## PEGGY O'NEIL AND PLAY OVER THERE AND HERE

"Crooked Square" May Be  
First Presented in London  
With Miss O'Neil

London, May 2.  
A plan almost unique in its conception is to have Peggy O'Neil play Sam Shipman's "Crooked Square" over here this summer and then appear in it in New York next fall, as per the original intention of Mrs. Henry B. Harris.

Miss O'Neil received the script of the "Square" and after reading it thought favorably of the piece with a London summer production in view. This was cabled to Variety and printed. When the paper appeared in New York cables were received here by Miss O'Neil from Mrs. Harris, suggesting if the star used the piece in England this summer, she could continue the run in New York. Negotiations are continuing.

"The Crooked Square" opened in Pittsburgh some weeks ago and played a short time in Chicago, when it stopped, with New York held for it until the fall. Meanwhile it became apparent Constance Binney was not inclined toward a continuance of the engagement, as it was reported she is to wed a wealthy railroad man of Pittsburgh.

Mrs. Henry B. Harris visualized Peggy O'Neil, in London, as the future star of the Shipman play. She sent the script to her to read for that purpose. Mrs. Harris and Mr. Shipman agreed that were Miss O'Neil to play the piece in London before New York and then open over here, it would be a novel proceeding, calculated to be of advantage to the play on both sides.

Mrs. Harris cabled Miss O'Neil to obtain her opinion.

## "APHRODITE" REVIVED

Paris, April 28.  
The French opera version of "Aphrodite" has been remounted at the Opera-Comique this week, the orchestra being conducted by A. Catherine. Marthe Chenal appears in the part of Chrysis, supported by Allard, Oger, Azema, Villabelle, Dupre, Mmes. Baye, Sibille, Esteve, Ninny Roussel, Calas, Famin, Monna Palva.

## WON'T TAX AT SOURCE

London, May 2.  
A delegation of theatrical and trades union representatives called upon the Chancellor of the Exchequer to suggest that foreign artists be taxed at the source.  
The Chancellor refused to consider it.

## DRINKWATER'S "CROMWELL"

London, May 2.  
John Drinkwater's "Cromwell" will open at His Majesty's toward the end of this month.  
The piece is now on tour.

## BEDROOM SCENE OUT

London, May 2.  
The official censor has ordered out the bedroom scene of the "Music Box Revue" production for over here.

## Vaudeville at Ambassadors

Paris, May 2.  
Oscar Duxrenne opens the Ambassadors Friday (May 4) with local vaudeville, including Mayol, which will be continued until a revue is installed in the house.

## Mogador Lease Settled

Paris, May 2.  
Cora Laparcerie has consummated the lease for the Mogador.  
Maxime Girard from the Theatre Champs Elysees has been appointed press representative.

## Reisenfeld Directs 'Covered Wagon'

London, May 2.  
Hugo Reisenfeld is coming directly to London and will direct the local showing of Famous Players' "Covered Wagon" special film.

## BERLIN

By C. HOOPER TRASK

Berlin, April 18.  
Die Schonste der Frauen. (The most beautiful of women.)

This is the best of the latest crop of operettas, which is not saying much. The music by Walter Bromme is either trivial or over-orchestrated, but credit must be given him for trying to do something above the average. The libretto by Richard Kessler and Will Steinberg has at least the advantage of having its third act the strongest.

The story concerns Alice, the niece of Prince Joachim. She is to be married to a certain Prince Georg whom she has never seen, but whom she has heard has been having an affair with Molly, an operetta soubrette.

Alice objects to this marriage and having met Millardo, a tenor in an operetta troop in which Molly sings, Alice runs away to try and get an engagement in the same company. In the second act Alice is engaged to play a role in the operetta, as one of the girls became sick at the last moment. They need someone for the dress rehearsal to take place before her uncle and Prince Georg. She meets the Prince, who does not know who she is and tries to flirt with her; she slaps his face.

Then the dress rehearsal of the operetta in which Alice makes a success and after which Prince Georg again makes love to her.

The third act is in the sitting room of Prince Joachim, who is waking up after a party the night before. Molly, who has now transferred her affections to Joachim, has also spent the night there and is discovered, to the horror of the servants. There is some quite funny business in which she steals the breakfast brought for the Prince. Meantime Prince Georg has really fallen in love with Alice and comes to tell Prince Joachim he does not intend to marry his niece as he loves the soubrette in the operetta, named Alice; which, of course, makes it very easy all around.

The cast is nothing to boast about. The only amusing work is done by Paul Westermeyer as the director of the operetta company. How much of it belongs to him and how much to the libretto we don't know, but rather suspect it is mostly a personal creation. Ferry Zilka as Prince Joachim has some amusing moments, but is much too coarse for the part. Elsie Kochhahn, from Vienna, gives a routine performance as Molly, but Lorie Leux as Alice is simply impossible. The piece will probably continue through the summer, for the Metropol has its regular patrons.

**Other Operettas.**  
Within the past two weeks three other new operettas have come out. "Maedi," at the Berliner theatre, book by Gruenwald and Stein, from the French farce, "Miss Josselyn, My Wife," and music by Robert Stolz is generally weak. The only good things have been taken from the farce, and that little is usually killed by the way it is placed. The cast, which includes Hilde Woerner in the leading role, is competent, the only really amusing performance being that of Claire Waldoff in a soubrette role.

The music is by Robert Stolz, and has really nothing to recommend it unless you happen to like to have the operetta melodies of year before last dished up again in diluted form. Stolz is also responsible for the music of another new operetta, "Die Liebe geht um" ("Love Flies About"), produced at the Wallha theatre. This music has, if anything, less excuse than that of the foregoing. Moreover, the libretto, by Bodanzky and Hartwarden, is so ridiculous it will not bear repeating.

It is about the sort of thing one expects in a second-wheel burlesque show.

The cast, which included Alfred Leuthner, Josephine Dora and Fini Zernette, worked under too great difficulties and found it quite impossible to leave any impression except that they knew that they were wasting their evening.

A certain hodge-podge at the Apollo theatre, called "Die Mode-koenigin" ("The Queen of Fashion"), is a little worse than anything else. It is the poorest excuse for an attempt to show models wearing dresses of a big house.

**Comedy by Critic.**  
At the Kleines theatre, under the direction of Georg Altman, a comedy by Fritz Salten, a Viennese dramatic critic of much ability, has just been produced. "Das staerkere Band" ("The Stronger Tie"), for such is the name of this comedy, is not wholly worthless, but there is too much imitation of the "Old Heidelberg" atmosphere, which now seems to be so successful in itself. It is the most amusing that I have seen in Berlin seems to take so much delight in these comedies of bogus royalty with their rather childish sentimentality.

The plot revolves about a prince who has fallen in love with a daughter of the people, the only child of

a doctor. When he comes to the throne he does not want to give up his sweetheart. The situation is solved by having him keep her as his morganatic wife. Such a solution is well enough for Germany, but in America would be thought immoral. All the figures are sentimentally drawn, except that of an old countess, who is amusing in her frankness and vitality when she starts on one of her tirades.

This latter part is played with perfect mastery by Adele Sandrock, one of Germany's best old actresses. If this is old-fashioned acting the present writer, for one, is all for the antique. The other parts are rather pale and sentimental, but Carola Toeile is charming as the morganatic wife, and Hans Schindler makes the prince quite a pleasant idiot. Other actors who should be mentioned are Erich Kaiser-Tietz, Berthold Rose and Rudolph Mass. There is no question that the play is a monetary success.

**A "Gezollt" Play.**  
Georg Kaiser, the author of "From Morn to Midnight," has had his latest piece produced at the Kammer-spiele, "Die Flucht nach Venedig" ("The Flight to Venice"). It looks for the moment as if he had written himself out. The present play is what they call in Germany "gezollt"; that is to say, the author

wanted to write a play, but did not have any material at hand, so he wrote one anyhow.

Kaiser has taken his theme from the relationship between Alfred de Musset and George Sand. De Musset fled from Sand in Paris because she was untrue to him with other men and stole his ideas to make her mediocre plays and novels. She pursues him to Venice, where he is living happily alone, and there disturbs him, even having an affair with the doctor who is called to attend him. But she also leaves this doctor when receiving news from Paris that Flaubert wants her to collaborate with him on a new magazine.

In other words, the dramatist is here trying to show the difference between the true poet, symbolized by de Musset, who really feels, and the false literary artist, symbolized by Sand, who steals her ideas from others and has no honest depth of feeling.

Unfortunately the play is dramatically weak and the characters have no life of their own.

Kaiser's style, which is telegraphic, has now become a feeble mannerism with him, and leaves one quite cold. The cast worked very hard to try to get something out of it, and was a pity to see so much good talent wasted. Walter Janssen played de Musset, Agnes Straub, Sand, and Wilhelm Dietrich the doctor. Every now and again they almost interested.

Business is very bad; doubt whether there were 30 paid admissions in the theatre.

## SOUTH AFRICA

By H. HANSON

Cape Town, March 29.  
Leonard Rayne's Co. in farce "Tons of Money" at the opera house. Business is good. The play is amusing and well produced. Freda Godfrey, recognized as South Africa's leading actress, plays Louise Allington, making a distinct hit. Basil Osborne does good comedy work. The rest is in good hands. March 31, "A Royal Divorce," with Leonard Rayne as Napoleon. Mr. Rayne has been absent from the stage for some years. His return is looked forward to. Freda Godfrey will play Josephine.

The African Theatres, Ltd., pantomime "Robinson Crusoe" drew capacity for five weeks during its season. Show well staged and produced. Philip D. Levard produced and won high praise. Week March 20, vaudeville acts. Maxwell Carew, female impersonator, good. Cornelius and Constance, dancers, clever. A. C. Astor, ventriloquist, newly arrived from States, hits. He is one of the best vents seen over here for some time. Ivy and Doris Lee, excellent show with good songs well presented. Charteris and Dickson, two women, clever and entertaining. One of them has a good voice. Stuart Barnes, American monologist, big grip on his audience with some amusing and entertaining stories. His act is of the best. Flying Winkills, probably limit in daring aerial act. These boys put over some breath-holding tricks. Week March 28, Cornelius and Constance, A. C. Astor, Charteris and Dickson, Stuart Barnes, Flying Winkills act, Ivy and Doris Lee, Haywood and Hay.

Manager Collins has made the Alhambra a favorite moving picture theatre. Good orchestra under Conductor Rieglehuth. March 19-21, "Afraid to Fight" (Frank Mayo); 22-24, "Wet Gold." Commencing March 26, Charlie Chaplin in "Shoulder Arms." This excellent picture drawing capacity.

**GRAND—Manager Lerner is doing good business with pictures; 19-21, "Cousin Kate" (Alice Joyce); 22-24, "Playing With Fire" (Gladys Walton); 26-29, "The Glided Lily" (Mae Murray); 30-31, "The Son of Wallingford."**

**WOLFRAM'S.**—This three-session hall popular bio, under capable control of Manager Phillips; 19-21, "The Homestead" (Douglas MacLean); 22-24, "The Blackbirds" (Justin Johnston); 26-28, "Caught Bluffing" (Frank Mayo); the serial, "Adventures of Robinson Crusoe"; 29-31, "The Galloping Kid" (Hoot Gibson).

**PREMIER (Roudebosch)—Manager H. Phillips, in charge, is doing excellent business with attractive film offerings.**

**NEW PAVILION (Claremont).** His Majesty's (Mulzenberg), Regal (Wynberg), Globe (Woodstock), Lyceum (Observatory), pictures.

**THE PIER.**—Under direction of the African Theatres, Ltd., vaudeville and pictures; big crowds.

**Johannesburg**

**HIS MAJESTY'S.**—Week March 19, farewell week of Yorkie and Adams in "Welcome Stranger"; full houses for this amusing play. March 26, English stars, Irene Vanbrugh and Dion Boucicault, opened South African tour, under direction of African Theatres, Ltd., with "Mr. Pim Passes By." Theatre packed and

production acknowledged success. Miss Vanbrugh came before the curtain, thanking the big audience.

**STANDARD (African Theatres, Ltd.).**—Leonard Rayne's Co. in "Are You a Mason?" week March 26.

**EMPIRE PALACE.**—Capacity business for fine vaudeville, due to production of the London success, "Round in 50," week March 19. Show well staged and performed, produced by F. Maxwell-Stewart. Season promises financial success.

**ORPHEUM.**—Despite counter-attraction bill here drawing crowd, due to energy of Manager Alexander. Week March 19, Stephenson and Macbeth, Jack Barty, pictures. Week March 26, Anna Hans, comedienne; Great Wieland, humorist.

**NEW BLOU.**—Week March 19, "Saturday Night"; week March 26, "Orphan of the Storm."

**CARLTON, JEPPESS, LYRIC.**—Pictures.

**Pretoria**  
**GRAND.**—Week March 19, Cornelia and Eddie (Americans); Dora Darg; pictures. Week 26, Stephenson and Macbeth, Jack Barty, pictures. (Continued on page 33.)

## IN LONDON

(Continued from page 2)

Frank Petley, Fred Groves, Rothbury Evans, Thomas Pouncefort and William Farren. The piece was originally produced at Manchester in 1919.

Sam Mayo, for many years a vaudeville star, has gone in for revue management. His show, "A Week in a Night," opens on the Gulliver Circuit. Besides playing the leading part the comedian has written the music, book and lyrics.

The cast for "The Insect Play," due at the Regent May 5, includes Edmund Willard, Claude Raine, Ivah Berling, Harvey Dams, Bromley Devontor, Algernon West, Kinsey Palla, Noella Bonning, Joan Maude and Maire O'Neill. The music will be by Frederic Austin.

At the end of the run of "Plus Four" at the St. James, Peggy O'Neil will take the play on tour. Her route is now being booked.

At the examination in bankruptcy of Philip Charles Townsend, described as a theatrical producer, the items in his statement of bankruptcy were said to be: Cost of living since 1919, £6,000; losses on horse racing, £1,000; gifts, £500; E. Lewis Waller tours, £25,000; E. Lewis Waller, Ltd., £2,000; "Love Flower," £3,500; "Her Son," "Mixed Marriages" and "If Four Walls Told," £5,525; "Mary" and "The Gypsy Princess," £1,000; "Ring Up" and "By All Means," £2,750; "Just Fancy," £1,500, and interest on loans, £7,500. The examination was adjourned.

In the Divorce Court April 18 Justice Horridge granted a decree for the restitution of conjugal rights to Mrs. Elizabeth Perry against her husband, Clifford A. Perry, known as Laddie Cliff. Plain-tiff, an American, said her marriage took place in Detroit in 1913. Her husband left her in 1922 and failed to return despite her entreaties. It is reported that when the decree is granted Laddie Cliff will marry a prominent member of his company,



**POWER'S DANCING ELEPHANTS (4)**  
 13 Mins.; Full Stage  
 Palace

Forty thousand pounds of elephant on a theatre stage is some load. And some act, besides. This may be the first elephant turn playing the Palace. It may be the last unless Power's repeats and that it can easily do. It's difficult to conjure up another big beast turn that could follow it.

An attraction at the New York Hippodrome for many seasons, while that house played its big productions, Power's four animals became a part of the performance. It will be just as large, perhaps more so, an attraction for vaudeville.

There's a thrill in this elephantine turn, besides its superb training. The present trainer is the son of the original and late Power. The son is doing things with these mammoths never before witnessed.

Their baseball game is perfect, even to one "pitcher" going out of the box when ordered and the substitute allowing the "batter" to make a home run. The elephant-runner "sliding" to the home plate. It's a huge laugh, followed by another for the finish, dancing, from which the turn gets its full title. The biggest elephant after doing a Spanish dance does a rag trot, then a jazz and winds up with a shimmy, for an encore doing it again with its rear turned toward the audience.

One of the best straight tricks for an audience is an elephant lightly placing the flat of his foot on the face of the trainer while the latter is prostrate upon the floor. That was the thrill and a second came immediately, when the great hulk squatted right down over the nian's body until he could not be seen. Opening, too, was a piece of fine work, the trainer fencing with one of the animals, the latter holding a sword by his trunk. That seemed to call for particular skillfulness by the trainer in guarding himself from the swinging blows of the elephant's sword, regardless of how dull it might be.

It's a great act for vaudeville, pretty close to a sensational one at the Palace Monday evening in the No. 3 spot. For grown-ups it's highly interesting as well as amusing, while for children there could be nothing better placed upon the vaudeville stage. *Sime.*

**FRANK WARD and DOLLIES**  
 Finger and Foot Dancing  
 12 Mins.; One (Special Drop)  
 Colonial

Frank Ward the last time was doing a single turn using his fingering dancing dolls for one portion. In his present offering he has backed the specialty with a special drop depicting nursery rhyme characters, and has spread out the finger dancing into a whole act.

Ward closes his act by dancing himself, doing a well routine buck and wing. Prior to that he shows the dolls in singles and doubles dancing various styles, each introduced by a rhymed recitation. The fingers are inserted through apertures and represent the legs of the dolls.

The finger dancing when spread out as Ward has it, lacks the strength to sustain interest. The novelty wears off after the second dance with the house giving, but perfunctory attention to the rest of the dancing.

Ward can retain his present stage setting and idea, but will have to inject several straight bits from his former single to add the necessary strength. The new act is a novelty for the first four minutes, then peters out. *Con.*

**PAUL SYDELL**  
 Violin and Dog Acrobatics  
 10 Mins.; One  
 Orpheum, Brooklyn

Paul Sydell opens in the spot violining "straight" to fair response. The dog, billed "Spotty, the incomparable," is reclining at the other extreme of the stage and escapes general attention until called when Sydell interrupts a second violin number to engage in some acrobatics with the great looking little animal.

Torrid canine! But that dog can do some marvelously interesting stuff. He is propelled through the air in various formations and positions and always alights as desired, balanced either on rear or hind legs or snout, with an inherent sense of showmanship evidenced by its desire for true equilibrium by straightening and stretching out gracefully after alighting. Very interesting opener.

**WARDELL and DOYLE**  
 Cross Talk  
 14 Mins.; One  
 58th St.

This is Ann Wardell (formerly with Franklin Ardell) and Patsy Doyle, monologist. Patsy follows the "boob" type shooting nonsensical nifties to Miss Wardell's capable feeding. The usual man-and-woman opening, pair entering from opposite sides and meeting down center.

She asks Patsy what he's looking for and Patsy makes the familiar dazed replies in his absurd treble voice. She turns out to be the boss of an employment agency and she tries Patsy out on the kind of job he wants. Patsy's idea is that he'd make a good "hammock tester." She's for making him a professional coal carrier. Patsy isn't strong for the fuel job, but if she has a gas stove he'd be willing to turn it on.

This kind of stuff, all fresh and original, and Patsy's odd mannerisms, fill in the time with a bit of laziness stepping by Patsy for the finish. Made 'em laugh. *Rush.*

**WELCH, RAYMOND and CO. (10)**  
 "The Reception" (Playlet)  
 21 Mins.; One and Full Stage  
 City

Rube Welch, Lizzie Raymond and Co. are reviving the "Mrs. Murphy's Reception" act, formerly done by Welch and Kitty Francis, with new scenes introduced. A nifty little announcer explains the action as it progresses and introduces Rube, another man and a couple of the girls in one, where the old scheme of interesting girls in the man, through the medium of his dog, is illustrated. A special draped set in three is used for the silent drama scene which follows. A man and woman seated on a settee, folded in a loving embrace, do not observe the entrance of another man (Welch) who is startled to see the affectionate picture before him. In evident anger he pulls a pistol and fires two shots at the couple, and apparently kills them. He walks over to look at his victims and starts, recovers, and makes his exit with the remark, "Great guns, I'm in the wrong flat."

"Mrs. Murphy's Reception" follows with Lizzie Raymond in the name role which she handles competently with real appreciation of the comedy value of the different situations in her efforts to climb into "society." This scene allows of a fashion parade with the introduction of members of the "400," each being the butt of some joke or piece of business with comedy results. Miss Raymond ably holds up the comedy end.

The gowns and settings are classy and make the act a good flash. A fast whirlwind dance and an Apache number are introduced by a clever dancing team, and a soprano solo by one of the "guests" leads up to the finale, an old fashioned quadrille.

The act is still a surefire feature for the better class of small time or intermediate houses, and will do for a spot on the better bills where it has not been seen.

**HOLLEY and LEE**  
 Skit  
 11 Mins.; One  
 58th St.

Boy and girl who handle patter in a promising manner. They open with a flirtation bit, the talk routine following based on his inclination to get a job, and the girl's instructions as how he should conduct himself.

The dialog is evenly divided, the boy being "dumb" and that getting laughter through his business. The material for the most part sounds original though one "old boy" is present—that of rolling moth balls home. A novelty song supplied the getaway, the boy using a uke for accompaniment.

On second they did very well, and impress as a young couple who ought to get along. *Ibec.*

**RUTH DAVIS**  
 Character Songs  
 14 Mins.; One  
 American

A good looking girl with a nice shape and a set of pretty costumes has an act which badly needs revision. There are several lines in her songs and personal gesticulations which are far from suitable (to say the least) for a girl.

Three of her songs are a little blue in tone, and a new repertoire is advisable. She tries hard to please, too hard, and a little restraint with less shouting and mugging (always a severe test even for a veteran) may be found to return better results for a nice looking girl.

The present act will not carry her

**MABEL McCANE and CO. (3)**  
 Comedy Skit.  
 18 Mins.; Full Stage (Special).  
 Jefferson.

Mabel McCane is assisted by two men and a woman, the latter working off stage, in her latest vehicle. It's a comedy skit with a story based on the inclination of a woman to busy herself with the neighbors' business. That idea of course is old but it's always good for the stage.

One of the men is supposedly a music publisher. The other plays the part of Miss McCane's husband. He's a songwriter. At the opening it is planned that the husband songwriter wants the music publisher who lives across the court to listen to a song he (husband) has written. Miss McCane, as the wife, is to sing the song for the publisher, but fails to appear when called for, being engaged in her favorite pastime of listening in on the neighbors' affairs. This particular "listening in" affair is a battle supposedly between a man and wife in the cross-court apartment. The wife finally appears and there's a lecture by the music publisher on minding your own business, etc.

It develops the scrap in the apartment over the way is not a husband and wife battle at all, but some one has been robbing the publisher's home and beating up his wife.

The idea is O. K. but it's too long drawn out. Miss McCane plays intelligently, handling the farcical situations legitimately. Miss McCane can go along with the vehicle. It's an average comedy turn that will work out better as it plays. There's a bit of inconsequential singing by Miss McCane incidental to the action.

It will do for the intermediate houses, but for a big time vehicle the act lacks a lot. *Beil.*

**BURKE, BARTON and BURKE**  
 Comedy and Songs  
 24 Mins.; One  
 58th Street

Joe Burke, formerly of Burke and Burke, is remembered for his messenger boy hit. Miss Burke is not in the present act, a girl of generous mould taking the name and doing her part of the routine well enough. Evans Barton is out of a western operatic company. It is his first time in a talking turn, considering which he gives a creditable performance.

The act is really in two sections, Barton at first doing straight for Burke's comedy, and the girl taking up the assignment later. Burke specializes on slang, sporting a pearl derby in the opening section and later dolled up as a comic opera prince. The chatter for that section is rather rough, but withal draws plenty of laughs.

For a talking act the trio's offering is eight to 10 minutes overtime. Barton split the dialog with a solo, displaying a lusty tenor. There is no question about the act being sure for a spot in three days, but the players are taking chances by staying on too long. They went over for the hit of the show next to closing. *Ibec.*

**TEDDY and SHEP WALDMAN**  
 Talk and Musical  
 11 Mins.; One  
 23d St.

Teddy Waldman is the harmonica specialist who was last seen around with Eva Tanguay, doing a number from the box and "straightening" for Miss Tanguay. Accompanied by Shep Waldman (blackfaced) the duo confine their efforts to the stage. Both are attired as bellhops, Ted doing straight. Shep plays the uke in accompaniment to his partner's hot blue-ing on the harmonica.

The intermediary chatter consists of punning references to song titles to wit: A butcher's lay would be "Till We Meet Again"; the baker's "All That I Need Is You" etc. The musical work is the act's forte, and they delivered consistently in the second groove until the getaway. That requires strengthening for a spontaneous sendoff. *Abel.*

**KENNEY and TAYLOR**  
 Songs, Piano and Dances  
 10 Mins.; Full Stage (Special Cyc).  
 23d St.

A mixed team with the young woman a dancer and pianist and her partner a singer and dancer. Both members display individual ability not brought out to fullest advantage in the present combination.

The young woman's grace is paramount and her work on the piano worth while. The vocal work of the man serves nicely during costume changes by his partner. The couple opened the show exceptionally well. Both possess merit, but are not teamed to the best advantage of either. *Hart.*

**SEATTLE HARMONY KINGS**  
 13 Mins.; Full Stage  
 Palace, Chicago

Chicago, April 23.

The only value of the Seattle Harmony Kings is the novelty of the act; it gets entirely away from the usual. The various numbers have special arrangements by Jack Neill, who directs the first and plays saxophones in later numbers. There is no particularly good music in anything offered, but there is sufficient novelty to hold attention. When the offering develops a critical situation, a pickaninny dancer comes on and gives it a sure-fire finish. The first number, announced by a card placed by a girl in green tights, is "The Opera," played with Whitey Berquist at the piano, Frank Doyle on cornet, Jerry Herzog banjo and doubling a second piano for a time; Hal Hiatt on clarinet, E. T. Nierbauer on saxophone, L. C. Nierbauer on trombone and W. H. Nierbauer at drums. The banjo does not double piano again in the act and it seems a lot of trouble placing a second piano for this bit. The second number rendered was "Marquita," a special arrangement permitting a saxophone solo for Neill. The next was "After Every Party," in which Jerry Herzog sings, without giving any value excepting novelty. Then Hal Hiatt interprets a blues, playing clarinet without the mouthpiece and mouthpiece without the clarinet. He has a good idea of comedy.

Then a card "Watch This Dancing Fool," and on comes the pick to clean up. The encore demands the dancer, but the orchestra takes it and offers "A Little Instrumental Conversation" with various instruments taking strains of different songs. Another encore brings Hiatt to the center of the stage again, and this time all musicians rise for a number. The members double in a comedy afterpiece with Harry Langdon and appear as a little German band, giving the extra number decided value.

This orchestra played in a local cafe until a few months ago, when it tried vaudeville and was remade, having since toured the Orpheum circuit. Jack Neill has a pleasing personality and directs nicely and in a comedy bit with Langdon does a straight man very well. Gene Collins, billed as "the flash," is presumably the dancer. This feature is the big thing and a manager is unfortunate if the pickaninny should be suffering with corns and unable to hoof it. *Loop.*

**"A DAY AT CONEY ISLAND"**  
 Dogs  
 11 Mins.; Full Stage  
 American Roof

This trained dog turn derives its title from the set and props that are used. It has a beach back drop, a chute-the-chutes and a merry-go-round. The dogs are all small, of the terrier variety, with a couple of poodles mixed in. There are about seven or eight animals. A woman, rather shapely with a pleasing personality, puts the dogs through their paces with the assistance of two men. It is the woman that does the major portion of the work. The opening has her balancing a ladder risley fashion on the soles of her feet, while one of the dogs climbs to the top, rung by rung, and finally does a leap into a shade cloth arrangement. For the final touch of the act she balances the merry-go-round in like manner and then whirls it while four of the dogs are strapped to the horse figures, riding them astride. It is a neat flash for either end on the small time. *Fred.*

**JULIA GERRITY (1)**  
 Songs  
 12 Mins.; One  
 Jefferson

Julia Gerrity formerly worked with one of the Yerkes bands. Now she's a single in "one" with a woman pianist. Miss Gerrity has a splendid chance. She possesses a voice, personality and her delivery is excellent. She did four numbers at the Jeff and put every one of them over safely.

A good looking stately brunette and decidedly attractive, Miss Gerrity has stage presence that gets right over the foots. Pop jazz number to start, with ballad second, comic third and two-four ballad for finish.

The present arrangement of published numbers is O. K. for the intermediate houses. It will have to be special numbers sooner or later. Watch this gal's smoke. She'll make the top line in vaudeville before many seasons have passed. *Beil.*

**MURRAY and ALAN**  
 Comedy Songs  
 16 Mins.; One  
 Jefferson

Murray and Alan (two men) have a comedy song turn that was probably suggested by Gallagher and Shean and Lewis and Dody. It does not infringe on either. The boys start with a comedy song, "Three Thousand Years Ago," that's a wow. One of those nut topical, written in a modern style, and away from the old fashioned extra verse number, but containing all the encore compelling values of the old time chorus song.

A change of comedy make-up with each number makes for variety. The team have Egyptian make ups for the first song, a sort of Charlie Chaplin garb for the second, something about two gals, who are always hungry. The third song has the team clad as typical vaudeville hoofers, straw hats, blue suits and spats and the fourth has 'em back again with the Egyptian stuff. Incidentally they return to the first song "Three Thousand Years Ago" for the finish.

The pair look much alike. Similar costuming heightens the resemblance. The comedy songs are masterpieces of the lyric art. That 3000 years' ditty is going to be a classic as the boys make their way over the circuit. Alex Gerber wrote the act.

The act could undoubtedly walk into the Palace tomorrow in almost any spot. They stopped the show at the Jeff. It's as sure for vaudeville as taxes and the landlord. *Beil.*

**STANLEY WILSON KELLY (3)**  
 15 Mins.; One  
 23d Street

The act, really a trio although carded as a single name, is the standard Stan Stanley audience routine without changing a period. It is probably being done under license, the girl, later addressed as "Miss Stanley," resembling the former member of Stan Stanley's turn.

The straight, instead of admitting he's a magician on entrance, enters with a ventriloquist dummy and announces he's the greatest ventriloquist in the world. He qualifies this with a statement that he will now get down to the finer points of the art, but this volplaned over the customers' craniums. It could stand eiding. The audience comic works similarly to Stanley and clicks with his wise-cracking. One line has the straight questioning, "Do you know what I'm supposed to be?" and the comic retorting, "What the hell I care." Out, too. The dollar-a-kiss bit is retained to conclude with, but the laugh-a-dollar business is missing. It was always sure-fire.

When the comedian is enticed to the rostrum he attempts "April Showers" vocally and is doused by a hand pump. The straight is an able foil and the girl looks "cute" in the shorts for the kiss number. Certain pop house laugh producer. *Abel.*

**GATES and LEE**  
 "State Room 19" (Sketch)  
 14 Mins.; Full (Special)  
 American Roof

A rather good little comedy skit (revived) for the small time houses. The couple are supposedly making a trip to England for the first time. They have been married three weeks and the husband's firm sends him abroad on a business trip. They are both discovered in their respective twin beds at the opening, with the wife in fear that the steamer has met with a mishap and the husband from his side of the room trying to reassure her, although he is just as visibly frightened as she is.

That makes up the action of the entire 14 minutes that the playlet runs with the twist coming at the finish, when an officer enters the stateroom, being attracted by their walling and bickering to announce to them that there isn't the slightest danger, as the steamer is still at its dock, not having moved. *Fred.*

**CLIFFORD and GREY.**  
 Hoop Manipulating and Juggling.  
 10 Mins.; Full Stage  
 Jefferson.

Clifford and Grey (man and woman) offer a hoop juggling turn that is marked by speed and cleverness. Most of the stunts contrived with the hoops have been done before, but they're all well presented and properly sold.

The man juggles four and five hoops with dexterity, and the woman is also an adept manipulator of the barrel bracelets. Act closed and held in 'em at the Jeff. It's a standard for small or big time. *Beil.*



**HOLT and LEONARD**  
Piano and Songs  
12 Mins.; Two. (Special Drop).  
Colonial.

Vivian Holt and Myrtle Leonard are from McIntyre and Heath's "Red Pepper." They are at the Colonial this week for a route next season. Following this engagement the girls will remain around the middle west for the balance of the season.

West or east they will be kept as busy as they desire for they are in for vaudeville. The act carries a special silk drape. One remains at the piano for all but the closing medley.

The voices are contralto and soprano, both pure full toned and resonant. In addition to this they have appearance and personalities that would alibi much inferior vocal equipment.

In evening gowns they open with a duet medley of old favorites. A pianolug version of a pop song by the contralto stopped the proceedings next. This was topped by the soprano's operatic flash with the flute obligato interpolated. Another duet carried a special arrangement.

The songs were all selected to bring out the exquisite harmony of the two voices. The closing number, which has been done to death, sounded brand new as they delivered it. Vaudeville can use Holt and Leonard anytime. Con.

**SONNY TOMPSON'S ENTERTAINERS (7)**  
Colored Jazz Band; Singing and Dancing  
18 Mins.; Full Stage  
City.

A colored act which attends strictly to its knitting and does not sacrifice entertainment to the so-called "class" idea. While the act is well dressed and well arranged, this is only incidental and subordinate to the ability to entertain. The spontaneous and natural, boisterous comedy of the drummer is the greatest asset of the act. His juggling of the sticks, funny antics, and exuberant enjoyment of his own work distributes itself amongst his co-workers, and there is at all times that happy grin characteristic of the negro under all circumstances, and which is the best asset of the race, especially behind the footlights.

A light colored soubrette puts over several songs and dances, her long limbs accentuating the grotesque steps, and a clever chap of very neat appearance does several styles of different stepping including some good "hock" stuff. Both work lightning fast to sustain the speed which is a noticeable feature of the entire act.

It's a well staged, good looking act, speedy entertainment being its recommendation. Will stand up on any bill. Headliner for small time.

**DINUS and BELMONT REVUE (6)**  
Singing and Dancing Scenes  
22 Mins.; Two Full Stage  
(Special Drape)  
American

Two girls and a pianist (a good one) open the act, the girls securing results from a harmonized duet. This is followed by a rube song and dance by a team of fifty dancers. Another song is the introduction for a toe dance by a "light as a feather" dancer, who has the faculty of making a toe dance a pleasure to witness without feeling that the dancer is suffering. This girl has personality and sells her stuff like an artiste. The red haired girl also stands out.

One of the best men jazz dancers follows with a finish of acrobatic cross tricks, a feature in themselves. The change to full stage shows a silken chamber representing a Spanish cafe "Del Dragon," in which a pantomime has a jealous quarrel between two women, one a dancer. The two introduce a Spanish Apache dance, splendidly executed. At its climax the rejected girl starts a fight which terminates with the shooting of the dancer and despair of the lover. This act is ready for the big time, with its new ideas and capable players, not to mention the special sets and costumes.

**FOUR STEVEDORES**  
Songs and Comedy  
15 Min.; One (Special Drop)  
23d St.

Male quartet in roustabout attire following a vocal and comedy routine. A tall chap with a huge waistline and one member doing a "Wop" handle the major portion of the comedy. With additional laughs the combination should go far. The singing hits a good average. Numerous houses can use low comedy singing combinations of this order. Hart.

**CAFE DE PARIS ORCHESTRA (10)**  
23 Mins.; Full Stage (Special Set).  
Palace, Chicago.

Chicago, May 2.  
Pabl White man's Cafe de Paris orchestra, under the direction of Charles Dornberger, is playing a few weeks in vaudeville following the closing of the White's "Scandals." The band was at Milwaukee last week and opens a three weeks' engagement at the Palace here this week.

The elaborate setting in which the orchestra appeared in the big show is not with it in vaudeville, but there is a pretty set with the musicians seated on box platforms, lower in the center than at the sides. There are two clarinets, violin, banjo, piano, drums, bass viol, two cornets and slide. Dornberger plays a clarinet. The drums doubles a second piano in a couple of numbers. The slide, doubles violin for a moment once in the program.

The program for the first week is composed of familiar jazz band numbers which is good showmanship inasmuch as people like to hear numbers familiar to the ear rather than have new tunes broken in on them.

The numbers, "Waiting for the Sunrise," "Hot Lips" (in which the two cornets have the spotlight), "Three O'Clock in the Morning" (clarinet solo for Dornberger), "Pack up Your Sins," "Song of India," "Running Wild" (in which trombone has prominence), "Way Down Yonder in New Orleans," "Vampire Sal" (with Dolly Kay singing) and "Chicago" in which two pianos have a solo.

The arrangements are typically Whiteman and dandy to listen to. There is a disposition to use fewer instruments than most bands. The banjo provides most of the after-time with piano and the bass viol making a three combination of great importance when no effort is being made to show soloists. Loop.

**"BE YOURSELF" (5)**  
Girl Act  
24 Mins.; Full Stage (Special)  
56th St.

Three girls and two men make up the company. The girls are the Elroy Sisters and Nan Pollard, the comedian is Cecil Ardath and the straight man is unnamed in the billing. The little production gets past on the specialty stuff of the sisters and the dancing of Miss Pollard, pretty costuming and an attractive setting. It is swamped in inane talk, much of it lifted from worn burlesque bits and chatter that reaches the peak of dreariness. "I'll throw you out the window," says the straight to the comic. "I couldn't stand the pane," replies the comic to the straight. And so it goes.

The act has a corking opening. The curtain rises on a pretty picture of a draped interior, transparent through the back and looking out on a brightly illuminated drop representing a tropical bathing beach. The Elroy sisters are seated in the center playing that haunting Hawaiian music, with its slurred lilt, and making pretty pictures in fresh summer frocks. This promising beginning was presently undone by the tumultuous arrival of the two men and Miss Pollard, apparently tourists. Two minutes of flat talk spoiled a good start.

Miss Pollard departed to make a change, while the two men busied themselves with building a silly plot about the fat comedian, pretending to be killed in order to win his sweetheart. This plot appeared from time to time and was hard to bear, but the Elroy girls did a splendid bit of dancing, looking bewitching in frocks of silver and blue. Everybody had a song also, and Miss Pollard executed a graceful and sprightly dance.

When they ditch nearly all the talk and play up the specialties they will have an attractive light flash number. The material is emphatically there. Now it's buried in chatter. Rush.

**HARRIS and VAUGHN**  
Songs and Talk.  
15 Mins.; One.  
23d St.

Man and woman. Male member handles the comedy, with his partner doing the feeding and furnishing the vocal work. The turn possesses several laughs the majority consisting of bits of long standing.

The comedian has studied three-day low comedy carefully. Productive of laughs it displays no originality. The wedding finish is one of the weakest parts. Combination can hold an early comedy spot. The over-used material will hinder graduating from that class. Hart.

**AMY DEAN and CO. (11)**  
Song, Dance and Aerial  
9 Mins.; One (2), Full (5), One (2)  
Special Drape  
Colonial

Amy Dean, a comely full figured girl opens before house olio for a song and toe dance, well enough delivered to surprise when the turn goes to full stage showing the flying rings. She is underdressed for the ring work, making the change in view, then mounting the rings for an excellent routine of aerial gymnastics and acrobatics. A break-away drop to an ankle hold is one of the flashes.

Some aerial splits beneath a trapeze also deserve comment. Her aerial work is clean cut, workmanlike and graceful. Shedding a bit more of her costume she is in attractive tights for the return to "one" where the rope is used for some graceful posturing and acrobatic ascents. For the final trick Miss Dean slides head foremost down the rope to hang suspended about an inch above the stage.

The girl has appearance, personality, and the other necessary qualities to insure her for an opening or closing turn for any of the big time bills. Con.

**BRITT and CLIFFORD**  
Blackface Singing and Talking  
13 Mins.; One

A team of men working in blackface, one with a high yell and the other a heavy smoke cork. Their business suggests that they have at some time or another been close observers of burlesque. That imaginary business has long since been worked to death both in burlesque and small-time vaudeville, so the bit of it that they do failed to get them anything from the audience. Their talk likewise was weak, but when they got to vocalizing they struck a responsive chord with the American audience.

The straight of the act has one of those high-top tenors, slightly nasal, to be sure, but great for the sob ballad stuff. He put over one of these about half way in the act and landed with it. A story-song, utilizing the popular melodies of the day in medley form at the finish of the act sent them away in good shape, with both laughs and applause. The act can build up on the vocalizing end and cut the near-comedy talk and business to advantage. Fred.

**VERDI and GLENN**  
Italian Talking and Singing  
14 Mins.; One  
American

Joe Verdi (Clark and Verdi) has replaced his partner (Eddie Clark) with a nice looking brunet girl, Miss Glenn. They are doing the same act as before, the girl now doing straight.

As the girl's father, Verdi retains the language twisting Italian statue peddler character. The girl is an up-to-date American. Verdi extracts laughs through his mixed understanding of the persons and historical circumstances connected with the statues. The girl sings "When Will the Sun Shine for Me?" in a sweet but not too strong voice, and at the finish both do an Italian operatic number in which the voices blend pleasantly.

It is a new act and will undoubtedly develop with playing. A little more speed and more movement by Verdi, with the confidence which ease will bring, will make the act standard on the intermediate time.

**SALLY SISTERS and RITZ**  
Songs and Dances  
10 Min.; One  
23rd St.

Dancing trio, including two girls and a boy. The stepping is interrupted at intervals by vocal work. The latter misses. The girls are apparently recent graduates from the chorus. The boy makes a fair bid with his dancing. The radium costumes for one dance are effective. The combination should be satisfied with the smaller out-of-town houses for some time. Hart.

**HARRY SCRANTON and CO. (1)**  
Wire Walking, Singing and Dancing.  
12 Mins.; One and Full Stage.  
State.

A singing and dancing opening gets away from the conventional wire routine, act starting in "one" and following acrobatic dance going to full stage. Scranton's new partner is an attractive blonde girl and a capable wire walker.

Scranton's leap over a chair, jazz dancing and rope jumping while on the wire give the act solid values. Excellent opening or closing turn. Bell.

**PALACE**

A fine big bill plays as well at the Palace as it looks on paper. It drew capacity Monday evening.

The first part is a bear, though it is started off lightly. Newness to the bill were the Power's Dancing Elephants (New Acts), that required the stage to be reinforced through their immense weight.

Then came Van and Schenck, shoved into the No. 4 spot through doubling this week at the Orpheum, Brooklyn. And this Palace engagement may tell in part, anyway, why Van and Schenck are the star two-man act of all theatredom. This is their 14th week at the Palace, New York, within one year. Each engagement has meant an almost entire new routine of songs for them. Only vaudevillians will understand that. This week in the act proper the boys sang 11 songs, 10 of which were brand new to their turn. They spent their mornings last week selecting numbers from music publishers, Gus Van taking one route, Joe Schenck another, and even Billy Grady, their agent, helping out by calling on the publishers Van and Schenck couldn't visit. That's not living on a rep; that's giving value received to public and managers. And they stopped the show two or three times before adding the three encore songs to the rest. Joe Schenck at the piano in the pit, while Gus Van sat on the gutter's rail above him for the final numbers.

To draw a paradoxical parallel: Van and Schenck have been theatrical partners for about 16 years. On the Palace bill this week is Harland Dixon, formerly of Doyle and Dixon. Jimmy Doyle is doing a song and dance turn with Eileen Christie, and a very good act. Dixon is doing a very good act. But neither is doing as good an act as Doyle and Dixon did. What Van and Schenck are among two men singing turns Doyle and Dixon were and could have remained as Doyle and Dixon in the same relative position among two-men dancing acts. When Doyle and Dixon were together they had dancing shoes and evening clothes. Van and Schenck have evening clothes and a piano; Harland Dixon has Marie, Callahan and 16 "Sunshine Girls." Nothing at all; those things do happen. But vaudeville should be almost as willing to pay as much for Doyle and Dixon as it is now paying for Doyle and Christie and Harland Dixon and his company of 17. The principle of business never changes, even in vaudeville: the managers play for the box office and the actors might play for their share of the gross via salary—the more for the less the more to split.

In the act Dixon did extremely well with his single dance. His two doubles with Miss Callahan in "Good Morning Dearie" were other applause makers, while the "Sunshine Girls" were the big thing, because they were 16 who looked and danced well.

The show has a lot of hits. Craig Campbell, No. 2, a position made necessary through the composition of the bill, stopped the show in that spot. He never sang better nor was he ever liked better, with his pianist, Hector McCarthy, getting his share. Perhaps it was Mr. Campbell who made Mr. Dixon's singing sound flat. George McKay referred to Campbell when mentioning his own singing. But Dixon's "Lamp Posts on Broadway" is just another, and never will get him anything.

McKay and Ardine were next to closing, and among the leading hits. It's the act's return after a long Orpheum tour. They brought in a new bit—one of the McKay family, standing behind the curtain in an alcove just off the rear of the orchestra, applauding foolishly during McKay's dance, and always at the wrong time. At first it seems ridiculous and then funny, the audience starting to laugh at it, unknowing what it was about or why or whom. McKay kidded it a bit for more comedy. The audience liked the thrum at about 11.10, although it is not strong, but that showed how strong McKay and Ardine are in vaudeville. The rest of the turn is all there, with McKay sort of slap-sticking Miss Ardine during the dances and curtain calls, making it low comedy for howls.

Opening the second part were

**MADELINE MacGUIGAN**  
Violiniste  
15 Mins.; One and Two  
Fifth Ave.

Miss MacGuigan is a sweet looking lass with more than passing skill with the violin. Her selections are of the semi-classics.

For novelty Miss MacGuigan is using a self-playing piano as accompanist. It is the same idea originated by Freddy Berrens, although Miss MacGuigan attempts no comedy. She used the auto-piano after giving two selections on the apron, the turn going into "two" for the latter section. Occasionally she glanced at the piano, waiting for it to play. The stunt was interesting to the audience and an encore was given. That the auto-piano took up its share of the music at the time seemed to puzzle some who apparently had not seen the instrument operate before. Bee.

Vadie and Gysi with their girls in the classical dancing-musical number, greatly enjoyed. Vadie and Gysi are headlining this week's big Palace bill. That tells more than any notice could.

Chic Sale came next, with a riot of laughter throughout his turn, nothing else in the show touching him, of course, for genuine and continuous comedy.

Closing were Kay, Hamlin and Kay, three men in aerial casting over a trampoline net. The latter is well used for comedy, with the comedian of the trio costuming his part.

MacCarton and Morrone opened with fast whirling and an Apache dance. For the latter Marguerite MacCarton is unfortunately saddled with "My Man" to lead up to the Apache. It has been done so much and too well by others for this Palace to attempt it. Otherwise the acrobatic dancing got quite a lot. Sinc.

**RIVERSIDE**

Another of those special weeks—this time Music Week. This writer has seen half a dozen or more of these well-meant interruptions by specialized interests (specialized even though undoubtedly public-spirited) and each of them has been out of place. In this instance, one would easily believe that a plea for music and a demonstration by a chorus of 60 girls, two pianists, a violinist and a dancer wouldn't be so bad. But it was disappointing, draggy and more tolerated than appreciated, nevertheless.

The lecturer said it was inconceivable to him that anyone can fail to love the classics. And he then lifted the curtain and had his dozens of girls sing and sing and sing and sing through endless repetitions of flat verses of foreign songs, and if he reads this paragraph he may get an inkling as to why we blockheads don't like Grieg and Chopin except in occasional sentimental or animated strains: because they write everlasting "pieces" instead of songs.

The chorus' work was tedious. The violinist, a Miss Fried who had been associated with Kubelik, they said, played two equally strung-out bits of art and played them very feelingly and with fine finger callisthenics. The juvenile doli-dancer was just too hopeless. The attempt was a stiff mechanical thing like Adelade does so prettily, done jerkily and colorlessly, and running no less than four minutes, accompanied by a sad-looking pianist. In the whole music thing, not to mention the American tune, a plea to Americans for music-loving, on the night before the hundredth anniversary of the writing of "Home, Sweet Home," and the whole program Scandinavian, Italian, French, Hungarian and Czechoslovakian.

Georges Dufranne, a French tenor, had the delicacy to sing all but his encore in English and to open with an American song, "November Rose." Dufranne, who was probably not remembered by many who saw him as a tenor who had sung in a road company of "The Merry Widow" here some years ago, went to a sensation with his melting notes, warm personality and excellent vaudeville deportment. Dufranne is as far superior to most concert tenors in this branch of entertainment as Al Jolson is superior to his brother Harry, who was on this bill.

Harry is deep, admirable voice, and that lets him out. His comedy is strained and wrung from the soul of hokum. That low stuff is very well—even Al gives us a touch of it occasionally. But Harry introduced a song-plugging plant in the audience and then sang too many songs interspersed with such wit as the "came clean from Yonkers" gag—and that was used not less than eight times. If he had been serious for a moment he might have gotten under someone's skin.

When Al sings a mammy ditty he all but dies with it; Harry sings them only to clown them. There is a difference, of course, in the personality, but there is almost as great a difference in the underlying spirit. Al is an emotional, temperamental artist—Harry is a blackface single in "one" because he makes a joke of what his brother makes a symphony. Lauder teaches the same lesson. Comedy, yes; but feeling, too, when playing with love and mother and homesickness. When Harry did sing "Buddy," nobody believed him, and he probably didn't believe himself.

Julian Eltinge headlined, and the audience seemed smarter and fuller than usual on his account. His star number is still Jean Schwartz's "Don't Go in the Water," which he has been singing some 16 years—since the Cohan-Harris Minstrels. He does it now in a fresh color Concy, rather "daring" his opening is a light comedy thing in silver lace with black fur and black bodice, and he has two rhinestoned spectacle creations for "Cute Little Beauty" (a song that would be a riot in a production) and his closing Cleopatra, only slightly changed during several seasons. Eltinge still is one of the old school artists who uses no weak stop-gaps between changes, letting the orchestra play while he is off. He went strongly throughout and to a heart-rousing ovation at the finish. It is amazing that he can repeat this so many



second in his particular line of work, especially after all element of "surprise" has long since departed, and survive all competition as the outstanding leader of his field.

Murray and Oakland got on late, delayed by the long musical exercises, and, handicapped by Miss Oakland's severe cold, cut for song. For this Murray entered in a big uister, probably to hide underdeers eliding the cut. The swift comedy start got these expert performers under way on the jump and they didn't lose one seatholder and even held them in for several recalls.

Will Mahoney, a great favorite here, closed, and he too, working under even greater hardship of the clock, pulled out with honors.

Al K. Hall and his company, which includes one beautiful and strikingly talented girl (probably the one billed as Carrie Copper—the one who does the dumb-bell and Bowery bits with him), got away with his comedy dancing and finished better than the earlier minutes promised. It started with a regular burlesque routine between Hall and a very straight straight man, who then sang an emotional song for no good reason and later delivered a eulogy on Roosevelt with less reason and not even with much recognition. Hall does typical wheel characters except that he wears straight clothes most of the time. The girl mentioned pulls up the speed some. Her work and, of course, his, because Hall is a sure-fire low comic when he is using his knees and making faces, took it to a happy ending.

Lyttell and Fant, new and good young blackface men who run through songs niftily and then to smashing knee and toe dancing, closed. They worked just long enough and didn't waste any time announcing how good they were, so they were liked and thanked. Michon Brothers, two young balancers of attractive appearance, worked on springboard and perch and pulled weird tricks between Mandel-like make-believes. The finish, one whirling on his back using the understander's back for a pivot, was a dream.

Lat.

## ORPHEUM

A capacity audience turned out Monday night to welcome Brooklyn's own Van and Schenck back after a brief absence from the borough across the river. The show was ample and the enthusiasm ditto. The audience was consistently faithful in its applause acknowledgment up to the last act, Paula Edwardes and Co., which has no alibi for the disloyalty, not even the late hour.

Introducing was Paul Sydel (New Acts), followed by the Calta Brothers, who clicked as usual with their concerted hard-shoe stepping. George Choos' "Ring Tangle," musical comedy playlet, fitted the third groove perfectly. Jack Henry and Eddy Mayo, featured, exacting all possible from the lines and business.

The assisting "straight" couple, Harry Morris and Estelle McMeal, told the leads quite advantageously.

Rita Gould, subbing for Rae Samuels all week (the latter out through illness), did surprisingly well. Funny how much the atmosphere of a big-time house and its general notepunch aura can affect an act. Miss Gould, with the same routine, delivered in an identical manner, when caught at an independent house in Brooklyn a few weeks ago encountered tough sliding. The casual clothing of her stuff, jangling from the first reception, suggested immediate elision of that colored "mammy" number, yet here, placed second in her routine, as before, it got to the women, leaving little doubt as to its appeal. Miss Gould, as ever, flashes a nobby array of costumes, opening with a "Sally from Peacock Alley" number, fittingly dressed up with a King Tut creation. The songstress' quick changes distinguishes her routine, the pianist merely repeating the vamp two or three times until she is ready.

Victor Moore-Emma Littlefield and Co. were a comedy riot, closing the first section with their veteran "on and off" skit, "Change Your Act, or Back to the Woods." Probably seen by fully a third of the audience before, its response was as affirmative as ever.

Intermission was marked by the "Topics" reel, which again blamed one of its screen gags on this journal of theatrical enlightenment, but which never saw type in Variety, not even in Sam Tishman's "old hokum bucket" anthology. The announcement of the acts to appear at the forthcoming N. V. A. benefits is an interesting inclusion on any name's popularity. Gallagher and Shean, after a list of standard turns have been under, created a decided stirring and buzzing, and Al Johnson and Eddie Leonard were received with applause. It may or may not prove a point on drawing ability.

In celebration of Music Week, Emma Lincoln Jones, an added starter, reopened after intermission with three songs. Miss Jones is a decidedly concert songstress with a pleasant enough voice, but utterly devoid of poise and personality and lacking in unction. If there was anything fascinating about her delivery it was the strained, almost pained expression in the course of her vocalizing.

Walter and Emily Walters, the ventriloquist couple, who have worked out a novel comedy routine to do their stuff, scored okay. The

spontaneous acknowledgment, Miss Walters also lending considerable personality to the routine. A new green frock has replaced the former smart gray costume and is equally becoming.

Van and Schenck consumed over 20 minutes, with extra responses up to 11 sharp. The boys have brought back a brand new collection of pop songs.

Paula Edwardes and Co. closed with a six-people revue, of which Al Carpe's eccentric fiddling stands out in the light routine. Miss Edwardes is introduced by two of her accomplices about having been in various productions and doing a come-back, but that meant little to the Brooklynites.

## COLONIAL

Business continued good at the Colonial Monday night when the lower floor was just under capacity, with the rest of the house comfortably filled.

The usual eight-act bill played smoothly, blended colorfully and entertained throughout. The hit from an applause standpoint went to Vincent Lopez and Band, second after intermission. Lopez and his musicians did 25 minutes, introducing several new numbers with "effects."

The bill opened with Amy Dean and Co. (New Acts), a corking girl aerialist working aloft and on the rope. She started the show appetizingly.

Frank Ward (New Acts) in an elaboration of his finger dancing dance, just made the grade deucing. The let-down was immediately remedied by the spotting of Seed and Austin third. This pair whammed them. They are finishing with the "fruit letters" business in which Austin calls for letters and his partner matches them with fruits and vegetables. Seed and Austin until recently were doing this routine without the sanction of Friend, the originator. The Klein Brothers, who had secured permission, complained about Seed and Austin. The latter admitted the facts and agreed to pay Friend a royalty, which the author promptly donated to the N. V. A. Sick and Benefit Fund.

The Quixey Four following were in a soft spot and made the most of it with solo and quartet vocalizing. One of the four remained at the piano throughout the act. This number also got over a slow blues lyric for laughs on the delivery. The harmonizing averages with their style of turn, the strength resting on the clean-cut, sharp dances and showmanship of the four. The act could be shortened a bit to advantage by the dropping of one number.

Morton and Glass closed the first half of the bill in their delightful little singing, dancing and talking invention, "April." Paul Gerard Smith has provided them with an ideal vehicle. They are dancers par excellence in addition to their steping getting big returns. A new duet number helps much.

After intermission Topics got consistent laughter without conflicting with any of the gags preceding or following. Holt and Leonard (New Acts) two girls from a legit attraction, made their vaudeville debut, showing the turn for future book-ends before returning to the musical comedy. They are a contralto and soprano song and piano double with trained pipes, and an excellent repertoire. They wowed 'em.

Lopez next, with Fenton and Fields, closing the vaudeville, on late and in a tough spot, which didn't feaze them a bit. The cork cut-up went right after them, and after losing a few strays on the opening kept the rest glued in their seats with their well-routined hokum and nut comedy. The act is down to the meat and a welcome comedy addition to any man's show.

Aesop's Fables, usually up in the middle of the bill, closed to the walkouts. This is a good arrangement and gives the closing act a much better break, getting them on earlier, etc.

Con.

## BROADWAY

The Broadway did business downstairs Tuesday night. Behind the orchestra rail the stampee roped enclosures were packed around nine and the balcony section did pretty well on its own.

The show was just an average entertainment, starting with the Kirillos, an acrobatic trio, and winding up with the Briants, an acrobatic comedy, with acrobatics to start and finish with well, that's the kind of a show it was.

Zelda Santley was second, with imitations. The house liked the act, bringing her back for a speech.

Doyle and Christie next with a flirtation act that has pleasing talk and some excellent dancing. Doyle is a regular dancer—not a faker with phony legs over log stuff and imitation stepping. Miss Christie's attractiveness does a lot for the act and she figures importantly in several double numbers. A welcome addition to the specialty team division.

Ben Welch knocked the Broadwayites for a row of summer bungalows. He always does. When it comes to sure-fire turns, who can top this remarkable comedian, who, apparently, has overcome insurmountable handicaps? Frank Murphy assisted capably, as usual, and the whole act simply radiated the

genuine spirit of humor and cheerfulness. He went for a speech, and it was on his merits.

"Sadie One of Those Girls," a musical comedy travesty tabloid, never seemed to get started. It is weak in comedy, and depends largely on specialized Burlesque drama is usually the softest thing in vaudeville to get a laugh with, but the travesty in this one is too stilted to get the results sought. The turn lacks a punch.

Bob Hall extemporized his way into favor with a resume of the preceding act and versed like metrical precision doesn't seem to bother Hall, and the Broadway didn't care a great deal, either.

The Briants closed with their standard knockout turn, and made 'em yell. "Souls for Sale" was the feature picture.

## FIFTH AVE.

The first half bill held seven acts, but added was a mixed minstrel show, the special feature. The burnt cork section ran close to an hour Monday evening, which makes for a full three-hour performance, starting at 8 o'clock. All the Proctor houses are using the minstrel idea, with the bulk of the talent recruited from neighborhood amateurs.

Bertie Herron and Bonnie Gaylord in playing the circuit have also been appearing in the black-faced revues, as true here. It's a good box-office card, and it comes in handy at the tail end of the season.

In addition to Herron and Gaylord the regular show had another burnt cork turn in the person of Joe Darcy, quite a favorite at the Fifth Avenue and who also fitted in as one of the ends in the minstrels, which with the two turns remains all week. Darcy was next to closing, stepping immediately into the circle after tearing off a solid hit. All he did was to don spectacles to ease the glare of the footlights. Darcy has two audience numbers. The first was a crap-shooting lyric, which went over easily and earned the audience-plant ballad.

Al and Fanny Stedman, on just ahead, delivered a four-bagger laughter wallop. There seemed plenty of new bits in the routine, coming after Al's comedy lyric about "Me and Fanny." Fanny told the orchestra to take a recess and the men applied, and several musicians did just that. The funniest of the bits was Fanny's insertion of false teeth, which made her upper lip protrude and made it hard for her to pronounce anything with an "a," in it. She said she feared nothing and insisted on warbling.

John Giuran and Marguerite, who topped the card, were spotted fifth and danced to a fine score. Giuran's single dance started something, but it was matched by the gracefulness of the girl's single. Billy Griffiths tried a song solo from his station at the piano in a rather pleasant voice.

The classy Mary Haynes registered the first hit, the spotting on four being right after her. Miss Haynes specializes on lyrics rather than songs and she has assembled a routine of special material quite away from the ordinary. A "John" number which led off held a roller skate line, which landed for a big laugh, with the concluding amateur rehearsal bit taking her off for continued returns. An encore was earned and given, it too, being something different. In rhyme she explained she had an explanation for Robert Service's "Shooting of Don McGraw" being the version of the affair by the "lady that's known as Lou" herself. She changed to a frock of red, a sort of Yukon vamp, and told of how the stranger from the east had "talked me out of a hundred bucks that I swiped from old McGraw." The comedy poem could not but add to the Haynes success.

The Herron and Gaylord turn stood on its own. This two-girl blackface team impressed favorably on third that it would not surprise if the act won big time, for it is the feminine version of Flannagan and Edwards' "On and Off," and rightfully so. The excuse for the uncorking bit in a Pullman train is made logical and the business during an argument while the girls are washing up is laughable. Taking on the minstrel assignment in addition to their act is no easy task, and it deserves commendation. Madeline MacGulgan (New Acts) was second and Bill and Blundy opened.

Miss Gaylord in white face was interloper for the minstrels. Miss Herron recorking and taking an end opposite Darcy. There were 10 girls and 11 boys in the double circle, all in costume. Margaret White, with an acrobatic dance, opened the amateur entertainment, which Darcy said came from near-by and the village. The youthful Miss White, granddaughter of future stage work. George Kay singled with a song for small returns, but Lucille Gorman as a Gypsy violinist landed. Reilly and Walters were announced to recall memories of George Primrose, and they encored. Anne Walters was to imitate Frances White, her rompers and ribbon being about the only resemblance. Revelle and Boucher did Savoy and Brennan using the latter's material and getting laughs. Fred Fox, the comedienne and followed by Joe Clayton, a humorist. His chance was spoiled by the pianist accompanying in a dif-

ferent key. Hazel Potter was liked with a song. Brandt and Brandt won real hand with dances, but the hit of the amateurs was Ebler and Mack with songs, the boys totting a uke for the encore number. Calen Reilly danced and Joe Darcy warbled "next to closing."

The mixed minstrel style of amateur show kept the house in to the finish.

## JEFFERSON

The first half bill at the Jefferson was one of the best playing and smoothest running intermediate arrangements ever put together. Many a far more pretentious and expensive big time bill has failed to approach that first half show at the left. Eight acts, with Mack Sennett's "Bow Bow" and Douglas McLean in "Bell Boy 13" as the picture entries. The whole show went over in bling-bang fashion, even the opening and closing turns clicking.

Sankus and Sylvers, acrobats, started it with a rush. It's a mixed tumbling team, with the woman a contortionist as well as a splendid ground tumbler. A leap headlong over five chairs by the man, who also classes high when it comes to tricks and stunts, such as twisters, etc. Insisted the finish.

Julia Gerrity (New Acts) was second and kept the tempo up to the mile-a-minute gait the show started with. The next two turns, Mabel McCane and Co. and Murray and Alan (New Acts), and Clark and Bergman fifth. The present Clark and Bergman vehicle, easily the best they have ever had, comes pretty near to illustrating what's wanted in vaudeville. There are comedy, smart repartee, pleasant kidding and legitimate farcical situations, all a set that outclasses many a musical comedy second act scene pointed for the three-dollar houses. The couple understand vaudeville values and get every ounce of value out of the act. The woman, playing the school teacher, makes the part count by making it human instead of a caricature. Bergman and Clark were a wow, and deservedly so.

Runaway Four next with a medley of stunts, including acrobatics, singing, dancing and comedy. The four started like a whirlwind and finished like an earthquake. An unusual act that is sure in any type of house.

Harry Burns and Co. next to closing. With a considerable ratio of the patronage of Italian descent and understanding that language, it must have been a strong temptation for Harry Burns to pull a bunch of wop phrases, but he stuck to dialect, and not once during the act was there any attempt to capitalize on nationality, which makes Clifford and Grey (New Acts) closed with hoop juggling. Business good Monday night.

Beil.

## 58TH ST.

Fair comedy bill made monotonous by too much talk. There is a quantity of rough fun, punning and well-worn hokum, but the comedy has the familiar element that small audiences like and which it seems impossible to lay on too thick.

On paper the framework might fool an experienced booker. It looks like adequate variety of material and abundant specialty. But the plentitude of talk injures the running. "Be Yourself," girl production (New Acts), looks like a special turn, but the conversation spoils it. And, to make it good and strong, the bill finishes with a three-man acrobatic grouping in which there is plenty of hit-chat. Between the two mentioned come Ann Wardell and Patsy Doyle, almost unadulterated cross-talk (New Acts), and for good measure in the elocutionary marathon they were followed by Butler and Parker, another man and woman combination dealing in persiflage and such.

Will Morris, comedy cyclist, opening, was then nearest thing to an absolute specialist. He does the tramp stuff a-wheel, clatters with a lot of clever trick stuff that registers. It's all simple matter, like carrying on a rake in a golf bag, stepping on the upturned teeth and making the handle spring. The breakaway bike has a number of surprises, and such bits of nonsense keep the routing distinctive. For the encore he does a neat leap to the up-ended wheel, using a bounding may for the lift.

Fason and Harrigan are a sizeable pair of "sisters" doing a quiet, polite routine of songs, melodious enough, and agreeable. The women are jolly in appearance and manner, but their straight piano-song-piano-song routine is short on punch, running to the parlor entertainment sort.

Followed "Be Yourself" and Wardell and Doyle, with Butler and Parker next to closing. When a talking act goes into melodramatic territory for its finish it is always sure of a certain return in applause, but it lays itself open to suspicion of passing the buck. It takes resourcefulness akin to genius to devise and effect a new finish, but anybody with a memory can play it safe, as Butler and Parker do, by the announcement, "Going from the ridiculous to the sublime, we will play the third act of 'Uncle Tom's Cabin.'" Mr. Parker playing the bloodhound and Miss Butler a cake of lard. It's as easy as stalling a

second-hand Ford, and it involves no consequences, for the small-time audiences love it.

Russ, Levan and Pete have a brisk ground-tumbling turn when they get to it after a poor opening song and a bit of ensemble dancing that is mechanically perfect, but as spiritless as Bevo. These acrobats make painstaking steppers. They learn dancing as children learn spelling—step by step; but when they put the steps together they won't jell. Nine times out of ten a specialist is out of order when he steps outside his specialty. The world is full of amateurs who can shame this trio at dancing, but they are real entertainers when they get to their tumbling. The comic has some remarkable falls, and the straight turns, twisters and such feats are done in the acme of style.

Maybe they depended upon the Harold Lloyd film "Safety Last" to carry the show. It did, for the house was capacity by 7.45 and remained so to the finish, including the boxes.

Rush

## 23rd STREET

The Monday night show at the 23d St. got under way promptly at 8 o'clock, due to the addition of two acts to the regular layout for that day only. Attendance was but fair for the downtown house, which has been at a good average for some time.

The Four Stevedores (New Acts) started the vaudeville, making way for "The Night Before Christmas," a woefully weak sketch, which brought forth little except recognition for the girl playing the child part. The remaining members, especially the men, left a poor impression. The regular bill started with Kenny and Taylor (New Acts), who offered several styles of work and met with approval. Harris and Vaughn (New Acts) gave the No. 2 spot several laughs with tried and true low comedy.

Frank Mayne and Co. in "The Third Degree," a potpourri offering, held the sketch position. No. 3, Mayne portrays seven characters, working them out nicely. The story as developed is not entirely convincing, with the character work of the featured member a big asset of the turn. The audience appeared interested throughout the 15 minutes consumed. Kennedy Brothers, in blackface, added several laughs No. 4. The two-man combination has several good comedy ideas developed, with the proper amount of snap to make them productive. Following the dramatic protean turn the comedy served them in a capable manner. Sally Sisters and Ritz (New Acts) took the next assignment, gaining fair headway with their dancing.

Nellie Arnaut and Co. appeared next to closing. The musical acrobatic dancing trio proved a real treat. Originally booked to close the show, the difficult next-to-closing position proved easy going. Gordon and Ford finished off the evening's vaudeville, whanging over a laugh after laugh in the final spot.

Hart.

## AMERICAN ROOF

The first half bill played better than it read, starting with a speed consistently carried to the finish of the program. The opener, Harry Scranton and Co. (formerly Harry and Anna Scranton), did a song and dance in "One," then went to full stage for the wire-walking, a replica of the old act, the new woman holding up to her task in good shape. They furnished 10 minutes of good entertainment. Ruth Davis, Gerald and Glenn, and Dinus and Belmont Revue (New Acts).

Harris and Holly, a colored women act, showed a comedy dialog, singing and dancing act, up in the first flight. Their comedy dice game is a darktown classic, and their songs and dances are in keeping with it. The material is new and clever and the team can hold down a spot on the best bills.

Eddie Carr and Co. registered their usual hit with the "Office Boy" skit, and had a this audience in hysterics, one laugh crowding the other. Carr has just recovered from a serious illness, but showed no ill effects, having speed and pep from certain to curial.

Marston and Manley, man and woman, have a somewhat different nut act, made so by the comedy methods of the man, in a semi-English Johnny make-up and characterization, well done, and ably fed by the woman. A couple of songs are interjected. Their principal appeal is again the man's clowning. Both have presence, and the act will please almost any audience.

Fern, Bigelow and King, two men and a woman, have a good novelty knock-out acrobatic act, involving some cleverly executed tumbling and comedy falls by the men and a dandy cello solo by the girl. A neatly costumed, clean-cut trio.

"Trimmed in Scarlet," film, closed. Henry Chesterfield donated 1,500 frankfurters and rolls at the entertainment on Welfare Island, the night of April 25. Irving Southard, the assistant secretary of the N. V. A., under whose auspices the affair was given represented the club. Nat Sobel put on the show which consisted of eight vaudeville acts.



# BROADWAY NEWS

## A NIGHT OF LOVE

(Russian Opera Comique)

H. Hurok, Inc. presents the Russian comic opera potpourri, by Valentin Valentinov, at Johnson's 59th St., beginning April 30. Play in three acts.

Ensemble ..... Sergel Anfinoff  
Maria ..... Sophia Ficher  
Zina Ivanova  
Ensemble ..... Edm Vitis  
Karlina ..... Max Panteleoff  
Sergel ..... Vladimir Radloff  
Ensemble ..... Nikolai Busakov  
Genadi ..... Ivan Dnepoff  
Ensemble ..... Leonid Gorlenko  
Ensemble ..... Vladimir Radloff  
Police Captain ..... Naxia Fedorova  
Ensemble ..... Naxia Fedorova

Alternating for the first three named above are Nicolai Mamoff, Barbara Loeva and Nias Guevina in the order named. Specialties are introduced by Nels and Nelsa, a man and woman dancers, assisted by Miles, Norzova, Novitskaya, Kretlova and M. Kretloff.

The town that tore the cover off the cornucopia for the Moscow Theatre Players and M. Balloff's "Chauve-Souris" can scarcely be called provincial and prejudiced against visitors on no other ground than they are alien. And so Broadway will be protected when it declines to receive this third class group of troupers in a third class offering on the same terms as their compatriots.

Briefly S. Hurok's offering is impossible on all possible counts. It is conspicuous in its guilelessness of street virtue. It isn't even bad enough to be funny, just inferior and wearisome. Tuesday evening, the second performance of the engagement, was played to a three-quarters house, obviously seventh-eighths paper, cut rates or two-for-one. Even at that they wouldn't stay, and the play progressed to a gradually diminishing audience, the speeding guests exiting with gestures of derision. To get to the street they passed a big poster setting forth that the play and company had run three years in Petrograd and two years in Moscow. The show is poor propaganda for Soviet democracy. You can't look hopelessly toward a political experiment conducted by people who would support such an entertainment for three years.

Just guessing at it, one would assume that the company was a sort of barnstorming outfit—the Russian equivalent of what we denominate a "turkey"—and its presence in a first-class New York theatre represents a gambling showman's fling on the proposition that the vogue for things bizarre and Russian would give it sufficient momentum to get it going before the plot was discovered. It turned out to be a ten-to-one shot that didn't pay off. The public, for once, owes a debt to the American newspaper reporting system.

The company impresses the American observer as being 100 per cent. enthusiastic amateur and on the evidence of the Johnson stage the production is in the same class. First impressions being strong, the evening was spoiled when the curtain went up, disclosing a stage full of the most astonishing chorus girls and choros men ever assembled before the footlights. In the first place, they were the lowliest assortment of job-lot costumes imaginable, and some of the girls' silhouettes were almost alarming. There were several miraculously thin ones and a number of amazingly fat ones, and not a good shape in the assembly. To make it complete they must have made up with putty knives. No word painting can convey an adequate picture of the effect. The principal women—notably a hoyden heroine—are altogether mature or thereabouts and given to bold, almost heroic, treatment in modeling. The chorus men also are verging on middle age, slovenly in attire and gosh awful in makeup. The principal men make a better appearance and seem to know the elements of makeup, but they wear atrocious wigs and are prone to stilted postures that are ridiculous and savor of amateurishness.

The comedy calls for a paragraph. It is all the 14-year-old boy style of clowning. They do try so hard to be funny and keep a wavy eye, the baton wielder at the name (time) and the combination of self-conscious, strained effort and struggle to be spontaneously humorous at once is disheartening. The comedian without the natural gift is ridiculous indeed, and these good people make a sorry try at it, according to our standards.

There was one episode of perhaps four minutes, that lifted the clouds—a simple, animated dance by a man and woman introduced as a specialty at a party scene. Three dancing girls in formal ballet steps also were slightly. There was no other stepping, the chorus girls merely ambled back and forth. Their only purpose apparently was to give volume to the ensemble number, and these at times were agreeable.

The book may be brilliant and sparkling. You can't tell, for it is all delivered in guttural Russian. But the weight of evidence is against it. The score, at least, was understandable. You couldn't go wrong on that, because it was

nearly all familiar. It's first-class music, especially the long excerpts from "The Merry Widow," "Il Trovatore," "Carmen" and "Pagliacci." The original music was mostly recitatives. The doorman could have written them with the aid of a capable arranger.

Added to which was the conduct of an especially ill-behaved dead-head audience, making the evening complete. —Rush.

## INSPECTOR GENERAL

Maurice Swartz starred in this Equity production at the 48th Street, New York City, presented by the Classic Theatre, Inc. Four-act comedy from the Russian by Nikolai Gogol, done in this country some months ago in Yiddish. Had a 16 weeks' run at the Yiddish Art theatre, of which Mr. Gogol was manager. English translation by Thomas Seltzer. English production by Maurice Swartz. English production by Maurice Swartz. English production by Maurice Swartz.

Anton Antonovich, a Russian provincial town governor, his wife, Walker Dennett  
Anna Andreyevna, his wife, Anna Andreyevna  
Marya Antonovna, his daughter, Anna Vroom  
Luka Lukich, the Inspector of Schools, Emil Hoch  
Amnos Flodorovich, the Judge, Wm. T. Hayes  
Artemy Filippovich, Superintendent of Charities and Hospital Warden, Walter Armin  
Ivan Kuzmich, the Postmaster, John Kline  
Flor Ivanovich Dobchinsky, independent country gentleman, Royal Tracy  
Flor Ivanovich Dobchinsky, independent country gentleman, W. A. Whittear  
Ivan Alexandrovich Khlestakov, a Book-keeper, Maurice Swartz  
Oslip, his servant, Wm. T. Hayes  
Ukhovetov, the Police Captain, Ben H. Roberts  
Svistanov, Police Sergeant, Arthur Ludwig  
Derzhimorda, Police Sergeant, A. Boyarsky  
Fevronya, the Locksmith's wife, Ruth Tomlinson  
The Sergeant's Wife, Ruth Tomlinson  
Servant at the Inn, Mente Crane  
Mishka, the Governor's servant, Mente Crane  
Avdotya, the maid, Cella Koch  
Merchants—Phillip Sherman, Morris Freedman, Sam Schneider, Fred Steinway, Joseph Sarnoff  
Doctor, John Kline  
Koropkin, a guest, Edward M. Grace  
Artemy, a friend of Khlestakov, May Harmon  
Gusev—Genevieve Markham, Helen Dale, Elizabeth Hunt, Emma Lowe, Mary Perry

Anyway, this vodka-extract play has something to commend it in that one can understand it instead of blindly wondering what it's all about and playing button-button-find-the-button via the program scene plotting which Morris Gest introduced locally with the Muscovites—and made 'em like it at \$5. This is a comedy, however, of obvious though passably diverting development with the ever-present aura of musical comedy and the inherent feeling that the orchestra will have a number between the comic opera Russian provincial town governor and another character, or that the low comedy relief characters, Dobchinsky and Bobchinsky, would shortly go into a song and dance.

The action takes place in the late '30s of the 19th century. The governor and his henchmen of a corrupt provincial town are in palpable fear of the reported advent of a government official on a tour of inspection incognito. The presence of Ivan Alexandrovich Khlestakov, an impecunious bookkeeper with a weakness for card gaming which reduces his normal poverty to actual want, is heralded by the Dobchinsky duo and the governor makes haste to call on Ivan at the latter's hostelry.

Ivan (Maurice Swartz) for all his poverty has still retained the fine manners and much of the appearance of a cosmopolitan, which impresses the provincials to the extent they receive him in a manner befitting a high official. He is invited to the governor's house, makes love to the latter's daughter and flirts outrageously with the wife, and before the last act departure proposes to the daughter and "touches" every one of the bribed-off officials for various hundred rouble amounts. In the midst of the celebration, following the pseudo-inspector's departure (explained as a one day's urgent call on important business with a return being the following day), the newly promoted official, long since known for his curiosity in reading all mail that passes through his hands, arrives with a letter just posted by Ivan. The latter, in a contemptuous missive to a St. Petersburg newspaperman-friend, explains in detail the types of people he has just encountered and derisively details each one's shortcomings, which are read aloud to the governor's guests. The curtain falls as a guard enters heralding the approach of the real inspector general.

In Yiddish the play was considered as a decided step forward as regards that field of endeavor. On Broadway it's another matter, and the one week's stop limit speaks for itself.

The cast struggled willingly with its task, if none too well, seeming to have lost something in their assumption of the roles dating almost a century back. Swartz, as ever, is the consummate artist, even in the occasional presence of an alien accent which is readily overlooked. Ad.

## MY AUNT FROM YPSILANTI

Perdrell ..... Colin Campbell  
The Aunt ..... Alice Fisher  
Charles Wharton ..... Richard Sterling  
Lucy ..... Jane Richardson  
George Harper ..... Paul Gordon  
Maggie ..... Florence Shirley  
Harry ..... Frank Andrews  
My Aunt from Ypsilanti ..... Zeffe Tilbury  
Elizabeth Hammond ..... Gypsy O'Brien  
James ..... Albert Hyde  
Dr. Bunce ..... William Evans

The man who wrote "Make Me a Boy Again Just for Tonight" can put in a night at the Earl Carroll Theatre—if he hurries—and be one. My Aunt from Ypsilanti will take him back to the nearly-naughty farces of the mid-19th century era, with all the ingredients:

The aunt whose heir the hero is and who arrives unexpectedly just as he brings in the ingenue and just before his crony complicates things with the pretty model, the comedy valet, the quick announcing of each other as husbands and wives to make intricate complications, the "Now I'll leave you two alone to talk it over," the pat entrances, the exits with "asides" for laughs, the heading back to the theatre for repeat laughs at inappropriate turns, the two girls in two bedrooms at once with the stage between, the double cross of love affairs, the valet falling for the other family's blonde maid, the check written with abandon and one scratch of the pen, the curtain rise on a dark stage with the doorbell ringing, the curtain descending as all complications have unwrinkled and the proper couples are kissing—and so on ad infinitum.

"My Aunt from Ypsilanti" opened "cold" Tuesday. It is an adaptation from the French by Gavault. It was played by the French Players at the Belmont in the original tongue. Henry Baron, who seems to have adapted it and produced it, and who is remembered as having similarly officiated for "The Rubicon," calls it his "new farce comedy." It is as new as it is his and as it is comedy. During the first act the lighting, to further complicate things, was no eye-torturing that it was impossible to look at the stage. Off right there was a room lit in solid magenta, a sheet of blinding color that killed everything it found, made the women look green and the men yellow, and gave to the apartment of the comedy hero whatever else it might have needed to make it incongruous, bizarre and tasteless. The other setting, while it did not register naturalism, at least was illustrated so that it could be looked at.

Armand Robi is accused of having staged it. Whether or not he lit it, too, he surely directed the action. Robi, it would be safe to guess, also adapted his stuff from somewhere in Europe, though one who knows French farce can scarcely think he got it from France, where they play such things with breeze. "My Aunt from Ypsilanti" was more geared to the tempo of Ypsilanti than Paris. It dragged, it worried along, it had minutes and minutes between laughs, it repeated repeatedly and unnecessarily, it was soggy with long crosses, and this reviewer will bet his week's wages that the prompt-script will show a total of no less than 200 exits and entrances—probably more.

The casting was no more inspired than the direction. Florence Shirley, as the model, was alive and animated, though playing too much on the line as a real one of the author's technique. Alice Fisher, as the up-to-date country aunt, did well enough. Jane Richardson, in a whimsical role that was the nearest thing to stage value in the whole affair, said the same things over and over but said them about as well as anyone could have, and looked great. Zeffe Tilbury, that gentleman of mother parts, was adorable. The rest just saved away at the cordwood pile of Ypsilanti ought to do fairly well for about three weeks, and may run four if the house is guaranteed that long. Lat.

## SYLVIA

Three-act comedy by Leighton Osborn, produced by the Players Co. at the Provincetown, New York, April 25.  
Hannah ..... Ed. Heilmann  
John ..... Benjamin Kauser  
Mr. Pendleton ..... Carl Glick  
Sims ..... Norman Cope  
George ..... William Cope  
Mrs. Sheldon ..... Lucy Ellen Shreve  
William ..... Donald C. McNeill  
Irene Sheldon ..... Irene Cope  
Sylvia ..... Zeffe Tilbury  
Billy Craig ..... Lyona Wickland

Leighton Osborn's "Sybilva," a comedy of American life in three acts, was selected as the fourth production of the season by the Players Co. at the Provincetown theatre in Greenwich Village. The little theatre organization has been making rapid strides during the current season, making its home in the Village a birthplace for Broadway productions. "The God of Vengeance," which preceded the current bill, proved a business getter downtown and later proved a money maker when moved uptown to a larger house, notwithstanding adverse criticism. The "Vengeance" piece was an adaptation. "Sybilva" is a play of the young married couples of today specializing on those of the wealthy class. The author has introduced a corking good comedy idea with

bright spots here and there which would suggest a successful future. Sylvia Pendleton is the granddaughter of a millionaire. The old man is 90, and being tired of the ways of the world refuses to talk, making himself understood by writing notes which are read by a male companion. His one desire is for his granddaughter to wed. She had been married secretly prior to the opening of the story to a man her grandfather disliked. The husband meantime had left for Russia and some time later is reported dead. In order to satisfy the old gentleman and to secure her inheritance, she induces another young chap to marry her. This meets with the approval of her guardian, and the new wealth can give them. Some time later the first husband puts in an appearance. He is given shelter in the home, and a contest ensues between one and two to determine who will finally have the girl. Her final selection falls to another admirer who had been a friend of the family for many years. It is hodge-podge comedy and when not too talky is productive. The first act drags. The second brings forth many bright spots and the third reaches a happy comedy medium. The author gives no plausible reason for the many characters of the piece always being present except for the fact it is generally understood people in the millionaire class have many hangers-on. In many instances the players are withdrawn from the stage very abruptly after being called upon for a line or two. This comedy is distasteful.

The casting has been well taken care of. Catherine Cozens handles the title role expertly. Miss Cozens is a young woman who has had experience in several Broadway productions. The present piece should prove a schooling for her to do bigger things than she has previously had opportunities for. Benjamin Kauser, who staged the production, appears to advantage in a role of importance with Elliot Cabot as the collegiate type of newlywed, giving the role a realistic touch. Carl Glick as the grandfather and Norman Cope as his companion lend much interest when on the stage. The remainder of the roles are suitably filled. To give the production a bit of a Broadway flavor two members of the cast are given program mention as appearing through the courtesy of uptown managers.

Two sets are used for the three acts created by Oscar Libetrau. The second act stands out nicely, with the living room/setting used for the first and third, weakened only by the furniture. The painting by Robert W. Berman is harmonious. The Players have an amusing vehicle in "Sybilva." It should prove satisfactory for the organization's subscribers if never selected for production elsewhere. Har.

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## BAL TABARIN

Atlantic City, May 2. Speed and pep and gaiety of color amid constant action are the essentials of "Bal Tabarin," from an apparently deleted French tale, which began a prosperous summer career with Monday night's performance at the Apollo.

As the Shuberts have decked out the evening in more jazzy than the most popular colored dances, more colorful than any of the bright light entertainments and as full of action and activity as the strutting shows of the past two seasons.

"Bal Tabarin" is essentially cafe life as it is not maintained. Should any proprietor offer so many gaily colored costumes, so many pretty girls, so much vivacity, so thorough an understanding of the intoxication of music and action, he would have solved the problem of renewing the public desire for a speedy life.

Yet withal this hurdy gurdy entertainment "Bal Tabarin" offers a chorus garbed in the usually unnecessary expense of the costliest silk hose, and while providing much expectation in the form of noise gives no real sensation that even savors of a real war.

Inasmuch as the appeal is enervating yet visible to the whole family, "Bal Tabarin" will probably do two things: It will secure the dollars from those who want the cabaret at its best and have a limited amount of funds to expend, and it will at the same time draw those who want to be jazzed for an exceptionally long evening, beginning with the evening hour, and ending with a summer appetizer it should undoubtedly appeal.

The plot is one of those terribly worn-out affairs that first arrived with "The Girl from Rector's." Thankfully it gets lost in the racy moments of the big second act and does not bother greatly in the final scenes except for the comedy production.

The piece has a good cast of experts in making just such comedy as comes from a collection of saintly persons finding themselves emmeshed in the running of the fastest cabaret in Paris, and only one wife to be satisfied of their innocence. Harry K. Morton, with his elastic dancing, is the leader of the activity. He has a close second in Harry Kelly, who consents to change his costume twice, unusual though it is. Louis Simon does some very splendid pathetic acting, mingling with dancing. Teddy Gerard won her audience in the mannerisms of a French

girl and by some artistic dance touches. Mabel Withee does the innocent young smiling girl. Among others are Grace Hamilton, Gertrude Mudge, Zella Russell, Hattie Althoff, the dancer, and Clarence Harvey.

The costumes is a maze of color and design, a constantly moving picture, ever revealing some new phase to catch the eye. Scheuer.

## FOREIGN REVIEWS

### AREN'T WE ALL?

London, April 12. A bright, breezy little comedy is "Aren't We All?" produced at the Globe April 10 by Marie Lohr. It is entertainment of a superior order, dependent upon erudite witticisms rather than plot or situation, and by Frederick Lonsdale, hitherto known as a contributor of musical comedy librettos.

The Hon. Margot Tatham (Marie Lohr) is spending the winter in Egypt recuperating from a siege of private charity concerts at which she has been singing. She is the possessor of a fine voice, and in order not to be importuned to sing adopts another name. A charming young woman, very much in love with her husband, she returns to find him suddenly without notifying him, to find him kissing another woman. The truth of the matter is, the young husband was tempted into the kiss by the other woman and had not thought of taking the thing seriously. But the wife refused to forgive him, making him very unhappy. Among other things, she said that had the provocation been under the spell of a romantic moon, etc., there might have been some excuse for it.

The young husband has a very worldly father, Lord Grenham, a great deal of a libertine who wisely selects the British Museum for meeting his lady friends, because, as he explains, people of his class never go there.

By a chain of circumstances and intelligent deductions Lord Grenham comes into possession of the fact that the virtuous, indignant wife under the spell of her romantic moon in Egypt had permitted her husband to kiss her, after which, recovering her composure, she rushed home to her husband intending to confess the peccadillo, but having unfortunately entered at the inopportune moment.

Lord Grenham invites the Australian to his country home, but the clever wife, who has been a hand and a half telling him her husband's host. When confronted, the Australian behaves like a gentleman, pretending he had never met the woman before. After the departure of the Australian the wife says to her husband: "You really did not think I was the woman who permitted the Australian to kiss her, did you?" to which her husband replies: "I knew you were a woman," after which a more complete understanding exists between them.

This is a very slight plot for a full play, but the author has provided a well-constructed, tightly-knit, brilliantly-written entertainment that will please the better class of the audience, and if they are of sufficient quantity that piece will prove a financial as well as an artistic success.

Miss Lohr is her usual charming self, pleasing to the eye and generally harmonious to the ear, but occasionally given to the utterance of strident tones, which grate somewhat.

One characterization is contributed by Julian Rye as Lord Grenham, Ellis Jeffreys makes a brilliant widow, and the remainder of the cast of the occasionally artificial play handle their respective roles intelligently. The staging by Stanley Bell is everything that could be desired.

Ethel Barrymore and one or two other American stars might be able to utilize the play in a few of the larger cities in the States, but it is hardly a piece of property that American managers will go very far out of their way to secure. Jolo.

## GRAND GUIGNOL

Paris, April 7. The bills at the Grand Guignol are now frequently changed, a long run being out of the question in these days. There are four items on the program presented by Manager Choisy last week, the comic and blood-curdling elements being judiciously mixed.

Starting with "Jo Gagne moi!" one-act sketch of Max Hardy about domestic troubles, there is another confounding play in "La Nouvelle Heloise" two-act farce by Alfred Savoir (author of "Bluebird's Eighth Wife"). It is a sort of reprieve to the Couturier de Luneville which had a short innings at the Vaudeville. Heloise (Therese Dormy) is the wife of a provincial physician, with few patients, who elopes with a young fellow from the city. At the end of three years she returns home, having been abandoned soon after her flight by her lover. She since has lived on her wits and otherwise. From a sedate (Continued on page 36)



# BILLS NEXT WEEK (MAY 7)

IN VAUDEVILLE THEATRES

(All houses open for the week with Monday matinee, when not otherwise indicated.)

The bills below are grouped in divisions, according to booking offices supplied from.

The manner in which these bills are printed does not denote the relative importance of acts nor their program positions.

\*Before 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  
H. Dixon & Girls  
Ruby Norton  
Kerr & Weston  
Torch Bearers  
World Make It Live  
Deacon & Mack  
Three Whirlwinds  
(Two to fill)  
Keith's Riverside  
Van & Schenck  
Guran & McGuerie  
Vincent O'Donnell  
Wendy Kent Co.  
Mio Lewis  
Victor Moore Co.  
T. & B. Healy  
R. & J. Fifer  
(One to fill)  
Keith's Royal  
Trixie Friganza

### ALBANY

Proctor's 58th St.  
2d half (3-6)  
Tonia Grey Co.  
Thos. Jackson Co.  
Furman & Evans  
Harold Kennedy  
(Two to fill)  
1st half (7-9)  
Bryant & Stewart  
W. & G. Ahearne  
Ed. Duro  
(Others to fill)  
2d half (10-13)  
Bernard & Garry  
Wells & Hurt  
Two Stencards  
(Others to fill)  
Proctor's 5th Ave.  
2d half (3-6)  
Joe Darcey  
Clark & Bergman  
Brown & Whitaker  
Herbert Clifton

### CHATTANOOGA

Rialto  
2d half  
Bege & Queeque  
Jack Sidney  
Gillroy & Lange  
Burt & Holtsworth  
(One to fill)  
CHESTER, PA.  
Admiration  
Betty Donn  
Stephens & Lovejoy  
Salle & Robles  
Pantheon Singers  
(Two to fill)  
1st half  
Cliff Jordan  
Bigelow & Lee  
B. & H. Carleton  
Miss Cupid  
Margie Coates  
Southland Enter  
(One to fill)  
CINCINNATI  
B. F. Keith's  
Du 'For Boys  
Rialto & La Mont  
Jim McWilliams  
Lions Quartet  
(Others to fill)  
CLEVELAND  
Palace  
Libonati  
Princess Radjah  
Jack Norworth  
Faber & Kialas  
Bob Albright  
(Two to fill)  
106th St.  
The Duttons  
Miller Girls  
Edgie Miller Co.  
Webster & Bang  
H. & A. Seymour  
Jack La Vier  
(One to fill)  
DETROIT  
Temple  
Espe & Dutton  
Elizabeth Brice  
Bryan & Ridnor  
D. H. H.  
Jessie Busley Co.  
Fagan's Band  
Swor & Conroy  
(One to fill)  
EASTON, PA.  
Able O. H.  
Two Lusters  
Van Dyke & Vincey  
Heasler Rempel Co.  
Frank Bush  
Flashes  
(Two to fill)  
1st half  
Raymond & Sch'm  
Barry & Wolfords  
Creedon & Davis  
(One to fill)  
ELIZABETH, N. J.  
Proctor's  
2d half (3-6)  
One Fearful Night  
Wills Mahoney  
A. Ballin & Dogs  
Phil Davis  
Lee & Cranston  
Lorras Trout  
(Two to fill)  
Smythe & James

### ALBANY

Proctor's  
McFarland & P.  
Venita Gould  
Hodge & Lowell  
Three Kirkillos  
(One to fill)  
Sealo  
Princess N. Tal Tal  
Bel. Duo  
(Others to fill)  
2d half (10-13)  
M. Diamond Co.  
Allen Town, Pa.  
Orpheum  
Harry Tsuda  
Raymond & Sch'm  
Creedon & Davis  
Barry & Wolfords  
Ideal  
(One to fill)  
2d half  
Two Lusters  
Van Dyke & Vincey  
Flashes  
\*Frank Bush  
Ideal  
AMSTERDAM, N.Y.  
Rialto  
Paul Brady  
Kennedy & Davies  
Allen  
Tom Kelly  
Emerald Revue  
Pony  
(Two to fill)  
2d half  
Melroy Sisters  
Lee & Mann  
(Others to fill)  
ASBURY PARK, N.J.  
Main Street  
Peters & LeBuff  
Mildred Parker  
Zuh & Dreiss  
Adelaide Bell Co.  
(Two to fill)  
2d half  
Redmond & Wells  
Lewis & Dody  
Lerner Girls  
Heller Sis  
McKissick & H.  
Henry & Adelaide  
(One to fill)  
1st half (7-9)  
Jimmie Lucas Co.  
Doree's Operalogue  
Kovacs & Goldner  
Farrell & Hatch  
Lehman & Dupreese  
(One to fill)

### ATLANTA

Lyrice  
(Birmingham split)  
1st half  
Ross & Foss  
Green & Parker  
B. Anderson & Party  
Thos. & Akers  
(One to fill)  
AUBURN, N. Y.  
Jefferson  
Roma Duo  
Reynolds & White  
Fred Harrison Co.  
(Two to fill)  
BALTIMORE  
Maryland  
Osborne Trio  
Hawford & Leavelle  
Huston Ray  
Lyndell & Macy  
Jesse Reed  
Ben Bernie Band  
Will Mahoney  
Paul Edwards Rev.  
(One to fill)  
BIRMINGHAM  
Lyrice  
(Atlanta split)  
1st half  
Tan Araki Trio  
Jos. Dlatay Co.  
Grace Valentine Co.  
Oscar Lorraine  
Movie Masques  
(One to fill)  
BOSTON  
B. F. Keith's  
Gautier & Pony  
Harry Johnson Co.  
Rink Tangle  
Wayne & Warren  
O'Donnell & Blair  
Sylvia Vane  
The Storm  
Gordon & Fort  
Doster & Lusby  
(One to fill)  
BUFFALO  
Shen's  
Homer Romaine  
The Creightons  
Stanley & Burns  
Edwards & Allen  
Perry Corvey  
(Others to fill)  
1st half (7-9)  
Bernard & Garry  
(Others to fill)  
2d half (10-13)  
Tom Patricia  
(Others to fill)  
KEITH'S PROSPECT  
2d half (3-6)  
Ernie Golden Band  
Mr. & Mrs. J. Barry  
Gilbert Wells  
Flaherty & Ston's  
(Two to fill)  
1st half (7-9)  
McLaughlin & Boys  
\*Courtney & Boyd  
(Others to fill)  
MOSS' RIVERSIDE  
York & King  
Willie Schenck Co.  
Zelda Santley  
Four Route Bros  
(One to fill)  
2d half (10-13)  
Bryant & Stewart  
Doree's Operalogue  
Kovacs & Goldner  
(Others to fill)

### CHATTANOOGA

Rialto  
2d half  
Bege & Queeque  
Jack Sidney  
Gillroy & Lange  
Burt & Holtsworth  
(One to fill)  
CHESTER, PA.  
Admiration  
Betty Donn  
Stephens & Lovejoy  
Salle & Robles  
Pantheon Singers  
(Two to fill)  
1st half  
Cliff Jordan  
Bigelow & Lee  
B. & H. Carleton  
Miss Cupid  
Margie Coates  
Southland Enter  
(One to fill)  
CINCINNATI  
B. F. Keith's  
Du 'For Boys  
Rialto & La Mont  
Jim McWilliams  
Lions Quartet  
(Others to fill)  
CLEVELAND  
Palace  
Libonati  
Princess Radjah  
Jack Norworth  
Faber & Kialas  
Bob Albright  
(Two to fill)  
106th St.  
The Duttons  
Miller Girls  
Edgie Miller Co.  
Webster & Bang  
H. & A. Seymour  
Jack La Vier  
(One to fill)  
DETROIT  
Temple  
Espe & Dutton  
Elizabeth Brice  
Bryan & Ridnor  
D. H. H.  
Jessie Busley Co.  
Fagan's Band  
Swor & Conroy  
(One to fill)  
EASTON, PA.  
Able O. H.  
Two Lusters  
Van Dyke & Vincey  
Heasler Rempel Co.  
Frank Bush  
Flashes  
(Two to fill)  
1st half  
Raymond & Sch'm  
Barry & Wolfords  
Creedon & Davis  
(One to fill)  
ELIZABETH, N. J.  
Proctor's  
2d half (3-6)  
One Fearful Night  
Wills Mahoney  
A. Ballin & Dogs  
Phil Davis  
Lee & Cranston  
Lorras Trout  
(Two to fill)  
Smythe & James

### ALBANY

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McFarland & P.  
Venita Gould  
Hodge & Lowell  
Three Kirkillos  
(One to fill)  
Sealo  
Princess N. Tal Tal  
Bel. Duo  
(Others to fill)  
2d half (10-13)  
M. Diamond Co.  
Allen Town, Pa.  
Orpheum  
Harry Tsuda  
Raymond & Sch'm  
Creedon & Davis  
Barry & Wolfords  
Ideal  
(One to fill)  
2d half  
Two Lusters  
Van Dyke & Vincey  
Flashes  
\*Frank Bush  
Ideal  
AMSTERDAM, N.Y.  
Rialto  
Paul Brady  
Kennedy & Davies  
Allen  
Tom Kelly  
Emerald Revue  
Pony  
(Two to fill)  
2d half  
Melroy Sisters  
Lee & Mann  
(Others to fill)  
ASBURY PARK, N.J.  
Main Street  
Peters & LeBuff  
Mildred Parker  
Zuh & Dreiss  
Adelaide Bell Co.  
(Two to fill)  
2d half  
Redmond & Wells  
Lewis & Dody  
Lerner Girls  
Heller Sis  
McKissick & H.  
Henry & Adelaide  
(One to fill)  
1st half (7-9)  
Jimmie Lucas Co.  
Doree's Operalogue  
Kovacs & Goldner  
Farrell & Hatch  
Lehman & Dupreese  
(One to fill)

### ATLANTA

Lyrice  
(Birmingham split)  
1st half  
Ross & Foss  
Green & Parker  
B. Anderson & Party  
Thos. & Akers  
(One to fill)  
AUBURN, N. Y.  
Jefferson  
Roma Duo  
Reynolds & White  
Fred Harrison Co.  
(Two to fill)  
BALTIMORE  
Maryland  
Osborne Trio  
Hawford & Leavelle  
Huston Ray  
Lyndell & Macy  
Jesse Reed  
Ben Bernie Band  
Will Mahoney  
Paul Edwards Rev.  
(One to fill)  
BIRMINGHAM  
Lyrice  
(Atlanta split)  
1st half  
Tan Araki Trio  
Jos. Dlatay Co.  
Grace Valentine Co.  
Oscar Lorraine  
Movie Masques  
(One to fill)  
BOSTON  
B. F. Keith's  
Gautier & Pony  
Harry Johnson Co.  
Rink Tangle  
Wayne & Warren  
O'Donnell & Blair  
Sylvia Vane  
The Storm  
Gordon & Fort  
Doster & Lusby  
(One to fill)  
BUFFALO  
Shen's  
Homer Romaine  
The Creightons  
Stanley & Burns  
Edwards & Allen  
Perry Corvey  
(Others to fill)  
1st half (7-9)  
Bernard & Garry  
(Others to fill)  
2d half (10-13)  
Tom Patricia  
(Others to fill)  
KEITH'S PROSPECT  
2d half (3-6)  
Ernie Golden Band  
Mr. & Mrs. J. Barry  
Gilbert Wells  
Flaherty & Ston's  
(Two to fill)  
1st half (7-9)  
McLaughlin & Boys  
\*Courtney & Boyd  
(Others to fill)  
MOSS' RIVERSIDE  
York & King  
Willie Schenck Co.  
Zelda Santley  
Four Route Bros  
(One to fill)  
2d half (10-13)  
Bryant & Stewart  
Doree's Operalogue  
Kovacs & Goldner  
(Others to fill)

### CHATTANOOGA

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2d half  
Bege & Queeque  
Jack Sidney  
Gillroy & Lange  
Burt & Holtsworth  
(One to fill)  
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Betty Donn  
Stephens & Lovejoy  
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Pantheon Singers  
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1st half  
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Bigelow & Lee  
B. & H. Carleton  
Miss Cupid  
Margie Coates  
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Du 'For Boys  
Rialto & La Mont  
Jim McWilliams  
Lions Quartet  
(Others to fill)  
CLEVELAND  
Palace  
Libonati  
Princess Radjah  
Jack Norworth  
Faber & Kialas  
Bob Albright  
(Two to fill)  
106th St.  
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Miller Girls  
Edgie Miller Co.  
Webster & Bang  
H. & A. Seymour  
Jack La Vier  
(One to fill)  
DETROIT  
Temple  
Espe & Dutton  
Elizabeth Brice  
Bryan & Ridnor  
D. H. H.  
Jessie Busley Co.  
Fagan's Band  
Swor & Conroy  
(One to fill)  
EASTON, PA.  
Able O. H.  
Two Lusters  
Van Dyke & Vincey  
Heasler Rempel Co.  
Frank Bush  
Flashes  
(Two to fill)  
1st half  
Raymond & Sch'm  
Barry & Wolfords  
Creedon & Davis  
(One to fill)  
ELIZABETH, N. J.  
Proctor's  
2d half (3-6)  
One Fearful Night  
Wills Mahoney  
A. Ballin & Dogs  
Phil Davis  
Lee & Cranston  
Lorras Trout  
(Two to fill)  
Smythe & James

### ALBANY

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Venita Gould  
Hodge & Lowell  
Three Kirkillos  
(One to fill)  
Sealo  
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Bel. Duo  
(Others to fill)  
2d half (10-13)  
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Orpheum  
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Two Lusters  
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Paul Brady  
Kennedy & Davies  
Allen  
Tom Kelly  
Emerald Revue  
Pony  
(Two to fill)  
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Melroy Sisters  
Lee & Mann  
(Others to fill)  
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Main Street  
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Zuh & Dreiss  
Adelaide Bell Co.  
(Two to fill)  
2d half  
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Lewis & Dody  
Lerner Girls  
Heller Sis  
McKissick & H.  
Henry & Adelaide  
(One to fill)  
1st half (7-9)  
Jimmie Lucas Co.  
Doree's Operalogue  
Kovacs & Goldner  
Farrell & Hatch  
Lehman & Dupreese  
(One to fill)

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Lyrice  
(Birmingham split)  
1st half  
Ross & Foss  
Green & Parker  
B. Anderson & Party  
Thos. & Akers  
(One to fill)  
AUBURN, N. Y.  
Jefferson  
Roma Duo  
Reynolds & White  
Fred Harrison Co.  
(Two to fill)  
BALTIMORE  
Maryland  
Osborne Trio  
Hawford & Leavelle  
Huston Ray  
Lyndell & Macy  
Jesse Reed  
Ben Bernie Band  
Will Mahoney  
Paul Edwards Rev.  
(One to fill)  
BIRMINGHAM  
Lyrice  
(Atlanta split)  
1st half  
Tan Araki Trio  
Jos. Dlatay Co.  
Grace Valentine Co.  
Oscar Lorraine  
Movie Masques  
(One to fill)  
BOSTON  
B. F. Keith's  
Gautier & Pony  
Harry Johnson Co.  
Rink Tangle  
Wayne & Warren  
O'Donnell & Blair  
Sylvia Vane  
The Storm  
Gordon & Fort  
Doster & Lusby  
(One to fill)  
BUFFALO  
Shen's  
Homer Romaine  
The Creightons  
Stanley & Burns  
Edwards & Allen  
Perry Corvey  
(Others to fill)  
1st half (7-9)  
Bernard & Garry  
(Others to fill)  
2d half (10-13)  
Tom Patricia  
(Others to fill)  
KEITH'S PROSPECT  
2d half (3-6)  
Ernie Golden Band  
Mr. & Mrs. J. Barry  
Gilbert Wells  
Flaherty & Ston's  
(Two to fill)  
1st half (7-9)  
McLaughlin & Boys  
\*Courtney & Boyd  
(Others to fill)  
MOSS' RIVERSIDE  
York & King  
Willie Schenck Co.  
Zelda Santley  
Four Route Bros  
(One to fill)  
2d half (10-13)  
Bryant & Stewart  
Doree's Operalogue  
Kovacs & Goldner  
(Others to fill)

## CECILE HARRY D'ANDREA and WALTERS

Featured Dancers

"Mary," "The Merry Widow," "Up in the Clouds," "Spice of 1933," and others.

Gus Edwards Rev  
Burns & Lynn  
Resumont Sis  
Leavitt & Lockwood  
Bob Willis  
Poria & West  
(Two to fill)  
Keith's Colonial  
H. Stoddard & Band  
Emily Lea Co.  
Leedom & Stamper  
Williams & Wolfus  
Lorraine Brady  
Zeno, Moll & Carl  
Cupid's Close-ups  
Jones & Jones  
Moss' Broadway  
Jack Rubie Clifford  
Manhattan Soc Or  
\*Sunbonnets  
Ross Wyse Co.  
Leigh & Jones  
(Others to fill)  
Moss' Coliseum  
Chic Sale  
Geo McFarlane Co.

Low & Stella  
Raymond Wilbert  
Murray & Alan  
1st half (7-9)  
Tom Patricia  
Faber & McGowan  
(Others to fill)  
2d half (10-13)  
Seed & Austin  
Venita Gould  
\*Courtney & Boyd  
(Others to fill)  
Proctor's 23d St.  
2d half (3-6)  
Indoor Sports  
Rome & Gaut  
Grabler Revue  
Heller Sis  
McKissick & H.  
Henry & Adelaide  
(One to fill)  
1st half (7-9)  
Jimmie Lucas Co.  
Doree's Operalogue  
Kovacs & Goldner  
Farrell & Hatch  
Lehman & Dupreese  
(One to fill)

ATLANTA  
Lyrice  
(Birmingham split)  
1st half  
Ross & Foss  
Green & Parker  
B. Anderson & Party  
Thos. & Akers  
(One to fill)  
AUBURN, N. Y.  
Jefferson  
Roma Duo  
Reynolds & White  
Fred Harrison Co.  
(Two to fill)  
BALTIMORE  
Maryland  
Osborne Trio  
Hawford & Leavelle  
Huston Ray  
Lyndell & Macy  
Jesse Reed  
Ben Bernie Band  
Will Mahoney  
Paul Edwards Rev.  
(One to fill)  
BIRMINGHAM  
Lyrice  
(Atlanta split)  
1st half  
Tan Araki Trio  
Jos. Dlatay Co.  
Grace Valentine Co.  
Oscar Lorraine  
Movie Masques  
(One to fill)  
BOSTON  
B. F. Keith's  
Gautier & Pony  
Harry Johnson Co.  
Rink Tangle  
Wayne & Warren  
O'Donnell & Blair  
Sylvia Vane  
The Storm  
Gordon & Fort  
Doster & Lusby  
(One to fill)  
BUFFALO  
Shen's  
Homer Romaine  
The Creightons  
Stanley & Burns  
Edwards & Allen  
Perry Corvey  
(Others to fill)  
1st half (7-9)  
Bernard & Garry  
(Others to fill)  
2d half (10-13)  
Tom Patricia  
(Others to fill)  
KEITH'S PROSPECT  
2d half (3-6)  
Ernie Golden Band  
Mr. & Mrs. J. Barry  
Gilbert Wells  
Flaherty & Ston's  
(Two to fill)  
1st half (7-9)  
McLaughlin & Boys  
\*Courtney & Boyd  
(Others to fill)  
MOSS' RIVERSIDE  
York & King  
Willie Schenck Co.  
Zelda Santley  
Four Route Bros  
(One to fill)  
2d half (10-13)  
Bryant & Stewart  
Doree's Operalogue  
Kovacs & Goldner  
(Others to fill)

ATLANTA  
Lyrice  
(Birmingham split)  
1st half  
Ross & Foss  
Green & Parker  
B. Anderson & Party  
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(One to fill)  
AUBURN, N. Y.  
Jefferson  
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Fred Harrison Co.  
(Two to fill)  
BALTIMORE  
Maryland  
Osborne Trio  
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Will Mahoney  
Paul Edwards Rev.  
(One to fill)  
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Tan Araki Trio  
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Oscar Lorraine  
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(One to fill)  
BOSTON  
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Harry Johnson Co.  
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O'Donnell & Blair  
Sylvia Vane  
The Storm  
Gordon & Fort  
Doster & Lusby  
(One to fill)  
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(Others to fill)  
1st half (7-9)  
Bernard & Garry  
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2d half (10-13)  
Tom Patricia  
(Others to fill)  
KEITH'S PROSPECT  
2d half (3-6)  
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Mr. & Mrs. J. Barry  
Gilbert Wells  
Flaherty & Ston's  
(Two to fill)  
1st half (7-9)  
McLaughlin & Boys  
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MOSS' RIVERSIDE  
York & King  
Willie Schenck Co.  
Zelda Santley  
Four Route Bros  
(One to fill)  
2d half (10-13)  
Bryant & Stewart  
Doree's Operalogue  
Kovacs & Goldner  
(Others to fill)

ATLANTA  
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Doster & Lusby  
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(Others to fill)  
1st half (7-9)  
Bernard & Garry  
(Others to fill)  
2d half (10-13)  
Tom Patricia  
(Others to fill)  
KEITH'S PROSPECT  
2d half (3-6)  
Ernie Golden Band  
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York & King  
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Four Route Bros  
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2d half (10-13)  
Bryant & Stewart  
Doree's Operalogue  
Kovacs & Goldner  
(Others to fill)

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Roma Duo  
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Osborne Trio  
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1st half (7-9)  
Bernard & Garry  
(Others to fill)  
2d half (10-13)  
Tom Patricia  
(Others to fill)  
KEITH'S PROSPECT  
2d half (3-6)  
Ernie Golden Band  
Mr. & Mrs. J. Barry  
Gilbert Wells  
Flaherty & Ston's  
(Two to fill)  
1st half (7-9)  
McLaughlin & Boys  
\*Courtney & Boyd  
(Others to fill)  
MOSS' RIVERSIDE  
York & King  
Willie Schenck Co.  
Zelda Santley  
Four Route Bros  
(One to fill)  
2d half (10-13)  
Bryant & Stewart  
Doree's Operalogue  
Kovacs & Goldner  
(Others to fill)

ATLANTA  
Lyrice  
(Birmingham split)  
1st half  
Ross & Foss  
Green & Parker  
B. Anderson & Party  
Thos. & Akers  
(One to fill)  
AUBURN, N. Y.  
Jefferson  
Roma Duo  
Reynolds & White  
Fred Harrison Co.  
(Two to fill)  
BALTIMORE  
Maryland  
Osborne Trio  
Hawford & Leavelle  
Huston Ray  
Lyndell & Macy  
Jesse Reed  
Ben Bernie Band  
Will Mahoney  
Paul Edwards Rev.  
(One to fill)  
BIRMINGHAM  
Lyrice  
(Atlanta split)  
1st half  
Tan Araki Trio  
Jos. Dlatay Co.  
Grace Valentine Co.  
Oscar Lorraine  
Movie Masques  
(One to fill)  
BOSTON  
B. F. Keith's  
Gautier & Pony  
Harry Johnson Co.  
Rink Tangle  
Wayne & Warren  
O'Donnell & Blair  
Sylvia Vane  
The Storm  
Gordon & Fort  
Doster & Lusby  
(One to fill)  
BUFFALO  
Shen's  
Homer Romaine  
The Creightons  
Stanley & Burns  
Edwards & Allen  
Perry Corvey  
(Others to fill)  
1st half (7-9)  
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Sylvia Vane  
The Storm  
Gordon & Fort  
Doster & Lusby  
(One to fill)  
BUFFALO



### ORPHEUM CIRCUIT

**CHICAGO**  
 Palace  
 (Sunday Opening)  
 Dooley & Storey  
 Cafe De Paris Band  
 Bynack  
 Davis & Darnell  
 Carl Francis & C  
 Gussers B'klyers  
 Gussers Carroll & S  
 Well'n'n Cross Co

**MINNEAPOLIS**  
 (Sunday Opening)  
 Dooley & Storey  
 Farrell Taylor Trio  
 Howard & Clark  
 Stepps & O'Neill  
 Ford Dancers  
 6 Hassane

**OAKLAND, CAL.**  
 Orpheum  
 Yarmark  
 Ernest Hlatt  
 Walton & Brandt  
 Gannville & S'rs  
 Gardell Pryer & W  
 Cummins & White

**PORTLAND, ORE.**  
 Orpheum  
 Frank McIntyrs Co

### THE BRAMINOS

With their wonderful musical instrument  
 PLAYING LOEW CIRCUIT  
 Direction: J. H. LUBIN

**CHANDON**  
 (Sunday Opening)  
 Mitty & Tillo  
 Aunt Jimima & B  
 Morris & Campbell  
 Charlie Irwin  
 McDonald 3  
 Olga Cook  
 Armistead & Phelps

**DENVER**  
 Orpheum  
 (Sunday Opening)  
 Mitty & Tillo  
 Aunt Jimima & B  
 Morris & Campbell  
 Charlie Irwin  
 McDonald 3  
 Olga Cook  
 Armistead & Phelps

**SAN FRANCISCO**  
 Golden Gate  
 (Sunday Opening)  
 Smith & Barker  
 F & T Sabini  
 Althea Lucas  
 White Bros  
 Carter

**DES MOINES**  
 Orpheum  
 (Sunday Opening)  
 Smith & Barker  
 F & T Sabini  
 Althea Lucas  
 White Bros  
 Carter

**LOS ANGELES**  
 Hill Street  
 Little Cottage  
 Willie & Hartman  
 Fred Hughes  
 Rainbows End  
 Shell & Vernon  
 Wright & Dietrich

**MILWAUKEE**  
 Palace  
 (Sunday Opening)  
 Joe Cook  
 Williams & Vaneel  
 Johnny Burke  
 Willie & J Smith  
 Fries & Wilson  
 Aerial Valentines

### CHESTER FREDERICKS

The Featured Juvenile Dancer and  
 Claver Mimic  
 Third Season with  
 Gus Edwards Revue

### LOEW CIRCUIT

**NEW YORK CITY**  
 State  
 Kerville Family  
 Moscow Singers  
 Stranded  
 Whitford & Phelps  
 Walter Manthey Co  
 2d half  
 Ishikawa Japs  
 Newhoff & Phelps  
 Tuck & Clare  
 Billie Gerber Rev  
 (One to fill)  
 American  
 Frank Shields  
 Delbridge & G  
 Antrim & Vale  
 Evelyn Phillips Co  
 Fay Rash 3  
 Lloyd & Goode  
 Stanley & Alva  
 2d half  
 Wilhat Trio  
 Helen Morton  
 Tuck & Clare  
 Golden Bird  
 Arnie Nolan  
 M'Nally Kelly & D

**ANTRIM & VALE**  
 Dolly's Dream  
 Jennings & Durney  
 Delaney St.  
 Maxine & Bobby  
 Chu Chin Toy Co  
 Vine & Temple  
 Grey & Byron  
 Hayes & Smith  
 Billie Gerber Rev  
 2d half  
 Frank Shields  
 Stevens & Brunelle  
 Van & Vernon  
 J E Bernard Co  
 Bert Hanlon  
 Ford & Price  
 National  
 Ford & Price  
 Dreon Sisters  
 Louise Carter Co  
 Lehr & Kennedy  
 N & Brazilian Nuts  
 2d half  
 Mable Lunette  
 Herman Berrens  
 Simms & Wayne  
 Vine & Temple  
 Joe Stanley Co

### SHEAN and PHILLIPS

Featured with ONA MUNSON  
 Playing B. F. Keith Circuit

**ORPHEUM**  
 Eicko & Keyo  
 Herman Berrens  
 Jas Stanley Co  
 Jennings & Durney  
 Baraban Grohs Co  
 2d half  
 Kerville Family  
 Moscow Singers  
 Leach LaQuinlan 3  
 Bert Lewis  
 Adler & Dunbar  
 Bernard & Townes  
 Baraban Grohs Co  
 Lincoln Square  
 Murphy & Bradley  
 Harris & Holly  
 Let's Go  
 Fern Bigelow & K  
 Stanley & Alva  
 Conroy & Howard  
 Chas Rogers Co  
 Leach LaQuinlan 3  
 2d half  
 Archie Onrl 3  
 Harris & Holly

### MARGUERITE DeVON

ON TOUR  
 EXCLUSIVE DIRECTION OF  
 WEBER & FRIEDLANDER

**BROOKLYN**  
 Metropolitan  
 Melnotte Duo  
 Overholt & Young  
 Cella Weston Co  
 Geo Morton  
 5d Kirksmith Sls  
 2d half  
 Hubert Dyer & Co  
 O'Connor & Clifford  
 Stranded  
 Marston & Minns  
 J Flynn's Mins  
 2d half  
 Lillian Scranton Co  
 Lillian Scranton  
 White Black & U  
 Marston & Manley  
 Royal Entertainers  
 2d half  
 Maxine & Bobby  
 Hayes & Smith  
 Miller & Bradford  
 Lloyd Goode  
 (One to fill)

**LONDON, CAN.**  
 Leow  
 Alvarez Duo  
 Jean Boydell  
 Clark & O'Neill  
 2d half  
 Sterling Rose 3  
 Buddy Walker  
 Phillips & Co

**MEMPHIS**  
 State  
 Raymond Pike  
 P & G Hall  
 Harry Mason Co  
 Bernard & Townes  
 7 Honey Boys  
 2d half  
 Wilton & Lelo  
 Morey & Corbin  
 Chapman & Ring  
 Hayes & Lloyd  
 Plavot & Natalie

**MILWAUKEE**  
 Miller  
 Mankin  
 McIntyre & H'clmb  
 Bob Ferns Co  
 Indian Reveries

**MONTREAL**  
 Leow  
 Zera Carlson 3  
 B & L Walton  
 O'Brien & LaMont  
 H'n's & Burt'n Sls  
 Harrison Moss

### ARTHUR SILBER

BOOKING EXCLUSIVELY WITH  
 PANTAGES CIRCUIT  
 606 FITZGERALD BLDG. NEW YORK  
 Phone BRyant 7916-1629

**2d half**  
 Wolf & Ward  
 (Others to fill)

**Star**  
 Robbins Trio  
 Billy Doss  
 (Three to fill)  
 2d half  
 Brown & Simms  
 (Others to fill)

**SO. CHICAGO**  
 Calumet  
 Marshall 2  
 Memories  
 Joe Delvin

### ATLANTA

**Grand**  
 Diaz Monkeys  
 Wyeth & LaRue  
 Fox & Kelly  
 Landquist & Allen  
 B & Wheeler  
 The Wager

**ST. LOUIS**  
 (Sunday Opening)  
 Patricia  
 Edwin George  
 Billy Giason  
 Harry Holman Co  
 Jimmy Morgan Co  
 Frank Tinney

**ST. PAUL**  
 Palace  
 Dotson  
 Owen McGivney  
 State of Yesterday  
 W & J Mandell  
 Landquist & Allen  
 B & Wheeler  
 The Wager

### HENRI MARGO

assisted by  
 MARGARITA MARGO, ARDATH DE  
 JESSE and HELENE SMITH  
 Direction EAGLE & GOLDSMITH

**Plavot & Natalie**  
 2d half  
 Diaz Monkeys  
 Wyeth & LaRue  
 Fox & Kelly  
 Carey Bannion & M  
 Harry Abrams Co  
 2d half  
 Baitus Duo  
 Craig & McMahon  
 Stevens & King  
 Billy Barlow

**BALTIMORE**  
 Hippodrome  
 Stars Record  
 Ford & Goodrich  
 Lewis & Rogers  
 Russ LeVan & P  
 (One to fill)

**BIRMINGHAM**  
 Bijou  
 Wilton & Lelo  
 Morey & Corbin  
 Chapman & Ring  
 Hayes & Lloyd

### FOUR PHILLIPS

Next Week (May 7), Shen's, Buffalo  
 Management: MAX PHILLIP

**ROYAL POKIN TR**  
 DAYTON  
 Dayton  
 Victoria & Dupre  
 C & C McNaughton  
 In Wrong  
 Jean Granese  
 Jean Granese Co  
 Billy Manthey Co  
 2d half  
 Frank Ford Co  
 Alton & Allen  
 C'sp'n Dancers

**HOBOKEN, N. J.**  
 Lyric  
 Louise Carlyle

**CELEBRAND**  
 State  
 Franklin  
 Bennington & Scott  
 Cardo & Noll  
 Jimmy Sayo Co

### GUS SUN CIRCUIT

**BELMONT, IND.**  
 Grand  
 Gartella Bros  
 Little Big Girl  
 Welton & Marshall  
 2d half  
 G & J Wheeler  
 Brooks & Barry  
 Kirkwood & O'Neill

**GARY, IND.**  
 2d half  
 Marsh & Bolt  
 Collins Duo  
 Robbins Trio  
 Billy Doss  
 (Two to fill)

**NEWCASTLE, IND.**  
 Princess  
 2d half  
 Gartella Bros  
 Little Big Girl  
 Welton & Marshall  
 N'G'A FALLS, N.Y.

**Cataract**  
 Lester & Stewart  
 Lady Oga Tow'ga  
 Norville Bros  
 Bermuda Bound  
 2d half  
 Hardy Bros

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 PANTAGES CIRCUIT  
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 Phone BRyant 7916-1629

**2d half**  
 Wolf & Ward  
 (Others to fill)

**Star**  
 Robbins Trio  
 Billy Doss  
 (Three to fill)  
 2d half  
 Brown & Simms  
 (Others to fill)

**SO. CHICAGO**  
 Calumet  
 Marshall 2  
 Memories  
 Joe Delvin

### ATLANTA

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 The Wager

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 Billy Giason  
 Harry Holman Co  
 Jimmy Morgan Co  
 Frank Tinney

**ST. PAUL**  
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 Dotson  
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 Stevens & King  
 Billy Barlow

**BALTIMORE**  
 Hippodrome  
 Stars Record  
 Ford & Goodrich  
 Lewis & Rogers  
 Russ LeVan & P  
 (One to fill)

**BIRMINGHAM**  
 Bijou  
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 Morey & Corbin  
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 Hayes & Lloyd

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 Lyric  
 Louise Carlyle

**CELEBRAND**  
 State  
 Franklin  
 Bennington & Scott  
 Cardo & Noll  
 Jimmy Sayo Co

### DR. JULIAN SIEGEL

Official Dentist to the N. Y. A.  
 408 E-way (Putnam Bldg.) N. Y.

**LINCOLN, NEB.**  
 Liberty  
 Du Ball & M'K'zie  
 Gordon & Spain  
 Four Songsters  
 Harmony Land  
 2d half  
 Two Earls  
 Wallace & Clyde  
 F De Mar & B  
 (One to fill)

**MILWAUKEE**  
 Majestic  
 J & N Olms  
 Wells & Winthrop  
 Raymond Bond Co  
 Coulter & Rose  
 Royal Ventian 5  
 Bob Murphy  
 M'Goode Lenz'n Co  
 (One to fill)

**MINNEAPOLIS**  
 7th St.  
 Chandon Trio  
 Healy & Gannella  
 Olton Girls  
 Stanley Chapman  
 Leone Hall Revue  
 Farnell & Florence  
 Australian Axmen  
 2d half  
 Bell & Van  
 Frank Farron  
 J Delmar Bass 1

**NORFOLK, NEB.**  
 Auditorium  
 (6)  
 Tudor & Stanton  
 Wallace & Clyde  
 Harmonyland  
 (10-11)  
 Bell & Van  
 Frank Farron  
 J Delmar Bass 1

**SHARON, PA.**  
 Columbia  
 Tojetti & Bennett  
 J Mack & Girls  
 (One to fill)

**OSHKOSH, WIS.**  
 Grand O H  
 Nixon & Norris

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 Stevens & King  
 Billy Barlow

**BALTIMORE**  
 Hippodrome  
 Stars Record  
 Ford & Goodrich  
 Lewis & Rogers  
 Russ LeVan & P  
 (One to fill)

**BIRMINGHAM**  
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 Wilton & Lelo  
 Morey & Corbin  
 Chapman & Ring  
 Hayes & Lloyd

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 Frank Ford Co  
 Alton & Allen  
 C'sp'n Dancers

**HOBOKEN, N. J.**  
 Lyric  
 Louise Carlyle

**CELEBRAND**  
 State  
 Franklin  
 Bennington & Scott  
 Cardo & Noll  
 Jimmy Sayo Co

### SAN DIEGO, CAL.

Pantages  
 F'xworth & Francis  
 Alda Earl & Lewis  
 Toney & George  
 Howard & Co  
 Five Janelas  
 Merlin Sisters

**LONG B'CH, CAL.**  
 Pantages  
 Shelk's Favorites

**SALT LAKE**  
 Pantages  
 Rial & Lindstrom  
 Rogers Roy & R  
 Little Carlalia  
 Fernando Page  
 Morrissey & Young  
 Guardsmith Bros

**OGDEN, UTAH**  
 Pantages  
 (10-12)  
 LaDora & Beckman

**KANSAS CITY**  
 Pantages  
 Ford & Tully  
 Krynlon & DeVoe

### DARL MacBOYLE

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 Lee Kid  
 V & B Stanton  
 Schell's Manikins  
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 Four Yllorons  
 Paul Rahn Co  
 U S Jazz Band  
 Silver Dural & K  
 Page & Green  
 (Open Week)

**TULSA, OKLA.**  
 Orpheum  
 (Okla. City Split)  
 1st half  
 Canova  
 Ann & Thompson  
 Eddie Ross  
 Wheeler Trio  
 (One to fill)

**WICHITA, KAN.**  
 Orpheum  
 Grant & Wallace  
 Four of Us  
 Harry J Conley Co  
 M'Gorm's & Will  
 (One to fill)  
 2d half  
 Janis & Chaplow  
 Mack & Velmor  
 McCallen & Carson  
 S Mora & Reckless  
 (One to fill)

### SOUTH AFRICA

(Continued from page 27)  
 son and Macbeth; Dorval and Daley;  
 pictures.

**Benoni**  
 CRITERION—Week March 26,  
 "Four Horsemen."

**Germiston**  
 APOLLO—March 26-28, Jones  
 and Raine; Alec Fredson and Mlle.  
 Rejan; pictures; 29-31, Frank Pow-  
 ell; Cornalia and Eddie; pictures.

**Krugersdorp**  
 VAUDETTE—March 26-28, Frank  
 Powell; Cornalia and Eddie; pic-  
 tures. 29-31, Jones and Raine, Fred-  
 son and Rejan; pictures.

**NATAL**  
 Durban  
 CRITERION—Week March 19,  
 Larry Kemble and Morton; Daisy  
 Griff; Leah Victoria; pictures. Week  
 March 26, Jack Barty; Broughton  
 and Credon; Dale and Baring;  
 pictures.

**Maritzburg**  
 RINKO—Week March 19, Norval  
 and Daley; Jones and Raine; pic-  
 tures. Week 26, Daisy Griff; Leah  
 Victoria; Kemble and Morton; pic-  
 tures.

Ada Reeve, the English comedie-  
 enne, arrived at Durban, Natal, from  
 Australia under engagement to  
 Leonard Rayne for a South African  
 tour. She was confined to her hotel  
 infirmary from a nervous breakdown.  
 Inquiries made before mail leaving  
 states she is recovering.

### THE CAPE TOWN BRANCH OF THE AFRICAN THEATRES, LTD.

under manage-  
 ment of M. M. Smollan, intend to  
 give a chance to budding talent  
 throughout the district. March 31  
 will be the tryout night on the Pier,  
 and promises of engagements in the  
 African Theatres, Ltd., halls are  
 held out to those who prove winners.

An outbreak of fire in the early  
 hours of the morning of March 28  
 partly destroyed the City Bioscope,  
 Sir Lowry road, Cape Town.

### POTTER and GAMBLE

B. F. KEITH CIRCUIT  
 Direction: THOS. J. FITZPATRICK

**Early & Lighth**  
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 Kranz & White  
 Gaultier's Toy Shop

**SPOKANE**  
 Pantages  
 Martinette  
 Goun & Albert  
 Kline & Brillant  
 Francis Beaumont  
 Geo Mayo  
 Dance Evolutions

**SEATTLE**  
 Pantages  
 Dehoren 3

**OAKLAND, CAL.**  
 Pantages  
 Equill Bros  
 Chick Supreme  
 Ross & Roma  
 Lewis & Lorne  
 Bob Lashlie  
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All matter in  
CORRESPONDENCE  
refers to current  
week unless  
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## CHICAGO

VARIETY'S  
CHICAGO  
OFFICE  
State-Lake  
Theatre Bldg.

At this writing it don't look like it was ever going to be possible to satisfy the demand for jazz bands! They follow one after another at the Palace and oftentimes play the same selections, but each band that comes in seems to be liked as well or better than its predecessors, and every time a number is heard it gains new admirers. Paul White-man's Cafe de Paris Orchestra (New Acts) opened Sunday for a stay of three weeks, and after playing nine numbers left the audience hungry. Up to this time there has been a disposition to avoid using jazz bands to close the bill, but as they seem to be sure-fire at holding audiences in and appear to be the magnet that draws many of the people, it would seem to be wisdom to place them to close the shows.

Dolly Kay was programed for next to closing on the nine-act bill, with the orchestra seventh, but but when it came to playing Miss Kay was seventh and the band eighth, and she appeared for one song with the band, which put it over nicely, if any boost was needed. Yip Yip Yaphankers closed the bill and following the band there was a moment or two wait, but not enough to be serious. It is a fine act and held the audience, but it would be of still greater value to a bill in another position.

The preponderance of men over women is due to the presence on the program of two ten-men acts in the band and the Yaphankers. There are 29 men on the bill and six girls. It would seem that the often echoed dearth of chorus girls is to be met by the use of men musicians in bands and that the wailing of clarinets and saxophones and the muted tooting of cornets and trombones are destined to take the place of kicking feet and pretty faces in the affection of vaudeville fans. The bill had three punch references to the war in it.

Cressy and Dayne appear in "Without a Will-There's a Way" in which the sacrifices made by those who remained at home is emphasized.

Leo Carrillo recites a poem by Herbert Kaufman which is intended to keep people from forgetting the ex-servicemen and which he introduces with the declaration that it must not be taken as cheap patriotism. Carrillo refers to his own ef-

forts to entertain soldiers now in hospitals in such a way that there can be no refusal to accept this patriotic bit as he means it. It is fully 100 per cent. showmanship. The Yip Yip Yaphankers call their offering "A Day in Camp" and while it suggests war in a general way such thoughts center on the world war in spite of anything that might be done to prevent it.

The bill runs: Berg and English, Donegan and Steger, Chief Caupolican, Cressy and Dayne, Tempest and Sunehine, Leo Carrillo, Cafe de Paris Orchestra, Dolly Kay and Yip Yip Yaphankers. It looks better on paper than it actually performs. Dolly Kay and the Cafe de Paris orchestra receive the greatest applause. Leo Carrillo scores a solid hit and Tempest and Dickinson obtained prolonged applause, Sunday afternoon, though it was not vociferous. Leo Carrillo's delightful modesty made a fine contrast to Homer Dickinson's conceit. Cressy and Dayne did not go as big as formerly in Chicago. They have been away for some time, which may account in a measure for it. Their present vehicle is along the same lines of other playlets they have presented and they are in their usual form. They deserve a certain consideration for their past performances and it must be confessed that they have been consistent entertainers in their line for years, never wavering from the straight and narrow path to get a laugh from something suggestive. In this sketch the strictest possible morality is evidenced when the old fellow starts to smoke and observes, "Of course you ladies do not smoke."

Berg and English are announced by slides on the screen as having doubled for Harold Lloyd and Snub Pollard in the movies when acrobatics were necessary. They make up to resemble these comedians and do some dangerous falls in a rather novel routine of tricks. Donegan and Steger are clever dancers with a cleverly arranged act, though they did an encore Sunday afternoon which was a knock to the general good impression registered. Chief Caupolican offers one of the best singing acts that has ever been in vaudeville. He has a splendid voice, fine diction and an artistic way of singing. (Miss) Jeanne Renard at the piano contributes towards his success and does not go unwarded, for he directs the spotlight to her a couple of times at the finish. Homer Dickinson is the smart comedian, and is assisted by Florence Tempest, with George Harris at the piano.

Business was not quite capacity

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Sunday afternoon. It is the first time that there have been vacant seats at an opening performance in some time. Loop.

McLiran and Mile, Australian axemen, opened the last show at the Majestic Sunday night and gave an exhibition of axe throwing and wood chopping that is interesting as well as being a novelty. The Stuart Girls followed with songs, mostly of the harmony order, and scored quite a success. The act is much better in its present form than when seen at the Lincoln Hippodrome last fall with a third party—a pianist.

Raymond Bond and Co. offered a sketch, in which the work of the young woman stands out especially. It is fine entertainment. Ward and Dooley do a routine similar to that identified with the Dooley name, and their versatility, combined with the

The brother cheated a little in his singing from when at the Palace, but it may have been because it was felt that the Rialto audience would not appreciate a better number. Victoria and Dupree introduce tumbling and acrobatic feats as a dancing act and gain high favor before the real nature of the offering is disclosed. The girl is particularly clever. Billy Doss is a blackface comedian with a peculiar twang to his voice. He is making quite as big a hit as when at the Majestic Feb. 18 week. His material is well selected and his manner of delivery effective. The Three Hamel Misses play brass instruments particularly well, and it might be wished that their singing was just a little better. One girl stands out with her slide trombone, and the other two play cornet. "In Wrong" was not even.

House Bill No. 550, introduced into the Illinois Legislature by Representative Galias, which lies in the Committee on Licenses and Miscellaneous, reads:

"Be it enacted by the people of the state of Illinois, represented in the General Assembly: That any person, firm, corporation, association, or any officer, director or em-

## CORRESPONDENCE

The cities under Correspondence in this issue of Variety are as follows, and on pages:

|                   |    |                     |    |
|-------------------|----|---------------------|----|
| BALTIMORE .....   | 37 | PITTSBURGH .....    | 44 |
| BOSTON .....      | 41 | ROCHESTER .....     | 40 |
| BUFFALO .....     | 38 | SAN DIEGO .....     | 37 |
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| KANSAS CITY ..... | 42 | SYRACUSE .....      | 44 |
| MONTREAL .....    | 40 | WASHINGTON .....    | 41 |

man's quiet but effective comedy, makes them a big success. The introduction of their youngster in the encore is additional joy. Fred Lewis was never in better form, and everything he did was enthusiastically received. He registered the applause hit of the bill at this performance.

The Dan Fitch Minstrels open with the usual half circle of entertainers and changed to a plantation scene, where old-fashioned minstrelsy held sway for a brief period. Bob Murphy and girl partner duplicated the success registered at other Chicago houses this season. Hammond's White Way Band, in a Sunday only played "Love Sends a Little Gift of Roses," in which a girl singer was featured, and "Pack Up Your Sins," "Farewell Blues" and "Runnin' Wild," in which a dancer had an important inning.

The Rialto has some exceptionally good acts this week. From a standpoint of meritorious numbers the bill is one of the best seen at that theatre in some time. There is no feature that overshadows former headline attractions or nothing that stands out particularly, but nearly every act is first class. Jean Granes, who is headlined, was on third at the Palace week of Oct. 29. Fox and Allyn, a new act around here, is Palace speed. Victoria and Dupree have probably played the big time. Brown, Gardner and Barrett have done so, though not with exactly this combination. Hill and Quinnett are calliber for first-class houses. There is a certain sameness to the bill as witnessed which may have been avoided at other shows when the acts ran differently. Fox and Allyn, being on ahead of Charles and Cecil McNaughton with exactly the same kind of a frameup, worked to the disadvantage of the latter act. These people were too late in the bill witnessed to have a fair chance. Lovett and Dale handle ordinary material better than would be expected, but provided the weakest number on the bill. The lady's fortune telling song is a good idea. Hill and Quinnett combine comedy, unicycle stunts and acrobatic feats to excellent advantage. It is the comedy of the act, though, and the attractiveness of the girl that makes the offering stand out. Jean Granes is assisted by her brother and another fellow, and the fun comes largely from the fact that the two men come out of the audience.

ployes thereof, who or which shall sell or offer to sell or dispose of, or shall have in his, her or its possession with intent to sell or dispose of, any ticket or tickets of admission to, or any ticket or tickets entitling the holder to the use of any reserved seat or seats in or on any theatre, athletic field, stadium or other public place of amusement or entertainment within the state of Illinois, at or for a price in excess of the sale price established for such ticket or tickets as printed on the face thereof, shall be guilty of a misdemeanor, and shall on conviction thereof be punished by a fine of not less than fifty dollars (\$50.00) and not exceeding one thousand dollars (\$1,000), or by imprisonment in the county jail for a term not exceeding six (6) months, or by both such fine and imprisonment in the discretion of the court."

John J. Garrity, western manager for the Shuberts, left this week for Hot Springs, Ark., where he will spend a couple of weeks.

S. L. and Fred Lowenthal and

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Harry P. Munn, attorneys and counselors, will remove their offices to suite 722-730, American Bond & Mortgage Building, at 127 North Dearborn, this week. The new location is not far from the former one.

The following managers, actors and producers have received discharges in bankruptcy from Judge Charles Carpenter: Ralph Dunbar, Ralph Dunbar Attractions, William A. Grew, John Blitzen and Harding O. Martin, the latter representative of the Pathe Film Co.

Oswald Rolle, whose address is 2303 Seminary avenue, Chicago, would like to hear from Harry Nilsson, Charles Nilson or Adele Nilson, his folks, whom he hasn't seen for 30 years. Rolle has just come over from Sweden. He was once an acrobat and his folks were in an act with him.

Boyle Woolfolk is arranging an all-girl show for the Capitol, Davenport, Ia., for week of May 13.

Frank Rae, who took out a touring vaudeville show several weeks ago, is being sought by local authorities, as Lew Lawson, agent, obtained a judgment for \$75 at Booneville, Mo. He left the company stranded near Omaha. Some members of his company have reached Chicago.

The rental which Emma Paley pays for the Imperial is \$12,000 annually, and the lease takes effect July 1. The present lease of the theatre is to the Columbia Wheel at \$700 a month. The house is making a success of pictures at 10 cents under the Paley management.

Arthur Freudland has purchased the Harper Theatre and building from Max Goldberg, consideration \$340,000. H. O. Stone, real estate people, handled the deal. The Harper is booked in conjunction with the Thielens Circuit.

Norman Friedenwald has out an all-colored show which he calls "Plantation Days."

The burlesque season at the Columbia Theatre came to close last week when Harry Strous' "Talk of the Town" appeared. Al H. Woods now takes over the house and will remodel it.

Moss' Columbia, Far Rockaway, beginning May 7 will play pop vaudeville and pictures the last half and pictures the first half of the week.



PIATOV and NATALIE PHOTOGRAPHED THIS SEASON BY

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THE SONG THAT EVERYBODY LOVES

Music by  
MILTON AGER

WHERE THE RAMBLER ROSES RAMBLE 'ROUND MY OLD

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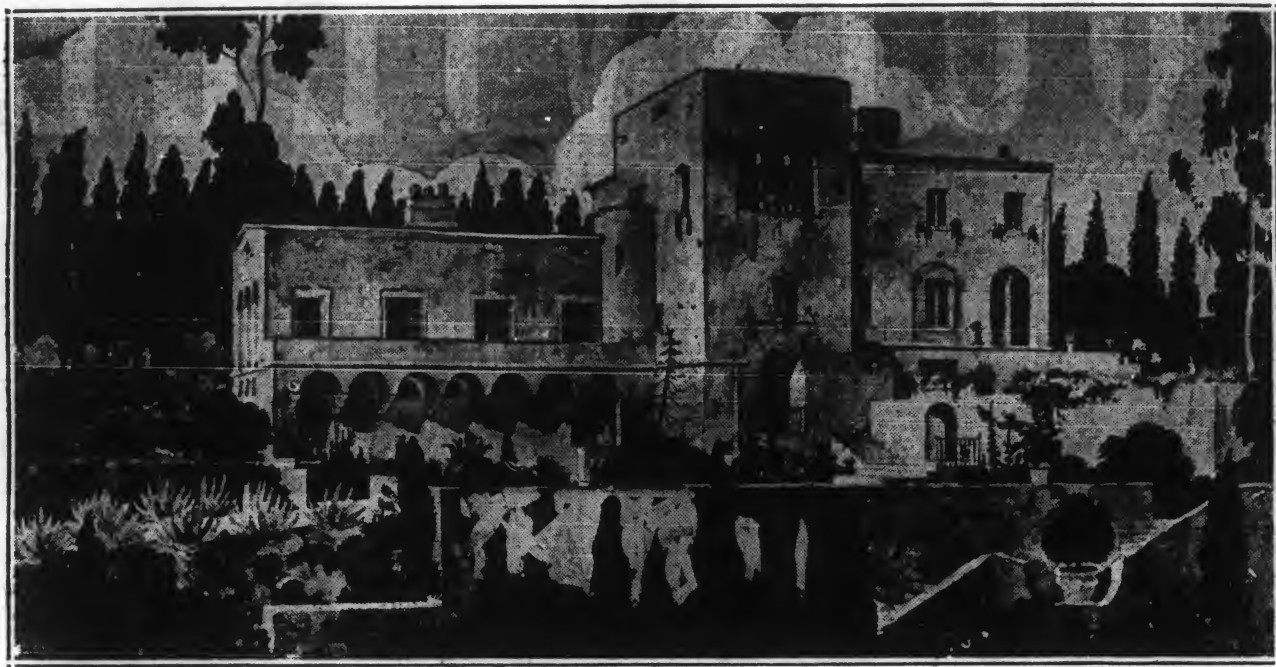
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## BROADWAY STORY

(Continued from page 12)  
beside the boards and the demand fairly brisk.

In the advance agencies the shows held under buys are "Caroline," (Ambassador); "Kiki," (Belasco); "Seventh Heaven," (Booth); "Wildflower," (Casino); "Merton of the Movies," (Cort); "Rain," (Elliott); "Zander the Great," (Empire); "If Winter Comes," (Gaiety); "Jack and Jill," (Globe); "So This Is London," (Hudson); "Clinging Vine," (Knickerbocker); "Little Nellie Kelly," (Liberty); "Polly Preferred," (Little); "The Comedian," (Lyceum); "Music Box Revue," (Music Box); "Follies," (Amsterdam); "Mary the Third," (39th St.); "The Fool," (Times Square); "Dancing Girl," (Winter Garden).

Of these the only ones not also available in cut rates are "Kiki," "Seventh Heaven," "Merton," "London," "Rain," "Nellie Kelly," "Polly Preferred," "Music Box Revue," "Follies" and "Fool."

The complete cut rate list offers "Caroline," (Ambassador); "How Come," (Apollo); "Lady Butterfly," (Astor); "You and I," (Belmont); "Uptown, West," (Bijou); "Whispering Wires," (Broadhurst); "My Aunt From Ypsilanti," (Carroll); "Wildflower," (Casino); "The Gingham Girl," (Central); "Sally, Irene

and Mary," (Century); "The Exile," (Cohan); "The Adding Machine," (Comedy); "Go Go," (Daly's); "Morphia," (Eltinge); "The Inspector," General," (48th St.); "Barnum Was Right," (Frazee); "Secrets," (Fulton); "If Winter Comes," (Gaiety); "Icebound," (Harris); "A Night of Love," (Jolson); "The Last Warning," (Klaw); "The Laughing Lady," (Longacre); "Papa Joe," (Lyric); "Pride," (Morosco); "Cat and the Canary," (National); "Up She Goes," (Playhouse); "The Old Soak," (Plymouth); "The Love Habit," (Trinity); "The Enchanted Cottage," (Ritz); "The Wasp," (Selwyn); "Peer Gynt," (Shubert); "Mary the Third," (39th St.); "Elsie," (Vanderbilt); and "The Dancing Girl," (Winter Garden).

## GRAND GUIGNOL

(Continued from page 31)

country housewife she is transmuted to a coquettish creature considering every man a prey. She speaks the latest slang, winks the other eye and dresses eccentrically in the height of fashion. Her family consents to forget the past, while her feeble husband forgives, and as the up-to-date Heirole only consents to resume marital relations on condition of being paid a special private allowance for that purpose, we see the dothing puppy raising the wind among his intimate friends for the purpose and even borrowing money from the maid-servant to make up the requisite funds. A curious state of mentality for a so-called comedy.

Then the horror number, "Les Crucifixes" two-act drama by C. Poidloue and A. Antoine, who were aviators together during the war and often attached to the famous Lafayette squadron. The plot concerns the Irish rebellion in 1848,

after the death of O'Connell. A number of rebels meet at old Stone's cottage but this does not deter Larkin (Diener), a soldier in the English service, from visiting also the home of his sweetheart, Ellen Stone (Mile Gonzales). While he is there the party hears that old Stone's son has been killed with several other rebels, and in revenge they seize Larkin. Despite Ellen's pleadings the English soldier is murdered and his hands nailed to a door. The friends of the murdered lad hear of his death but fail to trace the culprits. Stone, who happens to be a friend of Larkin, fears for future and implores a witch, O'Amor (Madame Daurand) to cast a spell so that the truth may never be revealed, but Larkin's companions learn by following the soldier's horse (though it is suspected O'Amor has given away the secret) where the murder took place.

They invade Stone's cottage, take his daughter, Ellen, and crucify her in the same manner as the rebels treated young Larkin. This story of an Irish retaliation, which sounds more like a Corsican vendetta, is nicely acted by the troupe.

The last item is a one-act comedy by Regis Gignaux, the legitimate critic of the theatrical daily Comedien. "L'Appel du Clown" is a clever dialog by a wordy comedian. A pretty little girl is infatuated by a clown and visits him in his dressing room at a music hall. Brought face to face with the performer she feels her illusions vanish and leaves the clown to resume her normal existence. Jane Ader is the smitten young lady, and Gobet reminds of Grock, both excellent, in their parts.

Kendrick.

## JUDGMENTS

William and Margaret Seabury; A. Behrens, \$228.17.  
Sid Olcott Internat. Productions, Inc.; City of New York; \$44.79.  
Affiliated Theatres Corp'n; Galvanic Printing Plate & Matrix Co., Inc.; \$453.20.  
Motion Pictures Sales & Const. Co., Inc.; City of N. Y.; \$59.10.  
P. & T. Film Co., Inc.; City of N. Y.; \$44.79.  
Giovanni Muratori; V. Massimiliano; \$262.80.  
Aralma Film Co., Inc.; S. Warmbrodt; \$423.20.  
Babe Bernard; C. A. Taylor Trunk Works; \$37.10.  
Lee Morrison; J. Madden; \$193.41.  
Kenneth Douglas; Hotel Claridge, Inc.; \$105.70.

Hausman Comedies, Inc.; Nat. Surety Co.; \$20,165.78.  
Motion Picture Advertising Co.; Singer Sewing Machine Co.; \$497.34.  
Samuel Geisen and Fred McIsaac; Frayer Realty Co., Inc.; \$1,090.09.  
Gypsy Land Co., Inc.; Austin Nichols & Co., Inc.; \$107.61.  
Lewis Selznick; S. Stein et al.; \$2,383.90.

## INCORPORATIONS

### NEW YORK CHARTERS

Elsmere Theatre Operating Co., Manhattan, \$10,000; J. and L. Joffe, A. Adrin. (Attorneys, Joffe & Joffe, 141 Broadway.)  
Elsmere Theatre Holding Co., Manhattan, realty, \$100,000; L. and J. Joffe, J. Weinstein. (Attorneys, Joffe & Joffe, 141 Broadway.)  
Mack Service, Manhattan, carnivals, \$10,000; S. Moser, A. Keister. (Attorney, N. Kopt, 1482 Broadway.)  
H. K. Amusement Co., Mount Vernon, \$25,000; M. A. and H. Kolbe, D. Hein. (Attorney, C. J. Kennedy, 2804 Third ave., Bronx.)

Etiquette Films, Manhattan, pictures, \$5,000; W. H. Hilsinger, S. and B. A. Retner. (Attorney, J. S. Carter, Cohoes.)

U. S. Theatre Equipment Co., Manhattan, \$25,000; R. O. Walker, R. Boyd, W. G. Hosford. (Attorney, S. R. Lash, 203 West 49th st.)

Willard Amusement Corp., Brooklyn, \$600,000; E. Cassin, B. Cuyler, K. Jensen. (Attorneys, Hoyell, McChesney & Clarkson, 50 Court st., Brooklyn.)

Gus Edwards Theatrical Productions, Manhattan, \$200,000; G. and L. A. Edwards, A. S. Sher. (Attorney, J. A. Michel, 38 Park Row.)  
Grinief Corp., Manhattan, pictures, \$100,000; J. D. Grinief, C. Hemmick. (Attorney, R. A. Wormser, 63 Wall st.)

Fan Films, Manhattan, pictures, \$50,000; E. R. Parry, H. E. Fuhr. (Attorney, H. E. Johnson, Howard Bond.)

Grand Canyon Productions, Manhattan, theatre managers, \$100,000; M. H. Brennan, G. A. Holden. (Attorney, F. C. Simons, 1400 Broadway.)

Clinton Productions, Manhattan, theatres, \$45,000; E. N. and H. A.

Bloomberg. (Attorney, W. Kaufman, 1482 Broadway.)  
Genesee Theatrical Enterprises, Batavia, 1,000 shares common stock, no par value; active capital, \$5,000; N. D. Dipson, J. R. Osborne. (Attorney, E. A. Washburn, Batavia.)  
Gladsum Amusement Co., Bronx, \$5,000; J. and C. Rosenthal, A. Stark. (Attorney, L. C. Kunen, 302 Broadway.)

### DELAWARE CHARTERS

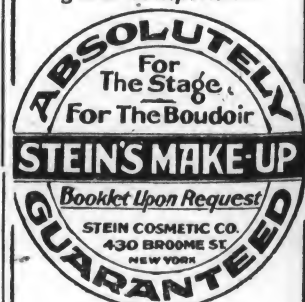
Broadway Clarendon Corp., Wilmington, places of amusement, \$1,200,000. (Corporation Trust Co. of America.)

Mary Roberts Rinehart, producing and writing books, \$300,000; Mary Roberts Rinehart, Stanley M. Rinehart, Wm. Gordon Buchanan, all of Washington. (Capital Trust Co. of Delaware.)

Pictorial Corp., Wilmington, moving picture machines, \$15,000,000. (Corporation Trust Co. of America.)

Texas Charters  
Texas College of Music and Art, Inc., Houston. Capital, \$15,000. Incorporators, J. L. Matthews, R. M. Burleson and M. D. Wagner, all of Houston.

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## BALTIMORE

By ROBT. F. SISK

FORDS—"The First Year," AUDITORIUM—Closed for summer.

LYCEUM—"Brass" (movie).

ACADEMY—"The Gold Diggers," second and final week (stock).

PALACE—"Let's Gig" (burlesque).

POLLY—"Mutual burlesque."

NEW—"Robin Hood" (2d week).

RIVOLI—"Sou's for Sale."

CENTURY—"Don't Fool Your Wife."

COSMOPOLITAN—"The Go-Getter."

PARKWAY—"The Village Blacksmith."

"The Married Woman," the only legitimate production in town last week, played to fair business at the Auditorium, getting about \$5,000 on the week. This production, scored by most of the local critics, opened to fair house Monday night, but slumped off during the week. Much was made of fact the curtain here did not rise until 9.50 and the entire show was over at 10.40, making it one of the shortest dramas ever played for a full evening's entertainment. It closed Saturday and the house also closed for the season.

Auditorium this season did very well, getting good patronage on shows not record breakers and getting quite a few \$12,000 and \$15,000 weeks on straight dramas.

Ford's, with "The First Year," this week opened to one of the largest houses of the season Monday. Balcony packed and lower floor well filled. Maryland also doing a tremendous business this week with Keith bill.

"Brass," the Warner Brothers picture, opened at the New Lyceum Monday to capacity audience, this being attained, however, through medium of two-for-one tickets. Business for week, however, looks good, and, with \$1, some money will be raked through the gate.

## SAN DIEGO, CAL.

By ALLEN H. WRIGHT

The jury in the case of Captain Louis L. Jacobs, charged with the murder of Fritz Mann, an oriental dancer, could not agree after being out for two days and was discharged. A story has come from Texas since the trial to the effect that a sailor, arrested there for the theft of an automobile from this state, confessed to the murder. Captain Jacobs is being held by the authorities for a second trial.

W. W. Whitson, owner of the Plaza, Rialto, Kinema, California and Tivoli theatres, all motion picture houses, has been elected first vice-president of the Motion Picture Owners of Southern California.

Jamie Erickson, the 16-year-old organist of the Superba theatre, has completed the musical score of a comic opera, to be called "The Toy Shop."

After long drawn out litigation in the Mexican courts a decision has been handed down by which the Lower California Jockey club, headed by James W. Coffroth, is to retain possession of the race track and adjoining properties, with freedom to proceed on plans for the future. The racing came to a close April 22.

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W. VON BINZER, Banjo  
J. KIRKPATRICK, Drums  
DICK WINFREE, Violin

WALTER ADAMS, Saxophone  
L. MARCASIE, Saxophone  
HANK MILLER, Saxophone  
EARL FIELD, Tuba  
EARL BURTNETT, Piano

### SAN FRANCISCO

VARIETY'S SAN FRANCISCO  
OFFICE  
PANTAGES THEATRE BUILDING

An overabundance of dancing failed to provide an evenly balanced bill at the Orpheum. This condition was somewhat relieved by its diversity, the show being minus the usual type of opening and closing acts, with Beatrice Sardel and Ruth Pryor, assisted by Marcell White, assigned the closing spot and the Sylvester Family the introductory position. The latter turn, featuring Baby Katherine, an exceedingly clever little showman, possessing a true, big voice, piloted the good singing and dancing family into a hit.

Sardel and Pryor, following all of the dancing, did surprisingly well, holding the entire house to good appreciation with their prettily

constructed and dainty dance offering, in which youth, good looks and grace are important factors. Aunt Jemima and her Syncopated Bakers headlined. The corpulent syncopated singer of darky songs met with sufficient favor to encore, but did not strike with the anticipated fervor. The band was appreciated.

Buster West, of Wells, Virginia and West, in the No. 5 spot, took the individual honors of the show, his artful comedy with his elder and marvelous dancing arousing real enthusiasm. The young woman member works hard and dances well, but is not necessary to the act's success. Ernest Hiatt kept the audience in a good humor with a bright monolog next to closing. His rather intricate concluding number earned considerable applause. Walton and Brant, with a routine more suitable for a later position, injected big laughs No. 2.

Olga Cook, with a charming personality, good songs and pretty gowns, gave the bill a touch of elegance, gaining heavy applause. "Yarmark," in the second week, stood up strongly.

Bob La Salle, well fortified with good lyrical numbers and gags, combined with clever delivery, took the honors of a good bill at the Pantages. Lewis and Norton, with Jack La's comedy, "Turning Coast to Coast," a well-constructed sketch capably interpreted, scored big. Joe Jackson, headlining, closed with his

usual laughing success. Renee Sisters presented an attractively mounted and costumed song and dance offering to pleasing returns. Hubble's Singing Band elicited good applause. Equilli Bros. opened with hand balancing.

The Golden Gate bill was minus the services of Joe Rolley of Rolley and Laird, who was removed to a local hospital prior to the first night show Sunday, due to an attack of hernia. Leon Varvarra, substituting, did well in the No. 2 spot with a cleverly arranged pianolog, running overtime.

"The Little Cottage," with Frank Sinclair and Cliff Gordon, including refreshing comedy, good dance specialties and fair songs, went over nicely.

Wylie and Hartman secured a laughing hit. Miss Hartman's nut style made a big hit and Wylie scored with his double-voice singing.

Fred Hughes secured applause honors with his big tenor voice, next to closing. Cummins and White, minus their baggage, did only fair, opening with few hand-to-hand stunts. Helen Pachaud, heading a new group of Wright dancing school girls, made a good impression closing the show.

Mrs. M. R. Keene, mother of Lionel H. Keene, western representative of Loew's, Inc., accompanied by her son and his wife, are on a visit to Los Angeles. Mrs. Keene arrived here last week from her home in Baltimore.

The Sherwoods, musical aggregation, at Loew's Warfield, are on a two weeks' vacation. This act, headed by Bob and Gale Sherwood, has appeared continuously at the Warfield for the past 20 weeks.

Solly Carter, a comedian with the "Lid Lifters," on the Mutual burlesque wheel in the east this season, is doing a single in vaudeville out here.

The split-week policy at the Hippodrome is in force this week. After the Hipp vaudeville was moved from the Casino to give over that house to Will King and his musical com-

edy company the management tried to keep in effect a full week of vaudeville and pictures, but finally decided on the split policy after two weeks.

### BUFFALO

By SIDNEY BURTON

"Shuffle Along," at the Majestic last week, turned in one of the biggest weeks the house has had this season. At \$2.50 top the gross went to almost \$23,000, capacity and over for the house. The spectacle of long lines at the box office is one Buffalo has rarely seen within recent seasons.

Both the Sells-Floto and the Ringling shows have selected the old Carnival Court site, at Main and Jefferson streets, for their local showings.

John Leins, accused of slashing Eva Powell, chorister with "Keep Smiling," with a razor at Baggs Hotel April 17, was indicted for assault, first degree, by the April grand jury. Leins, who was living with the girl, cut her severely when she attempted to leave him after learning he had a wife living. The Powell girl is being held in jail as a material witness.

The Majestic closes for the season this week with Ed Wynn in "The Perfect Fool." With the exception of three nights of Wagnerian opera by the German Opera Co. on May 7, 8 and 9, the house has no further bookings. It is likely that several feature films may be shown here during May and June.

J. B. Blackford, an actor with the "Girls of Moulin Rouge," at the Garden, was accidentally shot in the hand during a performance and forced to undergo treatment at the Emergency Hospital. Details of the

shooting were difficult to obtain, even the local newspapers being unable to arrive at a satisfactory explanation of the shooting. It is said that the accident occurred during the progress of the performance, when one of the women members of the company pointed a gun at Blackford, which was accidentally discharged. At the theatre both the management and the members of the company withheld details of the shooting. The hospital authorities were also unable to give an explanation of the accident.

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for his kindness and courtesy during my son's  
recent illness.

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Apologies to K. C. B.

OPENED LAST AUGUST with.

\* \* \*

"HOLLYWOOD FROLICS," a Shubert Unit.

\* \* \*

OWNED BY O'Neil and Morganstern.

\* \* \*

HAD A 30-week contract.

\* \* \*

REHEARSED FOUR WEEKS, played three.

\* \* \*

RECEIVED TWO and one-half weeks' salary.

\* \* \*

AFTER LAYING OFF six months.

\* \* \*

WAS OFFERED three days in Washington.

\* \* \*

TOOK IT. 'T WAS ANOTHER King Tut find.

\* \* \*

AND IF IT'S GOOD enough for Washington.

\* \* \*

IT'S GOOD ENOUGH for me.

\* \* \*

I'VE PLAYED EVERY joint.

\* \* \*

IN THE United Kingdom since.

\* \* \*

IT WAS THE KID'S last fight.

\* \* \*

SOME PALACES of mirth had to.

\* \* \*

BE REACHED in a row boat.

\* \* \*

THE CIRCUIT of opportunity meant to me an.

\* \* \*

OPPORTUNITY TO keep on walking.

\* \* \*

OR GET OUT those Breakaway pants again.

\* \* \*

IT MADE ONE big hamburger out of.

\* \* \*

WHAT MIGHT HAVE been a good season.

\* \* \*

FOR ME. I'VE HAD some bad seasons.

\* \* \*

BLAMING NO ONE but myself.

\* \* \*

BUT THIS ONE I never ordered.

\* \* \*

IT WAS LIKE putting my head in a lion's mouth.

\* \* \*

THEN KICKING HIM in the stomach.

\* \* \*

THE CIRCUIT of opportunity.

\* \* \*

MADE IT HARD for me to place.

\* \* \*

THE EGGS on the table.

\* \* \*

THAT LAST CRACK is humorous, but.

\* \* \*

RIGHT NOW I feel not the least witty.

\* \* \*

AND THERE'S a difference between wit and humor.

\* \* \*

F'INSTANCE THE SHUBERT circuit this season.

\* \* \*

WAS WIT; THE promise of 30 weeks.

\* \* \*

NEXT SEASON—that's humor.

\* \* \*

A WELL-KNOWN trouper once told me.

\* \* \*

THAT VAUDEVILLE was divided into two classes.

\* \* \*

WISE GUYS and chumps.

\* \* \*

SO AS FAR AS the circuit of opportunity is concerned.

\* \* \*

I WAS A SAP.

\* \* \*

I THANK you.

**JOE WHITEHEAD**  
Whitehead Farm, Marcellis, Mich.

JUST an expression of my,  
sincere appreciation to

Mr. E. F. Albee

and the executives of

The Keith Circuit

for the courteous treatment accorded me during  
the past two years while appearing in the B. F.  
Keith theatres.

Harry Jolson

Keith's Riverside, New York, This Week (April 30)

## MONTREAL

By JOHN GARDINER

HIS MAJESTY'S—"The Mountebank."  
LOEWS—Vaudeville and pictures.  
IMPERIAL—Vaudeville and pictures.

PICTURES—Capitol, "Prodigal Daughters"; Allen, "A Royal Divorce"; Belmont, "The Voice from the Minaret"; Strand, "Silver Wings"; Crystal Palace, "Hearts of the World"; Dominion, "Mad Love"; Napoleon, "The Hotentot"; Midway, "Heroes and Husbands"; System, "The Kentucky Derby"; Regent, "Dark Secrets"; Plaza, "The Pilgrim"; Papineau, "The Bells of San Juan"; Mount Royal, "The Woman of Bronze."

Unusual tribute will shortly be



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CHICAGO—State and Monroe Sts.

paid by the Montreal lodge of Elks, numbering over 1,500 of this city's foremost business and professional men, to George Rotsky, local theatrical manager, in the shape of a resolution signed on behalf of the whole lodge, in recognition of Rotsky's valuable work for the order.

## ROCHESTER, N. Y.

By L. B. SKEFFINGTON

LYCEUM—"Shuffle Along," all week. Next week, "Perfect Fool."  
FAY'S—Fall of Rheims, La Follette, Antrim and Vale, Columbia Comedy Four, Lyle and Emerson, Marie Campbell; film feature; Colleen Moore and Claire Windsor in "Broken Chaihs."

PICTURES—Eastman, "One Exciting Night"; Rialto, "Fripo-Brennan fight; Regent, "Making a Man" and "Can a Woman Love Twice"; Piccadilly, "Adam and Eva" and "The Scarlet Car"; Victoria, "The Isle of Conquest" and "God's Country and the Law."

A feature act at the Temple this week is "That's That," a dancing revue with 36 local people, staged by Florence Colebrook Powers, who usually produces the pageants for the Rochester Exposition. Mrs. Powers stages an act at the Temple every year.

Victor Wagner, who before coming to Rochester was director of the Criterion Theatre Orchestra, New York, is acting as conductor of the Eastman Orchestra since Alexander resigned. It is under-

stood that a noted music conductor, whose name has not been divulged, will come here as general music director of the Eastman and conductor of the new Philharmonic Orchestra, organized by Mr. Eastman. This new man will have general oversight of the theatre orchestra of 70 men, but will largely devote himself to the Philharmonic, and Mr. Wagner will have charge of scoring the pictures and actively directing the theatre musicians. Herman Martone, second concert master of the Eastman, is assisting Mr. Wagner in conducting, and Alexander Roman, first concert master, is continuing as first violin.

## GIGGLES

(Continued from page 7)

plenty of laughs, having picked standard bits from the burlesque archives, most of which are introduced without any attempt at modernization.

No book is discernible. Bits and numbers follow each other with no attempt at coherency but all prettily and adequately backgrounded by either full stage sets or good-looking special drops and drapes.

The principal comedian is Harry Evanson, doing a boob character and getting it over. Evanson is a quiet worker who grows on his audience. He was very funny in an old table bit, "You blow the whistle," and in other burlesque standards. The dialog of all of the comedy scenes contains well circulated gags, with one or two spots degenerating into talkiness that at times slowed up the performance, but, whether by accident or design, was followed up by a peppy number that picked up the tempo.

William Davis, the straight, ranks right up with the best in burlesque and can be credited with holding up the comedy bits by his excellent enunciation and domineering personality. His work was splendid as a rough opposite. He reads lines with intelligence and has the poise and physique necessary to hold up the comics anywhere in the show.

Jim McCauley, the second comedian, is an eccentric, red-nosed, type, and a good opposite for Evanson. Both are new to the Columbia Circuit this season. McCauley in a

whistling and jazz dance specialty was the only male in the cast to attempt hoofing.

Valeska is the prima donna, a statuesque blonde who can and does wear gowns well and possesses a clear singing voice. Her performance was high class, but the honors of the feminine section go to Mildred Simmons on work and appearance. This girl, a pretty, well-figured blonde, dances gracefully and leads numbers in encore inspiring manner all through in addition to reading lines bang up. She is a flash in all of her costumes, which are many and tasteful. Betty Palmer is the conventional soubret, rounding off the women.

A female jazz band, Kincaid's Ladies Jazz Band, in pierrette costumes, play jazz and pop numbers all through Scene Five, on a roof garden. This portion is devoted to specialties by the principals and closes the first act.

A review of the bits would sound like a memory contest between veteran burlesque producers, but all were well selected if the Columbia can be used as a criterion. The laughs were steady throughout, with the table bit carrying off the honors.

The show, barring one or two trifling digressions, is clean and free from vulgarity. The same cast with an adequate book can repeat next season without suffering from comparison with the best of the burlesque shows. On his initial production Levitt stuck to the well-worn paths. With the experience thus secured he should improve his attraction next season in the comedy department at least 50 per cent. The cast is there.

## "SCANDALS" ON WHEEL

Barney Gerard will utilize the scenery, properties and costumes of George White's "Scandals of 1922," which he purchased recently, for the new show Gerard will produce next season on the Columbia wheel on the Al Reeves franchise.

This will be called "Vanities." It had been Gerard's original intention to send out the White's "Scandals" show for a tour of the territory not played by White, but with the production used as the basis for "Vanities" on the Columbia wheel, the road show will be necessarily abandoned.

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No. 132

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Palace—GEORGE McKAY (McKay and Ardine) and CRAIG CAMPBELL.

Riverside—HARRY JOLSON and AL. K. HALL.

Royal—TOM PATRICOLA and DONALD KERR (Kerr and Weston).

Colonial—PAUL MORTON (Morton and Glass), SEED and AUSTIN, and FENTON and FIELDS.

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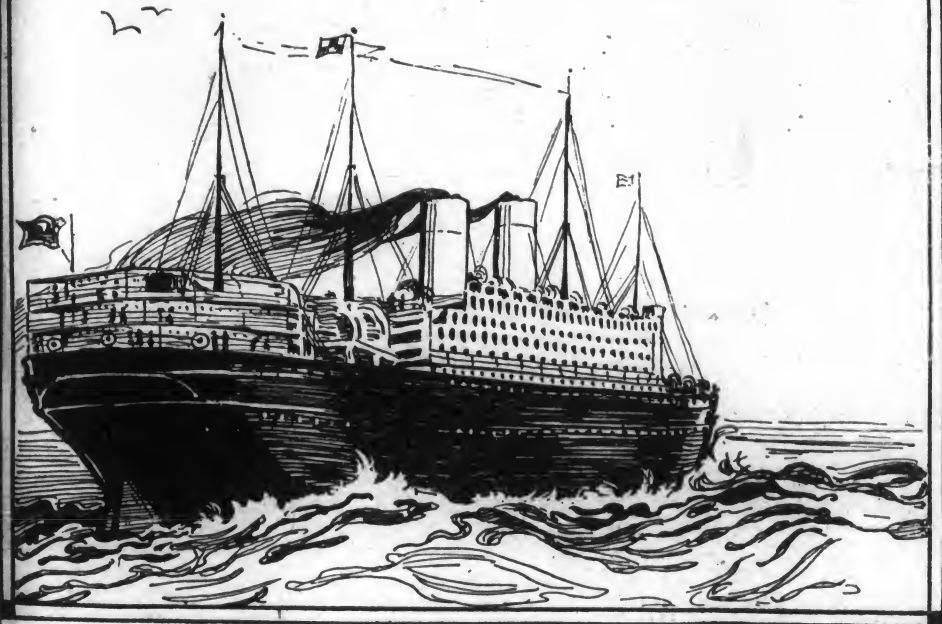


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## BOSTON

By LEN LIBBEY

This is undoubtedly the age of the orchestra in the vaudeville theatre.

If any further proof of this than the success that bands have had playing the circuit this year it was removed when the U. S. S. Leviathan orchestra, holding the spot position at the local Kelth house this week, appeared. Before even the band got under way at the Monday matinee the house had taken it to their hearts and adjudged it with their approval. And as the act progressed the applause was enough to show that they still stuck to their original opinion. Sitting in a vaude-

ville house and listening to the Leviathan band is something like not being able to see the parade but "earing a bit of the music," as the story runs.

Judged solely from an entertainment standpoint the band has not got it over several other bands that have played the house this season. It has a fine stage setting and the reputation of Whitman to put it on top, not to mention the splurge the Shipping Board gave it in advance publicity.

In first position Ruth and Gene Eifer, a couple who dance using full stage, got away to a good closing almost solely because the girl has exceptional merit, coupled with personality. The youth in the act doing a Russian dance shows much nervousness and awkwardness and this was not overcome when he later did a drunk eccentric dance. The girl is the act, and as long as she remains teamed with the youth—or until he shows ability that there wasn't even an inkling of at the Monday matinee—she will remain the act.

Montana, on in the deuce position with his banjo and a cowboy's suit

that looked splendid in the glare of the foot and spot lights, but would last about 30 seconds on any western prairie, was one of the strongest acts on the bill. He has worked out for himself a collection of numbers that contain about all that a vaudeville audience would care to hear. Working fast, with no time wasted, he ran through a short, snappy and very entertaining offering, taking his final bow to a big hand. Acts of this sort will always find room on the big time because they can be snapped into any bill without much forethought and go over big.

Lewis & Gordon have their comedy playlet, "Just Out of Knickers," in next position. Ashley Buck as the boy who just graduated from the knickers into the long ones and was having his first experience with a couple of polite gold diggers under the tuition of his boy friend did his work very well, never losing the idea of the playlet, and with his comedy stuff had the upper regions of the house in roars all the time. The company is well selected, everything is clean and on the bill, as it ran this week, was ideally spotted.

Burns and Lynn, who have been seen here several times before, have not changed their act in any startling manner. They are always good for several laughs and as a dancing team cover up real quality hoofing under the guise of comedy. Knowing how to handle an audience to get all it has to give, the boys were a riot from the time they came on. The Fairbanks Twins, who were last seen here with the legitimate

## MEDICAL AUTHORITIES INDORSE



show, "Two Little Girls in Blue," proved to be somewhat of a disappointment. At the Monday matinee the girls seemed to be very weak putting over the songs that Irving Berlin wrote for them, and their dancing, credited to Wayburn's instruction, was also ragged. One of the twins is putting on weight, making it easy to pick them out now—a task difficult before—and the act would have dragged badly if Richard Keene, who acts as though he had been born on the stage, did not save it at different times by his personality plus some exceptionally fine dancing. The act as it showed Monday was not up to the reputation these girls have made for themselves in the legit, but it is difficult to find a reason for it. They had the advantage of the best workmen to call on, and it looks as though the blame rests on the limitations of the girls themselves.

Kate Elinore and Sam Williams' act is not changed much as it runs. She has a startling new costume, built along the lines that Kate goes in for, and Williams looks more dapper than ever. Their lines are the same low comedy standard, with the house pulled into giving them the breaks all the way along.

Tom Smith followed the orchestra, finding the going rather hard, not due to any fault of his. He is using the same act that has stood by him before on this appearance, with Harry Newman going through the audience for the same mental telepathy burlesque finish. Smith works hard and as a nut act keeps within the limits of polite entertainment, not the easiest task in the world. He always goes big here and this week is no exception.

The Four Casting Stars, with their trapeze and bar work, close the show.

At the Monday matinee the house was rather light, in numbers, for no apparent reason.

## WASHINGTON, D. C.

By HARDIE MEAKIN

Summer's first sign was the closing of the National Saturday with "The First Year." Building will be altered for modern offices in addition.

All houses were set with new openings this week. Poli's has "In the Moonlight," the President Play-ers are giving "The Gold Diggers," while George Marshall's two stocks, Belasco and Garrick, had "Bluebeard's Eighth Wife" at the first and "No More Blondes" at the Garrick. All had Sunday night openings and each got good business.

Picture houses: Palace, "The Leopardes"; Columbia, "Prodigal Daughters"; Rialto, "Souls for Sale"; Metropolitan, "Sure Fire Flint."

Nate Leipzig, always appearing at the big time vaudeville house here, is this week at the Cosmos, the rest of the bill at this house consisting of "The Tents of Allah" (film being featured above vaudeville), Bud Snyder and "Bluch," Ed Blondell and Co., Lylett Twins and Sauls, Andy and Louise Barlow, Pollis Sisters.

"The Hal Tabarin," new Shubert musical piece, opens at Poli's Sunday.

Mrs. Lawrence Reatus, wife of Marcus Loew's representative here, is practically recovered from a recent operation.

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# TOM DOUGLAS

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## LONDON "MORNING POST":

"Mr. Tom Douglas as the young hero of 'Merton' is the most beautiful and most touching thing that has occurred since Miss Edna May appeared here in 1898—Mr. Douglas is beyond all praise—for his acting alone the play should be seen."

## LONDON "DAILY MAIL":

## YOUNG ACTOR'S TRIUMPH

"'Merton' may become one of England's long-runners because of Tom Douglas' magnetic personality. Mr. Douglas plays in a way to win hearts, to move to tears, to move to sympathetic laughter. He is always a real boy, natural in every way. Fair and fresh, even his ungainly walk, his rustic slouch—has about it something that is engaging. And there is an appeal in his smile and something touching in his voice. He is only a boy, actually, in years, but he acts as though he had learned how to feel and how to despair. He acts with his body as well as with his voice and his eyes. It was Mr. Tom Douglas, so young, so good to see, so wholly delightful, who carried the play through. It was for him more than for the play that the applause came."

## LONDON "TIMES":

"Distinctly amusing, clever acting of Mr. Tom Douglas."

LONDON "EVENING STANDARD":  
BRILLIANT ACTING

"Whether you like the play or not, it is well worth while to go to the Shaftesbury to see Tom Douglas act. Mr. Douglas gave one of the most delightful and engaging performances I have ever seen. He kept you so sympathetic and amused you hadn't time to think of the over sentimental plot. If the play succeeds it will be because of him."

## LONDON "EXPRESS":

"Thoroughly entertaining. Tom Douglas is so simple and realistic that you wonder if he could have been a bad actor even in the imaginary picture."

## LONDON "DAILY NEWS":

"There is much pathos in the way Tom Douglas plays the boy. He is such a nice looking boy and acts with such touching sincerity."

## LONDON "TELEGRAPH":

"Mr. Tom Douglas brings to the difficult part of 'Merton' a very charming simplicity and an unforced emotion which exactly realize the author's conception of a tragic comedian. Mr. Douglas succeeds throughout the play most admirably—notably."

## LONDON "DAILY MIRROR":

STAGE STAR AT TWENTY  
TOM DOUGLAS' FINE ACTING IN "MERTON"

"Had it not been for the remarkable acting of the twenty-year-old Tom Douglas, it is improbable if the story would have convinced. But his amazing grip and understanding of the part won the unstinted applause of everybody."

## LONDON "CHRONICLE":

"One of the best things is the hero as played by Tom Douglas. Tom Douglas is the freshest and most engaging person America has yet sent us."

## ST. LOUIS

By JOHN ROSS

The General Film Co. has completed "The Toll," a feature picture presenting the producer's argument against the middleman. The picture was made for the Producers' Co-operative Syndicate, of which O. S. Barrett is president.

Mrs. Jack Hughes (Jack Hughes Duo), at the Grand last week, suddenly lost the sight of one eye. Local specialists believe that sight will be restored within a week or ten days. The affection did not unnerve her, and the Duo finished the

engagement at the Grand. They were forced to cancel Paducah to enable Mrs. Hughes to receive treatments. Kilkenny Duo will fill in the Paducah date.

H. H. Maloney succeeds L. Lanning as house manager at the Missouri. The Missouri is undergoing a redecorating that embraces not only the complete remodeling of the huge lobby, but an entire change of color and environment in the foyer and auditorium. The work does not interfere with the regular performance, as most of the work is done at night. Scaffolds are erected each night after the show and taken down before opening time next day. According to Hershel Stuart, managing director, improvement will cost near \$50,000.

The Alamac Hotel was again raided last week. Twenty police surrounded the building and posted men at the exits. They then began a systematic search of all the rooms and questioned the occupants. Four women (not connected with the theatre) were arrested and ordered held for the Health Commissioner. Later the police went to the cafe in the rear of the hotel, where "Theatrical Night" was in progress. They ordered the orchestra to stop

playing and made a careful search of every one in the place, questioning suspicious characters. This is the hotel banned by Oscar Dane of the Gayety and other local managers. The raid received first page space in the local dailies.

Manager Robert Smith, Grand Central (pictures), reports the booking of the Les Kids for week of May 20.

## KANSAS CITY

By WILL R. HUGHES

SHUBERT—Otis Skinner in "Mister Antonio."  
GARDEN—Bridge Musical Stock in "In My Harem."  
MAINSTREET—Vaudeville.  
PANTAGES—Vaudeville.  
GLOBE—Vaudeville.  
ORPHEUM—"Hunting Big Game in Africa," film.  
NEWMAN—"You Can't Fool My Wife," film.  
ROYAL—"Robin Hood," fourth week.  
LIBERTY—"Safety Last," third week.  
TWELFTH STREET—"The Tiger's Claw."

The Shubert closes for the season May 6, Otis Skinner in "Mister Antonio" being the closing attraction. The Gayety ended its season Saturday, which leaves nothing but the vaudeville houses and pictures to furnish the amusements until the parks open.

The Mosconi Brothers act at the Mainstreet this week jumps direct to Frisco, where it opens at the Warfield (Loew). Willie Mosconi was out Friday and Saturday on account of an injured ankle. His place was filled by his father, who travels with the act.

Work on the many new features at Electric Park is being rushed for the opening, May 19.

The bill at the Pantages this week was strong with foreign atmosphere. Heading the list was the picture, "Trailing African Wild Animals." Next was Gintaro, Japanese juggler; then a tabloid version of the "Mikado" and the Sie Tahar Troupe of Algerian acrobats.

With the season drawing to a close at the Shubert, the Kansas City Post Saturday, as a pretty compliment to Miss Helen Smith, secretary to the manager, printed

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her picture and an interesting write up. Miss Smith has held this position for eight years, serving under Earl Steward, John Fitzpatrick and Joseph B. Glick. She is president of the Ladies' Auxiliary of the Heart of America Showmen's Club, and during the summer season is secretary in the business office at Electric Park.

The local lodge of Elks will give an indoor circus in Convention Hall week of May 26. The International Productions Company will furnish the attractions. There will be 25 acts, and two shows will be given daily.

Fairmont Park will be the first of the summer amusement places to go after the money, its opening being announced for May 12.

A real surprise was caused in local theatrical circles by the sudden orders transferring Grant Pemberton, manager of the Pantages, to Edmonton, Alberta, Canada, where he will manage the new Pantages house and also be the Western representative of the State Theatre, Sacramento, California, but who formerly was with the Pantages organization.

*Nat Lewis*

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## DETROIT

By JACOB SMITH

SHUBERT-DETROIT—"Fabriola," Italian picture spectacle. Next, "Dancing Girl," at \$3.  
GARRICK—"Up in the Clouds." Next, Bonstelle Players for summer engagement.  
NEW DETROIT—Fred Stone in "Tip Top."  
MAJESTIC—"Thin Ice." Next, "East Is West."  
ORPHEUM—Eva Tanguay headlining.

Photoplays—"Souls for Sale," 2d week, at Broadway-Strand; "You Can't Fool Your Wife," Madison; "The Nth Commandment"; "Birth of a Nation," Washington; "Prodigal Daughters," Capitol.



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# HERE'S YOUR BALLAD 'JUST A GIRL THAT MEN FORGET'

By AL DUBIN  
FRED RATH  
& JOE GARREN

**Valse Moderato**

Dear lit-tle girl, they call you a Vamp, For you won't be up-to-date  
Wall flow-er girl, now dry all those tears, A flap-per with left all a-

You may shine bright-ly but just like a lamp, You'll burn out  
Some day you'll find your-self up on a throne, Queen of a

Then your old fash-ioned sis-ter will come in-to flap-per you'll live and you'll  
And you gay lit-tle one of these days-- what a--bout you?

With bus-band and kid-dies, but what has no re- turn.  
learn, When you've gone down the path-way Just a toy to en-

**CHORUS** You're the kind of a girl that men for get, Just a toy to en-  
joy for a while, For when men set-tle down they al- ways

get. An old fash-ioned girl, with an old fash-ioned smile, And you'll bring you  
soon. re-a-lize you're not so wise, When the years You'll stand out-

tears of re-get, When they play "Here comes the bride" You're the get--  
side, just a girl that men for-get

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A Ballad  
That Touches  
The Heart-  
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# HERE'S YOUR COMEDY SONG "OOSE BABY IS 'OO?"

Words by  
SAM EHRLICH  
and BEN RYAN

**Moderato**

Music by  
VIOLINSKY

**Vamp**

A girl-is who lives-- in the flat next to me

Keeps com-pa-ny-- with a gawk six foot three--

bug and they kiss-- Neighbors must list-- en to this

**CHORUS** Night and day-- you'll bear them say-- 'Oose ba-- by is 'Oo?  
Lon-don bridge-- is fall-ing down-- 'Oose ba-- by is 'Oo?

Hold my hand-- and they like to play--  
That's the way-- I'll hold yours--

Each one of them-- have their  
While he em-pars can-- dy all

Then the big boob-- lol-lers you're the  
She says to him-- I wan-na swap--

The neigh-bors mean-- each time they're fit  
'Cause they're-- so cute-- they groan to shoot--

ba-by is 'Oo?  
ba-by is 'Oo?

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**COLUMBIA CIRCUIT**  
"Beauty Revue" 7 Casino Boston  
Indefinitely.  
"Bon Tons" 7 Miner's Newark.  
"Broadway Brevities" 7 Empire  
Toledo.  
"Follies of Day" 7 Gayety Boston,  
Indefinitely.  
"Giggles" 7 Empire Brooklyn.  
"Hippity Hop" 7 Yorkville New  
York 14 Hurtig & Seamon's New  
York.  
"Knick Knacks" 7 Star & Garter  
Chicago 14 Gayety Detroit.  
"Let's Go" 7 Gayety Washington.

Marian Dave 7 Columbia New  
York indefinitely.  
"Radio Girls" 7 Miner's Bronx  
New York.  
"Rockets" 7 Gayety Buffalo.  
"Social Maids" 7 Hurtig & Seamon's  
New York 14 Yorkville New  
York.  
"Step on It" 7 Casino Brooklyn.  
"Talk of Town" 7 Gayety Detroit  
14 Gayety Buffalo.

### MUTUAL CIRCUIT

"French Models" 7 Gayety Brook-  
lyn.  
"Midnight Maidens" 14 Gayety  
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"Miss New York Jr" 7 Star Brook-  
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Franklin Jessie  
Frawley & Louise  
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Fuller Dorothy

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Gordon Elaine  
Gordon Grace  
Granville Eddie  
Greenwood Bros  
Griffith David

Hamel R  
Harris Chas  
Hester James

Irwin Irving  
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Johnstone Arlene  
Jupitor Geo

Keate Earl  
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Kelly Orry  
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Rose Robert  
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### PITTSBURGH

By GEO. R. MILLER

PITT—"Abie's Irish Rose" (sev-  
enth week).  
DAVIS—Keith vaudeville.  
LYCEUM—"Plantation Days."  
GAYETY—"Follies of the Day"

(burlesque).  
ACADEMY—Stock burlesque.  
GRAND—"The Bright Shawl"

(film).

The Davis Theatre will celebrate  
its eighth anniversary next week  
with a ten-act bill. Mason-Dixon  
Orchestra, that has a large follow-

ing around here through their dance  
work, will headline the bill.

Charlie Camaroda and Charlie  
Lane are new in the cast at the  
Academy. Kavalaka, dancer, is the  
added attraction.

Marguerite Bryant Stock Players  
closed at the Lyceum last Saturday  
and return to Washington, Pa.,  
opening there next Monday. They  
just closed a 30-week season there  
before coming to the Lyceum.

### SYRACUSE, N. Y.

By CHESTER B. BAHN

B. F. KEITH'S—First half, Syra-  
cuse Music Festival; last half,  
vaudeville.

TEMPLE—Vaudeville.

WIETING—Dark.

STRAND—"Within the Law."

ROBBINS—ECKEL—"You Can't  
Fool Your Wife."

EMPIRE—"Environment."

CRESCENT—"Tess of the Storm  
Country."

SAVOY—"The Drug Traffic."

With the Wieting dark, to remain  
so through the summer, and B. F.  
Keith's given over to the Music  
Festival, the local theatregoers had  
slim amusement pickings the first  
half of the week. The Temple and  
picture houses did excellent busi-  
ness, the music festival failing to  
cut into patronage to any noticeable  
degree, although Keith's was crowd-  
ed for every one of the five concerts.

The festival opened Monday with  
Madame Frances Aida as the soloist.  
Morini, the violinist, was the at-  
traction Tuesday afternoon, and  
"The Seasons," sung by Vreeland,  
soprano; Cuthbert, basso, and  
Gunston, tenor, with the Syracuse  
Festival Chorus, held the feature  
spot at night. Miss Vreeland sang  
again at the Wednesday matinee,  
and De Luca, baritone, brought the  
series to a close Wednesday night.

The Cleveland Orchestra, returning  
again this spring, was heard at each  
concert.

The Wieting's season ended with  
the Chauncey Olcott engagement  
Saturday. The original closing date  
had been fixed as May 12, but antici-  
pated bookings failed to material-  
ize. The house, if it is to be per-  
mitted to reopen in the fall, must  
be thoroughly remodeled during the  
summer. Decision will come within  
two weeks, it is said.

Sunday movies have been sanc-  
tioned by the village authorities of  
Hammondsport.

The Walter L. Main circus will hit  
the North Country during the latter  
part of the month. Rome, May 21;  
Watertown, 22d, and Ogdensburg,  
23d. Carthage gets the circus the  
next day.

Noise makers are under the ban  
in local movies. Albert Busse, ar-  
rested after a disturbance in the  
Acme theatre, drew a \$10 fine in  
police court.

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For when I gaze in - to your eyes, The love-light does - di - shine. The

gleam of wel - come is not there And life seems not worth while, But

most of all I real - ly miss your lit - tle wist - ful smile. Chorus

Where is your smile that meant the world to me, I've wait - ed in vain,

For you to explain Why in the love you once showed me

hid a mask of in - jur - y. You turned me

down and you woul - heed my plea, But why blame me so, The truth you don't know.

Please give me a chance, don't spoil our ro - mance, Dear,

Where is your smile?

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### WITH MUSIC MEN

Harry Tenney is now with the professional department of Witmark's.

Arthur Bergh, for several years with the Emerson Phonograph Co., will be in charge of the recording laboratory of the De Forest Phonofilm Corp. This concern will make motion pictures with mechanical musical accompaniments, such as were shown at the Rivoli, New York, two weeks ago.

Another music infringement has come to light, this time in the Italian center in Mulberry street. A large book and music concern was found selling copies of a foreign composition under a different title. Other copies used the original name, but had different arrangements for both piano and mandolin parts. The Mulberry street dealer was also importing Italian copies of this composition published by Sonsona, an Italian firm. The American publisher has started action in all of these cases.

At a special meeting of professional managers April 25, E. C. Mills, of the Music Publishers Protective Association, warned that subterfuge and exorbitant spending in the matter of entertaining acts must stop or fines of from \$1,500 to \$2,500 would be imposed. He claimed that more than \$100 a week was being spent for theatres, baseball and fight tickets alone by some of the publishers. He added that since the managers had taken oaths not to indulge in this promiscuous treating of stage people no further alibis would be accepted.

Mr. Mills also warned the various publishers that the record companies are imposing upon them in the matter of supplying window streamers. He claims that one mechanical firm went so far as to ask for streamers for one number costing \$300. This would necessitate at a royalty rate of 1.8 cents, a sale of over 16,000 records for an even (Continued on page 46)

### ARRAIGN EASTMAN

(Continued from page 18)

the Eastman Co. The Commission charges that because of this combination Brulatur supplied the various producers of motion pictures, positive prints at prices far below those at which competitive manufacturing laboratories could supply such prints.

Brulatur up to March 1920, purchased and re-sold in the United States 81 percent of the output of cinematograph film manufactured by the Eastman Co., and during the period following to September, 1921, this was decreased to approximately 70 per cent.

Brulatur and the Eastman Company are further charged with delaying deliveries and in some instances temporarily discontinuing the supply of cinematograph film to competing manufacturing laboratories. It is also charged Brulatur with the Eastman company would extend long term credit to competitive manufacturing laboratories who purchased their entire supply of film from them while those who got only part of their supply from the respondents were denied these privileges. This was done, it is charged, to coerce the various manufacturing laboratories not controlled or operated by the Eastman Company and Brulatur into purchasing only from them.

In August, 1921 or thereabouts, the Eastman Co. caused to be trans-

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ferred to the Eastman Company the legal title and ownership of the G. M. Laboratories, San-Jag Laboratories and Paragon Laboratories and immediately thereafter publicly announced that it had purchased these manufacturing laboratories and that it intended to operate the same—this being done, according to the complaint for the sole purpose of coercing and intimidating competing manufacturer to induce them to refrain from further purchases of cinematograph film manufactured by others than the Eastman Company.

Shortly after this, in September, 1921, in further carrying out their conspiracy the Eastman company and Brulatur drew up an agreement with the Allied Association and all its members to discontinue operation of three plants referred to with the understanding that those members of the association would confine all their purchases of supplies of cinematograph film to that manufactured in the United States and to refuse to purchase any film offered by American importers of foreign manufactured film. It was further understood that the Eastman company would keep the three closed laboratories in working order so that they could be immediately reopened should any member of the association purchase imported cinematograph film from foreign countries.

Because of the agreement with the association and the adherence thereto the evident purpose: have been carried out and all purchases of film has been confined to the Eastman Company and in pursuance thereof the various members of the association have falsely announced from time to time to the trade and to other manufacturing laboratories that cinematograph film produced by manufacturers other than the Eastman Company cannot be used to good advantage and said association and its members have consistently sought to induce and coerce outside manufacturing laboratories to become members thereof, and have attempted to induce these others to purchase their cinematograph film from the Eastman Company.

Paragraph 11, says:

"As a result of the carrying out of the said conspiracy, combination and agreement by and between respondents herein, the Eastman Company has acquired and now enjoys a virtual monopoly in the manufacture and sale of cinematograph film in the United States to the in-

jury of other American manufacturers of such film, and to the injury of American importers of foreign made film. As a further result thereof, competition in the manufacture and sale of prints of motion picture film, has been hindered and in some instances, eliminated, and through the combination of the members of the association by and with the Eastman Company, and respondents, George Eastman and Jules E. Brulatur, the prices at which positive prints are sold to producers of motion pictures throughout the United States have been fixed and standardized."

Those named as respondents by the Federal Trade Commission are given until June 8, at 10.30 a. m. to appear for a hearing at the offices of the commission—here, on the charges set forth.

### FORMER F. P. MEN

(Continued from page 18)

no afternoon session, the government representatives announcing they had received a quantity of new documents and wanted time to study them.

#### Monday Session

Two witnesses were examined, Walter E. Greene and Tarkington Baker, the former of American Releasing and the latter of Visigraphic Films. Baker was the star witness for the commission so far. Through him the commission sought to bring out that an independent producer had great difficulty in reaching the market, owing to the control of the several big companies of the first class, first run houses.

Baker testified that the directors of his concern had in view the investing of \$300,000 in a picture based on an original story by Booth Tarkington and called upon him for advice. He counselled them to give up the scheme at this time, "because of the theatre situation." Elaborating this statement Baker said that Famous Players and the other big distributors were not available and the independent distributors could not be used because they could not furnish the entree to the type of theatre necessary to the successful exploitation of such a grade production.

Mr. McDonald, attorney for certain of the respondents, tried to make the witness admit that the picture could have been placed with Hodkinson, American or Lichtman, but Baker stuck to the assertion that his company had quit high class feature production because control by the big concerns made it difficult. A representative of his company, Mr. Marshall, had approached First National with the proposition and reported back "not a chance," because First National would not take a single picture and was available only to a producer who had a considerable quantity of material to offer.

Hodkinson, Lichtman and American, he continued, were not desir-

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able because they did not control first class, first run houses in key cities suitable for the exploitation of a high-grade picture. The other companies, Famous Players, Goldwyn, Fox and Universal did not take pictures from outside sources.

Most of the afternoon was taken up with this line of examination. Earlier Mr. Baker had been led through a description of his trip to Bombay to open a studio there for Famous Players in 1920 and to various incidents connected with his connection with the company that year and in 1921. This was directed toward showing that Famous Players and Mr. Zukor sought at that time to acquire control of many theatres in America and abroad.

Under questioning by Mr. Hawkins as to happenings and conversations during this period, Baker said that he discussed the amalgamation of Famous Players and Metro with Schauer, Myers and Wanger at luncheon and the trip expressed the belief that a deal was in progress toward that end. At this Mr. Swaine was up with vigorous objections characterizing such matter as "cumbering the record with back stair gossip."

W. E. Greene's testimony covered the formation of Reelart, Select and Aricraft by Famous Players and it was sought to show that these corporations were a cover for Famous Players operations in a certain grade of pictures.

#### Tuesday Session

Richard A. Rowland and Samuel Goldwyn were the center of interest. Goldwyn told a lot of history that was new to the trade, including his departure from Paramount, at which he was close to tears, while Rowland revealed for the first time that there was a change in the relations of First National and S. A. Lynch just before Famous Players took over the Atlanta man's business.

Rowland did not make it clear what this relation was, but the government indicated that it hopes to make something of it. Later on counsel for the commission wanted to know "What was the effect of this First National-Lynch agreement on the independent exhibitor in relation to an agreement to have the first run Lynch houses play all First National pictures on a 20-80 percentage basis?" The reply was that it crowded the independent out to a certain extent.

Perhaps the most dramatic incident of the trial so far was Goldwyn's recital of the circumstances attending his departure from Paramount. He had been to California and on his return had been informed by his partner, Jesse Lasky, (who

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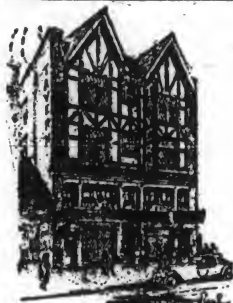
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Opposite N. V. A.

also was his brother-in-law), that Mr. Zukor had written a letter to the Paramount directors declaring that he (Goldwyn) would have to go. Otherwise Zukor would quit, for the same concern could not hold both of them. Goldwyn asked Lasky, also a director, what he would do and Lasky replied, according to the witness, that he would stand with Zukor on the vote to let Goldwyn out. Asked how he regarded this news, Goldwyn said, "I felt as any honest-to-God man would when he found his friends wouldn't stand by him." Goldwyn was visibly affected by his own recital.

He made further revelations of inside history of the industry. It appeared that the Lasky producing company, allied with Famous Players, wanted to get rid of Hodkinson as president of Paramount, as one of the steps to securing control of distribution. They wanted to make new terms with the distributor as well, but were in a deadlock with Hodkinson and were tied up with a 25-year contract to deliver all Famous Players and Lasky product. It was about this time that the Mary Pickford Co., Aricraft and such outside companies were formed, taking over stars whose contracts were expiring. Goldwyn testified that a deal was proposed and carried to the point of consummation under which a \$25,000,000 company was to be formed and Famous Players and the Lasky Co. was to distribute through Triangle.

Negotiations to this end were conducted between Lasky, Zukor, Aitken and certain bankers, Smithers among them. Goldwyn's account of the proceedings was rather vague, but it seemed that the deal was called off when Paramount (particularly through Abrams, Steele and others) showed a disposition to make conciliatory terms. Goldwyn also didn't like the proposition when he found that Aitken owned Western Import of England, which was to hold all Triangle rights. Conferences looking to the deal were held in Aitken's home. Goldwyn went to California to persuade Sennett and Griffith to join the association and found them agreeable, the witness testified.



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(Continued from page 45)

break, without considering all the  
other factors that tend to reduce  
the publishers' mechanical profits.  
Mills admits that he has no power  
to restrict the publishers in this  
matter, but he says that he can  
warn and advise them on something  
which is harmful to their best in-  
terests and is constantly growing  
more serious. The question will be  
taken up at the next meeting of the  
association.

Frank Clark, western (Chicago)

manager for Waterson, Berlin &  
Snyder, left Wednesday of last  
week for West Baden to take a rest.Ed Bloeden, of Goodman & Rose,  
is recovering at his home from a  
slight attack of pneumonia.Rudy Bale is now representing  
the Broadway Music Corporation in  
Minneapolis and St. Paul. Bernard  
Ryle is the new Cincinnati repre-  
sentative. The professional man-  
ager of the company, Fred Steele, is  
expected back the end of the week*The Orpheum Circuit  
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Detroit office, 206 Breitmeyer Bldg.from a trip to Kansas City. Dave  
Ringle has been added to the  
writing staff of the firm.Vincent Allarta is now profes-  
sional manager for A. J. Stasiu.Walter Coghill, of the John  
Church Co., is seriously ill with  
pneumonia at the Dixie hospital,  
Hampton, Va.Sammy Smith, professional man-  
ager for the Edward B. Marks  
Music Co., returned Monday from  
a six weeks' trip through the middle  
west.The next important campaign of  
the Music Publishers' Protective  
Association will be directed against  
plagiarism and will be a serious  
effort to wipe out the evil. It is  
claimed the market is full of delib-erate infringements which result in  
constant litigation. It is possible  
that steps will be taken to make  
the writers themselves responsible  
for any "lifted" melodies or lyrics  
that bear their names.The first and final accounting of  
the insolvent estate left by Louise  
B. Voight Overstreet, music teacher,  
with a studio at the Metropolitan  
opera house, who died March 1,  
1918, and over which there has been  
much litigation, was last week by  
Surrogate Foley of New York, ap-  
proved and the administrator dis-  
charged from all further responsi-  
bilities as such.Larry Yoell, a new E. B. Marks  
representative in San Francisco,  
has been attacked by a severe case  
of appendicitis. His place is being  
temporarily filled by Fred Billa-  
deux.**THEATRE OWNERS' CONTEST**  
(Continued from page 19)position are going forward under  
the direction of Jules J. Ruben,  
Chicago representative of the ex-  
p. A number of unusual features have  
been secured to attract the public  
and a contest is now being con-  
ducted in one of the daily papers  
for the selection of a cast of Chi-  
cagolans to work in a comedy pic-  
ture to be made during the ex-  
position week and shown the first  
night. The interiors are to be shot  
each evening in the exposition hall  
and during the days street scenes  
are to be taken around town.Nat Royster has been engaged  
publicity promoter for the ex-  
position and he is working the contest  
with the local paper.Al Steffes, before leaving  
Minneapolis yesterday (Wednesday)  
afternoon stated that he did not be-  
lieve that it would ever be possi-  
ble to bring about a reconciliation be-  
tween the New York insurgents and  
the National organization. But  
the same time denied that his visit  
to New York had that as one of  
its objects. He also stated that the  
attitude of the Minnesota board  
would be that if the Chicago con-  
vention did not result in organiza-  
tion of a constructive nature Min-  
nesota was going to have it if it  
had to get it by going outside  
the national organization.Detroit, May 2.  
A "Ritter for President" com-  
mittee has been formed here by the Mich-  
igan exhibitors to promote the can-  
didacy of James C. Ritter for pre-  
sident of the M. P. T. O. A. at the  
Chicago convention. The first  
meeting of the club was held here  
today and ways and means were  
discussed with a view to insuring  
the success of its candidate in the  
national fight.Incidentally H. M. Richey, gen-  
eral manager of the Michigan ex-  
hibitors of the M. P. T. O. A., is the cam-  
paign manager for Ritter. He has  
issued a statement setting forth  
the platform of the latter and a  
complete copy is to be mailed to  
every member of the M. P. T. O. A.  
in the country.The plans of the Michigan exhibitors  
called for them to leave here for  
Chicago over the Michigan Central  
in two special cars, to occupy an  
entire floor at the Sherman Hotel  
and to open their headquarters  
there and to establish an office.  
It is certain that more than 100 ex-  
hibitors of this state will attend  
the convention. This unit has been  
one of the most successfully oper-  
ated of any of the state organiza-  
tions of the M. P. T. O. A. and the  
slogan of the Ritter campaign is  
to be "Let's make Michigan's suc-  
cess national."Chicago, May 2.  
Nat Royster is handling the pub-  
licity for the Motion Picture Palace  
of Progress, which is to be held at  
the Cotteum in connection with  
the gathering here of national ex-  
hibitors May 12-26. Royster effected  
a tie-up with the Chicago "Jour-  
nal" by which Chicago will put  
candidate in the field for the mo-  
tion picture star contest and has  
been getting lots of publicity in  
other newspapers.



# CABARETS

(Continued from page 10)

in Troy, but that no action had been taken."

The raid was made without the knowledge of Clarence J. Fennessey, agent in charge of the territory. At first some of the newspapers were not sure it was bona fide, but as soon as they learned it was, they went to it strong. The fact that the "crash" was made over Fennessey's head gave the story another angle worthy of headline notice. The agents had been working quietly in Troy for three weeks before they sprung the trap which closed the brewery.

Arthur M. Kraus, New York musical booking agent and manager, is suing Yoska Babary, a foreign concert violinist, for \$7,500 damages, claiming breach of contract. Babary is said to have been the former Kaiser's favorite court violinist and was brought to this country by Kraus, who placed him at the Hotel Ambassador, New York, where Babary appeared for a time until deciding to accept a contract from the Hotel Congress, Chicago.

Frances White is breaking records at Rainbo Garden, Chicago, where she is now in her second week. Miss White is receiving \$2,500 single.

Joe Donegan, perhaps more widely known to the theatrical profession and members of the sporting world than any other hotel manager in the country, is out of a job,

and the Hotel Edward, Kansas City, will be closed next week to be remodeled and refurbished under a new management.

A judgment for \$1,683.92 which Harry J. Susskind recovered from Albert Jockers, the violinist orchestra leader, is the chief liability in a voluntary petition in bankruptcy filed by Jockers. The latter formerly appeared at Susskind's Pelham Heath Inn, New York, and contracted the debt on a promissory note. An item for income taxes due brings the total liabilities to \$2,153.27; assets a \$1,000 life insurance policy. Jockers is also known as a song writer under the nom-de-plume Al Trebia (Albert reversed).

Joe Lanin has taken Mal Hallett's place as orchestra leader at Roseland, New York. His brother, Sam, has been the director of the other orchestra there for some time. Hallett has accepted an engagement at the Bal Taberin, Hartford.

Providence's new dance hall, the Arcadia, said to be the largest dance pavilion in the country, has been styled as a ballroom all winter, but is now putting on its summer garb and is being widely advertised as "America's largest roof garden." Manager Hall recently issued facts and figures disputing the claim that a new dance hall announced to be built in New York will be the biggest dance palace in the country.

The Terrace Gardens (Hotel Mor)

Chico, closed April 29 and will undergo repairs which will include the enlargement of the stage. All acts holding contracts were changed to later dates.

Good Scotch is now selling at about one-half the price of good rye in New York. Scotch is selling as low as \$54 a case, guaranteed in the same manner as of other times and prices. Good rye, also guaranteed, is \$100-\$105 per case, while questionable rye is around \$85. Vintage champagnes are from \$110 to \$120 a case (12 bottles). Plenty of beer and ale at the same prices as before, with some slight demand for light wines, also cordials, although very slight for the latter.

Scotch at \$54, delivered in New York, is a drop from the \$125 to \$140 a case charged within a year after prohibition became "effective." The drop has been steady, declining by \$5 decreases up to about three months ago, when it took a sharp tumble from \$85 to \$70 and \$75. Meantime rye went upward. The demand for Scotch over here since prohibition has made America rank with England as a Scotch drinking country. Importing of liquor has been almost solely devoted to Scotch in consequence.

A peculiarity of the present comparative low price of Scotch is that the bootlegging price declined while the enforcement officers ostensibly according to the publicity obtained were the most active in suppressing rum runners.

While the market price for the wise buyers is now \$54 for Scotch, up to \$75 for the lay buyer in small lots is not looked upon as an overcharge though often with the lays so many "being in on it" that each "taking his bit" forces up the dealer's selling price.

It's an extraordinary commentary on the liquor question that bad rye should be bringing at present more per case than good Scotch. Before prohibition rye sold for \$18-20 a case (some brands less) while there was little call for Scotch that seldom sold in cases to the public with its pre-prohibition price about the same as rye.

The Chauncey Gray orchestra is at the Rosemont, Brooklyn, N. Y.

Charley Straight of the Roy Barge Band, (Chicago) says he would like to have the story straightened out that reported him in Variety among those who did not appear in the contest won by Paul Biese's Band out there. Straight says he and the band were just leaving the Rendez Vous at 2.30 a. m. to go to the Arcadia when a phone message arrived informing him the contest was over. The Barge Band didn't "back down" said Straight but the judges wouldn't wait until it had finished its night's work. He's not saying the Barge Band would have won, adds Straight, but the other bands would have known they had been in a contest.

The Virginia Serenaders open Saturday at the Blossom Heath Inn, New York. This is the first local engagement of the orchestra.

The Versatile Sextette open at the Fountain Inn, New York, May 15.

Ned Wayburn, in his new floor revue for the Hotel Shelbourne, Brighton Beach, will have, according to report, as choristers, girls who are candidates for the next Ziegfeld "Follies." Wayburn is to receive a weekly guarantee of \$2,500 for the revue.

Gin purchases are being made with great care nowadays by the experts. Gin is being made through pouring a powder into warm water. It's very simple and deceptive.

Walter Kaffenberg has returned to New York.

Approximately 20,000 quarts of liquor, good and bad, which had accumulated in the federal building at Malone, N. Y., during the past several years was destroyed recently. The booze was poured into a sewer in the basement of the building. Orders for its destruction were received directly from Washington. The order did not cover liquor seized by prohibition agents since last summer, when Robert D. Angell was named agent in charge of the Malone territory. Some of the liquor had been held by the customs department for more than three years.

Joseph Quitner, manager and owner of the State, Middletown, N. Y., is continuing with his law practice.

# WILLIE AND EUGENE HOWARD

STARRING IN

"PASSING SHOW OF 1922"

Direction MESSRS. SHUBERT

# CHRIS MANN

AND HIS ORCHESTRA

PALAIS ROYAL, SAN FRANCISCO, INDEFINITELY.

—IRENE—

—MARY—

# STUART GIRLS

SONGS, PERSONALITY and CURLS

ACT WRITTEN BY CAL DEVOLL

Direction TOM POWELL

BOOKED SOLID

# JACK ROSHIER AND "MUFFS"

FEATURING "MUFFS," the Canine Cortortionist

Playing Keith, Orpheum and W. V. M. A. Circuits

Direction: WILL JACOBS

IRVING—

—MARY

# DUNNE and DAYE

"FRECKLES and HIS PAL"

PLAYING B. F. KEITH CIRCUIT

Direction I. KAUFMAN



# NEW YORK THEATRES

**SAM H. HARRIS Attractions**  
423 St. W. B'way.  
Mats. Wed. and Sat. 2:30.  
Evenings at 8:10.  
Mats. Wed.-Sat. 2:30.

**OWEN DAVIS' New Play**  
"ICEBOUND"  
NEW YORK'S NEWEST TRIUMPH

**FULTON Theatre, W. 43 St. Eves. 8:20.**  
Mats. Wed. and Sat. 2:30.  
The Sweetest Love Story Ever Told  
SAM H. HARRIS Presents

**MARGARET LAWRENCE**  
In the New York and London Success,  
"SECRETS" By Rudolf Besier &  
May Edington  
Staged by SAM FORREST

**MUSIC BOX THEATRE**  
West 46th St. Eves. 8:15. Mats. Wed.-Sat.  
SAM H. HARRIS Presents IRVING BERLIN'S  
'MUSIC BOX REVUE'  
Staged by HASSARD SHORT.  
WITH A GREAT CAST!

**CORT THEATRE, W. 48th St. Eves. 8:15**  
Mats. Wed. and Sat. at 2:15.

**MERTON**  
OF THE MOVIES

With Glenn Hunter—Florence Nash  
Harry Leon Wilson's story dramatized by  
Geo. B. Kaufman and Marc Connelly

**GLOBE** Broadway & 46th St. Eves.  
8:30. Mats. Wed. & Sat. 2:30  
JOHN MURRAY ANDERSON'S  
Newest Musical Comedy

**"JACK and JILL"**  
With Lew Fields, Ann Pennington, Clifton Webb, Charles Judels and  
Lula McConnell

**LYCEUM** 45th St. nr. B'way. Eves. 8:20.  
Mats. Thurs. & Sat. at 2:30.  
Moves to BELASCO Theatre, MON., May 7  
"A HIT, A PALPABLE HIT!"  
DAVID BELASCO Presents

**LIONEL ATWILL**  
in THE COMEDIAN  
By SACHA GUITRY, Adapted by Mr. Belasco.

**LITTLE** Thea. W. 44th St. Eves. 8:30  
Mats. Wed. & Sat. 2:30  
F. Ray Comstock & Morris Gest present

**POLLY PREFERRED**  
with GENEVIEVE TOBIN  
Staged by WINCHELL SMITH

**HENRY MILLER'S THEA.** W. 43d St.  
East of Broadway.  
THE SELWYNS Present  
JANE as "JULIET"  
THE GREATEST  
TRIUMPH OF  
HER CAREER.

**COWL**  
Nights \$1.00 to \$2.50. Thurs. Mat. 75c to \$2.00

**HUDSON** West 44th St. Eves. 8:30.  
Mats. Wed. & Sat. 2:30.  
**GEORGE M. COHAN**  
Presents the Hit of the Town

"SO THIS IS LONDON!"  
"A HOWLING SUCCESS."—Eve. Post.

**LIBERTY THEATRE, W. 42d St.**  
Mats. Wed. & Sat.  
"Best American Musical Play  
in the Whole Wide World"  
**GEORGE M. COHAN'S**  
COMEDIANS

In the New Song and Dance Show  
"LITTLE NELLIE KELLY"

**TIMES SQ.** Theatre, W. 42d St. Eves. 8:30.  
Mats. Thurs. and Sat.  
THE SELWYNS Present  
CHANNING POLLOCK'S

**THE FOOL**  
The Play That Succeeded in Spite of the Devil.

**Knickerbocker** B'way & 38th St. Eves. 8:30  
Pop. Mat. Wed.-Sat. 2:30

**HENRY W. SAVAGE OFFERS**  
A NEW COMEDY—WITH MUSIC  
**THE CLINGING VINE**  
with PEGGY WOOD

Entire Orch., \$2.50; entire first Bal., \$1.50; entire 2d Bal., 50c—every night, including holidays and Sat. For Mat.—All Orch., \$2; all Bal., \$1. Best Seats NOW at Box Office.

**REPUBLIC** 42d St. W. of B'way.  
EVENINGS at 8:30.  
Mats. Wednesday and Saturday at 2:30.  
**ANNE NICHOLS' New Comedy**

**"ABIE'S IRISH ROSE"**  
"THE PLAY THAT PUTS  
'U' IN HUMOR"

**WILLIAM A. BRADY'S MUSICAL**  
COMEDY TRIUMPH

**"UP SHE GOES"**  
**PLAYHOUSE** W. 46th St. Eves. 8:30.  
Mats. Wed. & Sat. 2:30.

New Amsterdam Theatre—W. 42d Street  
Evenings 8:15. POPULAR MAT. WEDNESDAY.

REGULAR, MATINEE SATURDAY.

**A National Institution**

**ZIEGFELD FOLLIES**

**MARK STRAND**  
Broadway and 47th Street  
"A NATIONAL INSTITUTION"  
Direction — Joseph Plunkett  
THOS. INCE Presents

"SCARS OF JEALOUSY"  
with FRANK KEENAN  
STRAND SYMPHONY ORCHESTRA  
CARL EDUARDE.....Conductor

# LEGAL ITEMS

The Frayer Realty Co., which operates the Frazee, New York, was given a directed verdict for \$1,000 by City Court Judge Peter J. Schmuck against Samuel Geneen and Fred J. Melsaac, who produced "Old Man Smith." The defendants were to bring the piece into the Frazee March 12 for four weeks on a guaranteed minimum rental of \$3,500. One week's rental was agreed by Geneen & Melsaac to be advanced to the holding company of the theatre to cover the last week of the play's tenancy. The producers gave a \$1,000 check as advance payment on the \$3,500. It was Geneen's check made out to Melsaac and indorsed to the plaintiff. Geneen subsequently stopped payment and the Frayer Realty Co. sued through Leon Laski to recover thereon.

The Appellate Division Friday affirmed a \$4,000 verdict in favor of Anthony Paul Kelly, playwright, against the John Cort's Co., Ltd., owners of the Cort theatre, New York. The suit arises from an agreement between Kelly and Cort for the lease of the Cort, New York, in December, 1920. The playwright deposited \$4,000 with the defendant as advance rental for the theatre on the understanding if Cort's show, "Three's a Crowd" (which was to try out at the theatre a short time preceding Kelly's play, "The Phantom Legion"), proved a success Cort would return the \$4,000. If a flop Kelly was to bring his show into the theatre.

"Three's a Crowd" remained at the Cort, and the Cort Co. refused to return Kelly's money. The playwright took his show across the street to the Playhouse and started suit for the recovery of his four "grand" through O'Brien, Malvinsky & Driscoll.

Gwen Sears is suing Milton Hirschfeld and Roland West in the City Court, claiming \$1,250 as her share for services rendered Hirschfeld in disposing of the screen rights to "The Unknown Purple." Miss Sears demands her brokerage fee from Hirschfeld alone, stating that she had a private understanding with West for disposing of his 75 per cent. interest. Hirschfeld only owned 25 per cent. of the show, which Miss Sears disposed of for \$12,500. She asks 10 per cent. thereof as her commission.

Alleged breach of contract is the basis of a suit for \$150,000 filed against the Moore Theatre Co. in the District Supreme Court at Washington, D. C., by Roy C. Cunningham. Cunningham alleged that he was to receive half of the profits of the enterprise and was allowed to draw a salary of \$100 a week. The contract was for 25 years, he states, but he declares he was dismissed Aug. 3, 1920.

In the Third District Municipal Court Tuesday Walton Lipke was awarded judgment for \$200 against

# OSWALD



WOODSIDE  
KENNELS  
WOODSIDE  
L. I.

**Evans Mero and Evans**  
IN "BITS OF MARK TWAIN"  
Straight From the "Show Me State"  
MARK TWAIN came from Missouri. So did the good old "MINNIE MEERSHAUM."  
EVANS, MERO and EVANS have combined the two for vaudeville.  
Direction JESSE FREEMAN.

Henry Bellitt. Under an agreement to pay Brooks the sum March 1 Bellitt on that date told Brooks he had decided not to pay and advised Brooks to sue. Brooks and Bellitt each invested \$450 for a vaudeville production last fall. The first effort was successful and resulted in profits enough to produce two other acts. Though the season looked favorable for the acts, Brooks, whose specialty is dance direction, sought to withdraw from the partnership with Bellitt, having received several offers to direct new legitimate shows. As the money was tied up in the productions, Bellitt claimed he could not then repay Brooks his investment. Brooks thereupon agreed to accept \$200 as his share, and further acceded to Bellitt's proposal that the money be paid in March.

*Miss Maryon Vadie*  
- and -  
*Mr. Ota Gygi*

*Headliners at the Palace, New York, during the week of  
April 30th, wish to thank*

*Mr. E. F. Albee*  
*and*  
*Mr. Edward V. Darling*

*of the B. F. Keith Circuit for their uniform kindness and  
consideration, and to express to Keith patrons throughout  
the country heartfelt appreciation of their enthusiastic  
support and commendation.*

**PALACE THEATRE, NEW YORK**  
**Week of April 30**

MARYON VADIE and OTA GYGI  
HARLAN DIXON and GIRLS  
POWERS ELEPHANTS  
CHARLES (CHIC) SALE  
VAN and SCHENCK (2d week)  
McKAY and ARDINE  
CRAIG CAMPBELL  
KAY, HAMLIN and KAY  
McCARTON and MORRONE



# VARIETY

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## EQUITY IN FOR TWO BATTLES

### JOHN E. KELLERD ENCOUNTERS OPPOSITION OF EQUITY

**Organization Informs Members—Kellerd Due Next Week in Detroit—Planned to Open His Season at the Detroit Opera House**

Equity is informing members who have been engaged by John E. Kellerd for his Shakespearean repertoire organization that the association will not sanction the contracts they have entered into with the road star.

Kellerd had planned to open his season at the Detroit opera house Monday next, presenting Shakespearean repertoire for the first three weeks and following that to present modern plays in the usual stock method.

Kellerd for years has been one of the touring actor-managers and has season after season taken to (Continued on page 28)

### OLDEST HORSE LIVING

**"Clover" is 52 Years Old—Will Die in Pasture**

Harrisburg, Pa., May 9. "Clover," the famous old horse owned by Dr. U. Myers, of Catawissa, will spend the rest of his days in the pasture instead of becoming a circus freak. "Clover's" age is put at 52 years, and the equine is said to be the oldest horse living, older than any other one on record. His unequalled age has attracted much attention throughout the country. Many carnivals and fairs have sought to obtain possession of the animal.

Dr. Myers says the steed will live his remaining days in peace. The changeable weather and jumps of a circus, says Dr. Myers, would prove too much for the aged animal.

### PEGGY HOPKINS-RICHMAN ACT

Peggy Hopkins and Harry Richman were offered to the Loew bookers this week as a two-act. Richman recently rejoined Mae West, the turn playing several weeks for the Keith Circuit.

The Richman-Hopkins combination was said to be too high priced for the Loew people for summer vaudeville bookings.

### MURRY'S "GINGHAM GIRL"

Jules Murry, the Shubert's legit booker, has secured "The Gingham Girl" for the one and two night stand territory for next season. The week stand company will be operated by the producers, Schwab & Kussel.

Murry has been operating a company of "Tangerine" on the one nighters this year and will continue with it next season in addition to his new piece.

### ARBUCKLE WILL DANCE IN CHICAGO CABARET

**Fat Comedian, Now Carrying Overweight, Says Offer Has Been Accepted**

Los Angeles, May 9. Fatty Arbuckle says he has engaged to be a dancing attraction at the Marigold Gardens (restaurant), Chicago, appearing there in June.

Fatty has taken on weight and now sends the scales up to around 300. He has not disclosed who will be his dancing partner.

The Marigold Gardens did wire an offer to Arbuckle; that is known. Arbuckle has been doing but little (Continued on page 28)

### HARP MARATHON

**Roxy La Rocca Playing in Shop Window**

With the marathon craze in vogue, Roxy La Rocca, "the wizard of the harp," started on a 24-hour continuous playing marathon on the harp Wednesday morning at 8.30 a. m. in the window of Eddie Mack's clothes shop at 1532 Broadway.

While obviously a great publicity stunt for Eddie, the contest was a serious endeavor by the harpist to shatter the record established in 1920 by Enrico Amato, of Florence, Italy, who played the harp continuously for 5 hours and 55 minutes at the expense of badly bruised and bleeding digits. While not lasting the full 24 hours, La Rocca doubled Amato's record by playing over 10 hours consecutively, being forced to quit because of weakness for want of nourishment. The crowds were so large on Broadway Wednesday afternoon that an officer ordered La Rocca to continue his marathon on a side street. He was accordingly transported in an open van (still strumming the harp) to Mack's store on West 46th street, just off Broadway, concluding at 6.35 in the evening. A number of news photographers "shot" the harpist at work. The only casualties was a general tiredness of the hands and temporary paralysis.

La Rocca posted \$500 against \$3,000 by the Lyon & Healy musical instrument manufacturing firm of Chicago that he could break the record.

### VAUDE. BRANCH ALLEGES DUPLICITY

**Veiled Threat from Mountford if Equity Persists in Obtaining Vaudeville Control—The Vaudeville Branch People Spreading Many Reports—Assert Equity Officials Secretly Dealing with A. F. of L. Men to Break Equity Vaudeville Branch Agreement—Equity Said to Be Following the Advice of Labor Leaders—Talk of "Skeleton Organizations"—Four A's Meeting Today Important**

### CREDIT FOR '19 STRIKE?

Reports have grown clamorous following the Equity Sunday open meeting that Equity executives have met secretly in conference with some officers of the American Federation of Labor. These meetings, it is claimed, have been held in New York City. Their purport has been, the Mountford adherents charge, to discover a way to vitiate the agreement entered into by Equity with Harry Mountford and James W. Fitzpatrick, when, under (Continued on page 23)

### OIL WELL CRAZE IS FAD AMONG FILM STARS

Los Angeles, May 9. The latest fad among picture stars out here is to have oil wells in which they are interested, named after them.

Jackie Coogan was the first one to have a gusher come in, and while the Jackie Coogan No. 1 was spouting, the Jackie Coogan No. 2 came in with a rush.

A well named for Claire Windsor, in which this star is said to have a third interest, came in a week or so ago, and is doing very well.

The latest well to come in is the Buster Keaton No. 1. Drilling on the Buster Keaton No. 2 and the Buster Keaton No. 3, with the same people interested, starts next week.

Oil and real estate investments are discussed more frequently and with more fervor on the Coast at present than motion pictures.

### BULL FIGHTS IN NEW YORK, AT MAD. SQ. OR OUTDOORS

**Tex Rickard Arranging with Spaniards—No Brutal Features—Blunt Swords Instead of Darts—Spanish Capital Behind Project**

### IRENE FENWICK GIVEN DIVORCE DECREE

**Jay O'Brien Her Husband—Miss Fenwick Last with Lionel Barrymore**

Hiding behind the court record of a divorce proceeding by Irene O'Brien vs. James O'Brien, no one has gotten wise to the identity of the plaintiff as being that of Irene Fenwick, last with Lionel Barrymore in "The Claw" (two seasons ago). The papers on file, otherwise sealed to the press and only open to the attorneys actively interested, also painstakingly eschew all references to Mrs. O'Brien (Miss Fenwick) as being a member of the profession. Meyer M. Friend, attorney, of 120 Broadway, who was appointed referee to take testimony in the divorce proceedings, will probably not learn of Mrs. O'Brien's identity unless he reads this.

James O'Brien is better known along Broadway as Jay O'Brien.

Miss Fenwick, who was represented by Philip Wittenberg, of Bickerton, Wittenberg & Fleisher, sets forth that she first learned of her spouse's infidelity when he started repainting out nights and when a jewelry bill for some feminine baubles which she never was the recipient of came into her possession. That created the first suspicion which motivated her retaining a private detective agency.

Harry Conroy of the Val O'Farrell bureau testified that the co-respondent, an unknown woman, is about 25 years old, and was attired in a Hudson seal coat and picture (Continued on page 47)

### FREE DURING SUMMER

**Unemployed Actors Can Work on Hodge's Farm**

Robert Henry Hodge closed a season on the Keith time April 23, and opened for the Loew Circuit May 3 at the Metropolitan Brooklyn. He will be back on the Keith time with a new act next season.

Hodge has a 150-acre dairy farm in Kingston, N. Y., and offers free quarters for the summer to unemployed actors who can milk or pitch hay. Asked about social conditions in Freeport, L. I., where he lives, he said there has not been a scandal or a murder there in three weeks.

The details for the presentation of bull fights in Madison Square Garden, New York, in the fall were being worked out this week by Tex Rickard and a representative of Spanish interests who came to New York especially to launch the project.

In order that the contents may be presented in this country, all of the brutal portions will be eliminated, especially the killing of the animals.

The matter has been discussed with representatives of the Society for the Prevention of Cruelty to Animals. It is reported that society is not opposed to the contests if conducted on a humane basis. As the plans are laid at present the Spanish interests will bring over eight of the best known toreadors and other men to work in the arena including five matadors. In place of attacking the animals with darts the toreadors will use blunt swords with the contest to be over when the bull has been exhausted.

With the brutal aspects of the bull fights eliminated the pageant end will be increased. This portion has always proved a big factor in favor of the contests in Spain and Mexico. The Spanish interests will import all of the necessary equipment and personnel for the work and will handle the arena themselves.

The venture is being backed by Spanish capital which will bring the company over with Rickard to arrange for the contests either in Madison Square or if the matter can be settled earlier, in an outdoor arena.

### BEHIND "PUSSYWILLOW"

A syndicate of several metropolitan business men will sponsor a new musical comedy on Broadway early next season, the work of Zo Elliott, composer of the famous "Long Long Trail" number, who is now in Paris. The show is tentatively titled "Pussywillow."

The libretto is by Milt Hagen and Kate Horton; lyrics by Mr. Hagen.

### COSTUMES

**Who will make your next ones? Those who have bought from us say—**

**BROOKS-MAHIEU**

1437 B'way Tel. 5580 Penn. N. Y. City  
11,000 Costumes for Rental

## FOREIGN FILM PRODUCERS AND AGENTS INCENSE ACTORS

**Indecent German-Made Pictures—Graft and Deception in Engagements—Amateurs' "Pay"—Cinema Agents' Business a Monopoly, the Cause**

London, May 9.  
Indignation is gradually approaching boiling point here against the methods of some producers and agents. Some of the oldest and best known producers are going out to make what is called the "confidential" copy of a film in which art is killed by nastiness, as instance a picture made in Germany some weeks ago and privately shown here before an audience of buyers, actors and actresses, in which a very well-known leading lady was stripped bone naked to the waist by an equally well-known "heavy" man. The heavy man is very sick about it, but the woman has not been seen since, and the producer declares he is surprised at the reception of his art—he had no other thought but "art" when he produced his "great rape scene."

Another thing which is infuriating the player is the "graft" between player, agent and producer. Unfortunately there is no substantial evidence on this score, as, although the players talk loudly enough, they will not agree to swear to their statements when brought to the scratch. They are frightened of becoming marked men and being black-listed. At the taking of a theatre scene recently at the Aldwych inducements were held out by the agents, so that the supers brought a stage-struck friend with them who got no money, although the agents doubtless charged it up. Another stunt which is causing annoyance is the engagement of supers who are "types." When these arrive at the studio they are asked to play parts because they happen to look them. When they go to the pay table they are given their super money. An exceptionally bad case of this kind occurred the other day when an old musician called Waters, a man with long white hair and a patriarchal face, was engaged as an "extra." On arriving at the studio to supe in the Graham Cutts picture, "Woman to Woman," he was asked "to oblige" to play the part of an old artist. He consented and quickly discovered the part was an important one, but all he got was his super pay of one pound, less agent's commission of 10 per cent.

The cinema artists' agency business in this country is practically a monopoly, the business apparently being done by two people, one of them a vaudiville agent who was once a small time juggler, the other a man who until he saw money in his present graft was the official in charge of the gentlemen's lavatories at a third rate music hall. There are others equally uncouth, but by no means as powerful. In the British film business the more you go down the scale financially the higher you find breeding and common decency.

### HUSSEY'S FRIENDS

London, May 9.  
Too many well meaning friends were over-enthusiastic at Jimmy Hussey's opening performance Monday at the Victoria-Palace. His reception was tremendous, with the English portion of the audience wondering why. Manager Jack Hayman likewise attributed this as partially responsible for Hussey's ensuing reception, not so enthusiastic by far, with Hayman stating he thought Hussey would develop an acceptable routine by the middle of the week (today).

Hussey did three songs, with "Second Hand Rose" and "Florodora Baby" failing to get over because Hussey's Jewish dialect, being technical, was not thoroughly understood by the house.  
For the second performance Hussey announced he would endeavor to give a dialect study of the New York type. He broadened his accent and interspersed stories, doing much better and making a score.  
The Marmel Sisters at the Finsbury Monday were eagerly received. Bobby Henshaw also did excellently.  
Fred La Raine opened successfully Monday at Liverpool.

### AMERICANS RETIRING FROM EMPIRE REVUE

**Asked to Leave at End of This Week—Salaries Reduced 1,000 Pounds**

London, May 9.  
The Butt-DeCourville production of "The Rainbow Revue" at the Empire will lose its Americans this week, when the six weeks' contract for the colored troupe ("Plantation Days") ends.

Asked by the management to quit, Grace Hayes, Earl Rickard and Grant and Wing assented. The Fayre Four are also leaving. It will reduce the weekly salary list about 1,000 pounds.

It's rumored the show will shortly close at the Empire, when DeCourville may take it on tour.

Trouble started during the rehearsals and it has never ceased.

### "HUSBAND" PLAY LIKED

English Cast of "Her Temporary Husband" Superior to American

London, May 9.  
"Her Temporary Husband," opening last night at the Duke of York's, was most heartily received. It looks good for a run.  
The present company is generally superior to the American presentation of the play.

### BERNHARDT GETS EXTENSION

Paris, May 9.  
The Municipal Council has decided to allow Maurice Bernhardt six months' grace before vacating the Theatre Sarah Bernhardt.

Paris managers have signed a petition suggesting a longer time be granted thereby, supporting Bernhardt's contention it will take two years to settle his mother's affairs, and he should retain the theatre for that length of time at least.

The council appears determined to oust Ullmann, former administrator of the theatre, and Maurice Bernhardt after six months, and lease the house to a new tenant who has yet to be appointed.

### DANCER GIVEN ONE MONTH

Paris, May 9.  
Caroline Pavista, a professional dancer, was sentenced to one month imprisonment at Prague for stealing a \$5,000 brooch, the property of Mrs. Lewis Einstein, wife of the American minister in that city. The jewels were stolen during a fashionable ball and were missing for several days, a jeweler returning the brooch, saying he had bought it from a woman answering the dancer's description who claimed it as an heirloom. Her arrest followed.

### CLEMENCEAU AS STAGER

Paris, May 9.  
George Clemenceau's and Charles Pons' lyrical comedy "Vole du Bonheur" was revived this week at the Opera Comique.

The piece has created interest through the Clemenceau association with it, he having supervised rehearsals, the management declaring him a remarkable producer.

### TOREADOR BADLY INJURED

Paris, May 9.  
Mendez, the well-known toreador, was seriously wounded in Bordeaux May 6 during a bull fight.  
After killing two bulls Mendez was confronted by a third which charged, burying its horns in the toreador's abdomen.

### PEARL WHITE BACK IN PARIS

Paris, May 9.  
Pearl White has returned here after several months in retirement.

### Henri Deering's Paris Recital

Paris, May 9.  
Henri Deering, an American pianist, is to give a recital here Thursday (May 10).



**FRANK VAN HOVEN**  
Doing nicely, now, thank you.  
Direction EDW. S. KELLER

### BAD SCANDAL IMPENDS RIGHT IN LONDONTOWN

**Theatrical Agents Involved—Suggested Friends Prevent Break**

London, May 9.  
Unless all outward signs fail, there will burst upon the local theatrical firmament a domestic scandal that will do the amusement industry no good. For the good of the theatre, friends should intervene to prevent an open break.

The wife of a prominent theatrical man is too often seen in the company of another agent—a younger, unmarried man, despite the objection of the husband. At one time recently, matters went so far the mother of the younger, "ten percent" openly accused the wife of "enticing" her son.

Those professing to be "in the know" declare the "affair" is a harmless one—that the wife is young and fond of dancing—hence her frequent visits to night clubs and Murray's at Maidenhead with her terpsichorean cavalier.

### MUSIC MEN ABROAD

London, May 9.  
American music men must be running out on the bad trade conditions now existing in the States.

Over here now are Irving Berlin and Saul Bornstein, partners of Berlin, Inc., while Child of the Victor is due in on the Aquitania and Jack Mills will leave New York May 15 on the Berengaria.

Jack Robbins of the Richmond-Robbins Company is due here in July.

Berlin and Bornstein came over to see the "Music Box Revue" opening.

### DANCER IN MARIGNY REVUE

Paris, May 9.  
Florence Walton, American dancer, will be in the cast of the summer revue at the Marigny, Champs Elysees, which will also contain Armande Cassive, Yvonne Chazel and a local comic Milton.

Bataille Henri, listed as one of the authors, is now reported out of the running. Henri is taking over the Cigale music hall here from Plateau for the summer season, commencing June 8, and will naturally produce one of his own revues there.

### "LOTAGE" BROUGHT BACK

Paris, May 9.  
The three-act piece of Paul Claudel, "Lotage," produced early in 1914, with Eve Francis, Lugne Poe and Jean Froment, was resuscitated with same cast at the Maison de l'Oeuvre, meeting with a good reception from an interested public of literary folks.

### CONNIE EDISS' WEAK SKETCH

London, May 9.  
A weak indifferent playlet badly played had Connie Ediss in the centre of it at the Palladium Monday.

Only her former popularity prevented Miss Ediss being booed.

### IRENE CASTLE IN LONDON

London, May 9.  
Mrs. Irene Castle (Tremaine) has been engaged to dance at the Embassy Club at £200 weekly, without date named.

There is some talk Miss Castle also may dance at the Empire (theatre) cabaret (adjunct).

### MILLER-PRODUCED PLAYS

Three American Successes for London—"Goddess" With Arliss

London, May 9.  
Three American plays are to be produced over here by Gilbert Miller, now on the ground. The first will be "The Green Goddess," with George Arliss, at the St. James in September.

Frohman's "Zander, the Great," is to follow, also Belasco's "Kiki."

### 'THE SIGN ON THE DOOR' WELL MET IN PARIS

**Good Run Predicted at Renaissance—Some Critics Discontented Over It**

Paris, May 9.  
When the French version of the Channing Pollock American play, "The Sign on the Door," was presented last week at the Renaissance some of the critics wrote discontentedly of the piece.

It was very nicely appreciated by the first night audience and a good run is anticipated.

Baron, Henri de Rothschild, under his own pen name, Andre Picard, made the French adaptation. Its title over here is "Signe sur la Porte," in four acts and splendidly played, the latter contributing in no little measure to its success.

Alcover plays Regan, and Charles Boyer is Derevaux, with Cazeaux the police inspector. Also in cast are G. Leclercq, Pierre Garnier, Hautefeuille, Mercier, with Mme. Ellys as Rose and Mme. Kreiss as Miss Regan.

### VIENNA TAXES REDUCED

Vienna, May 9.  
The Vienna municipality has been forced to restrict the heavy taxation of foreign visitors in order to foster the season and encourage foreigners to the city. The reduction includes 20 per cent. of the tax on price of rooms, from 30 to 50 per cent. on entertainments.

It is a temporary measure for the summer tourist season, in force from May 1 to Aug. 31 this year. Hotel managers complained their places were almost empty, owing to heavy taxes on foreigners imposed by the present Austrian government.

### REVIVING "THEODORE"

Paris, May 9.  
A popular farce "Theodore et Compagnie," created in 1906 at the old Theatre des Nouveautes, now disappeared, is being revived at the Folies Dramatiques which ancient house has again changed its policy and will present comedy instead of operetta during the summer.

The bill comprises Belieres, Jean Sky, Lurville, Treviux, Mmes. Marcelle Monthil, Denise Grey. "Theodore et Cie" replaces L. Verneuil's "Pour Avoir Adrienne" which had been revived here for a month.

### PARIS' LITTLE THEATRE

Paris, May 9.  
Gaston Baty establish the Baraque Chimere on the Boulevard St. Germain May 3 for performances of the Chimere Dramatic Society.

The booth constructed is intended for a permanent theatre with a capacity of 500. The project is eliciting curiosity, but the present program is unsatisfactory. It consists of Denys Amiel's one-act comedy, "Le Voyageur," and Lucien Bernards' three-act comedy, "Je Veux Revoir Normandie."

### DEATHS ABROAD

Simon Max, the French comedian and who created a number of comedy operettas, lately died in Paris. He was the father of Alme Simon Girard.

### ELLA SHIELDS HAS DIVORCE

London, May 9.  
Ella Shields, charging cruelty and statutory misconduct, has been granted a divorce.

### Stanley Lupino's Accident

London, May 9.  
Stanley Lupino has broken his elbow. It may delay the opening at the pavilion of "From Dover to Dixie."

### OTHER FOREIGN NEWS

on page 47

## ARCH SELWYN TAKES EVERYTHING BUT KING

London, May 9.  
"Andre Charlot's London Revue of 1924" may be the billing of an English-exported show to New York for next season. It is a reported plan of Archie Selwyn and Andre Charlot to open the production on New Year's Eve on Broadway, with the show made up of the gems of Charlot's London revues of the past eight years.

The production will contain new material as well. Among the principals now mentioned as going along are Gertie Lawrence, Beatrice Little, Joe Coyne and perhaps Nelson Keyes. There will be 16 English show girls to be cast for the minor roles.

Charlot will sail May 23 on the Majestic to remain two weeks longer in New York, familiarizing himself with current attractions, over there to avoid conflictions. Charlot has abandoned his plans for putting on revues at the Court Theatre here and will dispose of his lease for that house.

Among other closures made by Selwyn over here for his firm (The Selwyns) and American production is "Battling Butler," without Jack Luchanan, as the latter cannot secure a release. Irving Berlin has promised Selwyn to write additional music for the piece.

"The Outsider," by Dorothy Brandon, produced last week at Folkestone and shortly reaching a West End house, is another of Selwyn's; also a new play by Frederick Lonsdale entitled "By Grace of God."

"Les Vignes de Siegneur," a French piece by Croisset and DeFlers, is another. Lonsdale is adapting it for America.

Through arrangement with Chas. B. Cochran, according to the report, Selwyn will present Raquel Meller on your side. Archie is to return here in July, proceeding with Cochran to Spain to organize a special company for Meller's support.  
Somerset Maugham's new play, "The Camel's Back," with Gladys Cooper producing it in London, is also on the Selwyn list, while he has cabled his New York office that the Grand Guignol company from Paris will go over in the fall for 10 weeks, presenting four playlets nightly from its repertoire of over 300 playlets, changing the program weekly.

Walter Wanger is said to be interested in the Charlot-Selwyn deal.

### SAILINGS

May 29.—(From San Francisco for Sydney), Ruby Norton, Clarence Senna (Ventura).  
May 23 (London for New York), Arnaut Brothers (Majestic).  
May 15 New York for London, Jack Mills (Berengaria).  
May 12 (London to New York), Channing Pollock (Aquitania).  
May 12 (New York to London), George McClellan (Rotterdam).  
May 12 (New York for London), Jascha Heifitz (Majestic).  
May 9 (London to New York), Harry Green (Olympic).  
May 9 (London to New York), Arch Selwyn (Olympic).  
May 9 (New York to London), Edward Tait (President Van Buren).  
May 8 New York for London, Kenneth Hunter (Mauretania).  
May 8 (Same), Mlle. Triss (Mauretania).  
May 8 (New York for London), "Chauve-Souris" Co. (Mauretania).  
May 5.—(New York for London), Marjorie Rambeau, Felix Aylmer, H. G. Stoker, Diana Bourbon, Victor Tandy, Mary Forbes, Mr. and Mrs. Lawrence Hanray, Ernest Hast, Tex O'Rourke (Homeric).  
May 5 (New York for London), Geo. Kelly (Orbita).  
May 5 (New York to London), Marjorie Rambeau (Homeric).

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# GOOD BUYING CHECKS DROP IN AMUSEMENT STOCK GROUP

**Famous Players Held Steady After Dip Near 1923 Bottom—Loew Makes Good Showing After Discounting Adverse Action on Dividend**

The amusement stocks gave a fairly good account of themselves under severe test. Famous Players eased off to within a fraction of its lowest price for the year, but when surrounding conditions improved Tuesday it rallied vigorously and was firm at 84 yesterday. Market observers who make the amusements a special study declare that the issue is in strong position internally and once the Federal Trade inquiry is out of the way it will be taken in hand and worked up.

Trading in all the amusements was moderate and the tendency appeared to be to slacken in volume on set-backs. Compared to other classes of stocks such as the motor accessory issues the theatre stocks did well enough to encourage their following. In the case of Famous Players the weak holdings appeared to be pretty well cleaned up on the bad break of last week. The supposed clique apparently used the weakness of the whole list to promote an orderly decline for purposes of accumulation. It has been noted right along that the trading level is around 82 at which price it is understood the pool did a great part of its buying in the movement of a year ago.

It would have surprised no one if Loew had gotten into new low ground, since it is suffering from the fact that the directors will pass the June dividend and would have been especially vulnerable to bear attack. The fact that its movements were orderly and obviously well in hand argues pretty strong control at around 17.

Nothing new has come out about Orpheum. Apparently Chicago interests are satisfied with the demonstration recently made in running the price up from below 18 to better than 21 and for the time being is standing aside. The curb stocks were quiet with further improvement noted in Griffith presumably representing hopes for the new picture which will be marketed in the fall.

There were a variety of explanations for the sharp decline that carried almost the whole list into new bottoms for the year. Chief among them were the usual theories of professional raids and banking maneuvers to suit the purpose of big financial interests. One view from the inside was that the market was disturbed by a stock exchange questionnaire conducted two weeks ago and checking up the brokers on their margin accounts. The exchange governors are said to have warned members that margins must be maintained adequately and houses with weak accounts had to liquidate. The process hit certain speculative stocks hard, but the amusements were comparatively steady. Yesterday Famous Players held around 84, off about 5 points from its levels of the past few months.

The summary of transactions May 9 to 9 inclusive:

| STOCK EXCHANGE                     |      |        |        |        |       |                |      |        |        |
|------------------------------------|------|--------|--------|--------|-------|----------------|------|--------|--------|
| Thursday—                          | Sale | High   | Low    | Last   | Chg.  | Friday—        | Sale | High   | Low    |
| Fam. Play-L...                     | 2100 | 83 1/2 | 81 1/2 | 82     | - 1/2 | Fam. Play-L... | 2000 | 84 1/2 | 82 1/2 |
| Do. pfd.                           | 200  | 92 1/2 | 92 1/2 | 92 1/2 | + 1/2 | Do. pfd.       | 100  | 92 1/2 | 92 1/2 |
| Goldwyn                            | 1200 | 5 1/2  | 5 1/2  | 5 1/2  | - 1/2 | Goldwyn        | 1200 | 5 1/2  | 5 1/2  |
| Loew, Inc.                         | 1200 | 17 1/2 | 17 1/2 | 17 1/2 | - 1/2 | Loew, Inc.     | 1200 | 17 1/2 | 17 1/2 |
| Orpheum                            | 200  | 19 1/2 | 19 1/2 | 19 1/2 | - 1/2 | Orpheum        | 200  | 19 1/2 | 19 1/2 |
| Boston sold 100 Orpheum at 19 1/2. |      |        |        |        |       |                |      |        |        |
| Friday—                            |      |        |        |        |       |                |      |        |        |
| Fam. Play-L...                     | 2400 | 81 1/2 | 81 1/2 | 81 1/2 | - 1/2 | Fam. Play-L... | 2400 | 81 1/2 | 81 1/2 |
| Do. pfd.                           | 100  | 92 1/2 | 92 1/2 | 92 1/2 | + 1/2 | Do. pfd.       | 100  | 92 1/2 | 92 1/2 |
| Goldwyn                            | 1200 | 5 1/2  | 5 1/2  | 5 1/2  | - 1/2 | Goldwyn        | 1200 | 5 1/2  | 5 1/2  |
| Loew, Inc.                         | 1200 | 17 1/2 | 17 1/2 | 17 1/2 | - 1/2 | Loew, Inc.     | 1200 | 17 1/2 | 17 1/2 |
| Orpheum                            | 200  | 19 1/2 | 19 1/2 | 19 1/2 | - 1/2 | Orpheum        | 200  | 19 1/2 | 19 1/2 |
| Saturday—                          |      |        |        |        |       |                |      |        |        |
| Fam. Play-L...                     | 600  | 82 1/2 | 82 1/2 | 82 1/2 | + 1/2 | Fam. Play-L... | 600  | 82 1/2 | 82 1/2 |
| Do. pfd.                           | 100  | 92 1/2 | 92 1/2 | 92 1/2 | + 1/2 | Do. pfd.       | 100  | 92 1/2 | 92 1/2 |
| Goldwyn                            | 1200 | 5 1/2  | 5 1/2  | 5 1/2  | - 1/2 | Goldwyn        | 1200 | 5 1/2  | 5 1/2  |
| Loew, Inc.                         | 1200 | 17 1/2 | 17 1/2 | 17 1/2 | - 1/2 | Loew, Inc.     | 1200 | 17 1/2 | 17 1/2 |
| Orpheum                            | 200  | 19 1/2 | 19 1/2 | 19 1/2 | - 1/2 | Orpheum        | 200  | 19 1/2 | 19 1/2 |
| Sunday—                            |      |        |        |        |       |                |      |        |        |
| Fam. Play-L...                     | 2000 | 82 1/2 | 82 1/2 | 82 1/2 | - 1/2 | Fam. Play-L... | 2000 | 82 1/2 | 82 1/2 |
| Do. pfd.                           | 100  | 92 1/2 | 92 1/2 | 92 1/2 | + 1/2 | Do. pfd.       | 100  | 92 1/2 | 92 1/2 |
| Goldwyn                            | 1200 | 5 1/2  | 5 1/2  | 5 1/2  | - 1/2 | Goldwyn        | 1200 | 5 1/2  | 5 1/2  |
| Loew, Inc.                         | 1200 | 17 1/2 | 17 1/2 | 17 1/2 | - 1/2 | Loew, Inc.     | 1200 | 17 1/2 | 17 1/2 |
| Orpheum                            | 200  | 19 1/2 | 19 1/2 | 19 1/2 | - 1/2 | Orpheum        | 200  | 19 1/2 | 19 1/2 |
| Monday—                            |      |        |        |        |       |                |      |        |        |
| Fam. Play-L...                     | 2000 | 82 1/2 | 82 1/2 | 82 1/2 | - 1/2 | Fam. Play-L... | 2000 | 82 1/2 | 82 1/2 |
| Do. pfd.                           | 100  | 92 1/2 | 92 1/2 | 92 1/2 | + 1/2 | Do. pfd.       | 100  | 92 1/2 | 92 1/2 |
| Goldwyn                            | 1200 | 5 1/2  | 5 1/2  | 5 1/2  | - 1/2 | Goldwyn        | 1200 | 5 1/2  | 5 1/2  |
| Loew, Inc.                         | 1200 | 17 1/2 | 17 1/2 | 17 1/2 | - 1/2 | Loew, Inc.     | 1200 | 17 1/2 | 17 1/2 |
| Orpheum                            | 200  | 19 1/2 | 19 1/2 | 19 1/2 | - 1/2 | Orpheum        | 200  | 19 1/2 | 19 1/2 |
| Tuesday—                           |      |        |        |        |       |                |      |        |        |
| Fam. Play-L...                     | 2000 | 82 1/2 | 82 1/2 | 82 1/2 | - 1/2 | Fam. Play-L... | 2000 | 82 1/2 | 82 1/2 |
| Do. pfd.                           | 100  | 92 1/2 | 92 1/2 | 92 1/2 | + 1/2 | Do. pfd.       | 100  | 92 1/2 | 92 1/2 |
| Goldwyn                            | 1200 | 5 1/2  | 5 1/2  | 5 1/2  | - 1/2 | Goldwyn        | 1200 | 5 1/2  | 5 1/2  |
| Loew, Inc.                         | 1200 | 17 1/2 | 17 1/2 | 17 1/2 | - 1/2 | Loew, Inc.     | 1200 | 17 1/2 | 17 1/2 |
| Orpheum                            | 200  | 19 1/2 | 19 1/2 | 19 1/2 | - 1/2 | Orpheum        | 200  | 19 1/2 | 19 1/2 |
| Wednesday—                         |      |        |        |        |       |                |      |        |        |
| Fam. Play-L...                     | 2000 | 81 1/2 | 82 1/2 | 81 1/2 | - 1/2 | Fam. Play-L... | 2000 | 81 1/2 | 82 1/2 |
| Do. pfd.                           | 100  | 92 1/2 | 92 1/2 | 92 1/2 | + 1/2 | Do. pfd.       | 100  | 92 1/2 | 92 1/2 |
| Goldwyn                            | 1200 | 5 1/2  | 5 1/2  | 5 1/2  | - 1/2 | Goldwyn        | 1200 | 5 1/2  | 5 1/2  |
| Loew, Inc.                         | 1200 | 17 1/2 | 17 1/2 | 17 1/2 | - 1/2 | Loew, Inc.     | 1200 | 17 1/2 | 17 1/2 |
| Orpheum                            | 200  | 19 1/2 | 19 1/2 | 19 1/2 | - 1/2 | Orpheum        | 200  | 19 1/2 | 19 1/2 |

## DIRECTOR'S PRESTIGE HURT BY COMEDY ACT

**Edwin August Closed "Taking Movies" Through Criticism—Reopening for Loew Circuit**

The "Taking Movies" act evolved by Edwin August for the Loew vaudeville houses will be revived by the picture director. He will open with the turn under Loew's bookings at Baltimore, May 21, continuing on Loew's Southern time.

When August first produced the act for Loew's at the Metropolitan, Brooklyn, N. Y., he did not like the tone of Variety's criticism on it. The Variety reviewer, taking the act in the manner it was accepted, for comedy, by the audience, oppressed August, a well-known director of pictures and one of the earliest among the megaphone men.

The plan of the act is to have members of the audience, by invitation, come upon the stage to complete a moving picture of brief length but of full story. It is melodramatic in theme. Each performance the process is repeated. The following week at the same theatre (after the act has left) the completed film is thrown upon the screen at every show for the benefit of the amateurs who participated, their relatives, friends or neighbors. In big cities it is looked upon as a "neighborhood stunt" for the box office and in the smaller cities draws from all over.

Through the employment of amateurs, August claims, a finished product was as impossible as it would appear to be. The attempt by the amateurs upon the stage in the first place brought laughter from the observers and the "acting" on the screen when later shown did the same thing.

When Variety's reviewer, seeing the finished picture on the succeeding week, he stated in his notice that as a picture August had turned out a film of inferior quality. August notified the Loew office he intended abandoning the act. August explained it would hurt his prestige as a director in pictures to continue in vaudeville if the trade critics accepted the comedy output in that manner. It also failed, said August, to establish him as a picture director among the vaudeville managers he played for with the act.

The Loew people agreed with August on the theory that Variety's notices are read alike by exhibitors and vaudeville managers besides picture producers and others August comes into contact with professionally. Whereupon August withdrew the turn after it had completed its final Loew's engagement, the act meantime having appeared in Keith-booked houses around New York.

Last week the Loew office sent for August, requesting him to revive the turn to play its out-of-town theatres. August dissented but later agreed if the Loew people would find a way to remove the impression the picture he made in the comedy act was a serious attempt or a possibility as such. The Loew people suggested August call on Variety and have Variety make this explanation in order that August might proceed in his vaudeville work with the trade understanding the inside of it.

## HARRY FOX ALONE

Beatrice Curtis (Mrs. Harry Fox) was rehearsing this week to join "The Gingham Girl" at the Central in the role created by Helen Ford. Fox is doing his act alone in vaudeville.

The Armory Theatre, Keyport, N. J., is now under the management of Burns & Schaeffer, who are showing four vaudeville acts on Wednesdays and Fridays.



WILL MAHONEY

**Where He Will Be Next Season:**  
 July 9—Orpheum, Des Moines  
 16—Orpheum, St. Paul  
 22—Orpheum, Minneapolis  
 29—Palace, Milwaukee  
 Aug. 6—Palace, Chicago  
 13—Main Street, Kansas City  
 20—State-Lake, Chicago  
 27—Keith's, Columbus  
 Sept. 3—Palace, Cleveland  
 10—Keith's, Cincinnati  
 17—Keith's, Indianapolis  
 24—10th St., Cleveland  
 Oct. 1—Colonial, Erie  
 8—Keith's, Toledo  
 15—Keith's, Grand Rapids  
 22—Temple, Detroit  
 29—Temple, Rochester  
 Nov. 5—Shea's, Buffalo  
 12—Shea's, Toronto  
 19—Princes, Montreal  
 26—Amsterdam and Schenectady  
 Dec. 3—Keith's, Syracuse  
 10—Albany and Troy  
 17—Alhambra, New York  
 24—Riverside, New York  
 31—Royce, New York  
 Jan. 7—Orpheum, New York  
 14—Keith's, Boston  
 21—Keith's, Lowell  
 Feb. 4—Keith's, Portland  
 11—Albee, Providence  
 18—Palace, New York  
 25—Bushwick, New York  
 Mar. 4—Colonial, New York  
 11—Flatbush, New York  
 18—Franklin and Rockaway  
 25—81st Street, New York  
 Apr. 1—Keith's, Philadelphia  
 8—Keith's, Washington  
 15—Maryland, Baltimore  
 22—Davis, Pittsburgh  
 29—Grand, Philadelphia  
 May 6—Orpheum, Germantown  
 13—Wm. Penn and Plainfield  
 20—Jefferson and Hamilton  
 27—Proctor's, Newark  
 June 3—Regent and Rivers  
 10—54th Street and 5th Avenue  
 17—Coliseum and Fordham  
 24—16th St. Vernon and Prospect  
 31—Broadway, New York  
 7—Greenpoint and Yonkers

DIRECTION  
**RALPH G. FARNUM**  
 (Edw. S. Keller Office)

## NEW WJZ STATION

On Top of Aeolian—Newark Station Ultimately Abandoned

To further facilitate co-operation for broadcasting, the Radio Corporation of America will formally open a new broadcasting station (WJZ) atop the Aeolian building on West 42nd street, New York, May 15. The Newark WJZ station operated by Westinghouse, affiliated with the Radio Corporation, will be abandoned in time.

The station has broadcasted the following Broadway productions, either wholly or in part, the past few months: "The Fool," "The Old Soak," "As You Like It," "Romeo and Juliet" (Jane Cowie); "Caroline," the Winter Garden Revue, Theatre Guild's productions, "School for Scandal," "Go Go" and "The Laughing Lady," as a result of which legit managers report an increase in business. Hugh Grady, acting for Arthur Hammerstein, is arranging for some of the "Wildflower" people to render some of the show's numbers, and "Sally, Irene and Mary" is on the tapis for other reproduction.

The new WJZ station will operate from the start on two wave lengths: 455 for classical programs and 405 for popular, with both programs to be broadcast simultaneously.

It has been decided that popular dance music is a necessity to the modern radio program, and arrangements for the broadcasting of such entertainment are being made.

## COLOR-LINE DRAWN

Newark, N. J., May 9.

The color question came up again last week here. J. Rosamond Johnson, the colored lead in a company playing Loew's State, had Samuel Tress, manager of the Beechnut Cafeteria in Market street, arrested because, as Johnson alleged, the manager refused to serve him and Eloise Bennett, his leading woman.

Tress stated that the proprietors had given him orders not to serve colored people.

Tress was held in \$300 bail.

# SAYS LAIT TO KELLY—

Hon. (?) Walter Kelly, Judge of the Circuit (Orpheum) Court:

Sir—A professional wit who can't hold up his end in an academic debate without indulging in racial prejudices; without resorting to billingsgate indigenous to the black-and-tan cesspools whence he draws his humor; who would rather pour poisonous wood alcohol on an adversary than admit like a gentleman when he's licked and produce a flask of respectable western bourbon, should be left to the contempt of the gallery without benefit of clergy to reap the stigma of the deliberately foul fighter.

But every square battler, when he is hit below the belt and the referee awards him the negative victory, weeps and writhes and cries: "Never mind the decision—let me get at him!"

We have gone several rounds in the presence of a bigger audience than can crowd into Madison Square Garden. Every time I socked you on the button you poked me on the shield. I started far outweighed at the tap of the bell, for you were a famous metropolitan humorist and I was only an aspiring tyro from the sticks. The crowd was all with you—naturally; you were an N. V. A. in good standing and I was a critic of no standing. Before that gang you were Dempsey and I was Abe Attell.

But—now! Even in New York there is such a thing as sporting blood. Your rabbit punches aint the flo, as I had written, your butting in a clinch regarding my private life in the west and in the past, and at last, your wallop beneath the belt when you cheered Henry Ford—the crowd that had been all your way switched. Not only am I riled to pick myself up and painfully, but manfully, go at you again, but your own gang is screaming to me to knock your block off. And I'm the kid that can do it.

I, however, will fight fair. I will

not enter into your personal life. The issue still is: Are you greater than the west? In order to clearly bring out that issue and yet remain a fair fighter, I ask you to answer the following questions or any of them:

1. Who was the W. Kelly paroled from Dannemora on Dec. 18, 1922?
2. Who was the "stout, bald man resembling Irvin Cobb" mentioned in the Tex Rickard trial?
3. Which Kelly was penciled in for a Shubert unit?
4. What was the name of the male single, billed as the "Virginia Judge," closed in Tulsa?
5. What is the number of your White Rate card?
6. Why did you leave Salt Lake City in a hurry?
7. Why did you refuse to follow one of my acts in Kansas City?
8. Who was the woman with a child in her arms that you refused to see at the stage door in Pittsburgh?
9. How old are you?
10. What is your waist measure?
11. What is your racket?
12. What do you slip your agent?
13. What does your agent slip the bookers?
14. What is your next open date?
15. Where do you get the "atmosphere" for your Lenox avenue gage?
16. Why don't you call Jack Pulaski "the man with the iron mask" to his face?
17. Why does Sims print your letters when you never advertise?
18. Why are you the only single man who gets routes like single women?
19. Who writes your material?

These questions will do for the present. I have a follow-up set when you have satisfactorily answered the above. I don't fancy they will be necessary. I will give you a reasonable time in which to reply, and if you do not, I will.

Yours until Freeman Bernstein hits the trail. Jack Lait.

## IN LONDON

London, May 1.

Marie Tempest, who revived "The Marriage of Kitty" after the failure of "Good Gracious, Annabelle," terminated her season at the Duke of York's April 28.

The Shakespeare memorial week is being widely celebrated throughout London and the provinces. Sir F. R. Benson opens a season at the King's, Hammersmith, with "The Merchant of Venice"; Ben Greet's players open at the Alexandra Palace with "Henry V"; the "Old Vic" starts a series of excerpts from the Bard with "all-star" casts; Plymouth starts on a Shakespearean repertory season, and Bridge Adams will be at the Stratford-on-Avon memorial theatre.

Following the collapse of "Angelo" at Drury Lane after a brief run of a month, Maurice Moscovitch went holiday making to Italy. On his return he will be seen as King Lear. Both the big drama houses, the Lane and the Lyceum, have begun the year badly.

"The Lady of the Rose" closes down at Daly's May 12, after 516 performances. It will be followed by the revival of "The Merry Widow" which has been doing big business in the provinces. In this George Graves plays his original part, and that of Lily Elsie is played by Evelyn Laye. Others in the cast are Carl Brisson, Derek Oldham, Ivy Tresmond and Nancy Lovat.

After a run of a week "Trespasses," the new Edward Percy play, has been withdrawn at the Ambassadors. Percy made an initial success with "If Four Walls Told," which, however, judging from a statement made in his bankruptcy examination by P. C. Townsend, one of the producers, cannot have been exactly a financial success.

Following their season in London, Marie Tempest and Grahame Browne will proceed on a lengthy provincial tour. They will play "The Marriage of Kitty." While away they will produce two new plays, one by Paul Kester and revivals of "Becky Sharpe" and a Somerset Maugham play are also contemplated.

Tom E. Davis's lease of the Apollo ends May 12, which may necessitate the run of "A Roof and Four Walls" coming to an end. If this is so Phyllis Neilson Terry will turn the play, but not until the late summer. Geoffrey Fearnley will be all probability become the next tenant of the Apollo.

Herbert E. Baines, composer of "The Catch of the Season," "The Beauty of Bath," "The Talk of the Town" and other musical comedies, died here April 23, aged 43.

## EQUITY'S SUNDAY CLAUSE

Two Days' Pay On Sunday—Will Ask P. M. A. To Accept It

The Equity Council is drafting a new clause which it will ask to be incorporated in the P. M. A.-Equity contract. It calls for a sixty-day contract, with Monday, Tuesday, Wednesday, Thursday, Friday and Saturday specified. It also provides that if at any time or place the actor is called upon to work on Sunday, he must be paid double salary pro rata for the day's work; two days' pay for one day's work.

## JOYCE'S MARRIAGE

The marriage of Jack Joyce (monopied dancer, vaudeville), and Doris Leslie Reynolds (Leslie Sisters) occurred April 27 in the Church of Steward the Martyr, the Rev. Percival Pyle officiating. It was previously reported as the St. Edmund's Church.

April 19 in Part VII of the Court of General Sessions, New York, a charge preferred against Joyce, in private life Harry Hall, was dismissed.

Mrs. Frederick Reynolds was the complainant.

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# PRECEDENT FOR SHOW BUSINESS IN KELLEY'S BRIEF ON GOOD WILL

Ringling Attorney Assembles Data in Substantiation That Man, Not Name, Counts in Amusements—Matter of the Estate of Alf T. Ringling—Variety Printing Brief Serially for Preservation and Reference

[The argument set up by John M. Kelley before the Board of Appeals and Review of the Inheritance Tax Division, U. S. Treasury, in the case of the Estate of Henry and Alf. T. Ringling and in which a decision is looked for within a fortnight is the most complete set of facts ever assembled on the subject matter in question.

The entire brief will be published serially by Variety for reference by attorneys and others.]

The first installment follows:—

Mr. Kelley makes the principal point that for inheritance tax transfer purposes circus good will (and the good will of any other amusement institution) may be enormously valuable during the life of the owner, but it is of only nominal value for transfer, and its value is not ascertainable for tax purposes. Such qualities are personal to the owner or builder of such enterprise.

Mr. Kelley has assembled vast data to support his contention, going years back in circus history to prove it was the men in charge of the circus and not the inherited or established name that drew the public; that time after time successful properties have failed after being transferred from one management to another irrespective of the good will of the names they bore.

This valuable data never have been made available before. In addition to the material hereafter presented, Mr. Kelley placed in support of his formal brief affidavits secured from most of the showmen now operating in the United States.

The argument attacks the custom of assessing amusement properties in the same manner as other businesses. The rule has been to consider "good will" a factor in determining values based primarily upon income, capital and other considerations. It is Mr. Kelley's argument that the rule should not apply to amusement enterprises for a number of reasons, the absence of intrinsic transferable value in good will and the high business risk inherent in the form of business.

The first installment of the brief follows:—

(The brief has been copyrighted, 1923, by John M. Kelley. Permission to print or reproduce herefrom must be obtained from Mr. Kelley, office address Palace Theatre Building, New York City.)

## Taxable Value of Circus Good Will

This brief deals only with the taxable good will value of the circus interests held by said decedents at the time of their death; papers and affidavits in connection with the taxable value of other property being filed separately.

The taxpayer taxes the position that the good will interest (fractional) of the estates in the circus of Ringling Bros. co-partnership is of no more than nominal value and from the peculiar nature of the business is difficult of determination.

Henry Ringling died intestate, a citizen of Florida, October 11th, 1918.

Alf. T. Ringling died testate, a citizen of New Jersey, October 21st, 1919.

Henry Ringling upon the date of his death held a one-fourth interest in the co-partnership property of the following circuses:—

Ringling Brothers World's Great-est Shows.

Birnum & Bailey Greatest Show on Earth.

Adam Forepaugh and Sells Bros. Enormous Shows Limited.

Alfred T. Ringling at the date of his death held a one-third interest in said circus properties.

Agreeable to the department the circus interests of both estates are together considered.

Upon the date of the death of Henry Ringling the statute (Act of Sept. 8, 1916, as amended) provided a higher rate of tax than applied under the amended act (Revenue

Act of 1918—title IV, effective February 25, 1919) in effect at the date of death of said Alfred T. Ringling.

## Argument

Argument is based upon the following points:—

- (a) Surviving partners have the right to continue same business under the same name.
- (b) What is the transferable circus interest of the estate?
- (a) To what does circus good will attach?
- (b) The rule or place of locality.
- Successful operation of the circus depends upon professional skill and personal qualifications of partners.
- The circus is an extraordinary hazard and is speculative.

## POINT I.

Surviving partners have the right to continue same business under the same name.

Mason v. Dawson, 37 N. Y. 90, 91; Scudder v. Ames, 43 S. W. 659, 671;

Blake v. Barnes, 12 N. Y. S. 69; 2 Bates on Partnership, 605, 667, 673;

2 Lindley on Partnership, 652; Moore v. Rawson, 199 Mass. 493, 497;

Douthart v. Logan, 60 N. E. 507; Rowell v. Rowell, 122 Wis. 1, 18, 19;

Hutchinson v. Nay, 187 Mass. 262; 68 L. R. A. 136.

## What is the transferable circus interest of the estate?

"The tax is not laid upon the property, but upon its transfer from the decedent to others."

U. S. Regulations, 37, Art. 1.

In instances where surviving partners continue the business in which the deceased partner held an interest, they may be forced to account only for that which a court or hostile administrator could have sold to a stranger without the consent of the surviving partners and in hostility to their legal rights.

Rowell v. Rowell, 122 Wis. 1, 17.

What could the executor of the Ringling estate sell? Certainly not the exclusive right to conduct the circus under the name Ringling Bros. Neither would the executor have the right to sell a right or interest as "successor" to Ringling Bros. The surviving brothers are entitled to use their own names and the partnership name in the business. This is true in law. It has been true in fact. But two brothers out of five now survive. The surviving brothers have continued in the exclusive use of the partnership name.

If the executor is thus limited there is little good will interest of the decedent of value capable of sale or transfer.

There is authority for the proposition that the only kind of good will which may be transferred is that which connotes the exclusive right to carry on the old business name.

Lobeck v. Lee, 23 L. R. A. 795.

## POINT II.

To what does circus good will attach?

The circus sells nothing. It parts with nothing. It exhibits talent.

Good will is not necessarily an incident of every business.

Met. Nat. Bank v. St. Louis Dispatch, 149 U. S. 436, 446;

Scudder v. Ames, 43 S. W. 659, 671.

The only theory upon which good will value may be established is that it applies to the name and reputation of Ringling Bros. It could not apply to any particular place. The circus is not a leasehold. The circus passes completely out of existence as far as place or locality is concerned when it moves off the lot.

Good will could not attach to the tangible property of the circus. It is merely an incident in the movement of the circus.

The principal income of the circus (held at Madison Square Garden, N. Y., and the Coliseum, Chicago) is derived from exhibitions given without either tents, wagons, railroad cars or other properties brought into use solely for transportation.

Good will cannot attach to a performance because a circus program not only must vary but must undergo complete change in direct contrast to the establishment of good will that attaches to a business dealing in commodities and articles of trade.

The matter of good will being so limited in its entirety, what value would there be to the fractional in-

(Continued on page 6)

## HART CASE APPEAL BEFORE U. S. COURT

Decision by June 14 or Fall—  
Chief Justice Taft Asked  
Question

Washington, May 9.

The hearing on appeal before the U. S. Supreme Court was ended May 8 in the action of Max Hart against big time vaudeville. Counsel for either side consumed the 45 minutes allowed each. Martin W. Littleton made the argument for Hart, breaking his time in halves, with one end on the opposite sides of the address made by U. S. Senator Pepper of Penn., for the defense.

A question asked by Chief Justice Taft from the bench during the argument of Senator Pepper commanded instant attention. The Chief Justice inquired if it were not a fact that vaudeville actors when travelling transport scenery or properties with them for use in their acts.

Senator Pepper replied such a fact was not alleged in the Hart complaint. When Mr. Littleton resumed his argument the first thing he did was to read that allegation from the Hart complaint.

If a decision is not handed down by the time the high court adjourns for the summer, June 14, it is not expected before the court reconvenes in October.

Maurice Goodman was the associate counsel with Senator Pepper for the big time that includes the Keith Circuit, while Eppstein & Axman are associated with Mr. Littleton.

The point on appeal mainly was whether vaudeville comes under the classification of interstate commerce. Judge Julian Mack in New York when the action came before him on trial decided it did not and dismissed Hart's complaint, asking for triple damages. From that decision an appeal was taken.

Attorneys for Max Hart in his action against the vaudeville interests, said, following Judge Mack's conclusion of the trial action of the case, that they had tacitly consented to the dismissal as an expense saving. The attorneys stated that they had contested the interstate commerce point and then appealed, the cost of securing the record of the action would have reached \$10,000. As they had accepted an appeal would be taken by the other side, they were agreeable the decision should go against Hart merely on an argument in the U. S. District Court, which it did, permitting Hart to appeal at a cost of not over \$500.

What the Hart counsel thought was an important move was the elision of Hart as an agent who had been deprived of his franchise by the Keith office and to present him to the court as a producer deprived of his actors by the big time's barring edict, leaving Hart with productions but with no people or places to play them. This was in line with upholding the interstate commerce claim attesting that a vaudeville act is a commodity through the commodities necessary to complete it without the personality or personal service of the actor.

The defense claimed that all a vaudeville performance was composed of is personal service by the actor. Senator Pepper invited Mr. Littleton to go with him to Keith's (Washington) and see the vaudeville show there to be convinced of it.

## ELEANOR PAINTER IN

Eleanor Painter from musical comedy has been booked for a tour of the Keith houses starting May 26 at the Palace, New York.

Miss Painter will appear in a series of scenes from musical shows and operas she has played in, including a scene from "Thais."

M. S. Bentham office arranged the booking.

## EDDY'S HALF MILLION

Half of Estate Goes to Second Wife, Remainder to Son

Ezra B. Eddy, former advertising man and vaudeville actor, who died last July, left half of his estate to his second wife, described in his will as his friend, Caroline Margaret McGuire, and the remaining half to a 12-year old son by his first marriage.

His executor, George C. Howard, was directed last week by Surrogate Foley of New York to file an inventory of the estate with the court before May 22, or to show cause why he should not be punished for contempt of court. This action was based upon a petition filed by John Imrie, an unpaid creditor of the estate, for nearly \$2,500.

Eddy, who was reported to have inherited half a million from his grandfather, a wealthy Canadian match manufacturer, was divorced by his first wife in October, 1921. She charged misconduct with Ruth Elaine and Carlo Pageno, both actresses, and with a Mrs. Inez Kelley, a divorcee, who aided Mrs. Eddy in her suit by claiming Eddy had deceived her.

## SHUBERTS AND K. C.

Figuring Next Year for Two Houses—Unit Killed One

Kansas City, May 9.

Otis Skinner in "Mister Antonio" was the closing attraction at the Shubert, which ended its rather spotted season Saturday night. Starting early last fall the house had four weeks of Shubert units, which proved the worst flop the theatre had ever experienced.

With the failure of the units to receive support the Shuberts sent a number of their best available attractions here and most all were given good business.

Just what the next season will bring is a problem. The Shuberts now have two houses here; the Shubert and the rebuilt and remodeled Century, which has been completed for a number of weeks, but never opened.

## Junius Allen Sues for Divorce

Junius Allen is suing Jeanette Allen for divorce in the New York Supreme Court. The defendant is a colored performer.

Eli Johnson is the complainant's attorney.

## FRISCO KNOWS WATER

Not Certain Larry Semon Slipped Him Champagne

In "The Reminder," a monthly issue written and edited by Jack Osterman (no, not his father, but Jack) for publicity purposes, is an observation by Frisco that happened out on the coast.

Young Jack tells it this way:

"Frisco and myself went out to Larry Semon's house one evening. We had a fine dinner with some wine.

"Later, went back to the theatre and Frisco was telling about it, he said: 'Larry opened champagne like water; it tasted that way anyhow!'

Speaking of the N. V. A. benefit held in Los Angeles, the Osterman publication says:

"Friday night there was a man in the audience (Orpheum theatre) who gave a big donation with great modesty. He was discovered, however, and announced. Never in a theatre have I heard such an ovation as was given this man. The reception lasted fully five minutes. He would not get up and bow, just sat in his seat and stared, but it could be seen there were tears in his eyes. The man was Roscoe Arbuckle."

The whole story of the Arbuckle incident is that Osterman was doing the announcing for the N. V. A. drive. While talking he was interrupted by someone in the rear who shouted he would double every dollar donated that evening.

Osterman had caught the eye of Arbuckle, who sat in an aisle seat down front. Fatty motioned Jack to come down to him. He said to the young man: 'Jack, I'll start this off with \$100 if you promise not to mention my name.'

It was one of the very few times this winter Arbuckle had been outside his home. Young Osterman saw a chance to test public opinion. He returned to the stage, held up his hand and said:

"Ladies and Gentlemen: I want to inform you that \$100 has been donated by a man in this audience who has made millions laugh, but was the victim of a circumstance that any one of those millions might have encountered just the same. It was a misfortune—for the millions and for the victim, Mr. Roscoe Arbuckle."

The tumult started and it was reported nothing like the reception given Arbuckle ever has been heard in a theatre.



MAE and ROSE WILTON  
"FAVORITES"

What the Pittsburgh "Times" said:

"While the Wilton Sisters have been seen in Pittsburgh before, and are real favorites as youthful entertainers and harmony singers, that took nothing away from their laurels on the opening night, for they received a whirlwind of applause. From that standpoint alone they were the favorites of the bill."

Shea's Toronto, this week (May 7).

BOOKED SOLID B. F. KEITH VAUDEVILLE EXCHANGE

## Al and Fanny Stedman Separating

Al and Fanny Stedman intend to separate at the end of the season, Fanny being due to appear in a production and Al to team with his wife, Rita Stedman, formerly Rita Shirley of the Shirley Sisters.

The Stedmans (brother and sister) have appeared together in vaudeville for 11 years.

## Miss Sanderson With Crumit

Julia Sanderson and Frank Crumit are due to appear in vaudeville shortly, both as a team and a single turn by Crumit. Negotiations are on for the two acts for an early tour of the Keith houses through the Harry Weber office.

Both are playing in "Tangerine," which closes at the Garrick.



## ALLEGING AGENT TRYING GRAFT, VAUDEVILLE ARTIST SLAMS HIM

**Edwards and Edwards Aggrieved at Bob Martini—Claims Cancellation Threatened After First Asking \$15 Weekly Above Commission of 10%**

A member of Edwards and Edwards, sharpshooters, "slammed" Bob Martini of the William J. Plimmer vaudeville agency (booking theatres) Tuesday. Wednesday Edwards received a letter from Plimmer stating he had "heard about 'the trouble' and asking Edwards to call. The letter was ignored.

Edwards had been given contracts for four weeks out of the Plimmer office, arranged through Martini. The understanding had been, said Edwards, that he pay the Plimmer office five per cent, and send another five per cent, of his salary to Martini. This he agreed to and received the contracts with the first week to have started Monday.

Later Edwards states Martini sent for him, saying it would be necessary for Edwards and Edwards to forward him \$15 extra each week if playing the time. Edwards replied he would be unable to agree as that extra would total over 17 per cent. (Including, the 10 per cent.) commission. The following day Martini informed the act the four weeks had been canceled.

Edwards, after thinking it over, called Tuesday at the Plimmer agency, asking Martini about the cancellation. Martini replied the managers had wired in cancelling the dates. Edwards asked to see the wires. When Martini refused Edwards "slammed" him.

The Plimmer agency is not a member of the Vaudeville Managers' Protective Association. It is issuing the form of contract for vaudeville theatres that has been generally condemned and done away with by the best agencies. It is the "one performance contract," carrying a clause giving the manager the right to cancel the act after the first performance.

Martini was formerly a vaudeville performer, of Martini and Maximilian, magic act.

With reference to the Edwards-Martini rumpus, Walter J. Plimmer said Martini was a booking agent supplying the shows for some houses around greater New York, and an artist's representative as well. Martini has desk room in the Plimmer offices, Plimmer said, and booked acts with Plimmer, but did not work for the Plimmer agency as an employee.

Plimmer said as he understood it, Martini had asked Edwards for \$15, because Martini had lost the booking of an act on which he (Martini) would have made \$15 commission through the Edwards booking replacing the act.

It seems according to Plimmer, Martini had booked an act for the Auditorium, Montreal, with the Plimmer agency. Plimmer informed Martini later he was going to replace the first act with Edwards and Edwards.

Martini took the attitude that he (Martini) was losing the commission of \$15 that he would have made had the original booking not been cancelled through the Edwards' replacement.

Consequently Martini decided the Edwards act should reimburse him (Martini) for the lost amount, and it was shortly after Martini so informed Edwards, that the latter hauled off and hit Martini a wallop over the eye.

### BEERS' CONCERT TOUR

Pianist-Monologist, with Claudia Coleman and Musicians

Arrangements are being made for a concert tour in the fall for Leo Beers, the vaudeville pianologist. Claudia Coleman will be on the program, also a pianist and cellist. Jennie Jacobs is representing the artists, who anticipate starting early in July at Atlantic City.

Charles Goodman has leased the Majestic theatre and Aldrome in Atlantic Highlands, N. J., for several years. Vaudeville, pictures and summer stock will be played. The open-

## TRIPLE BENEFIT SUNDAY FOR N. V. A. SICK FUND

**Expect \$100,000 Will Be Realized—Stone and Rogers at Each House**

The triple benefit performances for the N.V.A. Sick and Relief Fund at the Hippodrome, Metropolitan and Manhattan Opera House next Sunday (May 13) is expected to realize close to \$100,000 from ticket and program sales.

Fred Stone, president of the N.V.A., will appear at all three houses. The Stone show "Tip Top" will be in Detroit this Saturday but Stone will jump to New York immediately following the Saturday night performance. Will Rogers will also appear at all three benefit performances.

Last minute additions to the programs include George White, Gilda Gray, Nancy Welford, Ann Pennington, Lou Tellegen, Donald Brian, John Steel and Julian Eltinge.

Pat Casey will run the stage at the Metropolitan, Johnny Collins at the Hippodrome, and Jules Delmar at the Manhattan. Bill Quaid will be out front at the Manhattan; W. Dayton Wegfarth at the Hippodrome, and Fred Jordan at the Metropolitan.

The advance sale assures a capacity attendance at all three performances with the gross increased largely by the auctioning of the boxes. The souvenir programs will sell for 50 cents.

## BARBARA LAMARR WEDS EX-HUBBY GOES TO JAIL

Los Angeles, May 9. Almost on the day that Barbara Lamarr married Jack Dougherty out here, her former husband, Phil Ainsworth, a vaudeville and musical comedy actor, was sentenced from one to ten years for forging checks.

Mrs. Dougherty divorced Ainsworth some years ago. Ainsworth was arrested in San Francisco and brought here for trial.

Miss Lamarr has announced she is going to sue for damages Oscar Maryatt of Chicago. Mrs. Maryatt, in a divorce action, charged that her husband had informed her Miss Lamarr was infatuated with him.

### STABBED "PLAYFULLY"

Cincinnati, May 9.

Mrs. Marie Rosener Pruett, 25, pianist for the Beebe Musical Comedy Co., was stabbed by her husband, George Pruett, barber, 3086 Henshaw avenue, Cincinnati, at the Rialto Theatre, Covington, Ky. Mrs. Pruett had just finished her act and taken a seat near the front of the house.

Her husband, who had been sitting in the rear, arose and sat next to his wife. A few minutes later the woman screamed and ran upon the stage and into the wings, followed by Pruett. Again she screamed and Pruett ran into the street. Harry J. Meyers, proprietor of the theatre, learned that she had been stabbed in the arm, four stitches being required to close the wound. Pruett, after his arrest on a charge of felonious assault, said he and his wife had got into a "playful scuffle." She refused to appear in court against him today, but Meyers declared he would prosecute. Pruett was released on \$1,000 bond.

### PETROVA, CASTLE AND OTHERS

Among the names big time vaudeville expects to use in the East this summer are Mme. Petrova and Irene Castle.



CHARLES ALTHOFF

with an offering suitable for the better motion picture theatres that are now playing vaudeville headliners.

This week (May 7) Miles, Detroit. Next week (May 14) Pantages, Toronto.

Week of May 21, Pantages, Hamilton.

Week of May 28, Orpheum, Detroit. Address care EDW. S. KELLER, Palace Theatre Bldg., New York.

### TWO DIVORCES

Natalie Ferrari Wants One—Fred Kincaide Also

Chicago, May 9.

Natalie Ferrari (Sascha Platov and Natalie, vaudeville) has started divorce proceedings against Martin Ferrari on ground of desertion. William F. Ader represents the defendant. A separation suit between the same litigants is pending in New York. Ferrari has been ordered served by publication.

Mr. Ader is also acting for Fred Kincaide (Kincaide's Ladies' Jazz Band with the Columbia burlesque show "Giggles") against his wife, in a divorce action. Desertion is charged. The couple have been living apart for four years. Mrs. Kincaide is Flossie Fields, professionally.

## CONDUCT OF ATTORNEY CAUSES A MISTRIAL

**Timberg's Lawyer, Morganlander, Misbehaved and "Talked Back" to Court**

Were it not for the professional misconduct of Emanuel Morganlander, an attorney associated with Harry Saks Hochheimer, who was defending Herman Timberg in a suit by Nat Nazarro for \$1,200, the action would not have been termed a "mistrial" by Judge Morris Eder in the Third District Municipal Court, before whom the action came up Wednesday. Morganlander, despite the jurist's warning on how to conduct his case and plead for his client, repeatedly misbehaved and "talked back" to Judge Eder.

Ordinarily this constitutes a contempt of court punishable by a fine or otherwise. Judge Eder merely called it a mistrial and adjourned the case. This may or may not have had some bearing on Timberg suddenly becoming ill in court. Nazarro claims \$1,200 as a week's salary with Timberg's "Frolics of 1922," Shubert unit.

### LEGAL POINT

Oral Modification Does Not Stand Against Written Agreement

A novel point of theatrical law was decided when Gene Barnes was awarded a directed verdict for \$1,000 against Joseph M. Galtes before Judge Davies and a jury in the Third District Municipal Court Wednesday. Barnes claimed there was \$2,225 due him under his contract for the run-of-the-unit with the "Gimme a Thrill" company, whereby he was to receive \$300 weekly. Barnes only sued for \$1,000 through Kendler & Goldstein, valuing the balance, so as to come within the jurisdiction of the Municipal Court.

Galtes' contention was that the entire company, including Barnes, had agreed to a cut, Barnes' deduction being \$50 weekly. The judge sustained Julius Kendler, Barnes' attorney, that this testimony should be excluded because the alleged modification of the contract was oral, whereas the contract sued upon is a written one, and if any modifications were to be recognized they should have been duly set on paper.

This may result in a number of complications in numerous theatrical contracts.

## HORWITZ RECEIVER HOLDS OFF OPERATION OF BOOKING AGENCY

**Loew Agent Claims Agency Property of Corporation—Wife's Attorney Threatens Contempt Proceedings—Horwitz Defaulted on Alimony**

## JESSIE REED'S ACTION NAMES DOROTHY BLAKE

**Sues Lew Reed for Divorce—Earl Hampton and Hampton and Blake in Another Case**

Jessie Herzberg, professionally Jessie Reed (single, vaudeville), has instituted absolute divorce proceedings in the New York Supreme Court against Lew Reed (formerly of Reed and Tucker, and currently of Tremene and Reed), in which Dorothy Blake (Hampton and Blake) is named co-respondent. The Hotel Broadway-Claridge, New York, and Room 403, on April 12 last, are named specifically with other infidelities allegedly occurring "at various times and in various cities of the United States, and during the months of November and December, 1922, and January, February, March and April, 1923," in all of which Miss Blake (Mrs. Hampton) is mentioned. The latter has a suit for divorce pending in Brooklyn, N. Y., against Earl Hampton, also based on statutory grounds.

Miss Reed is asking for \$150 weekly alimony and \$1,000 counsel fees, alleging that Reed, when in partnership with Al Tucker, made \$350, and that she earns an average of \$100 to \$250 a week. A suit for separation, started last July, found Miss Reed unsuccessful when it was shown she earned more than her husband.

The affidavits and the complaint set forth that Mrs. Herzberg is 25 years old and he 28. They were married June 10, 1914, in New York, when she was a member of a sister team (Hayward Sisters) and he a musician and leader in a summer resort orchestra, allegedly earning \$100 a week. Miss Reed complains, through S. Earl Levene, as attorney, that her husband's cruelty necessitated intermittent separations.

The complainant states that she first heard of Dorothy Blake's relations with Lew Reed in Chicago last January, when mutual friends advised her of a recent celebration of the marriage of Reed and Miss Blake. She states the couple have lived at the Hotel Drake, Chicago, as Mr. and Mrs. Lew Reed.

Through investigations, it is set forth, Miss Reed trailed Reed, when he met Miss Blake at the Pennsylvania station in New York April 12 last at 12:35 midnight and registered at the Broadway-Claridge as Mr. and Mrs. Lew Blake. The detective employed by Miss Reed in his affidavit quotes Miss Blake as saying: "No, he is not her husband; he is my husband, and I have been living with him for over a year, and he is the man I have been living with." The sleuth further quoted the correspondent as saying to him: "She (Miss Reed) did not have to go to this extreme, for I was perfectly willing to give her evidence for a divorce providing she made no application for alimony. I was perfectly willing to pay whatever counsel fees would be necessary upon condition that she would not mention the said Dorothy Blake as co-respondent."

The motion for alimony and counsel fees was to have been argued last week, but adjourned on consent of Mr. Levene and Kendler & Goldstein, who have filed a notice of appearance for Reed.

A short time ago Hampton and Blake had to reimburse the theatre by order of the Keith office on a play-or-pay contract for walking out of the bill of a Southern vaudeville theatre early in the week. The reason, therefore, was reported because of Hampton's return after the show and discovering the presence of another member of the bill with his wife at the late hour. The man was of a two-act, but not otherwise identified.

William F. Ader, the Chicago theatrical attorney, is in New York this week on business.

Although Justice Newburger in the New York Supreme Court on Tuesday appointed Max Altmyer, of 290 Broadway, New York, a metropolitan attorney, receiver of Arthur J. Horwitz's property, the receiver has elected not to exercise his powers. He appeared at Horwitz's office in the Loew Annex Building on West 46th street late Wednesday (yesterday) afternoon for the purpose of taking possession of the premises and the assets and continuing the business of booking Horwitz's acts, but decided to take no definite action. The receivership is a result of the Loew booking agent's default of his alimony obligations to Mrs. Edith Livingston-Horwitz who has a divorce suit pending.

The receiver and Benjamin F. Spellman, Mrs. Horwitz's attorney, were greeted Wednesday by Horwitz who protested that the office was not his, but that of the Arthur J. Horwitz Vaudeville Artists, Inc., pointing to the corporate appendix in small, and faintly painted letters on the windows under his own name in large, bold type. The agent was taken aback when the attorneys expressed their willingness to believe his statements. They queried him what connection he had with the corporation. After first denying any, he admitted owning 50 per cent. of the company and drawing \$100 a week. Mr. Spellman took this with a grain of salt in view of Horwitz's personal affidavits that last year he earned a net income of \$27,400 and in the months of January and February last earned \$4,800 net. These affidavits are court records in conjunction with Mrs. Horwitz's divorce suit.

Instead, the receiver (Attorney Altmyer) will file his report today (Thursday) against the non-discovery of Horwitz's personal property. Mr. Spellman will make a motion to punish Horwitz for contempt of court for failure to pay his alimony regularly.

After promising to continue his alimony obligation, Horwitz paid \$1,125 down but defaulted on the balance, now totalling around \$1,500. Mrs. Horwitz's attorney entered the sequestration order, previously granted him but which he held off filing pending an agreement whereby the Loew booker had agreed to pay all of his alimony.

Mr. Spellman states that the defendant faces a series of jail commitments for six month periods each, as long as he remains within the jurisdiction of the local courts. Horwitz was only recently released from the Ludlow street "alimony club" and another incarceration is imminent if the receiver so recommends.

Although ordered by court to pay \$200 weekly and \$1,000 counsel fees, an agreement was subsequently effected whereby Horwitz need only pay \$125 a week regularly and \$75 a week for the 12 summer weeks, but he is obligated to make up the difference between \$75 and \$125 in the subsequent 24 payments at the rate of \$150 a week. The summer rider is permitted the agent on the plea of slack season during the warm months.

The order for the appointment of Mr. Altmyer as receiver was entered Tuesday. The attorney the same day posted the \$1,000 bond required by Justice Newburger.

Horwitz has had no less than six lawyers since his legal imbroglio with his better half, starting with the firm of Olcott, Bonynge, McManus & Ernst, and Jerome H. Jacobs reported as the last legal standby. In between were included Harry H. Oshrin, Frederick E. Goldsmith, and an attorney from New Jersey.

If Horwitz continues defaulting in his payments, he is subject to arrest for contempt of court and jail for six months with similar periods renewable at the previous half year's expiration until he decides to comply with the court order.

Jack Gardner, former vaudeville, now an agent with a W. V. M. A. franchise, is in New York looking over material for next season in the West.

# "PRESENTATION" ACTS CREATE QUANDARY IN MIDWEST BOOKINGS

Drawing Importantly on Vaudeville Supply—As High as 300 Acts Booked in Chicago Alone on Week-Ends—Mostly Choice Acts in Demand

Chicago, May 9. Midwest booking organizations and associations are in a quandary as to what ruling to make regarding the "presentations" in picture houses, often choice vaudeville acts. The booking of such attractions in picture houses may mean explanations to the management of vaudeville theatres in the same city booked regularly while the failure to book such attractions in such theatres means that the picture houses will automatically become opposition with the development of the "presentation" field.

The number of vaudeville acts which are booked for picture houses in Chicago is surprisingly large and totals as high as 300 acts for Saturday and Sunday of the week. There are many acts being used in other midwest cities of importance, while many photoplay theatres in the smaller cities are offering vaudeville acts on Saturday and Sunday and occasionally entire bills of as many as six or eight acts under the title of "jazz week" or "syncopation week." The situation in Chicago is such that there is hardly ever an act open on Sundays now, no matter how hard it may be for some acts to get bookings for all week by bookers who fear they are not strong enough to make good in regular bookings.

The bookings for picture houses at present is handled mainly by Morris Silvers, who is under salary from Balaban and Katz, and possibly other firms, and works out of the W. V. M. A.; Boyle Woolfolk, who handles some picture houses and does quite considerable small time vaudeville, booking out of the Association; C. L. Carrell, who operates an independent agency, and Phil Tyrrell, who has a connection with the Diamond agency. There are several New York agencies which supply talent to midwest theatres and some in Cleveland and Detroit. The charges are 5 and 10 per cent. of the salary of the acts. No charge is made to the theatre unless it be a nominal booking fee.

The "presentation" idea is becoming so firmly entrenched out this way that the big agencies must give the matter serious consideration, for the demand for acts for picture houses is such as to draw importantly on the supply for regular vaudeville circuits.

## CANADA DEAL OFF.

Toronto and Hamilton Sticking to Pantages

The Nathanson & Miller houses in Toronto and Hamilton, Canada, will not go into the Keith organization, as reported. The deal, hanging fire for several weeks, has fallen through.

The houses have signed a new agreement with the Pantages Circuit, whereby the latter will continue to book them. It is understood Hamilton will be used as the eastern starting point for the Pan shows.

Opposition from the Canadian-United interests, which hold the franchise from the Keith office for Hamilton through its Lyric there and the unwillingness of the Keith people to take Toronto without Hamilton is said to have blocked the deal.

Mike Shea, Buffalo, was instrumental in promoting the houses for the Keith fold. Shea was to have been interested jointly with the Keith people when the houses were taken over.

The Rosalie Stewart booking office has moved from the Fitzgerald Building to 110 West 47 street.

## SUMMER SUBSCRIPTION for VARIETY

\$1.75 (three months)

\$2 Foreign

## CHAS. ALLEN SUSPENDED

Advised Act Not to Accept Long Term Contract

Charles Allen of the M. S. Bentham office, a big time vaudeville agent, was indefinitely suspended from the Keith booking office last Friday for an infraction of the booking rules.

The agent is said to have advised an act against accepting a long term contract representing if it held out he could secure more salary for them.

It is the first case since the Keith people instituted the two and three-year routes where an agent has been charged with openly working against the practice, although it is understood the long term routes were looked upon askance by the agents, as most of the acts were booked direct.

The Keith office this season experimented with the long term route at a slightly reduced salary, in lieu of booking from week to week, and was successful in booking many acts direct that had previously been handled by an agent.

When the acts became dissatisfied and came into the Keith office to complain, the long term contract usually ironed out the difficulties and eliminated the agent if the act so wished.

## "COME-ON" LIST

Walters Agency Using "Names" to Deceive Independent Vaudeville

A new form of "come on" literature usually associated with the selling of oil stock is being sprung on independent vaudeville managers by the Louis E. Walters Agency in Boston, in a large announcement sent broadcast, containing the names of dozens of headline and standard vaudeville acts.

The announcement gives the impression the acts are available for bookings through the Walters Agency. A list of acts "immediately available," confined to the bottom of the list, includes about all of the acts that appeared in Shubert vaudeville units.

Several "name" acts wired their agents this week seeking knowledge of the Walters Agency and asking for advice on the best means to stop the agency from using their names.

Complaints by several of the artists have been made to the Vaudeville Managers' Protective Association which body has the matter under investigation.

## RASTELLI RETURNING

Enrico Rastelli, the sensational young Italian juggler, who has been here for several months, will return to England next week to fulfill contracts there. He is due back in December and a 20 weeks' booking has been arranged by H. B. Marinelli.

It is understood Rastelli is asking \$1,500 weekly for next season. He is reported playing the initial American dates at \$850 weekly.

## ALOZ NOW ROUTING EXPERT

James H. Alos, Keith booking man will succeed John Kalvoord as the routing expert of the Keith organization.

Kalvoord resigned last week, severing connection after 26 years with the Keith office.

## ROONEY AND BENT'S NEW ACT

The Rooney and Bent new vaudeville production act for next season will be called "The Shamrocks." It will carry 17 people including a band.

## Summer Policy in Syracuse

A summer policy will go into Keith's, Syracuse, May 28 when Johnny Collins will take the house over from the books of Jack Dempsey. The house will play five acts and feature pictures twice daily for the hot months.



CHARLES WITHERS

Celebrated delineator of rural types. An international hit.

## \$50 CUT TO \$35

Moscow Singers Complain of Freeport (L. I.) Theatre

The Moscow Singers have complained to the Vaudeville Managers' Protective Association, alleging they were tendered \$35 in lieu of \$50 for playing the Freeport, Freeport, L. I., Sunday, May 6.

The house is leased by the Olive Amusement Co. and booked through the Robbins agency. Prior to entry into the Robbins agency the Freeport was booked by Walter Plimmer.

The Moscow Singers were placed through the Robbins agency for the May 6 date by Abe Feinberg. The management alleges the contract called for special scenery, which was not carried when the act appeared.

The artists refused to accept the \$35, claiming they were entitled to the full amount as long as the house played them. They had not carefully read the contract or would not have signed the special scenery clause, it being practically impossible to transport baggage on Long Island on Sunday trains due to the tremendous passenger service.

The Freeport is not a member of the Vaudeville Managers' Protective Association, but is said to have applied for membership in that body and refused, because the house has not posted a bond when booking through the independent agencies.

The Plimmer Agency refused to book the house further after a last minute cancellation unless the house posted a bond or the cash equivalent for the acts' salaries, it is said.

## ENGLEWOOD CHANGES

Chicago, May 9.

The Englewood, recently acquired by the Orpheum circuit after having played Shubert vaudeville the early part of the season, is to shortly close. It has not been the financial success as its vaudeville house the Orpheum anticipated.

The house will open late in August with a new policy.

There are rumors that in the event of the Empress, in the same neighborhood, playing burlesque stock next season, the Englewood will play the Columbia wheel burlesque shows.

## HOUSES CLOSING

Cross Keys, Philadelphia, discontinues vaudeville May 26, with dramatic stock for the summer.

Keeney's Bay Ridge, Brooklyn, during the week and vaudeville Sundays, dark this week.

The Opera House, Newburgh, N. Y., switches from vaudeville to pictures after this week.

The Grand, South Bethlehem, Pa., closes Saturday to undergo repairs, a new lease having been taken on the house by Ben Levine.

The Hippodrome, Pottsville, Pa., under the management of Charles Hausman, discontinues vaudeville May 18 with a musical tab policy for the summer.

Loew's Hoboken closes May 13.

Capitol, Union Hill, N. J., this week; Proctor's, Troy, May 19; Strand, Greensburg, Pa., June 2; Hippodrome, McKeesport, Pa., May 19; Victoria, Wheeling, W. Va., May 26; Lyceum, Canton, O., May 26; Opera house, Jamestown, N. Y., May 12; Park, Meadville, Pa., May 12; Strand, Ithaca, N. Y., June 9; Glove, Gloversville, N. Y., May 19; Oneonta, Oneonta, N. Y., May 12; Colonial, Norwich, N. Y., May 26.

The Alhambra, Stamford, Conn. (vaudeville), closed Saturday. It will be a one-floor house next season, seating 1,600.

## SUN BOOKED IN N. Y.

New Plan to Be in Effect Next Season

A plan to book all of the Gus Sun vaudeville houses in New York next season was being completed this week. The bookings for the Sun houses heretofore have been divided with a certain percentage of acts booked out of New York and others from Chicago and Springfield, Ohio.

According to the new plan all acts will be booked out of New York and given a blanket contract for the entire circuit. It is not planned to do away entirely with the out-of-town offices, which will be conducted on a less important basis, used for the emergency booking of acts on disappointments.

The Sun office in New York is at present booking about eight weeks in the east, with the Chicago office taking care of the middle west bookings. According to the new plans, the New York office will be in a position to route an act for approximately 25 weeks with the Springfield office retained as the headquarters for tabloid bookings in that territory.

## HARRY WARD FOUND

Burlesque Comedian Located at Welfare Island

After several years without knowledge of the whereabouts of Harry Ward, a former Hebrew comedian in burlesque, he was accidentally uncovered through Nat Sobel, of the Keith agency, giving an N. V. A. entertainment for the unfortunate at Welfare (Blackwell's) Island, New York.

Following the performance an inmate of the institution for the blind on the island wrote, saying his name was Louis Perser, that he had been a performer, but was unable to be at the show through pain. He requested it be repeated for him.

Investigation by Irving Southard revealed Perser's stage name had been Harry Ward, blind and in the island institution for five years. He is now receiving care and would appreciate any friend visiting him.

There is a ferry to Welfare Island at the foot of East 26th street.

## STOCK AT IRVING PLACE

Solly Fields will place a burlesque stock company in the Irving Place, beginning May 28. The house has been playing German opera and various other policies during the winter.

The Olympic, on 14th street, a half block around the corner, will also have a burlesque stock during the summer.

## SCHULTZ ASSISTING DELMAR

John Singhi, assistant to Jules Delmar, booker of the Keith southern houses, resigned this week from the Keith organization to enter a commercial position.

John Schultz will take over the houses formerly booked by Singhi, in addition to assisting Delmar in booking the south.

## MARRIAGES

Cora Manica Chase, coloratura soprano of the Metropolitan Opera, New York, and Samuel Thurston Williamson, Washington correspondent of the New York "Times," in Haverhill, Mass. The marriage is an outgrowth of a childhood friendship, formed in Haverhill, where Miss Chase was born and where Mr. Williamson's father once held a pastorate.

A recent marriage, unreported, was that of Artie Mehlinger to Thelma Harcourt.

Claude Archer, stage director of Mitzi, to Lucetta Parker ("Minnie and Me") in Boston last week.

Jaques Berger, musical director of "The Clinging Vine" last week to Frances Sandler, non-professional.

Barbara La Marr, film actress, and Jack Dougherty, now being featured in Universal pictures, were married in Los Angeles May 5.

Ada Webber, professional, to C. E. Richardson, clerk at the Hotel Grant, Chicago.

Cammie Cameron (Four Camerons) and Charles Sargent (Sargent Brothers), May 2, at Los Angeles.

Laurel Lee-McDonald, married about a month ago, is at home, 605 Armour boulevard, Kansas City, Mo.

Virginia Marr to Perry Charles, May 7 in New York. Miss Marr was last with the Chauncy Olcott company; her husband is the publicist for Palisades park, New Jersey.

## PAN AND HALL

Western Circuit Looking for Eastern Outlet

The Pantages circuit has made overtures to Frank Hall regarding the future bookings of the States, Jersey City, and Capitol, Union Hill, it is reported.

Both houses have been booked through the Keith office the past season, it being understood under a booking contract existed which had several additional years to run.

This is denied by parties close to all concerned. The other is that a cancellation clause exists which would allow Hall to take the houses out of the Keith office if he wanted to.

Representatives of Pan and Hall have had several conferences regarding the houses with nothing definite as yet. It is an open secret Pantages wants an eastern outlet for his vaudeville circuit on account of the difficulty of securing eastern acts to jump west.

With Hamilton and Toronto and a few weeks on the way into Canada, Pantages would have a respectable eastern circuit. The loss of the Miles houses in Pennsylvania has left him with his furthest eastern stand in Canada.

## PLAYING SUMMER POLICY

Toledo, a full week on the Keith circuit reverted to split week policy and three shows daily this week when a summer policy was installed by Johnny Collins the new booker of the house.

The house will split with Dayton with a similar policy. The Keith houses at Indianapolis and Louisville formerly booked through the Chicago Keith office will play a summer policy of three shows daily and four on Sunday beginning this week.

The Hippodrome, Cleveland, will remain a full week playing three shows daily while Keith's 105th St., Cleveland, will continue two a day.

## FAMOUS BOOKS ACTS

Sascha Jacobson the violinist and Elsie and Paulson, ice skaters, have been booked for a tour of the Famous Players houses by Arthur Spizzi.

The acts will be added to the regular picture programs.

## PRECEDENT IN BRIEF

(Continued from page 4)

terest of the deceased capable of transfer?

Therefore while the principle may exist that there is some good will, yet the peculiar nature of the circus brings it within a special class where good will if any is without ascertainable or taxable value.

## No Fixed Place or Location

Recent decisions discard the earlier rule that place or locality is essential in the establishment of good will. However, we believe the circus offers an exception.

It is special and unique. It is unlike any other enterprise. There is no other line of business that offers a true comparison.

It is common knowledge that a railroad strike, embargo, quarantine, crop failures and other contingencies that threaten the very life of the circus may affect but slightly the theatre, amusement park, or baseball that have a fixed location and are able to conduct advanced sales and issue rain checks.

We cite in this connection the railroad strike of 1922 which virtually put several circuses out of business. To like effect restricted transportation during the war, labor troubles during the war and the recent quarantine during the spread of foot and mouth disease. During all this time the theatre and baseball and other lines of business having fixed locations were able to regularly carry on business. The circus can issue no rain check nor hold advance sales. If the day is lost all is lost that pertains to the given stand. Owing to the high maintenance cost, loss of a few stands with the circus very often takes away the profit for a season. A tie-up for a week has often resulted in putting a show out of business.

So that the law of place or locality is of particular importance and application to the circus.

"Circumstances surrounding each business should be taken into consideration in determining good will." Marmaduke v. Brown, 98 At. 769.

"The legal definition of good will will disappoint one and only complete study of more than a score of theories will give one a full understanding of legal good will."

Columbia Law Review, Nov., 1922.

(To Be Continued)



## HERK NOW IN POSITION TO DICTATE TO MUTUAL

Report Says So—Meeting  
to Be Held This Week in  
Cleveland

Five houses of the Mutual Circuit controlled by J. J. McGrath have been purchased by interests representing I. H. Herk. John Jermon, secretary of the Mutual, has been ordered to turn over the stock and holdings of McGrath to a firm of attorneys representing a man who is said to be acting for Herk.

The houses are stands in Buffalo, Cincinnati, Cleveland, Louisville and Indianapolis. This and the stock held by McGrath are believed to place Herk in a position where he can force the Mutual to take him into the circuit, when, it is expected, he will be the next president.

With the five and houses in St. Paul, Minneapolis, Milwaukee, Louisville, Kansas City and Omaha pledged to Herk, subject to his future plans, it is said Herk will be in a position to dictate terms to the Mutual which, if not acceptable, will eventually mean an opposition circuit built around the houses mentioned in the deal.

McGrath has been regarded as the financial backbone of the Mutual. He is known as the largest single concessionaire in this country and is independently wealthy, with an income in no way dependent upon theatricals. He is a shrewd showman and has long been in favor of a progressive policy for the Mutual, believed to be the reason he threw his support and holdings to Herk.

When the Affiliated Circuit (Shubert units), of which Herk was president, dissolved, Herk was thrown into bankruptcy. He tried to buy into the Mutual, but was unsuccessful, due to Columbia Circuit opposition as represented by Jermon and interests friendly to the Columbia. It is said. Nothing daunted, Herk was determined to return to burlesque, a field in which he amassed a fortune before the disastrous Shubert Vaudeville Circuit materialized. Herk was president of the American Burlesque Circuit, working his way to control of that organization against decided opposition from the Columbia people and through much the same method with which his latest maneuver portends.

A conference between Herk, E. Thos. Beatty, McGrath and the Mutual officials is set for the latter part of this week in Cleveland.

## NO DELAY FROM FIRE

Gayety, St. Louis, Suffers \$2,500  
Damage—Dane's Fast Work

St. Louis, May 9.

The Gayety gave its matinee Friday, barely making it after a fire at the conclusion of the performance the evening before, which damaged the house to the extent of \$2,500.

The night watchman discovered the blaze. He summoned the fire men and Oscar Dane, the theatre's manager. With the fire out at 2:30, burning from 12:10, it was a thousand to nothing the house would be closed for the remainder of the week.

Even at that hour Dane dug up four men somewhere, two of them carpenters, borrowed the necessary tools from hotels, and all of them worked until nearly curtain time, when the house opened.

On top of that Dane managed to induce the dailies not to mention the fire.

## DISPUTE "TUT" TITLE

Jim McWilliams, vaudeville pianist proposes to star in a new musical show called "Tut Tut." Billy McKenna wrote the book and lyrics, and McWilliams the music. It's in three acts, and calls for a chorus of ten girls. The show is scheduled to open May 22, at one of the shore resorts, probably B. S. Moss's Columbia, Far Rockaway.

Clark and McCullough have also announced they will call their next season's Columbia wheel burlesque show "Tut Tut," and a conflict over the use of the title is on the cards.

## KRAUS' EQUITABLE CIRCUIT

The new popular priced booking circuit which Dave Kraus and several other burlesque people have organized will be known as the Equitable Legitimate Theatre Circuit, Inc. Application for incorporation thereunder has been made.

## DOUBLE "NAMES"

Mollie Williams May Go in Marion  
Show for Week

A deal was under way this week whereby Mollie Williams will go into the Dave Marion show for a week, probably May 14. Final details were to be settled today (Thursday).

The plan calls for Miss Williams to appear in the course of the Marion show in one or more comedy bits with Marion, and to present a specialty or two.

With the booking of Miss Williams as an added attraction with the Marion show, the billing will be the "Marion Show"—Mollie Williams week, or something on that order.

If the plan goes over Marion may add a Columbia wheel favorite during the run of the show weekly.

The Williams booking, if consummated, would mark the first instance of one Columbia star engaging another to appear in a show. The idea in general resembles the visiting star plan as practiced in dramatic stock houses for years.

## PHILL'S SEASON OVER

Philadelphia, May 9.

Although all indications point to an unusually late legitimate season here, many of the smaller houses have begun to shut up shop.

The Casino and the Trocadero, burlesque, closed a week ago, and Dumont's (Minstrels) closes this Saturday. All three had successful seasons, the first-named the best, especially in the fall. The only burlesque house still open is the Bijou, which, since the closing of the Troc and the Casino, has been advertising in the papers to a greater extent than all year. The management hopes during this period of non-opposition to get burlesque patrons coming to this house. This week's attraction is Harry Field's "Hello Jake" show.

The opening of the parks (Woodside last Saturday and Willow Grove this Saturday) is expected to influence the closing of many of the smaller houses.

## SHOOTING LICENSE

The shooting of revolvers in burlesque shows the past season was decidedly less than in former years. It seems the insurance companies that insure the troupes in accordance with the compensation insurance law in New York and other states are stricter than in former years, insisting that a permit be secured in each local stand. This usually costs about \$2 a week. With 40 weeks playing that means \$80 extra expense for a show. Most of the shows didn't think the shooting was worth the expense attached to it. There has always been a firearms license fee in most states, but it was not strictly enforced with the burlesque shows, until a couple of years ago, when an accident in a vaudeville theatre in Chicago, called the attention of the insurance companies to the revolver play in general. As a result the burlesque man from the west with his noisy six shooter has been side tracked to a great extent.

## HAINES HEADING STOCK CO.

Nat (Chick) Haines will head a burlesque stock company which will alternate between the Lincoln, Union Hill, Roosevelt and West Hoboken, New Jersey. Haines will produce the shows as well as appearing as principal comic. The burlesque stock will be at the Lincoln the first half, and Roosevelt the second. The houses will play vaudeville and pictures as usual the half of the week they are not occupied with the stock. The policy is for the summer.

Haines who was featured comedian with Jacobs' & Jernan's "Good Times" (Columbia) show last season has been re-engaged for next year in a similar capacity.

## SUMMER STOCK AT OLYMPIC

The Olympic on 14th street, New York, finished its season with the Mutual wheel shows Saturday, and started with burlesque stock Monday. Stock will be the policy until about the middle of August, when the Olympic begins playing the Mutual shows again.

John and Charlie Burke, of "Diamond Palace" fame in burlesque are producing and appearing the Olympic stock shows. The Burke Brothers are listed for a Mutual wheel show next season.

## COLUMBIA

The Marion show which started at the Columbia Monday as the 14th summer run attraction is a good show; very good in the way of production, entertaining throughout and possessing in generous measure that all-important ingredient of any sort of musical entertainment—comedy that gets the laughs. It's almost an entirely new show from the one that played the Columbia in January. The former Marion show incidentally was a decidedly satisfying burlesque entertainment, but the new one lays over it like Ringling's big top over the three rings and four platforms.

The chief fault of the old show has been corrected; that was the weakness of the cast. The new cast retains the best of the old, including Marion with his Snuffy characterization; Walter J. McManus, comic; Gordon Bennett, singing juvenile; Mae Marvin, prima, with a real voice; John Willard, straight, and Delmar's Fighting Lions. The additions are an old-timers' trio, Eddie Girard, Josephine Sabel and Charlie Diamond; the Six Steppers, a female dancing sextet, working after the fashion of the English Tiller girls; George and May Le Fevre, dancing team; Six Jolly Jesters, musical act (male); wearing clown garb, one working in blackface, the general effect suggesting the Tom Brown musical sextet; Three Voices, male harmonists; Agnes Hunter, toe dancer; Three O'Connor Sisters; the Petite Six, dancers; Bryson and Thomas, colored team; Vinnie Phillips, soubrette, and Will H. Ward, comedian.

These additions supply the necessary specialties that keep the show moving along at a rapid gait. It was a great show in the matter of production and lighting when at the Columbia before. It's still great in that respect. In fact, in the matter of lighting the Marion show might stand as a model for most of the other Columbia wheel shows to follow. There's special lighting from the foots, side lighting and top lighting, and it's all splendidly handled.

Scientifically the show radiates class. It should, being the 1922 Ziegfeld production. The chorus is better than ever. There are many musical interpolations, considerable of it composed especially for the Marion show by Earl Bronson. Marion wrote the book and lyrics. The Delmar Lions remain a sterling feature for the show, and Mae Marvin's vocalizing likewise tops most of the specialties. Marion is doing the best comedy work of his long career in this show. He has spent a barrel of money to bring his attraction up to a high average.

The Columbia patrons ought to favor this summer show. There's something in it to please every type of burlesque theatregoer. The old-timers, for instance, who were a wow Monday night should attract the older generation, and there's plenty to please the younger ones.

## PEARSON MANAGING

Arthur Pearson is company manager of "Barnum Was Right," having taken charge of the Louis F. Werba attraction this week when it moved from the Frazee to the Cohan. Pearson was one of the best known Columbia Wheel burlesque producers. He switched to Shubert unit vaudeville this season. His "Zig-Zag" show, like most other units, was a big loser and withdrawn early in the winter.

## LOTHROP HEADS MUTUAL

George E. Lothrop, Jr., of Boston, will serve as acting president of the Mutual in place of Dave Kraus, resigned, until June 15. On that date the Mutual will hold its annual meeting, and election of officers, and a permanent successor to Kraus will be selected. Mr. Lothrop controls the Howard, Boston.

## COLLINS AND PILLARD SIGNED

Marty Collins and Jack Pillard, last season featured comics with the Fred Clark Columbia show "Let's Go" have been signed by Hurtig & Seamon for next season. They will head one of the H. & S. Columbia troupes; which one has not been decided.

## Jack Singer's Burlesque Tab Show

Jack Singer is organizing a burlesque tab show to play during the summer in the houses adjacent to New York. Singer will manage the Chas. H. Waldron Columbia wheel show next season.

The title of Waldron's show will be changed from the Frank Finney Revue as Finney will not be with the show next season, the first in 16 years. The former title, "Trocadero" may be revived.

## "Maid of America" Title Changing

J. Herbert Mack's "Maid of America" will rotate around the Columbia wheel next season under a new title. The present name has been in use for 15 years. The new moniker has not been decided on.

## NO CANDY GAMBLE

25c for Candy Package, Not Issued  
By Geo. Washington

Chicago, May 9.

"If you don't find something besides the candy don't hesitate to return it," is the promise frequently emphasized in connection with the sale of "Smiles and Kisses" at 25c per at the Empress. This statement is made after a display of articles of good value and is truth velleled in such a way as to be misleading.

"All guess work—no telling what the packages contain" said the seller whose name certainly cannot be George Washington. "It is no gamble," he said at another time, which, with marked packages that the candy boys can easily identify, is business candor.

The patronage at the Empress, now in its fourth week of stock burlesque, has been fairly good in spite of the sale of "Smiles and Kisses."

The 25c guessing contest might bring the house more money if its patrons were allowed to keep their money for return visits, without as much of a gamble through leaving it in the box office.

## EMPRESS STOCK, CHICAGO

Chicago, May 9.

The stock burlesque company at the Empress opened April 15, and so far business has been about \$5,000 per week. The company is under the supervision of J. W. Whitehead.

It consists of 24 chorus girls, six chorus men and ten principals. As the Engelwood, just closed (the corner Orpheus vaudeville), is to close and the National, across the street (recently a failure with Hyatt tabloids), is dark, it leaves the Empress with the only picture house opposition in its immediate section.

The satisfaction last week's show appeared to give to a good-sized audience Thursday night indicates the proposition is going to be successful.

The Whitehead show last week was called "The Devil's Garden," produced by Whitehead and George H. ("Bum") Slocum, with musical numbers arranged by Eleanor Taylor. Scenery and wardrobe were all that could be desired, and a runway into the audience gave opportunity for close inspection of the girls, who look good—both face and figure. The principals, with the exception of the straight man, are satisfactory for such an organization, and the chorus girls, while not dancing as much as they might, sing fairly well and wear numbers on their legs throughout the entire show (there are no bare legs), which enables a favorite to be identified in succeeding numbers.

There were two vaudeville acts, though possibly they were framed in connection with the performance and not regular acts, for Bud McIntyre did a quartet, composed of Bob Girard, Hyland Thompson, Bert Barry and McIntyre. McIntyre is an important feature of the early part, doing his single and appearing with Flo Tanner, prima donna, singing "The Gypsy Love Song."

The show has George H. ("Bum") Slocum as principal comic, who is clever; Jimmie Barrett, as second comedian, doing a rotund boob type that is entertaining, and Jimmie Parelle, who is only fair as a Jew comedian. Bob Girard plays character roles very well, making an Italian bit stand out. Bert Barry, engaged for bits, is doing straight, succeeding Laurence O'Sullivan, who could not be satisfied with the conduct of the show. Florence Tanner not only makes a popular prima donna, but she does one of the most effective comedy bits in the show in conjunction with Jimmie Barrett, an intoxication pretense. "Looking for Someone," probably the biggest number in the show, with the comics in the aisles, with lanterns and bird cages housing candles, was probably Miss Tanner's greatest applause number, though all that she did was well liked. Olive Christian, in scene, numbers which were encouraged and registered a strong personal success. Carrie Pinello, soubrette, established herself in the running mightily in "Hunky Dory," in which she kidded the six chorus men, bringing them out for stunts. Anna Rose also led some numbers successfully.

At one point in the performance Mr. Whitehead came down from the front of the house and took Slocum to task, questioning the character of a joke he seemed about to spring. This strange misunderstanding fooled most of the people until the argument had been concluded, when it was made evident that it was part of the entertainment.

The show is not without some of the things associated with burlesque, but there is nothing that regular patrons of that form of entertainment will call objectionable.

## MUSICIANS' CONVENTION

In St. Louis Next Week—310 Wants  
To Get Back

The annual convention of the American Federation of Musicians starts Monday, May 14, at the Hotel Chase, St. Louis, Mo. Executive committee meetings have been proceeding in St. Louis this week.

The chief interest aside from the regular election of officers will be the efforts of the delegation appointed by the Mutual Musical Protective Union, to get its plea for reinstatement in the A. F. of M. before the convention for consideration.

The M. M. P. U., formerly No. 219, New York local of the A. F. of M. and ousted from the parent body three years ago, has tried at two preceding A. F. of M. conventions to secure reinstatement without success.

Indications point to the reelection of Joseph N. Weber to the presidency of the A. F. of M. as well as the Weber adherents.

It is also very likely the A. F. of M. will adopt resolutions calling for a 10 to 20 per cent increase in the wage scale of road musicians.

The local scales are not handled by the A. F. of M. convention, fixing of wages being left to the various local unions in the A. F. of M.

## SUMMER SHOWS

Two Started This Week—Cooper's  
Did \$10,200 Last Week in Boston

Three Columbia circuit summer run shows were playing this week; the Jimmie Cooper "Beauty Revue" having started last week, at the Casino, Boston; Dave Marion show starting at the Columbia, New York, Monday, and Barney Gerard's "Follies of the Day" beginning Monday also at the Gaiety, Boston.

The Cooper show (Casino, Boston) did \$10,200 last week, a mid-night show Wednesday adding about \$1,200 to the gross. This week the Cooper show started off Monday with about \$900 on the day. The Marion show at the Columbia did about \$1,300 on the two opening performances Monday. Monday night the Burlesque Club of America had a delegation of about 125 present. There were a number of vacant seats in the rear of the house Monday night.

The Gerard show started Monday with \$1,000 on the day at the Gaiety, Boston. Cool weather was expected to help the shows the early part of the week, both in Boston and New York.

The matinees at the Columbia, New York were light up to Wednesday.

## LYRIC, NEWARK, STOCK

The Lyric, Newark, N. J. Mutual wheel house in the regular season will house a burlesque stock to be under the direction of Dr. Tunison and Al Singer. I. B. Hamp will produce the shows. The stock policy will obtain throughout the summer, following which the Lyric returns to the Mutual wheel bookings.

## NEW ACTS

Billy Mack and Margaret Hastings.

Benny Bernard in "Ankles," 4 women, 3 men, miniature musical comedy.

Stanford and Hamp, comedy two-act.

Dave Genaro and Ann Gold have decided to dissolve their stage partnership. Miss Gold will do a single act, while Genaro will take a partner for a two-man character comedy turn written by James Madison.

Jack Walsh (Jack Walsh and Co.), has discarded his old act, and will be seen in a new act being written by Johnny Hyman.

Auriolo Craven, violinist, and Felix Rice, pianist, in revue (Chicago).

Billy Brown and Daughter (Chicago). It is Billy's own daughter, Virginia.

Redmond and Leona in "The Party Wire."

Inez Courtney with Sid Keyes and Starke Pateson in "A Personal Appearance" by Arthur Swanstrom and Carey Morgan, musical skit.

Helen Ware, presented by Mack Hilliard in "Her Dearest Friend," from a scene in "Within Four Walls." In support, Ann Morrison, Sherman Wade, Gene McGregor, Nancy Lee.

Charles Marsh and Ed Shubert (Chicago).

Loop.



# EASTERN PARKS FOLLOW LUNA'S LEAD WITH PAID CIRCUSES

**Dr. De Walthoff to Elaborate Shows and Introduce Gate Fee—Wirth Framing Park Circuit—Ring and Platform Show at Dreamland, Newark**

Coney Island's outdoor show business platform and grandstand with a paid gate appears to be on the eve of a general vogue in the eastern parks, following the lead of Luna Park, Coney Island, where the ground plan of the resort has been changed to permit of a grandstand to hold 1,500. The idea appears to be to gradually build up the paid shows and have them replace as much as possible the old free show idea.

From data gathered from the park and fair agents this week, half a dozen of the leading eastern resorts are going in for the new plan, principal among them Luna. Inquiry for attractions is active among all the park managers, and the tendency appears to be toward building up this feature. One manager, Dr. De Walthoff, with three parks at Hartford, New Haven and Waterbury, as undertaken a campaign to enlarge his free shows, providing seats for spectators, but securing revenue at the park gate. The De Walthoff parks have always been operated with a free gate, but with the elaborated free shows an admission will be set. The Wirth booking office will place the shows for the summer under contracts already signed.

Luna opens Saturday (May 12), and will make a leading feature of its open air circus resembling the permanent circuses in Europe. The big space to the left of the Shoot the Chutes has been cleared, and grandstands holding 1,500 have been built. There will be room also for persons to stand without payment within sight of the show, but the principal viewpoint will be from the stands. Herbert Evans has booked Victor's band and Mulford's Orchestra, and the show, supplied by Wirth, will have Robinson's Elephants, Riding Waltons, Swan Ringan, woman diver, who dives 75 feet, or 25 feet more than any of the women in that display; Clements Belling and Thurber and Thurber among others.

Dreamland, Newark, under the management of Orestes De Vanney, will have a ring and platform, and the show will be assembled before each of the three daily shows for a Grand Entry circus fashion. The plan is to work two acts at a time on the platform with a single display for the ring acts.

Crowley at Hillside, near Newark, has made it a custom to work a Wild West show during the summer as a free attraction, but this season is considering a scheme to cut down somewhat on the wild and woolly features and build up the circus display. The show is visible from the free spaces of the park, but there also is a grandstand with a gate.

Dreamland, Coney Island, also operates the same idea, the free show being available without admission fee, and from a paid grandstand.

Frank Wirth is developing a plan to book a series of summer parks on the circuit plan. Those already lined up for the season make it possible to start acts at the De Walthoff parks—New Haven, Hartford and Waterbury—for three weeks, and going thence to Mid-City Park, Albany; Sea Breeze, Rochester; Williamsport, N. Y.; Carlin's, Baltimore, and Rendezvous, Atlantic City. Other points are in negotiation to extend the plan.

## ROCKAWAY'S BOARDWALK

**First Section Opening May 19—Walk Ready**

Saturday, May 19, has been set upon as a general holiday by the folks at Far Rockaway, to celebrate the opening of the New Boardwalk from Beach 109th street to Beach 126th street, the first section.

The entire boardwalk will open next summer, and take in the water front of the Rockaways.

When completed it will have a total length of eight miles, with all of the shows, attractions, concessions, privileges, hotels, stores, etc., usual to seaside promenades.

## TOO MUCH NOISE

**Resident Near Park Objects to Scenic Railway**

Kansas City, May 9. G. H. Foster, who resides in the vicinity of the new Fairyland Park, now being constructed, brought suit this week against the Fairyland Amusement Co., Ingersoll Co. and H. S. Smith for \$30,000 damages, and to enjoin the further construction of a scenic railway known as the Skyrocket.

The Ingersoll company is in charge of the construction and Smith is superintending the work. An excerpt from the brief in the case says: "The scenic railway is so constructed that the said cars thereon will run with a rumbling, a rolling and a deafening noise; that the pleasure seekers on said cars while taking an incline or a dip will scream and screech and make the night and day hideous and that by reason of such construction the said scenic railway may produce excitement and loud and boisterous noises."

## BULL VS. FORD

**Elephant Wins Contest with a Tractor**

Kansas City, May 9. An act not on the bills was pulled off by an elephant with a small circus at Lancaster, Missouri, last week. The circus, a wagon show, had started to leave town, when "Tex," an Indian elephant, balked, and efforts of the circus people failed to get him started. A Ford tractor was hitched, by a chain, to his fore feet, the engine started and the fun commenced.

"Tex" headed in another direction, walking away with the tractor as though it was a toy. The driver jumped in time to escape injuries. When the "bull" was stopped the tractor was out of commission. About this time the elephant's trainer was brought from a sick bed, directed the chaining of the rebel between two other elephants and it was led away.

## CIVIC GAIN ON CARNIVAL

**Mayor Willing to Give Month's Pay to Keep Legion Show**

Oswego, N. Y., May 9. The matter of holding street carnivals in this city has become the topic of the day as a result of the common council ignoring protest of the ministers in granting disabled veterans of American Legion permission to bring a carnival here next month.

Expressing his opposition to street carnivals Mayor Neal said he stands willing to give a month's salary as mayor to start a fund to make up what the veterans would lose in the event the carnival is not permitted to come here.

He says he knows of other men willing to make substantial donations to the same fund. Aldermen threaten to grant the license over the mayor's veto.

## CHILDREN PLEAD

**Ask Editor to Remember When He Was a Kid**

Waterbury, Conn., May 9. Following the announcement of Ringling Brothers' advance agent that the circus will not come to Waterbury because of the \$300 license fee, children in the city have signed a petition to the city administration.

It says they want the circus and concludes by asking the editor of the newspaper in which it was published this question: "Did they make the circus pay \$300 when you were a boy, Mr. Editor?"

## MAIN HEADED WEST

With nearly all the other shows flirting around the east and apparently headed into New England territory, the Walter L. Main outfit has turned from the crowded territory and is headed toward the Ohio field. The new section of the route sheet takes the Downey tops out of Pennsylvania and into New York as far as Ithaca and Auburn. It is expected it will continue westward.

## BIG PARK REVUE

Kansas City, May 9. Roy Mack, who has produced the Electric Park Folies, for the past two seasons, arrived this week from Chicago, and rehearsals for the 1923 show will start at once. The revues this year will be on a bigger scale than ever. The park will open May 19.

# CONEY ISLAND'S EARLY START BOOMED BY BIG BOARDWALK

**Concessionaires Report Profit Before Regular Season Starts—The Caterpillar Best on Island—\$1,000 Daily on Week Ends—Dodg'Em Doing Well**

## MONTANA BELLE WAS "QUICKER ON DRAW"

**Pleads She Killed Jordan Murphy, Circus Rider, in Self-Defense**

Kansas City, May 9. Mrs. Effie B. Griffey, known as "Montana Belle," shot and instantly killed Jordan Murphy, a rider with the circus with which they were traveling, at Kennett, Mo., last Friday. According to reports, the shooting occurred about five miles outside the town.

The woman is the owner of the small show. The slain man, who was also known as Jimmy Valentine, was a stunt rider.

After the shooting Mrs. Griffey, still in costume, rode on her broncho to Kennett, where she surrendered to the officials. She pleaded self-defense, but was held for the action of the coroner. She told the sheriff she and her husband had reared the slain man; that he threatened to kill her, but she was quicker "on the draw."

## CIRCUS LABOR TROUBLES

**Crews Desert to Grab New Jobs and Strikers Fill Their Places**

The circuses are having their annual troubles with labor. In some cases the available supply of workmen has been so small that performers and show employes have turned their hands to getting the tops up and down at times.

Small factory strikes appear to both intensify the shortage and furnish a remedy. A sample is the case of the Al G. Barnes outfit. It started from around Dallas with a large assortment of negro workers to handle equipment. All went well enough through Texas, but when the show got further north the negroes quit to grab themselves better jobs when they struck places with a factory shortage and a dearth of common labor. Stands in towns where minor strikes were on helped, for the strikers were glad of a chance to sign on for the double reason that the circus would get them away from strike territory and probably into districts where they could get other employment if they tired of the tops. So far they've stuck.

The Main show has been in a constant state of emergency. They got away from Havre de Grace with a mixed crew of blacks and whites, but the men fell away when other work offered and the performers and others have had to help out at times.

Circus men say the situation is worse than usual, due principally to a labor shortage all over the country. However, they're reconciled because labor shortage means general prosperity and prosperity means high wages and money at the gate.

## CIRCUS ROUTES

**Ringling Brothers-B. & B.**

May 7-12, Philadelphia; 14, Wilmington; 15, Trenton; 16, Newark, N. J.; 18, Easton, Pa.; 19, Scranton.

**Sells-Floto**

May 10, Camden, N. J.; 11, Bridgeport; 12, Atlantic City; 14, New Brunswick; 15, Perth Amboy; 16, Elizabeth; 17, Allentown, Pa.; 18, Wilkes-Barre; 19, Binghamton; 21, week, Brooklyn.

**Walter L. Main**

May 10, Pottsville, Pa.; 11, Tanawqua; 12, Ashland; 14, Pittston; 15, Towanda; 16, Sayre; 17, Ithaca; 18, Cortland; 19, Auburn.

Coney Island outdoor show business is almost in full season swing. According to the concessionaires the summer is decidedly optimistic. Various ride and show operators report that they are from \$1,000 to \$3,000 ahead already as compared with the same dates last season.

The reason therefore, unanimously, is ascribed to the attraction of the new boardwalk. The showmen state that people have been attracted so early and in such large numbers chiefly because they want to see what the new walk looks like.

Favorable weather breaks figure to some extent, but that is discounted mostly in favor of the walk. The Coney Island concessionaires further attest to this by the fact that other show people, who seldom if ever see the resort, have been noticed as early visitors, confessedly attracted by the boardwalk.

The biggest thing on the island just now is a new ride, the Caterpillar, operated by the Armstrongs, who have had the "House of a 1,000 Laughs" or "Over the Falls" on Surf avenue for years. The Caterpillar is a ride charging 20 cents fare or 40 cents a couple with a \$10 intake per ride, which consumes actually about two minutes. The ride on the Bowers is said to have grossed over \$1,000 a day Saturdays and Sundays, and the same ride, operating on the Boardwalk, is said to be doing even better. The Armstrong people were threatened with a revocation of their boardwalk license because of the crowd, too much even for the very wide walk, but that has been straightened out. The concession license for the ride, exclusive to Armstrong within a 30-mile radius of Greater New York, costs Armstrong \$75,000 for the season.

Another popular ride on the Bowers is Kibel's Dodg'Em, a 100 ride, unique in its steady clientele several times a night and from week to week. Jules Kibel is of Kibel and Kane, and was formerly an independent vaudeville booker and producer.

## OUTDOOR ITEMS

Edward Thomas, an employee of the Otis L. Smith Shows, now playing Yorkville, is under treatment at St. Luke's Hospital, Utica, for injuries received when he plunged from a Ferris wheel.

Lakeside park, Denver's white city, opened Saturday, May 5, for the season. Nothing special was advertised in the way of attractions. The opening day was cool and somewhat threatening, with occasional light sprinkles of rain. Business fair.

Captain Godfrey R. Rodriques, formerly of the Holland army, brought here by the Kansas City Star to interest its readers in fresh air and health walking, has been engaged to show his travel pictures at the Newman week of May 13, and will also appear at Electric park the following week, where he will conduct a reducing contest and lecture on swimming and health topics.

Advance agents for the circuses describe a gradual change of attitude on the part of city officials toward the big tops. Where the advance agent used to be greeted jovially, and the whole office called together to josh and argue for tickets, the advance man is now met with cautious formality, and the visit is on a strictly formal basis. The big top men attribute the new atmosphere to the trouble the authorities have had with fly by night carnival troupes which have left a trail of difficulties for public officials and brought on a distinct prejudice against all outdoor amusement enterprises.

**Barnes' New Memphis Quarters**  
Memphis, May 9.

The Al G. Barnes Circus when playing here officially declared Memphis as the next winter quarters for the circus.



# ONE CLEAN CARNIVAL ASSURED BY CUBAN SUGAR PLANTER

**J. D. O'Connell, "the Orphans' Friend," Finds New Way to Please Children—Spends \$50,000 Yearly Amusing Kids**

St. John, N. B., May 9.

A small carnival show containing animal acts, clowns, freaks and acts pleasing mainly to children, the show being minus wheels, games, etc., may be leased for the summer season by a sugar planter for the purpose of touring the Atlantic coast from Georgia to Canada. The idea is to provide free entertainment for children, especially orphans from the institutions in many cities.

J. D. O'Connell, owner of a sugar plantation in Cuba, may acquire a carnival and operate it without revenue for about three months.

For the past ten years he has been giving picnics and entertainments for children, his activities extending from Georgia to the maritime provinces. He concentrates largely in the maritime provinces and Maine because of having been born and reared in the province of New Brunswick. He has held at least one picnic in every State along the Atlantic seaboard as far south as Georgia. He has also held many picnics in Cuba.

Although particularly favoring orphans, O'Connell, who is a bachelor, invites all children to his entertainments and picnics. To each orphan he gives a 25c. script and a penny. He transports the pennies in barrels and the scripts in large packages. At times he has 15,000 scripts in storage. He gives to all children candy, ice cream and peanuts.

To illustrate the principle of the man, the following incident is quoted: O'Connell ordered ice cream from the Purity Ice Cream Company of St. John, N. B. When the ice cream arrived, O'Connell found it was impure and refused to distribute it to his guests. When the bill for \$46 was presented he declined to pay. The ice cream company ordered his arrest. He was placed in the jail in St. John. Despite the explicit orders of O'Connell to his friends not to attempt to have him released, he being eager to serve the jail term rather than pay the bill, the manager of the St. John hotel at which he was a guest went on the philanthropist's bond for \$46. Accordingly, O'Connell was turned out of jail against his will. O'Connell has consistently refused to pay the bill and the case has not come to trial. The ice cream company is said to be responsible for the delay. Complaints have been made of impure ice cream by many others and investigations demanded.

It has been no uncommon occurrence for O'Connell to spend \$2,000 on one of his picnics, and he has given as many as 25 in a year. There are a dozen cities in the maritime provinces wherein he has not missed at least one picnic or entertainment per year for the past ten years. He is now known as "the orphans' friend."

## EASTERN STATES EXPO PRIZES

Springfield, Mass., May 9.

Ninety-three thousand dollars in prize offerings, an increase of \$12,000 over 1922 and the largest premium list in its history, will be offered at the Eastern States Exposition in Springfield Sept. 16-22.

More than \$200,000 will be expended this year in putting on the exposition.

## Lackawanna, N. Y., Bars Carnivals

Buffalo, May 9.

After a protracted fight in its council chambers, in which personalities were freely indulged in, the city of Lackawanna has officially barred carnivals from showing within its city limits during the current season.

## Fulton, N. Y., Bars Carnivals

Fulton, N. Y., May 9.

There will be no street carnivals permitted in Fulton this year. The tent shows were denounced at a meeting of the Common Council and brought the statement by Mayor John W. Stevenson that he would permit no street carnivals while he held the reins.

## BARNES COMING EAST

Dated For Brooklyn and Boston in June—Moving out of Ohio.

The Al G. Barnes Circus is coming into Atlantic Seaboard territory this season. Bill Haines, general agent, was in New York late last week, preparing for a stand in Brooklyn in early June and it was understood he would go on to pave the way for the show's entrance into Boston.

All the independent shows appear to like the Brooklyn stand this year. The fact that the Ringling Bros. passed up the "Baby Borough" appears to be an invitation to the rest of the tops. Although the announcement has not been made, it is understood the Barnes show will edge into Brooklyn through New Jersey following its Philadelphia engagement and take in a series of New England industrial towns on the way to Boston.

Observers of circus routing methods note a peculiar condition this season. Industrial centers are generally disturbed by reports of impending strikes, such as that rumored in the woolen trades. The theory appears to be the same in the circus field as in the stock market—that strikes are an index of the per capita distribution of money and general prosperity. Expressed another way, the workers are well supplied with funds when they begin to talk strikes, and that is a good time to get on the ground with a circus. That situation appears to be the answer to the almost unanimous desire of the outdoor showmen to get into industrial New England and the New York territory where building trades strikes are apparently impending.

## ILL AND INJURED

Joe Rowley of Rowley and Leard, playing the Golden Gate was stricken suddenly last week with hernia, and had to be operated upon at the St. Francis Hospital, San Francisco. The operation was performed by Dr. Reinsteiner.

Paul St. Clair is in the Bronson Methodist Hospital, Kalamazoo, Michigan.

Maud Elliott, an aerial act appearing at Loew's, Baltimore, last week, is in the University Hospital, Baltimore, suffering from a fractured leg sustained when the girl fell off a trapeze. The Wyoming Duo took the vacancy.

C. M. Blanchard has left St. Luke's hospital, where he recently underwent an operation and is convalescing at his home.

Princess Winonah, Indian singer, was rushed to the French Hospital, New York, Sunday (May 6), where it was found an immediate operation for appendicitis and adhesions was necessary. Winonah is still in a serious condition.

(Miss) Bobbie Lowe (Bobbie Lowe's Revue) was operated on for appendicitis at the French Hospital, New York, May 2. She expects to be out again within 10 days.

Josephine Lenhardt, known as Kay Nieland, a single act in vaudeville, injured in an auto accident and was taken to the Columbus Memorial Hospital, Chicago.

Mary Daniel, leading woman of the Proctor Players, Albany, was operated upon for appendicitis on May 5 at the Albany City Hospital. She is reported to be resting comfortably.

Mary Hay entered the Roosevelt hospital, New York, Tuesday suffering with stomach trouble. An X-ray examination is to be made in an effort to diagnose the ailment.

The wife of Augustus Thomas was operated on at St. Bartholomew's hospital, New York, Tuesday. She is the sister of Bainbridge Colby, former Secretary of State.

## BIRTHS

Mr. and Mrs. Arthur West, at their home in New York City, May 5, daughter. The father is the vaudeville and musical comedy comedian.

## OKLA. FAIRS GROUPED

Kansas City, May 9.

Tentative plans have been made for the grouping of a number of the county fairs in the northeastern part of the state as a matter of mutual protection of both the fair promoters and the exhibitors. It is claimed the opportunity for breeders to be able to show at several fairs succession with no difficulty from conflicting dates, as well as the addition of the greatly reduced overhead expenses of the county association will work benefits to all concerned.

Counties holding membership in the newly organized association are Tulsa, Ottawa, Craig, Delaware, Mayes, Wagoner, Cherokee, Adair, Sequoyah, Muskogee, McIntosh, Okmulgee, Creek, Lincoln, Payne, Pawnee, Osage, Washington, Nowata, Rogers, Kay and Noble. It is stated the dates for the various will be announced at an early meeting.

## SPARKS UPSTATE

The Sparks outfit goes into upstate New York territory after the Plainfield, N. J., stand, set for May 17. There had been some question whether it would play the Long Island schedule.

Following the Plainfield engagement will come Newburgh, N. Y., taken as an indication the Ringling Bros.-Barnum & Bailey show will eliminate that town from its route. If the Big Show intended playing Newburgh as usual, it is regarded as unlikely the Sparks people would invade the river town.

T. W. Ballinger, general agent for Sparks, and his assistant, F. W. Frink, were in New York this week.

## ENGAGEMENTS

Johnny Dooley, White's "Scandals."

Isabelle D'Armond, Crescent, Brooklyn, N. Y. (stock).

Tom Lewis, "Helen of Troy, N. Y."

Charles Lawrence for "Helen of Troy."

Olive Vaughn and Marion Courtney, for George White's "Scandals."

Clayton White, Cora Williams, Lee Patrick, Frank Allsworth, James Seeley, Jack Raffael, and Lila Frost for "Rolling Home."

Winnie Lightner, "Scandals."

Olga Lee, Halifax summer stock.

Leslie Howard, "Aren't We All?"

Ann Mason, Katherine and Gladys Bennett, "Bombo."

McKay Morris, "The Breaking Point."

## IN AND OUT

Belle Baker was unable to open at Moss' Franklin, New York, this week, due to illness. Hampton and Blake substituted.

Bryant and Stewart were out of the Proctor's 58th street program, the first half, owing to sickness.

Billy Beard left the bill at Proctor's 125th St. Monday. Mohr and Eldridge filled in.

Morrison's, Rockaway Beach, has been leased for the summer by Morris & Bernard, and Billy Parnao. The policy will be a musical comedy revue, with the opening set for June 16.

The Trix sisters expect to sail from New York May 30, for Paris.

## MISSOURI FAIR DATES

Secretary Jewell Mayes, of the Missouri state board of agriculture, today announced the roster of the 1923 fair dates, as reported by the various organizations, as follows:

| Name                           | Secretary         | Location          | Date            |
|--------------------------------|-------------------|-------------------|-----------------|
| North Missouri Fair            | W. T. Jangle      | Bethany           | Sept. 4-8       |
| Tolk County Fair               | P. L. Templeton   | Holliday          | Aug. 28-Sept. 1 |
| Callao Fair                    | J. M. Banta       | Callao            | Sept. 4-6       |
| Southwest Missouri Fair        | Emma R. Kell      | Carthage          | Aug. 7-11       |
| Lincoln County Fair            | W. A. Dunn        | Marionville       | Aug. 12-15      |
| Clatsop County Fair            | E. Martindale     | Clarksville       | Oct. 18-20      |
| Bone County Fair               |                   | Columbia          |                 |
| Crawford County Fair           | J. M. Cape        | Culver            | Sept. 4-7       |
| De Soto Fair Association       | A. C. Bruce       | Lopus             | Sept. 18-21     |
| Buchanan County Fair           | H. B. Iba         | Mason             | Sept. 5-8       |
| Forest Green Fair              | Henry Rohwer      | Forest Green      | Sept. 12-15     |
| Green City Fair                | A. E. Jones       | Green City        | Aug. 21-25      |
| North Missouri Fair            | W. K. Howell      | Hamilton          | Aug. 28-Sept. 1 |
| Hendolph County Fair           | S. B. Brown       | Knoxville         | Aug. 28-30      |
| Clark County Fair              | F. E. Kelsey      | Knoxville         | Aug. 21-24      |
| Knox County Fair               | E. McKenoid       | Knox City         | Aug. 14-17      |
| Osage County Fair              | H. M. Lueckenhoff | Linn              | Sept. 5-7       |
| Dade County Fair               | R. A. Frye        | Lockwood          | Sept. 4-7       |
| Lopus Fair                     | A. C. Bruce       | Lopus             | Sept. 18-21     |
| Macou County Fair              | W. R. Baker       | Macou             | Sept. 25-28     |
| Nodaway County Fair            | G. V. DeBord      | Maitland          | Aug. 7-10       |
| Wright County Fair             | W. A. Black       | Wright            | Sept. 25-28     |
| Lawrence County Fair           | E. W. Pugh        | Mid-Vernon        |                 |
| Newton County Harvest          | L. J. Worthington | Neosho            | Last week Oct.  |
| Vernon County Fair             | S. A. Cubbin      | Nevada            | Sept. 18-21     |
| New Cuba Fair                  | L. E. Reedy       | New Cuba          | Sept. 11-13     |
| Marion County Fair             | J. F. Culler      | Palmyra           | Sept. 12-15     |
| Monroe County Fair             | G. M. Ringdale    | Paris             | Aug. 11-17      |
| Paris Hill Fair Association    | F. H. Harlin      | Paris Hill        | Aug. 28-31      |
| Craver Leaf Fair Association   | O. H. Heisch      | Richland          | Sept. 12-15     |
| Phelps County Fair             | W. T. Deulson     | Rolla             | Aug. 28-31      |
| Saltburg Fair Association      | John Nodder       | Saltburg          | Aug. 27-Sept. 1 |
| Shelby County Fair             | J. M. McDaniel    | Shelbyville       | Aug. 11-14      |
| Shelby County Fair             | W. K. Laseley     | Shelbina          | Sept. 11-14     |
| Southwest Missouri Fair        | C. L. Hamilton    | Sikeston          | Sept. 12-15     |
| Grand County Fair              | E. P. Barnes      | Trenton           | Aug. 28-31      |
| Lincoln County Fair            | J. T. Garrett     | Troy              | Aug. 28-31      |
| St. Louis County Fair          | G. B. Bowles      | Upper Greve Coeur |                 |
| Missouri State Fair            | W. D. Smith       | Sedalia           | Aug. 18-25      |
| American Royal Live Stock Show | H. E. Servatius   | Kansas City       | Nov. 17-24      |
| Springfield Ozark Stock Show   | H. R. Nelson      | Springfield       | Sept. 17-24     |

Several of the fairs in last year's list have been discontinued, and there are several which will probably announce dates later.

## OBITUARY

### WILLIAM J. COUNIHAN

William J. Counihan died May 4 in Mount Sinai Hospital, New York. Death resulted from tumors on the lungs, following an attack of pneumonia six months ago. Mr. Counihan never recovered completely from the pneumonia attack and entered Mount Sinai about two months ago to undergo an operation.

The deceased was 51 years old and born in Ireland. He came to America at the age of 10 and started in show business as an errand boy in a theatrical office in Chicago. Later he developed into an advance agent and manager of shows. With Michael Shannon, Mr. Counihan formed the firm of Counihan & Shannon, some 30 years ago.

### IN LOVING MEMORY

of my dear brother

**ALBERT INNIS**

who passed away in body May 14th, 1922, but whose spirit still lives with me on the stage of life and make believe.

**FRANK INNIS**

They operated road and wheel burlesque shows.

About 20 years ago the firm took over the ownership of the Majestic, Perth Amboy, N. J. and years later secured the Strand, Plainfield, N. J. A wife, two daughters and three sisters survive.

### ELBERT ANDERSON HEBBARD

(Doc Armstrong—not Doc (Will) Armstrong)

Will Armstrong, former vaudeville and burlesque player and now an agent furnishing people for pictures, states that the death of Will (Doc) Armstrong in the obituary columns of last week's issue was an error. The death according to him should have been reported as that of Elbert Anderson Hebbard, professionally known as Doc Armstrong. The two were partners for 15 years in the act known as the Three Famous Armstrongs.

Will Armstrong says that he informed the N. V. A. that the dead man was in reality E. A. Hebbard and that he had a brother living in the northern part of New York whose name was William Hebbard.

### BILLY ALLEN

Carroll A. Allen, known professionally as Billy Allen, appearing in vaudeville with his wife, Belle Montrose, died April 18 in the Dan-

### IN LOVING MEMORY

of my dear husband

**CARROLL A. ALLEN**

Died April 18th, 1923.

**His Sorrowing Wife**

via Fisher Hospital, Atlanta, following an operation for appendicitis. Allen and Montrose had just completed their route on the Orpheum circuit in New Orleans and were about to open for Loew when Allen was suddenly stricken and removed to the hospital, where he died shortly after the operation.

### EDWARD SPALDING

Edward Spalding, last seen in "Hall and Farewell," died May 8 in Flower Hospital, New York, after a brief illness. He was born in Wisconsin 33 years ago and had played stock and vaudeville in Chicago before coming to New York.

### WELLS HASTINGS

Wells Hastings, scenario writer and novelist, dropped dead at his home in Hollywood Tuesday. He was a pioneer in the film industry.

### IN MEMORIAM

**JULIA TORREY**

Who passed away May 3, 1923

Her children,  
**MARION LANGDON and ROY TORREY**

having been associated in the early days with D. W. Griffith and more recently Famous Players-Lasky.

The father of Eli Dawson, for many years in vaudeville and now of the producing firm of Dawson & Olivier, died in New York May 8 in his 69th year.

The mother of Maxim Langdon (vaudeville) and Roy Torrey (Torrey and McGowan) died May 3 at her home in Sheepshead Bay, Brooklyn, N. Y.

The mother of Jack Wilson died last week in Chicago.

# VARIETY

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The complaint against Dan Cummings of the Palace, New York, staff, came up in the West 54th Street Court, and was dismissed when the complainant failed to appear. Cummings was arrested on a charge of disorderly conduct preferred by the spectator next door to the Keith's Palace, New York, who alleged Cummings was interfering with him by warning away prospective purchasers of the spec tickets. The Palace has been conducting a war against the specs by posting signs of warning and keeping "spotters" on duty to warn patrons tickets not purchased at the box office will be refused at the door.

The English company of "Loyalties" left for home last Saturday on the "Homer" with Ernest Hast just making the boat after having been fined \$5 in the West Side Court for breaking in the door of his own apartment at 3 a. m. Saturday. Hast wanted to take his Pom along and had lost the keys to the apartment. The dog caught the boat with him, through the goodness of Police Officer John Mahoney who cashed Hast's check for \$10, after the Court had refused to accept Hast's check for \$5 to pay the fine.

George Leonard, who sustained injuries when bowled over by a motor car at 72nd street and Broadway some weeks ago, has been discharged from the hospital. He has started suit against David Benetar and Harry Steiner, asking for \$10,000 damages through his attorney, Emanuel Schwartz. The ligaments in Leonard's foot were torn. He alleges he was unable to accept several offers of engagements because of the injury.

Surf Avenue, Coney Island, is now a one way street for vehicular traffic, a new ruling having become effective directing the traffic down Surf Avenue from the Ocean Parkway toward Sea Gate. Returning vehicles come back to the Parkway via Neptune Avenue, which runs parallel with Surf Avenue, about a 2,000-foot block away. The one way regulations, though only starting recently, have proved decidedly effective in easing traffic for autos on Surf Avenue.

The opening of the evening shows booked by the Loew office in Braves Field, Boston, the home of the Boston National League baseball club, has been postponed from May 28 until June 24. The amount of electrical work necessary to present the programs, which will include bands, pictures and special name attractions, after dark, caused the postponement. The entire grandstand is to be wired for electric lights prior to the opening.

The New Brighton Theatre opens Monday. Among Manager Robinson's bookings are Eddie Cantor, Eddie Buzzell, William Kent, Kate Elinor and Sam Williams, Lou Tellegen, Pat Rooney and Marion Bent, John T. Murray, Vivian Oakland, Olga Cook, Harland Dixon, Marie Callahan and 16 Sunshine Girls, Ted Lewis, McKay and Ardine, Fairbanks Twins.

Bert Schrein, nephew of Martin Beck, has resigned from the Orpheum Circuit staff to enter a commercial position with the Corn Products Co. of New Jersey. Schrein was in charge of the purchasing department of the Chicago Orpheum offices, coming to New York to locate in the main office. He has been with the Orpheum Circuit about two years.

The Rev. Bowlby is out with an announcement that as executive of the Lord's Day Alliance, he will soon again revive his campaign against the vaudeville theatres in Greater New York, regarding which, he says, "We have one conviction in Long Island (Freeport theatre) and we will use that as a basis of prosecution in New York."

Edgar Allen, booker for Fox, leaves for Europe, June 4 on a vacation.

## P. M. A. DOMINATION

Is Augustus Thomas or Lee Shubert running the Producing Managers' Association? It's not only a query, but a problem. Or do all of the producing managers of that organization have their say-so, and if so, when do they say-so-outside of the meetings?

The Shubert-Erlanger combination controls about 22 New York theatres represented in the P. M. A.; the "Independents" have around 28 in New York. For the Shubert-Erlanger combo it sounds as though one man is spokesman and director—Lee Shubert, your old friend Lee from vaudeville—Shubert vaudeville (sh! he'll hear you). While the P. M. A. "Independents" may have 16, 18 or 20 managers amongst them and no spokesman.

Perhaps Augustus Thomas is the speaker for all; he certainly is the letter writer. Mr. Thomas doesn't appear to be the official spokesman at the P. M. A. meetings. If he is, then Lee is trying to cop his franchise. For often Lee listens a while, then says, as though renting a theatre: "Well, boys, let's settle this; do as I say or I'll resign." Is that nice?

It looks as if Lee is running the association, meanwhile trying to make the boys believe he isn't and the next day at lunch telling Erlanger what he did.

Which gets it down to cases. How long can the P. M. A. plod along under the one-man domination, though that one does represent the Shuberts and Erlanger, Dillingham & Ziegfeld, or Erlanger, Ziegfeld & Dillingham? That's getting mighty ticklish, too, how you use names first now in the show business; whether E. F. Albee and Lee Shubert or Lee Shubert and E. F. Albee; A. L. Erlanger and Marc Klaw or Marc Klaw and A. L. Erlanger; Charles Dillingham and Flo Ziegfeld or Flo Ziegfeld and Charles Dillingham; B. S. Moss and William Fox or William Fox and B. S. Moss; all good fellows, swearing with and at each other.

The P. M. A. if it is ever going to stick, should stick now. They should work together (almost said hang together), for the Equity, and since Equity has hooked up with the reformers on "Sundays," the managers may have a chance. They might try anyway, Lee especially. Lee should acknowledge he is only one man in the P. M. A.; his theatres won't run anyway while he's doing it and you may depend upon Lee to see that none of the 22 is left out; there always will be 22 splits for Lee of anything that shows up.

Here's something for Mr. Thomas. It's about time we commenced tipping someone who may pay attention. Variety's voluminous free advice has been so completely ignored we have grown accustomed to that, and continue to give it out of habit. It often may be irritating, because we feel that with so much free advice handy, we might use a little for ourselves—and, boy, we do need it. But that is this for Gus (not a chance of Equity perceiving it); that if the theatre and the actor don't stop airing their internal affairs in the newspapers the public may grow so tired of it all the public will not want to see the theatre nor hear the actor. At present the public is willing to see and hear the actors upon the stage, paying for that privilege or read about them and their work, but they can't keep on relishing reading what Mr. Gillmore thinks or what Mr. Thomas says, Gillmore talking for the actor he seems so far away from and Thomas talking for the managers that too often talk for themselves.

## EQUITY AND NOISE

Peter J. Brady has written to Variety (not for publication), stating he was mis-quoted in Variety's report of the Equity's closed meeting in New York April 29. Mr. Brady's protest is of the sentence printed that were Equity to strike, he would "induce the printers' unions to declare war on E. F. Albee, to the extent of refusing to print his advertisements if necessary."

Mr. Brady wrote that we, as publishers and coming into contact with printing trade unions, knew better, that "such a statement would be ridiculous and without authority."

Variety didn't print what Mr. Brady knows or we know, nor what the printing unions will or will not do; Variety reported what was alleged to have been said at the Equity meeting. In printing reports, seldom if ever does any paper seek to erect itself as a protector against "ridiculous" statements attributed to a speaker. If the speaker made them, he must stand for them, not the paper which reports them.

We don't know if Mr. Brady made the quoted remark along with his other observations, but we do know this—that at the closed meetings held by Equity there have been some most extravagant statements uttered by Equity executives, statements made without substantiation in fact or otherwise, thoughtless statements that could only be made for one reason and should never have been made by the leaders of any actors' organization when addressing members of it.

Closed meeting enthusiasm usually dies away when the meeting is over. It is possible the enthusiasm pervading a closed meeting carries away the speakers. They say what they would like to do instead of what they have done; what they will do instead of waiting to do it; what they want to do, as though it had been done.

Mr. Brady as a labor leader of the New York State Federation is not apt to be carried away. He is not an amateur leader, such as John Emerson, for instance. If Mr. Brady says he did not make the remark hung upon him in the report of the meeting, we quite gladly accept his statement, for there is naught to cause Mr. Brady to write Variety about anything. And he must have written, therefore, in good faith. But we will acquaint him with the fact that we have not received any advice from our informant on the meeting that Variety erred in printing any portion, the Equity closed meeting of April 29 or the reports of many Equity closed meetings before that one. So if the enthusiasm did carry all before it, those who were there and listened are aware of the correctness of the report.

And, Mr. Brady, in the hope that somehow you may read this, we would like to put to you a question as an experienced and able labor leader: have you ever known of an instance when a labor union wanted to do something decisively, to put over something, to get away with something, it started off with brass band tactics; that it gave the employer a year's notice of something it intended to do in order that that employer might prepare against it; that it made a very noisy noise, and through such methods expected to accomplish its object? And do you, as an astute labor man, believe it can lead to but one result with the managers? Don't you think they will think as every one else is thinking, that Equity is making too much noise?

And don't you think, Mr. Brady, from your experience, that Equity needs leaders who can actually do something besides drawing their salaries?

## TOMMY'S TATTLES

By THOMAS J. GRAY

Railroads that are going back to the "ten-party ticket rate" reduction may have been inspired by the number of jazz bands now on the roads.

Photographs of actors with their favorite police dogs seem to have taken the place of those pictures of the boys in front of their automobiles.

Odd things will never stop happening. A new "beauty" was engaged for a picture in Hollywood last week who was not press-agented as "a former 'Follies' star."

The French Army is still laying off in Germany, so we can expect a fresh outbreak of war songs from France to fit the occasion.

How about rewriting some of the late war songs to fit the French payment-on-demand idea, using the following titles:

"Over Due."  
"It's a Long Way to Get the Money."  
"Good Bye Light Wines, Hello Beer."  
"It's a Long, Long Debt A-Stalling."  
"Oh, How They Hate to Give Up in the Morning."  
"We Don't Know Where We're Going, But We Want Our Pay."

People who think that the Little Theatre movement is a new, successful idea seem to forget that we have had thousands of nickelodeons. What could be smaller in a theatre movement than that?

There's nothing new about the marathon dancing contests, either. We know dancing acts that have been staying on too long for years.

Maybe the whole thing is a plot to bring "society" dancers back to life. We see where one couple danced for 133 hours. This seems too much time to give a vaudeville act, and it's not quite enough time for a super movie feature.

If the marathon craze should catch on, we may expect to read something like the following:

Joe Tossem, the well known juggler, juggled 20 cannon balls for 104 hours yesterday afternoon, breaking the world's record for this kind of juggling. Mr. Tossem might have continued further, but the orchestra leader made a mistake in his music, going from "The Blue Danube" to "Tankee Doodle," which was the cue for Mr. Tossem to slap rubber balls up and down the stage. In changing his pose, 14 of the cannon balls hit Mr. Tossem on the head. At an early hour this morning the repair department of the American Iron Co. reported the cannon balls were doing well.

Harry Slighto, "The Magic Marvel," broke the world's record for card tricks by doing the same trick for 205 hours. He might have gone even farther, but the cards melted in his hands and this moisture caused his celluloid cuffs to float into the audience. Mr. Slighto announced that next week he will try and break the world's record for the "Egg-in-a-Bag" trick.

The Four Handkerchief Brothers caused a mild sensation here by doing their high tossing and pyramid acrobatic work for 382 hours without stopping. They wore out 74 resin boards and ruined 602 near-linen handkerchiefs.

Sue Throaty, "The Little Girl with the Big Mouth," broke the world's singing record by singing "Mammy" for 263 hours. During that time Miss Throaty sang 2,462 "Mammy" songs, and had 3,924 more to sing when called to the phone by a song plugger who had another "Mammy" song he wanted to demonstrate. Physicians who examined Miss Throaty's throat after her performance announced that it was as bad as ever.

Mike Smalgags, "That Screamingly Funny Fellow," broke the world's record last week by doing a monolog for 82 hours, telling about the funny things that happened to him on the street car while on his way to the theatre. It was the first time Mr. Smalgags had appeared in evening clothes, and he might have continued his monolog if the costume company from whom he hired the suit had not called for it.

Headache the Hearty Jazzers, the band that created a furore by appearing without having the cornet play into a derby hat, broke all records for alleged music by playing continuously for 409 hours. They might have continued to play indefinitely if some public-spirited citizen had not had the presence of mind to burn down the cafe in which they were playing. If the name of the man who did this can be found, there is some talk of running him for mayor.

Slim Pickins, vaudeville agent, created a new world's record here by writing collect telegrams to his acts for 873 hours without stopping. The feat was made easier through all the telegrams reading: "Working on next week. Will advise later."

Manny Flops, the well known author, read bad reports and notices his acts received, continuously, for 600 hours. It is rumored he is still reading them, but the witnesses had to leave, as the mental anguish Mr. Flops exhibited ruined their pleasure.

Groul Loudly, the popular young stage manager, broke the world's record here on last pay day by accepting tips from actors for two minutes, 8 seconds. At the end of the record run Mr. Loudly announced he was still the actors' friend and would try not to smash any of the baggage of the few actors who didn't understand his gestures.

"La Liprouger," the female impersonator, broke all existing records by keeping off his wig and walking like a man for 73 hours. He might have continued, but the French heels of his shoes wore off on the wrong side.

The summer home season will soon be in full blast. Make your week-end reservations early.

## CABARETS

Valentino packed the Knickerbocker Grill, New York, Sunday night, appearing there for that evening only. He also danced at the Woodmanstein Inn, a road house and another of Joe Pan's places. Valentino received \$2,000, \$1,000 for each appearance. The evening before the film player showed at the 71st Regiment armory to a capacity house, giving his regular road performance. It was a continuation of his tour under the management of the Mineralava people and his only New York engagement up to that time. When Valentino first ran into his trouble with the picture people he was offered \$5,000 a week

for restaurant work (dancing) but refused. In this present trip, with the facial beauty aside, he is reported to receive a guarantee of \$8,000, with a percentage of the receipts.

The New York restaurant men expect Governor Smith to sign the Mullam-Gage repealer. Several New York dailies advance arguments pro and con about the Governor's signature after the hearing he will call on the bill during the week of May 21. As the Governor went into office on a wet platform they are expectant he will sign it. At least they say it will keep the police away from their places of business, one of

(Continued on page 31)



# TWO-FOR-ONE PLAN EXPANDING; SEVERAL PLAYS ADOPT IT

**Distributors of Half-Price Tickets Willing to Guarantee One Week—Two Systems Operating—Life Saver for Big Capacities**

The "two for one" system of ticket distribution has grown to enormous proportions. With the season nearly over and no new desirable productions in sight nearly a dozen attractions are prolonging their Broadway engagements by that method. The results are not always successful, any more than the recognized cut rates in forcing patronage to a show not wanted. Distributors of the two-for-one slips are willing to guarantee from \$2,000 to \$3,000 gross for the first week of distribution.

It is not unusual for 250,000 cards weekly being sent out through mailing lists for one attraction during the week. The highest number of two-for-ones sent out was for "The Lady in Ermine" when at the Century. The expectation is about one per cent. of the tickets sent out are turned into purchases at the box offices, but the returns were not anywhere near that percentage in the latter case.

There are several methods of distributing two-for-ones. The simplest is via mailing lists with the envelopes containing a number of cards, so that the recipient may further distribute. Another entails permission from a big mercantile establishment or other institution to distribute cards to employees. The cards in that case are printed so that the firm's name is carried in bold faced type, giving the impression that the cheap rate is a special arrangement for that particular establishment, but as many cards are to be had as desired. Cards are also given to small merchants and cigar stores, placed on the counter and welcome to anyone wishing to take them.

There are two systems operating cut rate distribution. One is an office working on a basis of 10 per cent. of the amount attracted to each attraction, with the profit possibilities limited to the number of attractions. A producing firm which has used the system extensively has adopted their own system, with salaries employees instead of paying a percentage on the returns.

Houses of exceptionally large capacity have found the two-for-one idea a life-saver in keeping open, the Century in particular using the system for all attractions there this season for at least the latter part of the engagement. Attractions in houses of average size have frequently pulled \$1,000 on Friday nights via two-for-ones, while Saturday matinee the attendance is comparatively slender, though bargain tickets in the cut rate agencies are generally plentiful at this time of the season for all performances.

Attractions using two-for-ones also employ the cut rate agencies though a majority of shows in the bargain offices do not use the two-for-one ticket distribution. That is explained by the fact that most tickets in the cut rate agencies are balcony locations, whereas two-for-ones are supposed to be good for all sections of the theatre. The cards distributed carry the prices the prospective patron is to pay for one ticket, that being one half of the box office scale with war tax to be added.

Current Broadway attractions using the two for one system are "The Adding Machine" (Comedy), "Lady Butterfly" (Astor), "Up She Goes" (Playhouse), "Cat and Canary" (National), "Whispering Wires" (Broadhurst), "The Enchanted Cottage" (Ritz), "Papa Joe" (Lyric), "Sally, Irene and Mary" (Century), "Go Go" (Daly's), "Peer Gynt."

The number is about one-third of that in the cut rate agencies. Several of last week's departures were among the two-for-one attractions.

## MISS WHITFORD EAST

The former "Follies" beauty and star, Annabelle Whitford, now Mrs. E. J. Buchan, has been called east by the serious illness of her mother. Miss Whitford is with her mother, apprehensive of the result of her illness, at 160 Congress street, Brooklyn.

## BIG REAL ESTATE DEAL TAKES IN TWO HOUSES

**Lyric and Adelphi in Wanamaker Estate Properties—\$500,000 Difference**

Philadelphia, May 9.

This city may lose two of its eight legitimate houses if a certain realty deal goes through. A syndicate has offered the estate of Thomas B. Wanamaker \$1,250,000 for the properties now occupied by the Lyric and Adelphi theatres, adjoining Shubert houses on Broad street, above Arch.

It is understood that the owners have made a counter demand of \$1,750,000 and that negotiations are under way. The Shuberts have been given to understand the transaction will not affect their leases, which still have a couple of years to run. If the deal goes through and the two theatres are eventually torn down, a big office building will be erected on this site.

This would mean the passing of the final legit theatres north of Market street, the rialto being circled around Broad and Chestnut or Walnut. Recently the Shuberts secured a permit to build a new theatre on Cherry street, just off Broad street, and in back of the Lyric. Just what effect the new realty deal will have on this proposition is not known.

## CUT OUT \$1,700

**"Jack and Jill" Moving to Harris June 4**

By means of changes in the cast of "Jack and Jill" the John Murray Anderson musical at the Globe reduced operating expenses \$1,700 last week. The attraction with a gross of about \$16,000 turned a profit, although lost the week previous with the same takings. Donald MacDonald, Nancy Gibbs and Nyoka-Nyoka are out of the show. Choristers replaced the first two named, while the East Indian dancer's bit was dropped.

The attraction is due to move to the Sam H. Harris June 4, at which time it will succeed "Icebound." The Globe will get George White's new "Scandals" as the summer show.

It is claimed "Jack and Jill" can break even at a little over \$15,000 gross. Although the salary list was increased when Lew Fields, Lulu McConnell and Charles Judels joined shortly after the opening, recent cutting has equalized the increase.

## MALLOM SECRET SERVICE PASSED UP BY SHUBERTS

**Ben F. Mallom Resigns, in Effect July 1—Managers Protested—Cost \$50,000**

Ben F. Mallom has tendered his resignation to the Shuberts, effective July 1. Although he may be retained by the managers, it is believed the extensive espionage system that covered Shubert houses and attractions in New York and out of town will be discontinued. For the past two seasons the "system" was at its "peak" and is reported having cost the managers upwards of \$50,000 a year without showing results to justify the expenditure.

The sudden appearance of men from Mallom's department in out-of-town theatres, where they would take charge of the ticket boxes and count-up, caused ill-feeling among house managers and treasurers against the firm. It is known also to have resulted in a number of reliable company managers, with proven ability to handle the major attractions, withdrawing. The salaries and transportation of the special "secret service" auditors were no inconsiderable part of the department's expenditure.

The system includes a general count-up of tickets from all Shubert theatres, the work being done in the 44th Street Theatre building. Ticket boxes from Broadway houses are nightly collected and opened up the next morning, the count being made against the treasurer's statement. While this still obtains for New York, the checking up of the dead-wood from out-of-town Shubert houses has been discontinued. Recently the outside theatres were instructed no longer to send in the dead-wood which was shipped in bundles. Orders now are to destroy dead-wood after holding it one week. Long report sheets which accompanied the tickets from out-of-town houses were referred to as "8-sheets."

Recent changes in the system followed a house managers' meeting held some weeks ago, with Lee Shubert presiding. Petty complaints about details in theatres filed by men from Mallom's department and resulting in letters from the office of the general manager were mentioned by some of the out-spoken house managers.

A letter stating that ticket envelopes were seen in the rear of the orchestra and lobby at 3:35 was termed "asinine," since it was but five minutes past curtain time.

## FIDELITY LEAGUE ELECTION

The Actors' Fidelity League will hold its annual meeting and election of officers at the League's rooms, 11 East 45th street, Tuesday, May 29.

The official ticket is president, Henry Miller; vice-presidents, George M. Cohan, and Louis Mann; secretary, Howard Kyle; treasurer, Ruth Chatterton.

Board of Directors, Fay Bainter, Holbrook Blinn, Lionel Braham, Ina Claire, Curtis Cooksey, Mrs. Fiske, Frances Starr, Lenore Ulric, David Warfield, Marjorie Wood, Olive Wyndham.

## P. M. A. CALLS OFF PARLEYS; PREPARES FOR EQUITY ROW

**Steering Committee to Handle Campaign Appointed at Annual Meeting—Concessions Offered and Declined**

## MISS FREDERICK WILL SELL HER HOME IN CAL.

**May Go to Europe or Ask for Divorce—Possibly Resuming "Guilty One" Tour in Fall**

After playing two weeks more in the west in "The Guilty One" for A. H. Woods, Pauline Frederick will, according to report, return to Los Angeles, when she will dispose of her home there.

Miss Frederick, according to report, will seek a divorce from the New York north country physician she married a year or so ago as the culmination of a childish romance. The couple have been lately involved in separation proceedings.

Following the settlement of her affairs Miss Frederick may take a trip abroad, remaining on the other side or returning in the autumn to resume her tour in "The Guilty One" piece. Although the play was looked upon as a failure when Miss Frederick appeared in it in New York, she had made \$70,000 in profits on the road up until that time.

## \$25 OPENING SEATS

**Geo. White Declares, But Doesn't Announce It**

The admission scale for the premiere of the new "Scandals" at the Globe, early in June, will be the last word in fancy prices if George White proceeds with his present plan. It calls for seats in the first two rows to cost \$25 each, with the next two rows at \$15 apiece and \$10 for the balance of the floor.

White is said to be sincere in his proposed sky-limit first night scale, figuring it out that ticket speculators would ask as much or more for tickets falling into their hands. The highest first night price at the box office rate heretofore is \$10 plus \$1 tax, that attaining for Ziegfeld's "Follies," "The Music Box Revue," "Winter Garden premieres, "Greenwich Village Follies" and "Scandals." During the last season there has been a tendency away from lofty first night scales. Along Broadway it is predicted that White will weaken before ordering opening night tickets stamped at the prices he has fixed, and some quarters believe the scheme may be part of a publicity stunt, although it has not been announced.

"Scandals" will have three strenuous comedians this season, Lester Allen will again figure, having as team-mates Johnny Dooley and Patricola.

The annual meeting of the Producing Managers' Association last Friday declared conferences with Equity aimed to extend the present agreement guaranteeing open shop beyond June 1924 at an end. Recognition that a conflict between the managers and actors next year was acknowledged by the appointment of a steering committee which is charged with preparing for a strike.

The managers state they offered surprising concessions in the conferences to test their suspicion, Equity was determined to attempt a closed shop. Among the proposed concessions was the offer not to employ any member of Equity who was suspended for failure to pay dues, would have virtually made the P. M. A. a collection agency for Equity. Solid managerial opposition to closed shop was registered. Producers say the example of the conditions in the Yiddish theatre is such that closed shop conditions would be impossible on Broadway.

The annual session was confined to the re-election of its officers and directors, then turned to the Equity situation, the steering committee being named to handle the managers-actors controversy.

Following opposition to details of the central ticket agency plan expressed at a Producing Managers' Association meeting, the P. M. A. ticket committee, empowered to devise the method of operating the proposed big agency, met last Friday. No further progress was reported nor expected since the ultimate plan must be submitted and approved by the association.

Opinion whether the central office would be tried is divided.

The ticket matter did not come up for consideration at the P. M. A. annual meeting, but the ticket committee gathered in the evening at the offices of Lee Shubert, its chairman.

## 'ABIE,' 8TH WEEK, TAKES PITTSBURGH RECORD

**May Go Six Weeks More—Reaching \$12,000 Weekly**

Pittsburgh, May 9. "Abie's Irish Rose," at the Pitt, held up to capacity its seventh week and grossed \$12,000. Opening Monday on its eighth week, "Abie" broke all records for a run in Pittsburgh, last was seven weeks, held by "Johnny Get Your Gun."

Novel and original advertising has the whole town talking, and "Abie" looks good for about six more weeks at least.

The Gayety held up last week with Bozo Snyder, and did a little over \$7,000.

The Lyceum closed Saturday with "Plantation Day," and did around \$4,000.

The Academy, considering daylight saving, did good business and grossed about \$4,000 on the week.

## CENSOR PASSES "APE"

"Majestic," from London Tuesday. The high points of his experience over-seas as expressed by him, are that:

Eugene O'Neill is established in England.

Pauline Lord has caught the attention of the British public.

Arthur Hopkins' name as an American producer is known in the British Empire.

On the basis of this showing Hopkins proposes to introduce to England "The Hairy Ape."

The script has been presented to the British censor with certain eliminations—particularly with reference to the spoken word, "bloody"—and the script has been O.K.'ed for England.

George Bernard Shaw started a row in London some years ago when the same word was used in one of his comedies.

## Comedy THEATRE 41st Street

Eve. 8:30. Mat. 2:30. E. of Bway.

This special ticket is good only MAY 7 8 9 10 Thurs. & Sat. M. T. W. T. 7 8 9 10

For (1) Person or (Couple) To the Theatre Guild's 5th Super Production this Season

**THE ADDING MACHINE** In Seven Monumental Scenes By ELMER L. RICE

With DUDLEY DIGGES, MARGARET WYCHERLY and the Select Theatre Guild's All Star Cast of 20. Criticized by the N. Y. Times, Herald, World, Telegraph, Globe, Sun, Mail, etc., as the Greatest Combination of Comedy, Farce, Drama produced in years.

Issued to the Employees of Campbell, Metzger & Jacobson

This ticket presented at the theatre will admit bearer to Orchestra \$2.50 or Balcony \$2.50, \$2.15 \$1.50 \$1 seats at half box office price PLUS war tax. Children not admitted.

**\$1.25 \$1.00 75c 50c**

## Campbell, Metzger & Jacobson

Obtain this stub. It's your receipt. Not admitted to theatre without it.

IN ADVANCE OF THIS TICKET AT BOX OFFICE ONLY

**COMEDY THEATRE**

**THE ADDING MACHINE**

**DUDLEY DIGGES**

**MARGARET WYCHERLY**

**75c**

**50c**

## TWO-FOR-ONE TICKET COUPON

Style of coupon issued by Shubert theatres in their plan of selling two theatre tickets for the price of one. The coupon above is complete excepting date to be stamped for use and punched for price selected. In the particular coupon issued as reproduced coupon is good for the first four days of this week, starting Monday, or for Thursday and Saturday matinee, and was especially issued for the employees of Campbell, Metzger & Jacobson, importers, with offices at 322 Broadway, New York City. The two-for-one ticket plan differs from the cut rates through the two-for-ones being actually half the box office scale plus war tax, and disposed of through arrangement with the buyers, while the cut rates are sold over the counter of an agency established for that purpose, not operated by the theatres, and with a varying price scheduled, not always one-half of the box office rates. Also while the two-for-ones admit bearer of coupon to location designated by price cut rates frequently are limited to the balcony of a theatre.

## COLORED FACTOR IN THEATRES SHARPLY BROUGHT OUT IN B'WAY

Two Colored Shows on One 42nd Street Block—  
White and Black Managements Finally Agree—  
Whites Needed to Put Over Colored Shows

Colored folks and colored shows on Broadway, together with the fact that there has always been an unwritten rule, despite the ruling of the courts against race discrimination, has led to a situation in New York theatres that is a question of the moment with the Broadway managers.

The biggest negro show to hit New York was "Shuffle Along," at the 63rd Street Theatre, under the management of John Cort. Within the last two seasons several colored shows have come into Broadway houses and now there are two shows with colored players as the chief attraction. One is "How Come?" at the Apollo and the Ethiopian Art Theatre at the Frazee, both on one 42nd street block. The advent of these attractions has brought the subject of mixed audiences on the orchestra floors to the fore.

At the Apollo there is a sort of agreement that there shall be a restricted reservation on the lower floor where the colored patrons shall be seated. It makes more or less of a three-way division for the house. First, the regular box office sale to white patrons, followed by the seats that are dumped to the cut rates and finally the colored contingent. At the opening of the Ethiopian Art Theatre Company at the Frazee the question also came up in regard to seating colored folk on the lower floor.

The sponsors for the show wanted the colored patrons granted the same privileges at the box office as the white patrons might have, but for the opening night Frank Hopkins tried to make it a point that as far as the colored patrons were concerned they were to be seated as much as possible on the sides of the theatre, taking the "rim" seats as it were.

At the same time, with a talk to the managers of the Ethiopian Art Theatre, Hopkins convinced them they were not going to secure the support of the colored population in sufficient numbers to make a box office success of their dramatic repertory season and that they would have to rely on the white population to put them over, providing enough interest could be roused in the company itself, at the same time advocating that white patronage be given the sole right of the lower floor at future performances, with the blacks seated in either the balcony or the gallery.

This was agreed to after a more or less lengthy discussion.

### TAIT BUYS PLAYS

Australian Saw Eighty Plays in Seventy-five Days

The record for conscientious attention to business is probably held by E. J. Tait, representing the Australian legitimate producing firm, J. C. Williamson & Co. Mr. Tait has been in New York 75 days, and in that time has reviewed 80 plays for his firm.

Tait has contracted for Williamson production in the Antipodes "Merton of the Movies," "Caroline" and "Enter Madame." He sailed May 8 for London on the Mauretania, joining his family there for a vacation of 10 weeks, to be spent in a tour of Europe.

Mr. Tait will return to New York in August en route for his home.

### ANNA ORR ILL

Chicago, May 9. Mrs. Archibald McNeil, Jr., who before her marriage was Anna Orr, well known in musical comedy, is seriously ill at St. Luke's Hospital. She was returning from Florida when taken ill on an Illinois Central train, being removed to the hospital on arrival in Chicago. A child was born Thursday last, but it died within 24 hours.

Her husband is a former State Senator of Connecticut, and is prominent in Bridgeport, where they reside.

## LOU TELLEGEN WILL DEFEND WIFE'S SUIT

Going on Stand to Testify for  
Stella Larrimore—Merely  
Acquaintances

Lou Tellegen has changed his mind; he's going to enter the reopened action for divorce commenced by Geraldine Farrar. Tellegen's decision was reached when Stella Larrimore was given an opportunity of jury trial to refute the scandalous allegations of paid private detectives against her good name before a referee in a hearing in the Tellegen-Farrar divorce suit. Miss Larrimore having been one of several young women named by Miss Farrar.

Tellegen is squirming over the espionage he suffers from. It has reached the stage, Tellegen says, when it's unsafe for any woman he knows to even shake hands with him.

On the reopened case Tellegen will take the stand to testify his acquaintance with Miss Larrimore has never amounted to more than a perfectly harmless friendship.

## CERTIFICATE FOR LICENSE

New New York State Law for  
Theatres

All theatres in New York must be thoroughly examined each season before a license is issued and must have a "certificate of compliance," according to law passed last year and now effective. The measure was designed to safeguard audiences and requires inspection by the fire, police, health and building departments, after which the certificate is issued and must be displayed prominently in the lobby, "seven feet above the floor."

Several Broadway houses have already secured certificates which are marked temporary pending the issuance of the license for the ensuing season. The regulation is part of the general labor law. In addition to the printed form which holds the signature of a city official, the house capacity is plainly written with the number of seats on each floor and the total which is supposed to be for guidance to firemen assigned to nightly duty.

## COLORED SHOW BANKRUPT

"Dumb Luck" Owes \$17,450—\$12,000  
to Costumer

The Louis Rosen Production Co., Inc. encountered "dumb luck" in its efforts to sponsor a colored production by that title, written by and starring Moss and Frye, the colored vaudevillians, as a result of which the corporation this week filed its schedules in bankruptcy.

Liabilities are listed at \$17,450 and assets at \$12,000, the chief item of the latter being \$10,000 worth of theatrical costumes in a Worcester, Mass. warehouse.

The liabilities are mostly for salaries due the chorus and principals and a \$12,000 item to Louis Rosen, 129 West 46th street, New York, individually. Rosen's main business is that of a costumer and the \$12,000 represents money due him for material and labor rendered.

## MOROSCO SUES CATLETT

A debt for \$750 dating from 1917 is the subject of a litigation in Chicago by Oliver Morosco against Walter Catlett, comedian of "Sally." The sum represents a personal advance. Morosco's attorney is in possession of a letter wherein the comedian acknowledges the indebtedness and proposes to pay off at the rate of \$50 weekly. That was in 1917. The debt has not been satisfied since and interest totaling \$225 is also being sued for.

## MISS WARD LEFT AN ESTATE OF \$33,934

Born in the United States,  
Dame Genevieve Ward  
Died in England

Dame Genevieve Ward, the American tragedienne, left a net estate, wherever situated, amounting to about \$33,934—part of which is in New York—when, Aug. 18, 1922, she died at her late home, 22 Avenue Road, Regents Park, Middlesex County, England. It was disclosed this week in the Surrogate's Court, New York, through the filing of a transfer tax State appraisal of her American property.

The gross value of her property amounted to \$41,952, but what that fully consisted of was not disclosed in the appraisal, which merely showed that it included her American property, consisting of 20 shares of the American Carbide & Carbon Company, valued at \$1,130, and 13 shares of Electric Vacuum Cleaner Company, \$1,040.

It also showed that the expenses, wherever situated, against the gross value of the estate amounted to \$8,018, only \$10 being for the New York administration. The rest were for estate duty, \$1,583; funeral, \$228; legacy duty on legacies, \$2,628; Transvaal estate duty, \$296; administration expenses, \$1,367, and creditors, \$1,906.

The appraisal also shows that the testatrix over-valued her estate, under her will and codicil, executed March 27, 1922, and Aug. 17, after the payment of all debts and specific legacies, she left no residue for the "Sir William Treloar's Hospital for Cripples, at Alton, Hampshire, England."

## CAPITOL'S OPERA HOUSE

Bradley Mansion On Dupont Circle  
—Capacity 2,300

Washington, May 9.

The nation's capitol is to have a million dollar opera house. The first steps were announced during the past week. The company is incorporated at \$1,600,000 and the building is to be constructed on the site now occupied by the Bradley mansion at Dupont circle. Work will commence by June 1.

The razing of the Bradley home has already commenced. The private theatre of the mansion has already been demolished and the Bradley art collection, one of the rarest in the country, had been shipped to the Newport, R. I. home of the Bradley's. Officers of the corporation are Edouard Albion, president, George Oakley Totten, Jr. vice president, Mark Reid Yates, treasurer, and Marilla Albion, secretary. Large blocks of the stock have already been subscribed for.

Mr. Albion has been the moving factor. For three seasons now he has produced for brief seasons opera with imported talent appearing in the title roles with the balance of the cast being singers chosen locally. The new house will be 278 feet long and 136 feet wide with a seating capacity of 2,300.

## "GREAT LADY DEADLOCK"

Margaret Anglin Playing It—Warwick With Her At Greek Theatre

San Francisco, May 9.

During her engagement in San Francisco this June, Margaret Anglin will stage the premiere of Paul Kester's "The Great Lady Deadlock," a play made from incidents gleaned from Charles Dickens' "Bleak House."

According to Miss Anglin, Kester has been working on the play for four years.

Margaret Anglin who is to present "Hippolytus of Euripides" at the University of California Greek Theatre, May 29, will have as her chief support Robert Warwick. Warwick is to close a stock engagement at the Fulton Playhouse, Oakland, to permit him to appear.

"Hippolytus" will be given but one performance with Miss Anglin as Phaedra, a role that she has been studying for some time. The supporting cast besides Warwick will include members of Miss Anglin's company now appearing in "The Woman of Bronze," namely, Virginia Howell, Janet Cameron, Henry Mowbray, Dorothy Johnson, Arthur Fischer, Harry Barford, William Street and others.

## NO SALARIES

Henry Baron's "Aunt" Stopped  
Without Notice

"My Aunt From Ypsilanti" rated the worst of the weak crop of late spring attractions stopped without notice at the Earl Carroll Saturday. The closing was forced as the result of no salaries being paid. Takings on the week are quoted at a little over \$2,000, none going to the attraction under the arrangement which called for the house getting first money.

The attraction was shoe-stringed by Henry Baron. Rehearsals were held up for a time when Baron was required to file a bond to protect the cast in the matter of salaries. A concession was finally given, with a bond covering one week accepted by Equity instead of two weeks.

Equity advised the company not to appear Monday, after informing Earl Carroll of conditions. The house stands to lose about \$400 advertising which it guaranteed in addition to the loss in operation last week.

It was not until 7 o'clock Monday evening that the company was aware the show would not continue, although action was expected by Equity. Word then came from the latter that the show could not proceed. Baron claims to have posted a bond for \$2,500 and that the company was willing to continue, believing the show had a chance. The salary list amounted to \$1,700.

The Carroll will probably remain dark until a summer revue to be called "Vanities of 1923" is ready next month. "The Gingham Girl" moved from the Carroll to the Central two weeks ago. It is said that when the deal for the "Girl" show to switch to the Sam E. Harris was called off because of a Shubert contract providing for the attraction to play Shubert houses, the Schwab & Kussel "Girl" show was willing to remain, but refused to comply to the house demand of a \$4,000 guarantee, which was effective from the time the "Gingham Girl" opened there last fall.

Alice Fisher of the cast, who is related to Paul Turner, counsel for Equity, had several conferences with him and was assured there would be no bar to the show's continuance if the cast was in accord to take chances with getting salaries. The reputed word conveyed the company through an Equity representative, however, was that the play must not proceed even though an amount additional to the bond be posted to guarantee the salaries for two weeks. Baron alleges he attempted to reach Frank Gilmore, but was refused an interview.

## "VOICE" AT CORT

Will Try for Summer Run in Chicago—Drama with Courtenay

Chicago, May 9.

Frederic Arnold Kummer's "The Voice," dramatic, and with William Courtenay its star, produced by H. H. Frazee, will open at the local Cort May 20, trying for a summer run. Courtenay was last at the same house with "Her Temporary Husband."

Frazee is interested in the Cort along with Sport Herman, the ticket agency raider.

Virginia Hammond is of the cast, also George Parsons and Henry Mortimer.

The piece will open May 15 in the east for the break-in.

## O. P. HEGGIE PREDICTS STRIKE

Chicago, May 9.

O. P. Heggie, English, in an address at the University of Chicago, predicted that there will be an actors' strike this year, and regretted that theatregoers encourage commercialism in the theatre by judging a play by the cost of the production instead of by the quality of the acting.

"Unfair conditions in the theatrical profession probably will bring about a general strike of the actors," he said. "Playgoers of this country seem to appreciate and value more highly, imported productions, while they are letting equally meritorious plays of local origin go unpatronized."

## "LAST WARNING" CLOSING

"The Last Warning" at the Klaw, New York, will close its run on Saturday. The Mingold production has been at the house for 29 weeks, counting this, its final week. Two weeks ago the show slid under the stop limit of \$6,000, and the closing notice was given.

## MET'S WEEKLY COST \$96,000 NEXT SEASON

Earlier Opening Week—Same  
Prices With Probable Gross  
\$100,000 Weekly

It will cost \$96,000 a week to operate the Metropolitan next season during the grand opera period. Cost increases and some salaries of leading artists, which automatically increase through long term contracts, account for an advancement of about 10 per cent in the weekly expenditures.

Met receipts are quoted a little under \$100,000 weekly, or slightly more than the cost of operation. Although the directors have never publicly announced the Metropolitan's financial standing, it is claimed that little or no profit is made. The approximate receipts from opera on the season are set at \$2,500,000. According to the reputed schedule for next season the expenditure will be about a quarter million less.

One week will be added to the season starting next fall, for a total of 24 weeks. The opening date will be fixed one week earlier in November than usual, with the closing date in late April remaining the same.

It is believed opera will eventually be played Tuesday night, because of the increased public demand for tickets. Heretofore that night has been devoted to concerts, with Monday the big night of the week in opera. By adding Tuesdays a better allotment of choice seats may be spread among patrons who are disappointed.

The prices will remain the same, with the scale for the orchestra \$7.70 and subscription tickets again at \$6.50. The last seven weeks of this season found attendance and demand off, dating from the departure of Jeritza. The sale of upper floor seats, however, was undiminished, including the side sections of the family circle. Tickets for those sections are stamped across the face that only a portion of the stage can be seen. Plans to reseat the Met's lower floor may be carried out during the summer.

## MAYOR KEEPING STOCK

San Francisco Committee for Hartman-Steindorf

San Francisco, May 9.

Mayor Rolph is determined to put over and make permanent the Ferris Hartman-Paul Steindorf light opera company now housed in the Rivoli. He is desirous of making it a permanent San Francisco institution. For this purpose the mayor called a meeting to initiate a seven-days' campaign to arouse public interest. The campaign will be brought to a close with a special testimonial performance for Hartman and Steindorf.

For a long time there has been agitation in San Francisco for the establishment of a permanent municipal grand opera company. The first tangible steps towards a realization of the plan are now under way with the organization of the San Francisco Municipal Opera Company.

The project is under the direction of Gaetano Merola who for some weeks past has been trying out voices of local singers.

A meeting was held in Merola's studio at which the actual formation of the company was begun with the selection of 100 local singers to appear in a huge chorus.

## KLEIN'S "FIXED IDEA"

A mystery drama to be produced next fall by Arthur Klein is entitled "The Fixed Idea" by Charles W. Goddard and William Pinkham. Mr. Klein may have the play presented by a stock company during the summer to obtain a line on it. Klein, who is the vaudeville book manager for the Shuberts, is not interested in a recent production of "Maggie" at Atlantic City, as reported.

## "MR. BLIMP" AT MOROSCO

"Mr. Blimp," on tour for a time and several weeks in Chicago, will open at the Morosco, New York, May 21, succeeding "Pride." The latter attraction, which opened last week, is due to withdraw Saturday. Taylor Holmes will join "Mr. Blimp," and will be featured. The show was produced by John Henry Mears.



# WEATHER SO FAR THIS MONTH GREAT HELP TO N. Y. THEATRES

**Motor Car Season and Baseball to Buck—Waiting for Jubilee Celebration—Houses Commencing to Go Dark—Cut Rates Hold Majority of Houses**

March weather in May has given the early part of the month the best of weather breaks for Broadway's legitimate attractions, but the business generally continues to decline. Agency trade has dropped off to almost the summer minimum. It believed that class of patronage has been largely sapped by the opening up of the motor car season. Baseball may be a contributing factor, although the continued cool temperatures has held down attendance in the national pastime parks with several games called this week on account of cold.

Managers are hoping for a flurry of good business attendant to the jubilee in celebration of the 25th year of Greater New York. The event starts May 26. Nine of Broadway's list of theatres will be dark Saturday night. Three are scheduled for attractions through the jubilee week, but there is a dearth of shows available and a number current are running to loss. Several of the latter are sparring for a chance

to secure or sell the picture rights, said to be the only out for a majority of production tries.

First nighters were dosed with five premieres Monday, the managements in no case desiring to miss a chance to get something at the box office. From the opinion created none of the new ones has much chance of landing a run. "The Rivals" at the 48th St. was in demand at the agencies, but the business was not up to the measure of the revival's try at the Empire last season. The attraction is in for one week and is a benefit designed to recoup some of the losses of the Equity Players' season, as will be "Sweet Nell of Old Drury," succeeding next week; it is to be followed by "School for Scandal." "The Mountebank" at the Lyceum was fairly regarded, but it did not live up to the expectations based on rather good business out of town. "For Value Received" at the Longacre aroused no enthusiasm (Continued on page 23)

## "CHAUVE-SOURIS" LEAVES

**Balieff and Company Depart, After Being Attached**

Nikla Balieff and his "Chauve-Souris" sailed for Paris on the "Mauretania" Tuesday following a hectic Monday, when an attachment against the show was filed by Isadore Charnit, attorney for O. M. Carter, who claimed commission for booking the Russian show here. Balieff released his show by posting cash bond to the amount of \$16,000, although a second suit for \$20,000 was started by Carter.

Morris Gest, under whose direction "Chauve-Souris" played Broadway for 65 weeks, stated the Carter claim was a surprise to him. Gest said that Clifford Fischer was paid \$300 a week as booking fee for his services in clinching the contract with Balieff. The original negotiations for the attraction were handled by Howell & Bowe, Parisian agents, and because of their services Fischer, who was formerly a New York vaudeville agent, agreed they received a portion of the fee, that being remitted by Gest.

Carter is said to have originally made claim for a small sum which he thought due for having arranged an introduction between the principals. It is understood he first asked for \$150, but Balieff did not recognize the claim. Gest said Carter called at his office and mentioned the "Chauve-Souris" attraction, leaving a program of the show, but that he saw nothing of Carter until some time after the show opened here.

"Chauve-Souris" was then playing in Paris. Gest went abroad, but failed to come to terms, Fischer later completing the booking. M. S. Bentham is the American representative for Howell & Bowe.

## "CIRCLE" ROAD SHOW CLOSES

The road show of Selwyn's "Circle" will close Saturday at Worcester, Mass.

Its featured players are Wilton Lackaye, Amelia Bingham, Norman Hackett, Charlotte Walker and Henry E. Dixey.

## BRADY'S CANDIDATE

W. A. Brady has put into rehearsal a play by Theodore Liebler, Jr., entitled "God's Pal," which he will give a summer tryout.

## Hazel Bryant After Separation

Hazel Bryant, of "Wildflower" (in private life Mrs. Hazel Willmott), has started a suit for separation against Lee Austin Willmott, alternately salesman and manager of dance studios, on grounds of desertion, non-support and cruelty. The couple were married April 21, 1920, and have a two-year-old daughter, Enid.

Miss Bryant, through Alfred Beekman, of House, Grossman & Vorhaus, is asking \$35 weekly alimony.

## GUY PRICE OF COAST ON NEW YORK SHOWS

**Critic of Los Angeles "Herald" Advises Eastern Producers Not to Cheat**

Los Angeles, May 9. The following is the opinion of Guy Price, the best known critic west of Chicago, who is on the Los Angeles "Herald." It appeared in that paper, signed by Price.

Every now and then there is a hue and cry, emanating from some theatrical moguls of New York, that Los Angeles doesn't respond as generously as it should to traveling attractions, sent out of the east, more strictly to the point from Broadway, New York.

This is unfair to Los Angeles. Moreover, it is not the truth.

There are any number of instances where this city has supported, and supported most lavishly, visiting productions. Contrariwise, there are innumerable cases of "New York companies" practically starving to death here.

But in each the treatment accorded was justified.

Los Angeles playgoers are no different from those of any other community, except it be they possibly are a trifle more discerning. They patronize the 100 per cent attractions sent to us and pass up the inferior ones. That is a privilege which every theatre patron rightfully exercises.

The real trouble—a.d., incidentally, the direct cause of the squawk—is that certain eastern managers think they can "get by" with anything on the coast. With that self-assumed attitude, they discharge their New York cast, engage a lot of second, third and fourth rate actors, annex some time-battered scenery and, summoning Road Manager So-and-So to the private sanctum, say, "Here's a job for you; take this outfit to the coast and get some spending money."

A short time later Los Angeles is privileged to witness the show. The critics come out and "pan" the production and the public, whether they rely on the reviewers or accept the word-of-mouth report that quickly circulates, stays away. Result—a poor, unprofitable week and loud wailing from the New York office, the substance of which is "We spend our good money to send them entertainment and they don't patronize us; ingrates!"

However, the following week, or the week after that, a regular play comes to the same theatre, with regular artists, and there is a different story to relate. Appreciative audiences; great business.

We have had several concrete examples of this of late, one which I might cite being Leo Ditrichstein who is now at the Mason.

The moral of the thing is simply this—

Don't cheat and reward is yours.

Disgruntled managers, please wake up and reflect!

## "FOLLIES" GIRL DIVORCING

Chicago, May 9.

Mrs. Margaret L. Clemens, who represents herself as a former member of a "Follies" company, and who is a sister of Virginia Fissinger, dancer, has brought suit for divorce against her husband, Clemens H. Clemens alleging cruelty.

It is charged that he struck her in the face and threatened her life. She left him May 2. She asks for alimony, and the custody of a nine-year old child, William F. Ader is her attorney.

## 'BAT' BEATS 'LIGHTNIN'' ON BOSTON'S RUNS

"Lightnin'" Closing May 26, After 22 Weeks—The Bat," 25 Weeks

Boston, May 9. "Lightnin'" will leave the Hollis May 26, completing a consecutive engagement here for the run record holder of the United States of 22 weeks. Though "Lightnin'" 'as the long distance consecutive playing engagement of all American shows through its Broadway stay, "The Bat" will take the Boston record away from it. "The Bat" played here for 25 weeks.

## REMARKABLE CABLING

**Message From New York Delivered in London 29 Minutes Later**

The letter below from the Western Union (Manager's office at 40 Broad Street, New York) gives an inkling with what accuracy it checks up its own service. The delivery from New York to London within 29 minutes is remarkable speed.

New York City, May 8. Variety, New York City.

Gentlemen: You may be interested to learn that your cablegram of May 3, addressed to Variety, London, which was filed with us at 10.46 a. m., Eastern standard time, reached its destination 29 minutes later.

Some time ago our engineers succeeded in perfecting apparatus which will permit of direct working between New York and London, cutting out the retransmission at intermediate points on both sides of the Atlantic which heretofore has been necessary by all routes.

Under the old system six different operators handled a message; under our new system it is handled by only two, one at New York and one at London. This not only quickens the time in transit but materially reduces the liability to error. Up to the present time the Western Union is the only cable system which has been able to efficiently establish this direct working and its benefits are shown in the above case, which is not exceptional but merely indicative of the character of service which under ordinary conditions we are prepared to render. Yours very truly,

H. E. Davis, Manager

## PREMIERE IN W. VA.

"Helen of Troy, N. Y.," Guaranteed \$9,000 at Fairmount

"Helen of Troy, N. Y.," will debut at Fairmount, W. Va., June 4, where it will open the new theatre now being completed and sponsored by local capitalists. The LeMaire-Jessel musical was originally slated to open at Atlantic City. The Fairmount engagement guarantees "Helen" \$9,000 for the week, but the house management has the privilege of playing the show three days at Fairmount and three days at a nearby stand, transportation to be paid to other stand.

The new house will play pictures after the "Helen" premiere, but will book attractions starting next fall.

## FOUR A'S MEETING

**The Annual Gathering—Discussing Equity and Vaudeville**

The annual meeting of the four A's, the international or governing body of the theatrical unions, is said to be held today (May 10) at the headquarters of the Equity.

Representatives from Equity, A. A. F. (vaudeville branch, Chorus Union, Hebrew Actors' Union, etc., will attend.

Important subjects will be gone into, one of which will question the right of Equity to project itself into the vaudeville situation.

## A TAFT IN LEAD

Sylvia Field, the lead in "The Cat and Canary" since its reopening, has retired from the cast. The role is now being played by Emily Taft, who went in Monday.

Miss Taft is a daughter of Laredo Taft, the sculptor, and a niece of Chief Justice William H. Taft.

With ability, appearance and prestige to back her, Miss Taft will undoubtedly arrive.

## WELLS HAWKS IS GOING WITH ELLIS GIMBEL

**Navy's Press Agent Leaving Sam H. Harris—Other Commercial Publicists**

Wells Hawks, who has tendered his resignation as publicity director for Sam H. Harris' attractions, is understood to have accepted an invitation to act as personal representative for Ellis Gimbel, of the firm of Gimbel Brothers, who recently announced affiliating with Saks & Company. According to inside sources Hawks' new assignment will in no way be connected with the business of the big department store, but will be in the nature of personal exploitation.

The appointment of Hawks is the first from theatricals by big business, although many famous industries have exploitation experts. J. I. C. Clarke, of the Standard Oil, whose history he compiled, is one of the leading exponents of that art. Clarke was one time managing editor of the New York "Herald," a feature story writer of prominence, and he also dipped into playwrighting. Ivy Lee, of the Pennsylvania Railroad, attracted more attention than any publicity director in a decade, springing into prominence during a strike and throughout the war.

Hawks was recently elected president of the newly formed Theatrical Press Agents' Association, which aims to include road men. During the war he entered the navy and gained the rank of lieutenant-commander, assigned to the Intelligence Department. It is understood he still retains connections with the Navy Department at Washington. It was announced Hawks would exploit Luna Park this summer, and that private publicity work would engage his time thereafter.

## MISS RAMBEAU'S SAILING

**Left Hurriedly from Hotel—Husband in Home**

Marjorie Rambeau departed in such haste Saturday on the Homeric she had not time to secure a passport. One will be forwarded her in London. Miss Rambeau will return to this side in time to rehearse with the new A. H. Woods play, "The Road Together," by George Middleton. It will open in the fall. Miss Rambeau was living in a hotel when deciding to sail, while her husband, Hugh Dillman, continued to occupy their New York home.

It is said the actress was enabled to board the boat without a passport upon the strength of an affidavit she had lost the one issued to her.

## "BUGS" OVER-EXERCISED

**Living in Brooklyn Against Him, Too**

Arthur "Bugs" Baer, after an illness of several months, is again writing witticisms for the New York "American," although he is not covering sporting events. The humorist has been suffering with intestinal poisoning, as the result of his stomach dropping. "Bugs" was one of the best handball players in the city and his condition is blamed on too violent exercise by physicians.

"Bugs" made his first appearance since winter at the Friars last Saturday. Though still weak his fun streak was visible. He explained that living in Brooklyn "back-fired on me."

## "HELP YOURSELF" IN FALL

"Help Yourself," the three-act comedy put on as a try out at the Bronx Women's Club recently, is scheduled for production in August. The piece was written by Katherine Browning Miller, co-author of "Just Boys."

The comedy will have a brief road trial coming into the metropolis about Sept. 1.

Bob Lankers and Marion Berry have been engaged for principal roles.

## SUMMER SUBSCRIPTION

**for VARIETY**

**\$1.75 (three months)**

**\$2 Foreign**

# CUT RATES AS "BLOCK PARTIES" CREEPING INTO CHICAGO'S LOOP

Five Houses Last Week Used Business Expedient Despite Efforts to Stop It—Howard Brothers' Wallop in Face of Record Slump

Chicago, May 9. Figuring that a dramatic show in town reached the \$10,000 mark last week, it continues easy to note the nakedness of loop trade. If it hadn't been for Saturday matinee and night, "Sally" would have been far outstripped by Howard's "Passing Show" for the musical play lead of the town. As it was, the Howard Brothers business was a trifle better than "Sally's," the latter's gross being deceptively high only through the fact of the \$4.40 price compelling it.

Checking up the business was a secondary matter of surprise as to how unexplainably why the local populace is remaining away from the loop theatres. The main topic of finding was the teasing of the opportunities of cut-rate tickets are offering to the house managers. Hidden behind veiled procedure, cut rates were used during the week at the Playhouse, Central, Princess, Great Northern and Olympic. "Block party tickets" may have been the nom de plume for the cut rates, but the established fact is that there were bargains offered and the tickets procured by playgoers who have become acquainted with cut rates. A later report will relate incidents prevailing that will force the establishing of a cut-rate office in the loop, regardless of the present stand of the managers or the feelings of "Sport" Hermann. At present there are those who are inclined to deal in cut rates under the disguise of "block party tickets," but the bargain ticket hunters in the wholesale houses care not under what title they draw the tickets just so long as they secure them.

Because of the fate of "Why Not?" at the Powers, it's more probable than ever that May 19 will find all of the so-called "syndicate" houses closed. The Colonial goes dark Saturday with the farewell of "Sally." Both the Blackstone and Illinois are now dark, and with no reasons to believe the current Powers theatre attraction will continue for more than a fortnight, despite profit possibilities on \$6,000 gross, the predicted situation promises to come to pass.

On the other side of the fence the Shuberts are forced to keep dark the Garrick for one week, crediting the situation to the big flop of "Tangerine," which closes Saturday. Raymond Hitchcock is hurriedly rearranging his present edition of "Hitchy-Koo" for the Garrick, which will be dark until May 19, making it a Saturday premiere for Hitchcock. The LaSalle also goes dark Saturday with "Cat and Canary," deprived of the cut-rate tickets and despite a very low operating basis, finding the present gaff of meager business altogether too much. There isn't a question of doubt but what the LaSalle will shortly reopen, but with the New York producers all saying "No." It must be a surprise booking if one is made for the LaSalle.

While the Howard Brothers continue the gait they are setting at the Apollo there's no reason for worry by the Shuberts over this house. It must be gratifying to the Howards to realize that they have come to Chicago at the height of the record slump and maintain the trade pace they are now doing. It's the best compliment the local public should possibly offer to these popular stocks, everything considered.

Down at the Great Northern "Blossom Time" isn't accomplishing the results they encourage the Shuberts to hold this musical piece as long as the original plans suggested. If "For All of Us" hadn't fooled everybody and remain at the Studebaker, the Hanks-Gazzolo house would have been more practical for "Blossom Time" to use for a summer run. A transfer of "Blossom Time" to the Studebaker may yet be fixed, but it's doubtful since the Studebaker management is angling elsewhere for an immediate attraction because of the way "For All of Us" has slipped. It is the Studebaker's plans to keep open this summer, and the tentative arrangements are to have Walker White-side appear there in repertoire, starting around June 3.

With "Hurricane" leaving the Olympic—the loop—the five darkened houses at the close of Saturday business. Attractions which possibly can stick it out will naturally gain a point because of the limited area of theatres to which the visitors in town can go. Its because of this situation that "Light Wines and Beer" will probably be kept at the Selwyn. The Woods show should be an appropriate entertainment to

the big list of convention delegates headed this way for the last week in May and the whole of June. While not high, "Light Wines and Beer" had the best call of the week at the hotel stands among the dramatic shows. "Passing Show" held the lead call at the hotels for the musical attractions.

Not able to book an attraction now that "Peter and Paula" has waned close to the red ink, the management of the Playhouse intends to hold O. P. Heggie and others with a view of producing its own shows. The first will be a play called "Chains," which will have a premiere May 20. It's the first independent move made by any local house owner, but the biggest encouragement for the idea probably comes from the actors themselves. Lester Bryant has become so desperate in trying to keep his house open that he sanctions any idea, chiefly this one because of the boosting it is receiving to make a Chicago favorite of Helen Gahagan, who is included in the Heggie cast.

How much longer "Up the Ladder" will stick at the Central depends upon the wording of the contract which gave the theatre to the backers of the independent booking. One of the hotel specs is known to be "plugging" "Up the Ladder" hard, giving the inference that the Central proposition draws financial backing from at least four outside parties, making the split of the losses and profits so small that the piece can be kept here without harm administered to anyone.

Carl Reed and James Shesgren turned over their new play, "Rolling Home" to the Twin Theatres, drawing the Harris for a premiere May 20, with the departure of "Peter Weston." If the new play fails to hit, the Harris will be forced dark, as it is said Sam Harris intends to hold all his real hits until the new season rather than run the risk of the present hour here. At the Selwyn "Light Wines and Beer" will probably continue through some arrangements between A. H. Woods and the Selwyns. If the Woods piece is withdrawn the Selwyn will be compelled to go dark because of lack of attractions.

With the theatres closing in the number they will be after this week, the house owners can only sit back and await the turn of matters. Last week's estimates: "Why Not?" (Powers, 1st week). Unless some sort of co-operative basis is established and this is very dubious, piece will join bunch of departing shows May 19. Gross for premiere week figured close to \$6,000. "Passing Show" (Apollo, 2d week). Holds good \$2,200 average for gross on apparently off-nights, swinging high enough on Saturday-Sunday to hit \$25,000. Howard Brothers never would harder to gain Chicago triumph which they have done. Engagement limited to four weeks more.

"Sally" (Colonial, 15th week). Finishes big financial engagement at record prices of \$4.40 top, Saturday night, playing one week at Milwaukee before disbanding for season. Estimated gross around \$23,000.

"Steve" (Princess, 3d week). Hit hard for balcony trade like situation elsewhere around town. Trade this week will decide how long piece will be kept. Slipped little under \$8,000.

"Cat and Canary" (LaSalle, 35th week). Closes long engagement Saturday, finding it impossible to keep alive without help from cut rates, which were taboed fortnight ago. Between \$6,000 and \$7,000.

"Up the Ladder" (Central, 5th week). Didn't reach figure of previous week through failure of hotel call Saturday. Cut-rate field still heavily canvassed, furnishing only life-saver. Failed to hit \$7,000.

"Two Fellows and Girl" (Cohan's Grand, 8th week). Just as long as trade prevents loss, regardless of size of profit, engagement will continue. Doubtful, however, if Cohan will hold piece longer than June 1. Figured around \$9,000.

"Peter and Paula" (Playhouse, 5th week). Last two weeks announced, with house management deciding to experiment with own production, holding O. P. Heggie as star of new play, called "Chains," to open May 20. Current presentation did \$6,500 last week.

"R. U. R." (Cort, 3d week). Despite gross of little under \$8,000, house, with small operating expenses, made profit. Management still unable to book attraction that will be necessary to keep house opened this summer.

"Peter Weston" (Harris, 10th week). Tabbed between \$8,000 and

\$9,000, figuring \$1,000 drop over previous week. Goes out May 19, with "Rolling Home" Donald Brian) to follow night after.

"Light Wines and Beer" (Selwyn, 7th week). Held around \$8,000, result of cancelling Thursday matinee and small Saturday matinee gross. If house can keep open with other theatres going dark, good chance for improvement.

"Tangerine" (Garrick, 5th week). Summer plans completely altered, with engagement closing Saturday. Add this one to the real flops of year. Did around \$11,000. Raymond Hitchcock opens in "Hitchy-Koo" May 19, giving house one week of darkness.

"Hurricane" (Olympic, 5th week in Chicago). Goes to storehouse again making dark this theatre. Checked around \$4,000.

"Blossom Time" (Great Northern, 8th week in Chicago). In much doubt as to what to do. Failed to better \$11,500. Shuberts desirous of holding show in town because of forecast few houses will be opened by June.

"For All of Us" (Studebaker, 25th week). Edge completely worked off. Slated for May 26 departure. Grossed around \$8,000.

## END OF LEGIT SEASON IN BOSTON; MITZI DID \$20,000 LAST WEEK

"Minnie and Me" Proves Star's Strength—Jolson Holding Around \$30,000—Moscow Art Opens at \$5 Top—To Practically Capacity

Boston, May 9. The end is plainly in sight for the legitimate theatres in this city for the present season. By the end of May, at any rate, unless there is a decided change, the attractions playing the houses here will be limited to probably two musical shows. Outside of the Cohan show, which will hold on until October, there is nothing in sight for a summer run.

This week the feature of the local field was the opening of the Moscow Art Theatre at the Majestic. On the opening night, as could be foreseen, the house was practically capacity. What vacancies did exist could more than likely be traced to seats in the hands of speculators who got caught short. As a general thing Bostonians do not fall very hard for the first speculator and are liable to whip him whenever possible.

The Russian players got away to the usual fine start. They are in for a stay of two weeks, and unless they have a different fate from that which has befallen other high-brow attractions playing this city in the past few seasons the time announced will be sufficient. With a house scaled at a \$5 top there is of necessity a limited following, and many of those that would attend a show of this sort at its scale saw it in New York.

The other opening Monday was a musical show, a repeat. "Molly Darling" returned to the Tremont for two weeks to pick up some of the coin left behind when it was forced out of the same house earlier in the season while traveling at an especially speedy gait.

The last three weeks are being announced for "Lightnin'" at the Hotel. And not any too soon. Last week this show dropped to \$4,000, not even fair. It is believed that with the last weeks announced the show will pick up somewhat, but still be a long way off from the previous good figures. Undoubtedly the show has been held here over the limit—longer than conditions justified—but it was brought in to take up the balance of the season's time at the Hotel, and at that house a closing the first part of May would be quite shocking. As it is, the show has broken the house record for length of stay, and up to the time when the weakness developed had turned in some mighty fine grosses for a dramatic production.

Jolson also finishes at the Shubert at the end of this week, still traveling strong, but with the end in sight. He has been credited with maintaining gross in the neighborhood of \$30,000 while playing the house, and this is on a par with the business he has done in other seasons when here. "Lady Butterfly," the Morisco musical show, is booked to follow for an indefinite engagement, depending greatly on weather and drawing ability.

There is some talk of an attempt being made to run "The Fool" through the summer at the Selwyn, but local theatrical men look upon it as unsafe. The show is of the

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 (51st week). Holding remarkable gait for this stage of run, with takings \$12,000 and better.

"Barnum Was Right," Cohan (9th week). Moved Monday from Prazee. Business under \$6,000 last several weeks, but cut-rating expected to help here, also better house location. Not longer than three or four weeks more.

"Caroline," Ambassador (15th week). May attempt to prolong run with two-for-ones, but doubt about operetta surviving far into June. Still claimed to be making little money, with last week bettering \$3,000.

"Cat and Canary," National (3d week). Application of two-for-one tickets only chance for second engagement of mystery play. Held over from last season at National, making run of 43 weeks, and taking to road early last December. \$6,000 last week; claimed satisfactory.

"Follies," New Amsterdam (49th

week). Flo Ziegfeld intends making second edition of revue, listed for all summer. New production insertion date for early June. Business last week little better than \$30,000.

"For Value Received," Longacre (1st week). Succeeded "Laughing Lady," which ran three months. New show independent, opening Monday when five premieres opposed each other.

"Give and Take," 49th St. (17th week). Has had fair run, with pace lately off like most of list. Excellent chances for making money on tour next season. Gross about \$5,500 and not figured to last much longer.

"Go Go," Daly's 63d St. (9th week). This musical touted for summer continuance. Good draw of about \$12,000 and same ownership of house and show gives it good chance to last. Cut rating aiding materially.

"How Come?" Apollo (4th week). Colored show slightly better last week—over third week's business, but pace still under figure necessary for even break. Was to have been succeeded next week, but management has arranged for continuance. Guarantee of \$4,000 likely modified. Gross last week about \$5,000.

"Icebound," Sam Harris (13th week). Around \$6,500 last week, may mean even break. Two or three weeks more probably, with "Jack and Jill" due to move here from Globe.

"Jack and Jill," Globe (8th week). Reduction in operating costs via cast changes lately, with claim show now can break even at \$15,000. About \$1,000 more last week, with small profit claimed.

"Lady Butterfly," Astor (16th week). Final week. Two-for-one tickets kept this musical going. Cast changes made permit even break, but last week the gross of \$7,500 was hardly a profit. "Dew Drop In" succeeds Monday.

"Last Warning," Klaw (29th week). Final week for mystery piece, which for major part of run topped shows of kind in takings. Under stop limit lately, between \$5,000 and \$6,000.

"Little Nellie Kelly," Liberty (26th week). Agency call reported among best and gross of about \$21,500. Places Cohan's mark within reach of best marks. Counted on for summer going.

"Mary the Third," 39th St. (14th week). Expectation is for continuance into summer. With "Rain" quartered on same street near by and "Wildflower" across at Casino and also doing great business, "Mary" should get share of trade. \$7,500 recently and claimed profitable.

"Merton of the Movies," Cort (26th week). This summer candidate among solid hits of season. Getting between \$14,000 and \$15,000 now and should have little trouble keeping on right side of ledger during hot season.

"Morphia," Eltinge (6th week). Ordinarily this house must draw bigger business than "Morphia's," but show has small cast and, with season nearly done, can make little money. Just \$6,000 last week. Show goes to subway circuit Monday. House will go dark.

"Musio Box Revue," Musio Box (29th week). Monday and Tuesday trade off last week, but total of over \$24,000 means show still among best money getters on Broadway. Looks easy for summer.

"My Aunt from Ypsilanti," Earl Carroll. Lasted one week with takings about \$2,000, not much more than salary list. House dark. Summer revue next month.

"Papa Joe," Lyric (11th week). Mystery how this one keeps going. Takings via two for ones increased 50 per cent, with total a little over \$3,000 last week.

"Peer Gynt," Shubert (14th week). Not setting street afire, but doing well enough for this time of season until last week, when gross dropped to \$8,500. House will probably get a musical for summer.

"Polly Preferred," Little (17th week). Regarded as having excellent chance to stick through summer. Business, however, capacity, while most of list dropped. Has bettered \$11,000 for last month and agency call among first four.

"Pride," Morisco (2d week). Stops Saturday. Sentimental drama entered late and rated having no chance. Expected to establish Broadway showing for value to pictures. Opened Wednesday last week.

"Rain," Maxine Elliott (27th week). Season's dramatic sensation and

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\$11,000, WHITESIDE, FRISCO

San Francisco, May 9.

Walker Whiteside in "The Hindu" piled up a gross of \$11,000 during his second and final week at the Curran.

Current at the Curran are McIntyre and Heath, to be followed by Leo Ditrichstein.

(Continued on page 22)



# CANTOR SHOW DID OVER \$15,000 AT \$1.50 IN CHESTNUT ST. O. H.

Followed "Spice's" Lead in Restoring Theatre Unit  
Flop—Philly's Theatre Guild Event of Current  
Week—Daylight Saving Tangle Straightened Out

Philadelphia, May 9.

Business slid off almost all along the line last week, but the losses were pretty evenly divided, so that the show, except the departing "Blossom Time," can be credited with a real bad gross. Local managers are so optimistic there is every indication that six out of the eight legitimate houses will be open close up to June.

There were two returning shows, in addition to two new presentations by the Moscow Art Theatre, to enliven the situation last week. Probably the biggest surprise was the fine business achieved by "Make It Snappy" at the Chestnut. This Eddie Cantor revue played to good business at the Shubert last year, and last week, the first of its return engagement, the gross went to over \$15,500 at \$1.50 top, unusually good.

It was one show which didn't feel the effects of the daylight saving. Monday night, when the real mix-up occurred, there was virtual capacity, the last minute demand at the box office offsetting the cancellations sent in during the day. The Chestnut's come-back after the disastrous period devoted to Shubert vaudeville is the talk of the city. "Spice" ended the ball rolling, and "Make It Snappy" seems to be out to beat "Spice's" record. The Cantor show started off this week in fine style, and is more than likely to stay four instead of three weeks, as planned.

The Lyric, while feeling the Monday drop because of time change, showed a substantial gain with the Moscow Art over its first week. "The Cherry Orchard" and "The Three Sisters," the two plays given by the Russians during their final week, appeared to be more popular than either "Tear Fyodor" or "The Lower Depths" here, unless it was that the first two mentioned were given only three performances each, while the other two had six each. Some claim it was a case of concentrated trade that resulted in the big houses at "The Cherry Orchard" and "The Three Sisters."

Whatever the reason, the second week's gross jumped nearly \$4,000 over the first week's, the figure being reported at \$35,500. Capacity was the rule upstairs nearly all week, the downstairs weaknesses being prominent Monday and Tuesday and at a couple of the matinees. The high scale of prices held the business down to almost entirely the local Russian element.

"Captain Applejack," "The Greenwich Village Follies," and "The Changelings" took normal drops with the advent of the first real summer weather, but all turned in grosses well up on the profit side. "Applejack," in its sixth and final week, held to around \$11,000, a loss of less than a thousand over the preceding week. If it had not been for the light saving mix-up early it would have shown a definite gain.

"The Changelings" was also hit by the light saving jumble, but held up well throughout its third and last week at the Broad. Capacity no longer ruled (as it did the second week), but a gross of about \$17,000 was reported, big money for this medium capacity house at this season. The grosses established by the Miller all-star show closed the Broad in a blaze of glory after a rather uneven year.

"The Greenwich Village Follies," off the first week, and coming back strong its second, did not continue to gain as expected. A drop of from \$2,000 to \$3,000 was recorded last week, with present indications that this week will find the revue down close to \$20,000. Nevertheless, it has been definitely decided to keep the "Follies" in for a fifth week, with the possibility of a sixth unless the bottom drops completely out. Business has been below expectations, but so much better than the Shubert has done most of the season that it is considered worth keeping the revenue in for an engagement.

"Blossom Time" continued to drop badly last week the announcement Sunday of the final week was not in the least a surprise. The Shubert operetta did nothing at the Adelphi, where it was transferred when the Russians took possession of the Lyric, its gross hitting somewhere between \$6,000 and \$8,250. With this week it will have completed 29 consecutive weeks in Philadelphia.

Three openings this week, and all show promise. The newly organized Philadelphia Theatre Guild gave its first performance at the Lyric, "A Successful Calamity," with William Gillette and Lola Fisher. The gross for the first night was reported at a few dollars short of \$700, which at the low scale (\$1.50 top) is consid-

ered a good beginning. There was a rather distinguished audience with a number of society parties and University people. Most of the notices were full of praise. It is considered that if anything can make this new movement withstand the summer heat its start Monday will do the trick.

At the last moment, instead of having the Garrick dark this week before the opening of "Adrienne," it was decided to book "The Bal Tabarin" in for the single week, in itself an unusual arrangement here. This is also unusual in view of the fact that "The Bal Tabarin" is a Shubert show, and the Garrick a syndicate (Erianger) house. Second time this year this has occurred, the first, "Spice of Life," booked in at the Forrest in the fall. The opening of "The Bal Tabarin" was well papered, but there was some real money in, too. The notices were none too good, however.

"Shuffle Along" had close to capacity at the Forrest, with little paper out. It drew good notices all along the line, and the advance sale is good, but the management is admittedly worried about its ability to complete a long stay. Emphasis is placed on the words "limited engagement" in ads and publicity with no hint to the general public that the colored revue hopes for a summer continuance.

Next Monday there will be two openings, the second presentation of the new Theatre Guild, "Winnie and the Wolves," starring Lola Fisher, and "Adrienne" at the Garrick. The first-named might stay two weeks if business warrants, as the Guild, while adhering generally to single week stays, is not definitely committed to that policy. "Adrienne" will stay only two instead of three weeks as first reported.

With the Broad closed and the Adelphi closing Saturday, there will be six houses open next week, provided the Walnut decides to switch "Bal Tabarin" over there as expected. This would be for only a week or two, as the management wants a week to renovate the theatre before the beginning of the summer revue on June 4. The Garrick will have a month of pictures following "Adrienne."

A final switch has solved the daylight saving situation here to the satisfaction, at least, of the theatre managers. The Shubert and syndicate houses advertise standard time, with shows starting at 2:30 and 7:30. The Walnut, however, sticks to its determination (taken directly after the Monday confusion) to run on daylight saving time.

Estimate for last week:  
"Greenwich Village Follies" (Shubert, 4th week). Dropped considerably, very, very weak at Wednesday matinee. Gross reported at slightly over \$24,000. Another week definitely and possibly more.

"Shuffle Along" (Forrest, 1st week). Big opening night business, but much doubt expressed as to ability of colored revue to last summer as hoped. "Hunting Big Game" held up nicely in final week.

"Bal Tabarin" (Garrick, 1st week). Shubert booking in a syndicate house for a single week's stay. Some notices unflattering. Monday gross fairly good. "Adrienne" Monday. In final week. "Captain Applejack" hit around \$11,000, completing a very profitable stay here.

"Make It Snappy" (Chestnut, 2d week). Caught on with bang on second visit, grossing \$15,500 at \$1.50 top. Stays three weeks and possibly more. Hasn't been decided whether house will have successor to "Make It Snappy" or not.

"Kempy" (Walnut, 2d week). Hit by daylight saving mixup last Monday, but showed promising climb, and started this week well. Gross reported at \$7,100.

"Successful Calamity" (Lyric, 1st week). First of newly organized Philadelphia Theatre Guild shows, planning single week engagements. Opened with real promise and organization houses to ride through summer. Moscow Art Theatre in second and last week climbed, showing gross of considerably over \$35,000.

"Blossom Time" (Adelphi, 3d week). Twenty-ninth and final week in city, recent slump showing no signs of abatement leading to decision to end record run. Last week's gross little over \$6,000.

The Broad is closed for the season except for amateur performances. This week the Savoy company, local Gilbert and Sullivan organization, presents "Pirates of Penzance," 10-12. "The Changelings" completed three weeks of fine business, with gross of over \$17,000 last week.

## LEGIT ITEMS

Col. George F. Hinton, who handled the publicity for the Charles Dillingham organization for the last season and also managed "Loyalties" will sail for Europe next Wednesday. His objective is Paris and London. In the latter city he will visit his daughter, Margaret Sousa, appearing at the Alhambra in "You'd Be Surprised." In France Col. Hinton will revisit the scenes he became familiar with while overseas with the New York Regiment of colored troops, which he assisted Col. Haywood in organizing.

Chicago Association of Commerce is utilizing the theatrical field in the new members drive now being functioned. For the months of June and July the local association of commerce has arrayed the biggest number of conventions ever scheduled for the town. The way bookings now shape up it doesn't look as if the visitors to the city will have a varied list of attractions to select from. Shows in town at the time will reap the harvest.

Clara Young, star of the Yiddish company presenting "Ida in Seventh Heaven," has promised to drop the use of the "Seventh Heaven" part of the title following an investigation by the Piracy Committee of the Producing Managers' Association. While Miss Young's production, a musical, does not infringe on John Golden's play, the title is confusing and the change was decided upon following an investigation.

J. Lynn Yeagle, for 15 years with the Washington "Post" and for the past two years head of the dramatic section picture and musical departments of the publication, has left the paper. Prior to going with the "Post" Yeagle was connected with the Washington "Herald." The dramatic department of the paper is now practically functioning with but one man, G. E. Glennon, transferred from the city room of the paper.

Harry A. Henkel has gone from Ford's, Baltimore, to Hagerstown, Md., representing the Nixon-Nirdlinger interests there, and having Walter W. Arts as assistant. N-N is embroiled in legal proceedings with the Washington Street Amusement Co., of Hagerstown, over the possession of Nixon's Academy in that town.

St Goodfriend has left the De Wolf Hopper comic opera company, which he agented this season. The attraction opens at Fountain Ferry Park, Louisville, Monday and will repeat at Carlin's Park, Baltimore, for the summer. No agent is employed for either park date. Elliott Foreman remains as company manager.

Out in Chicago where "Why Not?" is playing at the Powers it appears that this is going to be the final week of the show. Last week the gross that the attraction got was \$3,539. The show went into the town without advance work.

"Irene" will be sent to the road again next season, the show's fifth year. It will open August 31 at Oklahoma City and go to the coast after playing Texas territory. There were two "Irenes" out this season.

Wagenals & Kemper are engaging the cast for "The Breaking Point," a new play by Mary Roberts Rinehart, to open at Atlantic City July 2. McKay Morris will play the lead.

Jane Taylor is appearing in "Sally, Irene and Mary" at the Century, though the program in error last week listed Ruth Zender instead.

Ned Nye, known in vaudeville for a quarter of a century, has written a three act comedy which may be sponsored by McBride, the ticket broker.

George Lederer's activities for next season include the new musical comedy, "Suzette," and a revival of "Peaches."

Mutual burlesque, at the Lyric, Newark N. J. this week, is followed by "Follow Me," a colored show.

Henry J. Sayers will be the company manager for the Bert Swor minstrels.

## INSIDE STUFF

### ON LEGIT

Conversation among groups of actors along Broadway during the past week has mostly run to Equity and Sunday closing. Following is one sample which may be the general trend of all.

A group of six (evidently all Equity members) discussed freely. One fairly well known Englishman, a rabid Equity-ite, used up the stock explanations of those in favor of the Sunday proposition. Aside from his positiveness that Equity would be successful, his only new piece of information was that the Chicago representative of Equity has been instructed to propagandize that city with actors, unions and legislators, influence the sentiment of all in favor of closing the theatres on Sunday, or failing in that, one other day in the week.

Arguments were many. One chap put up a logical reply to the one quoted. He said, "I don't think the attitude of the council is consistent. In the first place, they claim they want the theatres closed because the actor needs a day of rest and yet they tell us we can work benefits on Sundays. That is, we may not work for pay, but we may work for nothing on 'our day of rest.' I don't want any day of rest. I get plenty of them and I'll probably get three months' rest' this summer. That's vacation enough for me. A day of rest for workers who work 52 weeks a year is necessary. They are lucky if they get two weeks' vacation, but what actor does not get at least three months' layoff in a year?"

"Still, if the majority vote for closed Sunday theatres, I'll go the same route, but they must be closed tight, with none opened, even for benefits. If they want a day of rest let it be a day of rest. Playing benefits for nothing is just as much work as playing for pay, and playing benefits will not help to pay the rent or butcher's bill."

"I don't believe the closed Sunday is for the actors' good, except maybe the stars and the actors who do not have to figure close on the dollars and dimes. They get value for their services through advertising and social intercourse, which overlooks the little fellow like you and me."

"Ah, to hell with reformers anyway! If an actor needs the money and can get a job he should be allowed to accept the chance Sunday, Monday or any other day."

And nearly all of the others seemed to agree with him.

A certain management quite well-known as hospitable hosts under certain conditions is lately reported to have entertained a group of bankers at a very private party in a very private apartment in one of its own theatre buildings. Deducing as they say when speaking of bankers or judges, a party is a party with always an object and often a result.

"Partners Again," with Barney Bernard and Alex Carr, ended its season Saturday, which concluded a two-week engagement in the subway house. Business was much under expectations, the takings for the first week being a bit under \$9,000. The P. & P. show was regarded as sure of big returns in that section of the city. Bernard and Carr will leave for the coast to appear in the first filming of "Potash and Perlmutter." "Partners Again" is routed for 40 weeks next season, regardless of reports they would appear in a new P. & P. show in the fall.

The announcements for "The Boule Cabinet," a melodrama being produced by Winthrop Ames and Guthrie McClintic, will carry the authors' names as Eleanor Robson-Belmont and Harriet Ford. The former, Miss Robson, is the wife of August Belmont, but it was believed her professional name would be used in billing the play. It is the first time the Belmont name has been legitimately used in theatricals.

Josephine Turk Baker, the Chicago editress of "Correct English," was not in the cast of "The Apache," which she wrote and produced. It opened at the Punch and Judy Monday. The house was rented for two weeks at \$1,500 a week, but the house management is said to have insisted a professional appear in the role Miss Baker had selected. She appears to have fallen for the dictation. It is understood the Punch and Judy desired a regular cast play the piece, on an outside chance it might land for a run.

Harold Burg, formerly identified with the defunct Affiliated Theatres Corporation, which operated the Shubert vaudeville circuit, debuted this week as a legitimate producer. He is managing director of the corporation which produced Ethel Clifton's "For Value Received." The show opened at the Longacre Monday.

The New York State Assembly adjourned last week without voting on the bill framed to permit Sunday night legitimate performances. The bill was fought in committee, but passed the upper house. It was conceded by the sponsors that if put to a vote in the lower house it would probably have been defeated by a small vote, but showmen who backed the proposed law declare it is not a closed issue. It is their intention of pushing the bill when the assembly convenes in December, and point out its passage in the upper branch proves it has a strong chance to eventually become a law.

Teddie Gerard did not play to the satisfaction of the Shuberts when "The Bal Tabarin" opened at Atlantic City last week. A substitution for the Gerard role is to be made. Miss Gerard came over here from England evidently on speculation, as she held no contract with the Shuberts and walked into the "Tabarin" production accidentally. Another miscast in the same piece is said to have been Bob Nelson as a light juvenile. Miss Gerard and Mr. Nelson were saddled with roles something foreign to both. Irving Fisher may succeed Nelson, although Fisher had prepared to re-enter vaudeville this week.

The race between Dillingham and Ziegfeld to secure Eddie Cantor as a star was not so much of a struggle as might have been supposed from the first report, saying Dillingham lost Cantor by 24 hours. As a matter of fact, Dillingham had Cantor by several months, reaching the matter of a signed contract last fall. Cantor's agreement with the Shuberts and his present season under their management in "Make It Snappy" intervened with Dillingham and Cantor, permitting their first signed contract to lapse. For some purpose last week Ziegfeld denied he had Cantor under contract nor would he admit he intends building a theatre of his own with Edward Margolies (the Shubert builder) as the contractor. It is reported as a small theatre without all details cleaned up.

Eddie Dunn returned from a trip to Paris several weeks ago. He said he had a nice quiet time, explaining that by stating his trip to Paris was 30 years too late. When Edward battled for George M. Cohan in the tree planting exercises on Patriotic Day in Boston, he had just stepped off the boat, beautified by a light gray Fedora and spats to match. Mayor Curley offered to hold the hat, but not the spats, while young Dunn shoveled earth onto the tree's roots.

Phoebe Lee is no longer with the "Follies." When Phoebe returned from Palm Beach she did not appear at the theatre except to visit there one evening behind the scenes. Seemingly the row between Phoebe and Helen Lee Worthing has not been patched up and as far as Miss Worthing is concerned it won't be. It all started over the fact that Miss Worthing while at Palm Beach with Miss Lee introduced the latter to a very wealthy Philadelphian, and Miss Lee immediately annexed him for luncheon, leaving Miss Worthing flat on the sands. Later the same afternoon Miss Lee left the hotel where she and Miss Worthing were stopping and that was the last seen of Miss Lee until she visited back stage the other evening and displayed considerable jewelry and 10 one-thousand-dollar bills, stating she wasn't worrying about working for the time being anyhow.



## STOCKS

AMBITIOUS PROGRAM  
OF PHILLY'S GUILDNewly Organized Stock Opens  
Well—Stars and New  
Plays for Future Bills

Philadelphia, May 9.

The newly-organized Philadelphia Theatre Guild, under the management of Milton Shubert, gave its first performance Monday to a packed house, of which a good proportion represented real money.

The play was Clare Kummer's comedy, "A Successful Calamity," with William Gillette in his original role of the millionaire, anxious to get a night of rest at home. Lola Fisher, previously associated with Miss Kummer's plays, was also imported for the leading feminine role.

The company gave a splendidly rounded performance and won the praise of the critics. In the company are: Ann Winslow, a cute, bobbed-hair ingenue; Alan Bunce, a clever youngster of the Hunter-Albert Hackett type, doing the son; Edward Douglas and Robert Rendel, both of whom gave capital characterizations as the daughter's flames; Patricia Morris, in a small role; Frederic Karr, who made the butler stand out vividly, and C. Henry Gordon, Arthur Barry, Margaret Borough and Richard Spencer.

A smoother performance could not very well have been given if the company had been together on Broadway for a year. The single stage setting was unusually attractive and in good taste. The expert stage direction of William H. Gillette was often in evidence.

The second attraction of the Theatre Guild will be a brand new play, dramatized by William Gillette from the "Winnie O'Wynn" stories in the "Saturday Evening Post." It will be called "Winnie and the Wolves" and will feature Miss Fisher. The third play will in all probability be "Captain Brassbound's Conversion," with Grace George, to be followed by Langdon Mitchell's "New York Idea," with the same star.

William Collier and Francine Larrimore in comedies, Nance O'Neill in a new play, Lionel Barrymore as a possibility in a dramatization of Maugham's "Moon and Sixpence" and Ben Ami are other prospects.

The scale of prices is 50 cents, 75 cents, \$1.00 and \$1.50 evenings (except Saturday) and \$1 at matinees. Every effort is being made to push the subscription sale, and an encouraging response on the part of society people and teachers has been found. Matinees are given Wednesday, Thursday and Saturday.

Waters.

## INTERCHANGE STARS

Milton Shubert and Robert McLaughlin Reach Understanding

A working agreement has been made between Milton Shubert and Robert McLaughlin whereby they will interchange stars for their respective stocks in Philadelphia and Cleveland. Under the plan a star may be engaged for four weeks, playing two weeks in each city, although the dual engagement will only apply when both managers are able to use the same players.

Francine Larrimore and Gregory Kelly Ruth have been engaged for both stocks. William Gillette and Lola Fisher, who opened a two weeks' engagement in Philadelphia Monday, will not appear, however, for McLaughlin.

Milton Shubert's Philadelphia Theatre Guild is his own project. He has leased the Lyric from the Shuberts, under a "four walls" rental.

## "CHIMES OF NORMANDY"

Baltimore, May 9.

Claiming their theatre is the first to produce a condensed comic opera with a troupe of any standing in connection with a regular motion picture bill, the Century this week offers the old Planquette work, "Chimes of Normandy."

J. Humbird Duffy, tenor, and Alice Mackenzie, soprano, are the leading singers in the organization, which numbers 12. It lines up as an expensive proposition. Mr. Duffy and Miss Mackenzie sang in Baltimore last season, during the ten weeks' season which DeWolf Hopper played

at Carlin's Arena, and they became extremely popular. Others in the cast include Sadie Hochmann, Francis Tyler, and Leode Hieropolis. The chorus has students from the local Peabody Conservatory.

"Chimes of Normandy" is a good bill for condensation. Its beauty lies in the tuneful music rather than in an unusual story, and with the songs, "Bilow Rocking," admirably sung by Duffy; "Legend of the Bell," just as well sung by Miss Mackenzie, and the ever popular, "Look at That and Look at This," following in quick succession, the effect is good backed up by adequate special scenery, and the flash it makes in a city where special presentations have practically been limited to gaudy and pointless prologs, can readily be imagined.

Its effect Monday night was to pack the Century as it has not been packed for some weeks. It went over to big applause, and interruption during the action was frequent. It is a notable experiment and one which seems likely to succeed. To one who has never seen the original work no idea of its appeal will be given by the condensation. In this it is faulty.

In its presentation here the stage could stand a little more light, as it is hard to distinguish features from the rear of the house. Just why the spots were thrown on when the artists were taking their calls and why they were kept darkened while the work was on is a matter of stage management.

Sisk.

## WOODWARD PLAYERS

("Rebecca of Sunnybrook Farm")  
St. Louis, May 9.

Before an audience that filled every seat in the Empress, the Woodward Players put over "Rebecca of Sunnybrook Farm" (Wiggin) with exceptional ability.

The players opened at the Garrick early in the season but deserted it and leased the Empress for the remainder of this season after the Shubert units closed there. They now have about 32 weeks to their credit. The personnel of the organization remains as when first organized. Hazel Whitmore and John Warner are the leads.

Miss Whitmore as Rebecca gave a performance of detailed finish and study. It is the best role Miss Whitmore has had since coming to St. Louis. Mr. Warner did exceptionally as Adam Lacey. Warner is the most popular of the male members and is adored by the fair sex, and also recognized for his ability as an actor.

George Doan Borup gave an excellent performance as Abner Simpson. Margaret Spooner was equally as good as Mrs. Simpson. Caroline Morrison and Kitty Rose gave a creditable performance as Miranda and Jane Sawyer. Raymond Brown as Jeremiah Cobb accomplished a characterization of the highest order. Laura Lovett got the most out of a very small part. Virginia Springer's characterization of the loquacious Mrs. Perkins not only kept the audience in hilarious laughter but was a remarkable bit of stagecraft.

Others in the cast were Bobby Reed, Marjorie Fulton, Marian Shilling, Maud Fulton and Helen Hottel.

O. D. Woodward, the veteran director, is receiving enthusiastic praise for giving St. Louis a stock company of the highest class.

Ross.

The musical stocks which the Shuberts will establish in Newark (Shubert) and Brooklyn (Majestic) for the summer are expected to be a transition between road shows and usual stock organizations. The principals for the Newark company which debuts at the Shubert May 21 are James Stevens, Ralph Errol, Elise Thiele, Louis Cassavant, Carl Stall, Elmina Lane and Mildred Rogers. Lew Morton will be the director and Ross Moberly will conduct the orchestra. A chorus of 35 is scheduled.

The Bonstelle Players open at the Garrick, Detroit, next week with "The Goldfish." In the company are Jessie Bonstelle (reported), Gilberta Faust, Katherine Alexander, Richard Stevenson, Neil Martin, William Crimans, Millard Vincent, Minor Watson, Douglas Dumbrille, Frederick Kaufman. The Vaughan Glaser stock opens in Detroit in June at Orchestra hall, with Frank Morgan leading man.

F. James Carroll, with stock companies in St. John, N. B.; Halifax, Nova Scotia, and Bangor, Me., will open another company May 19 in Sydney, Nova Scotia.

Marjorie Foster and Arthur Chatterton are the leads of the Pool stock at the Court Square, Springfield, Mass. The company opened Monday with "East Is West." Others

ARLINGTON PLAYERS  
CHARGE CONSPIRACYChas. A. Bickford in Court Over  
Lease of Auditorium,  
Lynn, Mass.

Lynn, Mass., May 9.

Declaring that the court action brought against him by A. Guy Caldwell of Lynn, is part of a general conspiracy to prevent a renewal of his lease of the Auditorium, Lynn, Actor-Manager Charles A. Bickford of the Arlington Players, has issued a statement giving his side of the case. He alleges the bill in equity filed in Superior Court, contains misstatement of fact.

The bill states that on May 29, 1922, the parties formed a partnership to operate a stock company at the Auditorium, plaintiff putting in \$1,000 to secure a year's lease and has advanced \$1,900 to finance the venture, besides loaning the defendant \$500; that the venture has been very profitable but that Bickford has put relatives in various positions at excessive salaries and has made many needless expenditures from the partnership funds; that the first profits were to be used to repay his advances, but he has received nothing and cannot get an accounting. He asks that the court order an accounting; that the partnership be dissolved and that a receiver be appointed to wind up its affairs and that Bickford be restrained from issuing checks or incurring expenses in the name of the partnership.

In reference to the allegation that he was to receive \$125 a week, but got much more and discharged the leading woman and substituted his wife, paying her an exorbitant salary, Mr. Bickford stated that the facts are that the leading woman resigned and that as a result he allowed his wife to take the lead, she receiving much less than the other actress, although fully maintaining the standard set by any leading woman that ever played in the theatre.

Regarding the rent issue, Mr. Bickford said the rent is paid in advance and that the year does not expire until July 1, 1923.

Mr. Bickford asserts that Mr. Caldwell attempted to act as stage manager and finally gave it up and consented not to take any part or do anything further in any capacity, although at times he did take subordinate parts.

The statement that he had deposited funds of the partnership in accounts other than the partnership fund account was termed "without foundation" by Bickford.

Mrs. Sadie J. Barry of Salem has been appointed receiver to conduct the affairs of the Arlington Players Company until the case has been disposed of in court. The order is returnable June 4.

are Frank Camp, Rogers Barker, Thomas Shearer, Felicia Drevenia, Mary Robinson, Jane Tarr, Jack McGrath, Arthur Holman, director; Edward Howard, stage manager, and Maurice Tuttle, scenic artist.

Stuart Walker opened in Indianapolis for his seventh season at the Murat May 2. Members of the company in "Hollo's Wild Oat," opening, were Tom Powers, Spring Byington, L'Estrange Millman, Lucille Noklas, Boyd Agin, Corbet Morris, Judith Lowry, Robert McGroarty, Clark Hoover, Elizabeth Ross, Aldrich Bowler, Jean Spurney and William Kirkland.

The stock playing "Lawful Larceny" last week at the Alcazar, San Francisco, had Louis Bennisson, also another member new to this group, but a return for the Alcazar, Thomas Chatterton, besides Norman R. Feusler, Fanchon Everhart, Mary Duncan, Ancyn T. McNulty, Cliff Thompson, Leigh Willard, Hugh Knox.

The Players' Guild stock, under the direction of James Gleason, F. W. Gilbert and Thomas E. Jackson, opens May 20 at the Davidson, Milwaukee. The company will include Elizabeth Risdon, Audrey Baird, Claire Weldon, Mina Gleason, Robert Armstrong, John T. Dwyer, John Thorne, William Gallagher and George Meeker.

The Joseph Payton stock opening Monday at the Lyceum, Elmira, N. Y., in "East Is West," recruited by Oily Logsdon, will include Edna Buckler and Franklin Fox, leads. (Continued on page 23)

## LITTLE THEATRE TOURNAMENT

The little theatre tournament at the Bayes, New York, conducted in co-operation with the New York Drama League, started Monday with four playlets produced by little theatre groups hailing from Bridgeport, Conn.; New Rochelle, N. Y.; Greenwich, Conn.; and Scarsdale, N. Y. Similarly four one-acters will be produced nightly through Friday, the four best of the five days' competition appearing Saturday matinee and evening, when the Davie Belasco trophy will be presented to the most successful contestant and three cash prizes of \$100 each to the three best presentations of the 20 plays produced.

While this smacks considerably of amateur theatricals, with few professing the entire scheme to be anything otherwise, the tournament furnishes considerable food for reflection in many respects. For one thing, the attendance and the enthusiastic response, fully taking cognizance of the fact each player had many friends in the audience, really bring home the need of a permanent one-act playhouse in New York. It is almost a certainty such a venture would succeed commercially, and it would be folly for the New York Drama League, through the medium of Walter Hartwig, its general manager, who fathered the present tournament, to abandon any such likelihood.

It has been often noticed, the author of the one-act play is limited for the main to just such companies for the presentation of his output. Vaudeville demands more spontaneously energetic sketches than the kind presented the first two nights. Of Monday's program probably Booth Tarkington's "The Trysting Place" might qualify for a vaudeville showing, and that only in the best houses and with considerable trimming to comply with the ideal quarter-hour limitation.

Another angle is the players themselves. Every one seemingly takes his or her work very seriously. All mature people, away from the skit-like and kittenish high school age, it is palpable their work is aimed for something higher, if possible. Any number of the players presented professional possibilities ranging from female leads and juveniles to characters. These little theatre groups, for all their amateur or quasi-professional aspect, are unusually well financed, forming an important part of their community and civic life, and the engagement of professional coaches and stage directors is the usual thing rather than the exception. This accounts most probably for their histrionic proficiency.

The thought presents itself for one thing, the regard Equity and 1923. Should any trouble develop between Equity and the Producing Managers' Association it is patent what an unlimited field there is in this little theatre movement to draw from. Not alone from the little theatre, but from stocks. Both are related and lead into one or another. Quite a few Broadway notables "arrived" directly from such little theatre groups.

There are 20 competing now, and there are about 300 representative companies in this country. It is not unlikely some manager is "clocking" the performances all week for just such discovery. Earl Carroll, for one, will engage the most promising of the women for a season from September.

Monday's program started with:

## The Rut

Sara Sherman Pryor is the author and director of this playlet, presented by the Little Theatre League of Bridgeport. Setting by Charles H. Armstrong. Margaret Kent.....Julia C. Farnam Beatrice Allison, younger sister, Dorothy Ogden Wheeler Donald Allison, brother-in-law, John MacDonald Mrs. Jenkins.....Katherine Wheeler Clark Mrs. Miles.....Eleanor R. Clifford Dr. Ralph Graham.....Hial Thurman Kearns

"The Rut" is a serious little play dealing with Margaret Kent's sacrifices for her sister and family, which have caused her the loss of worldly happiness. Miss Clark and Mrs. Clifford, as the kindly neighbors, scored with their character parts, and Hal Thurman as was the lank village Samaritan was appropriately cast. John MacDonald bespeaks of light juvenile possibilities, although too "collegian" for the part in the play.

## The Revolt of the Mummies

Presented by the Huguenot Players, of New Rochelle, Theodore Pratt is the author of this fantastic travesty. The Slave Mummy.....The Wheeler Clark The Meancholy Mummy.....Eugene Beaupre The Lively Mummy.....Jerome Brown The Pharaoh Mummy.....Sylvan Hoffman Valetta, former wife of a valet, in her career of the other mummies, Socrates, a statue.....Hazel Deschere A cleverly conceived and exceedingly bright travesty is this fantasy, in which the museum mummies come to life after exhibition hours and decry the rudeness of the museum's visitors and their discussion of the embalmed anatomies. One mummy describes his advent into town, where he visited the Palace of the King of Moving Pictures being in adequate throughout, and the (whoever he might be). The cast-

playlet was a pleasing contrast to the somber first act.

## Boccaccio's Untold Tale

The Riverside Players, of Greenwich, Conn., present this playlet by Harry Kemp. Produced by Mary Hill-Brown. Action takes place in the year of the Great Plague, 1348. Florio.....Baxter Liebler Olivia.....Evelyn Wright Violante.....Innocent Reynolds Lizzia.....Edith Mills Carleton Dionco.....Clarence Boylston Voices.....Merwin Stoughton, Gwendolyn Gray, Ruth Jaycox.

In the procession bearing the dead—E. Arthur Warner, William Crawford.

This untold tale, ascribed to the great Italian novelist, recites of Violante's test of Florio's love. Violante returns as from the dead, but Olivia, the shrew, conceives the idea of falsifying the beautiful Violante's pulchritude, stating that the plague has transformed the beautiful maiden into a shrivelled old hag. Florio does not look for himself, but vows that his love is of the soul and not of the flesh, and, exiting, binds himself so that he may forever visualize the beautiful girl that was, and never see the ugly woman he has been led to believe she is.

Exceedingly well played by the whole company.

## The Trysting Place

Booth Tarkington's comedy of adolescent youth, as sparkling in miniature as his "Seventeen," Produced by the Wayside Players, of Scarsdale. Lancelot.....Roy Durstine Mrs. Curtis.....Eleanor Beane Jessie.....Margaret M. Conwell Mrs. Briggs.....Clara Pleutner Rupert.....Chester York Mr. Ingoldsby.....Hobart B. Upjohn

The action is in a room just off the lounge in a fashionable hotel. Lancelot (Roy Durstine), in his teens, is enamored of Mrs. Curtis, a widow. Lancelot has followed the widow to this supposedly secluded spot, with the latter doing her hardest to get rid of the persistent adolescent lover, she having arranged a tryst with somebody else in this nook also. Similarly, Lancelot's sister, Jessie, has arranged to meet her Rupert, and both Jessie and Lancelot's widowed mother, Mrs. Briggs, has dated Mr. Ingoldsby for the same place. Considerable comedy is derived from each trying to shew the other elsewhere.

Mr. Durstine's creation of Lancelot is well-nigh perfect. The casting is equally high grade throughout, summing up as the most enjoyable of Monday evening's program.

Tuesday's program and audience contrasted with the previous evening's in its general metropolitan appearance.

Outside of the first, a Trenton, N. J., offering, the other three companies had from within the confines of Greater New York, with the concluding "Thursday Evening" playlet by Christopher Morley, a metropolitan newspaper "columnist," the happiest offering of the evening and a likely contender for final honors.

The evening's program opened with:

## Under Conviction

Offered by the Trenton Players' Guild of Trenton; written and directed by Minor Dorey. Scene: A Pennsylvania miller's kitchen; time, early morning in March. John Delker.....James Fitzcharles Ann Delker.....Ellen O'Toole Sam Delker.....Otto Fischer Mag Metzger.....Marian George

A straitlaced Methodist mother, forever spouting religion, refuses assistance to her son, Sam, when he supposedly becomes involved in a scrape with the town's "bad girl." Mag, and drives the latter from her doorstep despite the girl's serious condition, and her offspring's concern in the matter. As a result Sam, always in mortal fear of her "papa," seeks recourse to the millrace. The mother is confronted with the body of the dead girl and Sam renounces his parent as wholly responsible, vowing he is "going straight to the devil."

The morbid theme would try veteran actors and was a little too much for the company, although they managed passably well.

## A Thousand Generations and One

The Great Neck Players of Great Neck, L. I., present Ethelyn E. Keays' theme of Japanese life set in the home of Nishigawa in Tokio. Directed by E. F. Gaffney.

Nishigawa.....John Muller Kan.....Elizabeth Macdonald Yone.....Susan Taffner

Nishigawa is a modern official of Harvard education and a political figure in his home country, still clinging to the kimono in deference to his country's customs and habits, but wholly given to the ways of the western world, including the manner of worship. He therefore is unyielding to his devoted wife's religious homage to the idol, as a result of which she decides to return to the home of her father. However, his love for his mate makes him bow down in deference to the gilded images and pray with his wife that they be blessed with a successor to the house of Nishigawa.

Elizabeth Macdonald as Kan, the wife, managed exceedingly well and

(Continued on page 38)



# THEATRE OWNERS' CONVENTION TO FIGHT FILM STOCK FRAUDS

**Program of Chicago Assembly Announced—Group Insurance to Be Canvassed—George Eastman to Address Gathering**

The program for the national convention of the Motion Picture Theatre Owners of America which will be held in the Coliseum in Chicago from May 21 to 25 inclusive, is about complete and reveals a wealth of material.

National President Sydney S. Cohen and other national officers, have been at headquarters during the greater part of the week, putting the finishing touches on the convention arrangements. There will be a meeting of the National Board of Directors and National Executive Committee in Chicago May 19 before the convention, at which matters appertaining to the convention will be determined.

The convention program will involve the opening of the convention by National President or one of the National Vice-Presidents on Monday, May 21, at 11 a. m., and then the address of welcome by the representative of the Chicago and Illinois Motion Picture Theatre Owners, followed by an official address of welcome by Mayor William Dever of Chicago.

There will be a response to this on behalf of the National Organization, after which the convention will be declared in session and committees named. Then will follow a report on the Motion Picture Places of Progress or Exposition previous to the noon recesses.

The first business of the afternoon session will be the reading of the report of the National President. Mr. Cohen will give a review of the three years in which he has been national president and will discuss suggestions for the future development of the organization.

During Monday afternoon, addresses will be delivered by trade paper editors. Others will also discuss details of picture presentation and the exploitation from the Theatre Owner's standpoint will be handled by leading exhibitors from different parts of the country, representing varied types of theatres and committees.

The representatives of the Departments of Agriculture, Post Office, Labor, Commerce, and Interior of the United States Government having exhibits at the Motion Picture of Progress, will also address the convention Monday afternoon on matters pertaining to their Government displays, and point out the lines of co-operation between these Department activities and the Theatre Owners.

On Tuesday the convention will open at 10:30 a. m. Reports will be received from the committee on credentials, rules and other committees, ready at that time to present their reports. This will be followed by the report of the national treasurer, John T. Collins of Rutherford, N. J.

A complete presentation of the Music License question will be made at this session and addresses on that subject will be delivered by Attorney George F. Arons of Philadelphia, and Attorney S. A. Hanly of Kansas City, Missouri, and others from various parts of the country. These men will handle the legal details and the other phases of it will be presented to the convention by Sydney S. Cohen and others.

Tuesday afternoon, Gov. J. A. C. Preus of Minnesota, who will soon be the United States Senator from that state, will discuss "Theatre Insurance." The governor is an insurance expert and previous to becoming governor, was insurance commissioner in his state.

Following Gov. Preus in this discussion, Bruce Dodson of Kansas City, Mo., a specialist in "group insurance," who has demonstrated in many instances the great utility of that plan, will carry the subject into minor details. Another insurance expert from Michigan and others from Pennsylvania and elsewhere, will also discuss insurance after which theatre owner delegates will complete the consideration of the subject. It is likely that this matter will then be referred to a committee with instructions to report definitely at a later session of the convention. So complete has been the consideration (Continued on page 46)

# BALABAN & KATZ'S PLAN BECOMES BOOMERANG

**Effort to Sew Up Chicago Kicks Back — Developed by "Pilgrim"**

Chicago, May 9. The effort of Balaban & Katz to link up loop theatres in such a shape as to have the producers at their mercy has turned into a boomerang, the rush of which is speeded along by every independent producer loyal to his associates. The inside facts developed in connection with the presentation of Chaplin's "Pilgrim" at the Roosevelt.

The tale starts way back, when Aaron Jones of Jones, Linick & Schaefer put over the Randolph theatre deal, and at the same time rid his firm of several small photoplay houses on Madison street. It is said Jones' talks with influential friends led him to conclude that there was no use bothering with vaudeville at the new McVicker's theatre, which was then supposed to be continuing a vaudeville policy, and letting go of other theatres appeared to be the proper procedure.

Journeying to New York, Jones turned over the Randolph to the Universal, receiving \$1,000 a week profit on the deal, even though he held juicy contracts with producers for big pictures then under process of making. When this deal was consummated there was no thought but what the new McVicker's would play vaudeville, so Balaban & Katz took over the Roosevelt from the Ascher Brothers with a view of shutting out opportunity for big producers to dispose of films for first runs in Chicago, excepting to Balaban & Katz.

There had been some active competition for big pictures between Balaban & Katz at the Chicago and Ascher Brothers at the Roosevelt. Often this opposition bidding ran prices beyond reason. "Beyond the Rocks," which could ordinarily have been purchased for Chicago for \$5,000, was started at \$4,000 and bid up to \$7,500. Balaban & Katz are said to have figured that the firm could stand to lose several thousand dollars a week on the Roosevelt rather than to have the intolerable conditions existing at that time continue and so arranged for taking over the house. The deal called for better than \$200,000 (which means a profit to Ascher Bros.) a year rent and specified that after rent and expenses were paid 50 per cent. of the profits were to go to Ascher Brothers and this residue is said to have been agreed to with the certainty that profits would never amount to any great sum.

But this deal was no more than closed than it came out that Jones had a deal with Paramount by which Jones, Linick & Schaefer's all Famous Players' pictures were to be shown and a little later it developed that the new McVicker's was to be a picture house and not play vaudeville as a policy. Then came the walling and gnashing of teeth on the part of B. & K. The Roosevelt has a weekly expense of \$11,000 and after this is met the profits, if any, are divided 50-50 between the present lessees and the former lessees. As the house could not get Paramount pictures the independent producers saw that to place their output in the (Continued on page 46)

# NATIONAL RATE MAY END MUSIC TAX CONTROVERSY

**Propose to Try Minnesota Plan as Nation-Wide Measure—Discussing Refund of 25% to Theatre Owners, Representing Thousands of Dollars**

## SEEK TO SHOW ZUKOR WANTED FIRST NAT'L

**Walter Irwin and J. D. Williams on Stand in Federal Trade Inquiry**

Two witnesses, Walter Irwin, formerly general manager of V. L. S. E. and later head of Famous Players theatre department, and J. D. Williams, former general manager of First National occupied the three days of the proceedings up to Wednesday in the Federal Trade Commission's inquiry into charges of unfair practices by Famous Players.

From both men the Government sought to show that Adolph Zukor had attempted to get control of First National and the cooperative franchise concern was forced to reorganize to prevent the carrying out of this design. Stock held by sub-franchise men was converted into a voting trust so that it could not be transferred, it was testified.

Counsel for Famous Players tried to offset Williams' testimony by having the witness admit that he negotiated with various Famous Players stars and directors including Charles Chaplin, Mary Pickford and Thomas Meighan in what he admitted was a plan to control as many of the biggest stars and directors as possible by First National.

There were several hot clashes between Robert T. Swaine for the respondents and Mr. Williams over some of his testimony and it was brought out that Williams favored an alliance with Zukor, but the scheme was defeated because some of the original franchise holders declined to enter into such an arrangement.

All the history of the Hulsey deal in Texas by which Famous Players and Lynch acquired the Texas interests was gone over and an effort was made to show that Hulsey was forced out through an attack upon his banking backers by Lynch and Famous Players. Williams told how Zukor negotiated with him to leave First National and take over a new enterprise as a salary of \$100,000 a year, the concern to handle a group of foreign features. Williams declared his object in making offers to Famous Players stars and directors was to get them to do their own producing under guarantees from First National, a system which he believed put the product in the hands of the exhibitors at a lower cost because when stars produced their own pictures there was no "soldiering" and the negative cost in the long run was lower.

We have a list of payments by First Nations for productions by Chaplin, Miss Pickford, D. W. Griffith, Charles Ray and others, stating that the guarantee for "The Kid" was \$300,000 and the picture had (Continued on page 46)

**LESSER HEADS COMBINATION**  
Los Angeles, May 9. A new combination of independent distributors has been formed here with Sol Lesser as the head. It includes organizations covering the entire country and includes Balaban & Katz, Chicago; Abe Blank, Des Moines; Stanley Co., Philadelphia; Finklestein & Rubin, Minneapolis; Nathan Gordon, Boston and R. D. Craver representing the southern states territory. All are affiliated with Lesser in the First National as franchise holders in that organization, but the only formed combination is to work separately from the F. N.

**RENEE ADOREE'S KLEIG EYES**  
Los Angeles, May 9. Renee Adoree was forced to quit work at the Mayer studios because she suffered from Kleig eyes. It will be several days before she will be back on the set.

If present plans materialize, the music tax question, long since a subject of contention between the exhibitors and the music men, may be cleared up during the convention of the Theatre Owners the week of May 21 in Chicago. Sydney S. Cohen, the M. P. T. O. A.'s president, may invite J. C. Rosenthal, general manager of the American Society of Composers, Authors and Publishers to present his organization's side of the subject. Consideration of the step was prompted in a measure by W. A. Steffes, the president of the Minnesota division of the M. P. T. O. A. who communicated with the society on the subject of effecting of a combined rate for all the Minnesota members for the privilege of performing copyrighted music in conjunction with film programs. This led to the suggestion of a national rate.

The present license fee is ten cents per seat per year, but Mr. Rosenthal states that some rebate may be effected to include the national body. A 25 per cent. rebate—not be termed a reduction—to assist the theatre owners in their other legislative campaigns is a tentative likelihood.

If such understanding is arrived at in the course of the exhibitors' convention it will mean a saving of thousands of dollars to either faction in legal expenses alone, although the theatre owner has invariably been the loser in the court decisions to pay \$250 damages (the minimum allowed under the copyright law) plus \$100 counsel fees and \$10 court costs.

Steffes has asked the A. S. C. A. P. to hold off filing a number of copyright infringement suits against various Minnesota exhibitors until after the Chicago conference which request the American Society has complied with.

## "WRECKED LIVES" ON B'WAY

"Wrecked Lives," the dope picture, said to be based on the late Wally Reid's struggle with the narcotic demon, with Mrs. Wally Reid (Dorothy Davenport), may come into a Broadway house shortly.

The plan calls for Mrs. Reid's appearance in person. Negotiations for the Earl Carroll were on for the picture and Mrs. Reid, but were called off through the Carroll setting \$4,000 as the rental figure for the house.

Los Angeles, May 9.

The dope picture that was made on the Thomas Ince lot by Mrs. Wallace Reid is to be released through the F. B. O. The wife of the late screen idol, accompanied by Adela St. John Rogers, went to Washington last week for the convention on the narcotic question.

## HAS WRIGHT STORIES

The Principal Pictures Corp. has secured the rights to screen a number of the works of Harold Bell Wright. The first of these will be "The Winning of Barbara Worth," which will be put in work late this month. The author is at present in Los Angeles conferring with Sol Lesser and Michael Rosenberg of the P. P. organization. Other Wright stories to be filmed by the organization are "The Calling of Dan Matthews," "The Re-Creation of Brian Kent," "When a Man's a Man," "Their Yesterdays" and "The Uncrowned King."

## GOODMAN'S SENSATIONAL FILM

Daniel Carson Goodman is at present screening a picture at the Tech Art Studios, New York, said to be of a sensational nature. In the cast are Mary Carr, Mildred Harris, Charles Emmet Mack, Tyrone Power, Clara Bow, Joe King, Skeets Gallagher, Joe De Pew, Helen Rowland, Sam Sidman and Jack Richardson.

Kenneth Webb is the director and J. O. Taylor cameraman.

## WELLS HASTINGS DROPS DEAD

Los Angeles, May 9. Wells Hastings, author and screen writer, dropped dead here today.

## MINISTER BOYCOTTS NEW CHEVY CHASE

**Objects to Sunday Performances—Regular Black-list Declared**

Washington May 9. The new Chevy Chase Theatre, but recently opened in the fashionable suburban district from which the theatre is named, is being boycotted in an effort to force the house to cease the giving of Sunday shows.

Blacklisting the house was suggested in the sermon, Sunday, of the Rev. J. C. Nickolson, Wesley M. E. Church. He said the theatre was originally built under an agreement that no Sunday shows would be given.

A fight to the finish has been commenced, according to the members of this particular church, who have been joined by other churches and civic clubs of the section. Two local men, W. E. Stringer and I. M. Betts, have been appointed head of a committee to make the fight. They state the desire to close the theatre Sunday is not because of fanaticism, but that Chevy Chase has been developed and built up for but one purpose, that of giving its residents the privacy and quietness of the suburbs.

## J. L. & S. ADMISSION

**"Stage Portion Quite as Important"—To Have "Name" Acts**

Chicago, May 9. Aaron J. Jones is in New York arranging for "name" acts for McVicker's theatre, which he is booking "independently," according to announcements from the Jones, Linick & Schaefer press department.

In connection with "presentations" at McVicker's the press announcements says the "stage portion" of the entertainment is becoming quite as important as the cinema.

## FITZMAURICE WALKED OUT

Los Angeles, May 9. George Fitzmaurice, the director who is to handle "The Eternal City" for Sam Goldwyn, will start shooting in Rome about June 1.

He is said to have "pulled a von Stroheim" on the Famous Players by walking off the lot in the midst of a production of "The Cheat" he was directing.

The picture was about 50 per cent. finished and Frank O'Connor is finishing it.

Richard Bennett, who has been signed for "Eternal City" sails for Italy Saturday. Barbara LaMarr is also under contract for the production.

## BEATTY AND SHIRK OUT

Los Angeles, May 9. Jerome Beatty and Adam Hull Shirk are no longer to be connected with the Famous Players-Lasky organization on the West Coast after this week.

Jerome Beatty was formerly director of publicity and advertising in the home office, leaving for Los Angeles about a year ago to become the studio representative of the distributing department. Shirk was chief of the publicity staff on the lot. He is succeeded by Arch Reeve, who has been his assistant for a number of years.

## OPERATION ON POLA NEGRI

Los Angeles, May 9. Pola Negri, betrothed to Charles Chaplin, was operated on last Friday.

No news leaked of it until today when it was stated she is recovering from a throat infection.

Chaplin was the only one permitted to see her.

## SORE AT SHEIK

**Valentino Wouldn't Donate to the Legion**

Waterbury, Conn., May 9. According to a Waterbury newspaper, no star of the screen ever received the panning and knocks that were handed out last week, following the appearance of Rodolph Valentino, and, in fact, before he had left town after his engagement with his dancing show. The kicks at the Sheik are due to his refusal to contribute to a fund being raised by Waterbury post of the American Legion, saying that he was "up against it financially." He declined to contribute or sign a pledge card and was reported as not being in the position to do so and with refusing to give the sum of \$1. It was understood that he received \$1,000 for his engagement—appearing less than a half hour in his dancing act with his wife.



## PHILLY'S BEST SPRING BUSINESS; \$25,000 FOR "BRASS" AT STANLEY

Expensive Exploiting Needed, However—"Bella Donna" Only Fair—"Down to Sea," Held Over, Drawing Sensationally

Philadelphia, May 9. The best spring business of a number of years is the way the Stanley company characterizes the downtown film house situation. This applies to the four big houses—Stanley, Stanton, Karlton and Aldine—and to the East Market street houses, where a drop-in trade is relied upon, the admission scale being from 35 cents down.

In regard to the "Big Four" business was reported as unusually big last week, with the Stanley and Karlton again getting the cream. An unusually big sum of money was expended in putting across "Brass" at the Stanley, and the feature finally responded to the campaign after a rather slow start. The notices were inclined to be lukewarm, but that the novel from which the picture was made has been running in one of the dailies has helped the trade. A Ben Ali Haggin tableau, "Du Barry," was an added feature, heavily advertised at the Stanley and helped lift the gross.

The Karlton had a second bang-up big week with the whaling picture, "Down to the Sea in Ships." Word of mouth has boomed this one, and last week's gross was bigger than that of the preceding week. It has been held over this week, the first time this house has had a picture for three weeks this winter. Business is holding up so very well there is a possibility of still another prolongation of the run. This picture is attracting a clientele the Karlton has never had before, and may be a big thing in a business way for this shopping district house.

The Stanton, with "Bella Donna," had a money-making week, but this much-touted feature by no means touched the marks set by "Man-slaughter," "Robin Hood" and "Adam's Rib" at the same house. It was not helped any by some caustic notices and was hit a rather severe bump at the start by bad weather. Business began to pick up during the week, and there was never any doubt about its being held over for a second week, but the possibility of a third is more or less remote. "The Ne'er-Do-Well" is prominently billed as the successor to the Pola Negri feature.

Recent indications are that, unless such features as "The Covered Wagon" or "Enemies of Women" is booked into the Stanton with a big advertising splurge, the house will revert to shorter runs, probably not to exceed two weeks, whereas engagements of four and five have been the rule all winter, with "Robin Hood" staying two months. Then, too, it is considered more than likely that this house will be one of the few of the Stanley chain to close during the summer. It did last year, after a bad season, and came back with a bang in the fall.

The Aldine, with "Where the Pavement Ends," shared less than any of the Big Four in business last week despite some eulogistic notices especially laudatory on the subject of Ramon Novarro, the lead. Strangely enough, despite his presence in the cast, it was the matinee trade that was off. On the whole, however, "Where the Pavement Ends" did a better week's business at the Aldine than any feature at this house since midwinter.

"Jazzmania" didn't do the business expected at the Palace, where it was given a second run. When shown at the Stanley a few weeks ago this Mae Murray picture pulled a big gross, but for some reason it wasn't so enthusiastically received at this East Market street house as some of the star's previous pictures. "Bull Dog Drummond" had a fine week at the Victoria; Alice Brady in "The Snow Bride" had an above-average week at the Arcadia, and "Mr. Billings Spends His Dime" turned in a fair gross at the Capitol.

Only one feature at the Stanley was opened here this week, the first being "Souls for Sale," at the Stanley, and the second, "The Trail of the Lonesome Pine," at the Aldine. The first-named is being pushed in big style here, with Eleanor Boardman heavily billed, because Philly is her native city. "Glimpses of the Moon" is the Palace feature, with "The Village Blacksmith" at the Victoria and "Money, Money, Money" at the Arcadia.

It is understood that the Stanley company is planning to put pictures into the Garrick during the latter part of May, though no official statement has been made and the names of the pictures have not been divulged. The Martin Johnson jungle pictures are also reported as due for a showing in a downtown house, probably one of the legit theatres after its regular season.

Estimates for last week:  
Stanley—"Brass" (Warner). Ex-

### ZUKOR PAYS \$17,000

Reported Abrams' Suit for \$25,000, Settled

A suit for \$25,000 started last February by Hiram Abrams against Adolph Zukor has been settled out of court with the settlement figure reported at \$17,000. Zukor was served just before he sailed February, the action, brought in the New York Supreme Court, dating back to 1917.

The complaint set forth that in 1917 in Boston Zukor was the subject of a number of demands for money payments of several hundreds of thousands of dollars and that Abrams and Walter E. Greene were approached to advance \$25,000 each to help Zukor. They refused but, when the defendant represented he had just bought a large block of stock from Hodkinson at \$61 a share which he agreed to sell in order to raise the amounts of their loans when necessary, they acquiesced.

Abrams' complaint was that when the stock had reached a high enough margin to enable Zukor to sell and get back his purchase price and have enough to pay the \$50,000, Zukor refused.

Abrams asked for his \$25,000 plus interest at six per cent. from June, 1917.

### CENSOR AND NEWS REELS

Albany, May 9.

In a decision handed down yesterday the court of appeals, the highest tribunal in the state, decided that news reels are subject to censorship, thus confirming the lower courts. The ruling is the outgrowth of the fight made by the Pathe company, after part of one of their news reels was ordered stricken out by the Motion Picture Film Censorship Commission.

The news reel in question was a movie of a bathing beach, in which it was claimed by the censorship board that several girls wearing too scant attire were included in the scenes. The decision caused no surprise here, as it was the general belief that the highest court would uphold the lower ones in their findings in the case.

### GOLDWYN AND ALMA RUBENS

Sam Goldwyn has come to the decision that he will film "The Eternal City" in Rome, and early this week he was in negotiation with a Cosmopolitan featured player, Alma Rubens, for the leading role in the production. Up to Wednesday no deal had been closed.

Harry Reichenbach is to handle publicity for Goldwyn, which practically brings Harry back to where he started, for Jesse Lasky and Goldwyn were partners when Reichenbach worked for them in the pre-famous Players-Lasky days.

Expensively exploited, and finally responded after rather discouraging start. Business above average for this big house, with gross reported at \$25,000. No doubt but that Ben Ali Haggin tableau helped some, "Souls for Sale," "Safety Last," "Rustle of Silk" and "The Famous Mrs. Fair" are prospective pictures at this house, in order named. Reported booked solidly up to middle of June. (Capacity, 4,000; scale, 50-75 evenings.)

Stanton—"Bella Donna" (Paramount). Business good, but no such a nature as to warrant booking of over a couple of weeks unless sudden spurt occurs. Reported at around \$12,000, and probably slightly under. (Capacity, 1,700; scale, 50-75 evenings.)

Aldine—"Where the Pavement Ends" (Metro). Happy ending used here panned by critics. Business improved during week, with gross about average for house at \$7,500. (Capacity, 1,500; scale, 50 straight.)

"Down to the Sea in Ships" (Hodkinson). Another very big week for this whaling picture, which has proved sensation downtown. Gross went to nearly \$10,500—big figure for this none-too-large house. Stays third week, and if boom continues may be kept fourth, something Karlton hasn't had since "Peter Rabbit" and "Pool's Paradise." (Capacity, 1,100; scale, 50 straight.)

### DENVER HOLDS UP

Weather Helps in Improvement of Business

Denver, May 9. A general pickup in business all over the city was reported last week. The weather, always a big factor in Denver, was conducive to downtown crowds, and most films drew passably well, with no records broken.

Gloria Swanson and Theodore Roberts probably pulled nearest to capacity at the Rialto (Paramount), while a return showing of Harold Lloyd in "Safety Last" at the Princess drew strong. Douglas MacLean in "The Sunshine Trail," at the Colorado (Bishop-Cass) drew well, it having been noised abroad that Rex Cherryman, former juvenile with the Wilkes Players here, was appearing in it.

Estimates for last week:  
Rialto (Paramount). Seats 1,050. Price, night, 40. Gloria Swanson and Theodore Roberts in "Prodigal Daughters." Neal Burns in Christie comedy, "Be Yourself." Pathe News. Grossed \$7,400.  
Princess (Paramount). Seats 1,250. Price, nights, 40. Harold Lloyd in return showing of "Safety Last." Gross close to \$7,000.

Colorado (Bishop-Cass). Seats 2,447. Price, nights, 40. Douglas MacLean in "The Sunshine Trail." Comedy, "Fair Enough." Fun from the Press. Lloyd Foutz and Ohio State Jazz Band, extra attraction. Special act idea is building up business at this house. Grossed around \$5,700.

America (Bishop-Cass). Seats 1,530. Price, nights, 40. Fred Niblo's "The Famous Mrs. Fair," with Myrtle Stedman and Cullin Landis. International News and special orchestra and organ program. About \$4,300.

Isis (Fox). Seats 1,776. Price, nights, 35. "Secrets of Paris" and "The Land of Tut-an-kh-amen." Also Monte Badini in "6 A. M." Over \$4,200.

## COAST FILM NEWS

By EDWARD G. KRIEG

Los Angeles, May 9. Tom Moore, film star, will desert California this summer to engage in a New York state production titled "Dust of Erin."

Jack Dillon has been engaged to direct the Warner Fabian novel, "Flaming Youth."

The making of the historical film, "Abraham Lincoln," is well under way.

Virginia Pearson, former Fox star, is to be featured in a production to be made at the United Studios.

Irene Rich has been picked to play the role of Queen in Mary Pickford's forthcoming film of the nineteenth century in Spain.

Goldwyn Pictures Corporation will release 49 pictures during the year 1923. Of these Goldwyn will produce 24, Cosmopolitan 15, Distinctive Pictures Corporation 8 and two other independent producers are also on schedule.

Rush Hughes, son of Rupert Hughes, is paying a small part in Fred Niblo's "Captain Applejack."

Harry Tighe, former vaudevillean, who is now being co-starred with Ned Banks in comedies, Roscoe Arbuckle directing, was arrested for speeding. The picture was held up while Tighe said "Good morning, judge," and paid a fine.

Louis B. Mayer, the producer, has returned from a month's vacation in New York.

Irving Cummings has launched his third independent production. The picture is to be titled "Broken Hearts of Broadway," and these will be in the cast: Colleen Moore, Johnny Walker, Alice Lake, Kate Price, Irving Cummings and Creighton Hale.

Cliff Robertson, well known agent and casting director, for a long time connected with Goldwyn, was tripped up by a speed cop and the judge sentenced him to two days in jail, which he served. He was also fined \$1,000 for having liquor—a small flask—in his possession.

Trim and suave as ever, Theda Bara, of vampire fame, stepped off the train in Los Angeles and was received with open arms by her husband, Charles Brabin, Goldwyn director.

For the third time in that many years Mrs. Marcella Lederman, wife of De Ross Lederman, film director, set aside her decree or divorce, claiming a reconciliation. The pair, according to reports, have made up and requested the court to dismiss the interlocutory decree granted six months ago to the wife.

The Forrest Film Company is the latest to enter the picture field. It is said to have the backing of high eastern capitalists. Martin J. Heyl

## ANIMAL PICTURE COULDN'T DRAW IN KANSAS CITY'S ORPHEUM

Universal Spent \$7,000 to Boom Snow Hunt Film—Another in Opposition House—\$11,000 for "You Can't Fool Your Wife" Disappointed

### U.'S FRISCO HOUSE

Replacing Frolic With Modern Theatre

San Francisco, May 9. Universal is to build its own theatre in San Francisco.

This company has maintained a lease on the Frolic theatre here for some years. It expired this month. Carol A. Nathan, local U branch, announces his concern has acquired the property on which the Frolic stands and will demolish it to make way for a modern theatre. The Frolic is small, seating but 1,000, and is built much on the old nickelodeon style.

The work of razing the Frolic is to begin at once.

### MAX MILDER MARRIED

Max Milder, who recently withdrew as representative for Louis Seznick in Pennsylvania, was married to Madeline Sternberg in Philadelphia last week. He has joined the William Fox film forces in the sales department.

is here organizing talent for production.

Mae Murray and her director husband, Robert Z. Leonard, have gone to New York for the sole purpose of closing their apartment and settling some business deals. Then they will return to California to live.

Fred Elles and Edward Chandler have been added to the already long list of aids to Cecil B. De Mille preparatory to filming "The Ten Commandments." Elles is the son of Harry A. Elles, president and managing director of the Ritz-Carlton chain of hotels in Europe, while Chandler has been in motion pictures for the past twelve years.

Another comedy ingenue has been promoted to the dramatic heights. She is Charlotte Stevens, who has been playing leads in Christie comedies. Louis B. Mayer has engaged her for a principal role in John M. Stahl's "The Wanters."

Virginia Lee Corbin, youthful movie starlet, is seriously ill with appendicitis.

Charles J. Hall, producer has filed suit against Mrs. James, actress, for \$7,092. He claims Mrs. James quit a picture before it was finished.

Maurice Conogone, French actor, who came to America to play an important role in Tully's "Tribby," decided that his name was too hard for the American public to pronounce, so he changed it to Cannon.

Edwin Carewe has finished work on "The Girl of the Golden West." It is expected that the film will be ready for release in May.

Lloyd Bacon, son of the late Frank Bacon, has been engaged by Universal to direct a series of one-reel comedies.

Charles Ray will leave for Chicago in May. He will attend the Theatre Owners' convention.

King Baggot, of Universal, will direct Baby Peggy.

"Harbor Bar," one of Peter B. Kyne's stories, is being adapted to the screen by Thompson Buchanan of the Associated Authors' Trio.

Frank Lloyd, director for Norma Talmadge, is to start production on his own pictures shortly. They will be released by Associated First National.

Benjamin B. Hampton says he is through with the motion picture game for good. In the future he will devote all his time to literary work.

Helen Jerome Eddy has been signed to a three year contract by J. L. Frothingham.

Thomas H. Ince will start work shortly on Longfellow's "Evangeline."

Kansas City, May 9.

It cost the Universal something like \$7,000 to show the Snow "Hunting Big Game in Africa" picture for two weeks at the Orpheum. The promoters leased the house for three weeks, but two were only necessary to convince them Kansas City did not care much for it. There are several angles to the failure of the entertainment to prove a draw. There seems to be an indifference on the part of the picture lovers toward any film offered at a regular theatre. This was shown when "Way Down East" and the "Four Horsemen" were tried at the Shubert and failed to draw. When the Snow pictures were announced for the Orpheum, the Pantages rushed the Johnson "African" animal films in and ran them in connection with the sea-act vaudeville bill, which hurt the Snow entertainment. The Johnson films were also secured and run by one of the popular-priced houses on Twelfth street the second week of the Orpheum's date.

At the Royal "Robin Hood," in its fourth week, broke all local runs for a film in a regular picture house, and "Safety Last" held up remarkably well in its third and last week at the Liberty.

For the current week the former theatre is exploiting the Hodkinson feature, "Down to the Sea in Ships," billed and advertised like a circus and with the prices dropped back to 35 cents, with a 10-cent price for children, while the Liberty will follow the Lloyd comedy with "Brass" at the same prices.

At the Newman the offering is "Grumpy," held back for some time, the management wanting to follow Theodore Roberts' personal appearance at the Mainstreet, but the plans were changed and the picture went on Sunday. The house is also continuing its "discovery concerts," presenting them at its opening performances Sundays only. As with the first series, these shows consist of 10 amateur acts, selected from hundreds of volunteers who have been given the once over at previous tryouts.

Last week's estimates:  
Newman—"You Can't Fool Your Wife" (Paramount). Seats 1,980; scale, nights, 50-75. Leatrice Joy and Lewis Stone. Added features. Critics praised picture, complimenting Miss Joy, whose costumes were rich and striking. Business disappointing, around \$11,000.

Royal—"Robin Hood." Fourth week. Seats, 890; special prices, 55-75. Gross close to \$12,000.

Liberty—"Safety Last." Third week. Eight shows, daily. Seats, 1,000; regular scale maintained, 35-50. Near \$9,000.

Twelfth Street—"The Tiger's Claw" (Paramount). Seats, 1,100; scale, 30-10. Jack Holt. Sennett comedy and westerner gave run for 30 cents. Around \$2,000.

Opposition feature offerings at the vaudeville houses were "White Shoulders," Pantages; "The Bishop of the Ozarks," Globe; and "The Village Blacksmith," Mainstreet.

### ONE ACT WEEKLY

Loew's Palace, Memphis, Adding To Picture Bill

Memphis, May 9. Loew's Palace here is harking back to the original policy of the then small Loew Circuit when it added an act to its picture bill of those times.

The Palace, after altering its stage, has commenced to add one act weekly to its program of straight pictures.

### 1924 CENSOR REPEAL

Albany, N. Y., May 9. The repeal of the picture censorship law was defeated in the closing hours of the New York State Legislature. Better results are hoped for at the next session of the legislature. So far as the Capitol district is concerned, which is the headquarters of the commission, the law has become a joke, exhibitors showing about what they please. One of the most active workers for the defeat of the repeal of the censorship law was ex-Secretary of State Francis M. Hugo, now chief censor of certain educational and religious films.

### OPERATOR BUYS THEATRE

Shady Side, O., May 9. The Ohio theatre here has been purchased by Home J. Graybill, formerly electrician and operator at the Family, Bridgeport, Ohio.



# NOTHING STARTLING LAST WEEK IN FILM HOUSES ON BROADWAY

**Capitol Did \$40,000 Despite Panned Feature—Strand Got Call, with "Within the Law," \$39,000—"Enemies" Next Week at Rivoli**

No startling turnovers in business along Broadway last week. The start Sunday was off because of the daylight saving rule effective that day, and served to knock the matinee business in all of the houses. Two pictures on the street attracted business above the usual average of the houses they were at. They were "Within the Law" at the Strand and "The Ne'er-Do-Well" at the Rivoli. The Rialto had "Bella Donna," which played its third week on Broadway at that house after having had two weeks at the Rivoli, and the returns for the week were rather healthy in view of it.

The Capitol, with "Backbone," a rather mediocre picture rather generally panned by the daily papers, finished the week with almost \$40,000 to its credit, drawn principally by the strength of the program surrounding the feature.

At the Cameo this week is the final of "Down to the Sea in Ships," which has a total of 12 weeks there to its credit, and every week was anywhere from \$2,000 to \$4,000 above the average business the little theatre usually does.

Next week Broadway is to be treated to a freak in that "Enemies of Women," Cosmopolitan, released by Goldwyn, is to play the Rivoli instead of the Capitol. The booking was closed after the Hearst organization had a row with Goldwyn regarding the dates offered it at the Capitol. The matter was finally adjusted, and the picture will get the two weeks at the Rivoli, with the possibility of a third week at the Rialto will follow.

**Estimates for last week:**  
**Cameo**—"Down to the Sea in Ships" (Hodkinson). (Seats 539; scale 55-85; 12th week). Final week of whale picture at this house; \$7,719 last week.

**Capitol**—"Backbone" (Goldwyn). (Seats 5,300; scale 55-85-\$1.10). Week sister as far as picture concerned, but house attracted \$39,950 on week.

**Criterion**—"The Covered Wagon" (Famous). (Seats 608; scale, mat., \$1 top, evs., \$1.50). (7th week). Business up about \$100 last week over previous one through standing room sold. Almost \$10,900.

**Rialto**—"Bella Donna" (Famous). (Seats 1,960; scale 55-85-95). Third week at this house to gross of \$17,000.

**Rivoli**—"The Ne'er-Do-Well" (Famous). (Seats 2,200; scale 55-85-99). Thomas Meighan's personal popularity got good week's business; \$24,000.

**Strand**—"Within the Law" (First National). (Seats 2,900; scale 55-85-85). Opened somewhat off Sunday afternoon, but by evening crowds so strong had to stop selling at 9:30. Almost \$39,000.

## TWO FAIL

**Washington Had Off Week—Two Others Did Well**

Washington, May 9. The skidding of two films presented locally was the greatest topic of discussion during the past week. They both ran along about the same to equal grosses last week and registered the lowest marks yet. They both seemingly had some chances of getting business, but failed, however, to attract from the very outset, and the slump continued throughout the week. Alice Brady in "The Leopardess" should have done better on the strength of the star herself; the other picture, "Sure-Fire Flint," had little if any chance from the start. Its title practically meant nothing, and although the advertising did much to create interest it seemingly failed to convince those that make up the lines in front of the box offices.

Fear of the coming of hot weather and the announcement of two strong pictures at the opposition houses caused the holding of Gloria Swanson in "Prodigal Daughters" at the Columbia but for one week, although this star ran up a very likely gross. "Souls for Sale," Goldwyn's, did very well at the Rialto.

**Estimates for last week:**  
**Loew's Columbia**—(Seats 1,200; 35-50 nights). Gloria Swanson in "Prodigal Daughters" (Paramount). Above \$14,000.

**Moore's Rialto**—(Seats 1,900; 50 nights). "Souls for Sale" (Goldwyn). Little below \$14,000.

**Loew's Palace**—(Seats 2,500; 35-50 nights). Alice Brady in "The Leopardess" (Paramount). Dropped below usual gross of house, with total under \$7,000.

**Crandall's Metropolitan**—(Seats 1,700; 35-50 nights). "Sure-Fire Flint." Did but little. Just above \$6,500.

## BUFFALO SURVIVED COMBINED OPPOSITION

**Last Week Unusual Combination Against Theatres—"Within the Law" Led**

Buffalo, May 9. Business at local picture houses held up remarkably well last week in the face of an unusual combination of bad conditions. Daylight saving went into effect Sunday, the baseball season opened Wednesday and a week of perfect spring weather proved a combination which should have dealt knockout blows to the box-offices but which only dropped the grosses for small losses. Daylight saving was figured by the managers to prove a heavy obstacle but so far it seems to have had but small effect upon business. The heavy feature programs offered at the downtown houses are holding business close to the mark and all the theatres are heading neck and neck for the summer season with full steam ahead.

"Within the Law" proved an excellent attraction for the Hippodrome, the picture being held for the entire week. Business was consistent and reports had pictures meeting favorable comment and good returns all week. As during the preceding week, the musical attractions played a heavy part in the program. It is apparent this house is going in for special features. Bushman and Bayne are booked for a personal appearance next week (May 14).

The closing of the Criterion, as predicted, was the other outstanding feature of the week. This one has been hanging on by the thinnest thread for some time past. It is reported that since the opening, Holy Week, the house has not had one winning week, business petering out to a few hundred dollars toward the end of the period.

**Last week's estimates:**  
**Loew's State**—"The Nth Commandment" and Wm. Morrissey (vaudeville). (Capacity 3,400; scale, nights, 30-50.) Strong all week and mixed bill business getter on both ends. Picture favorably received, while Morrissey's movie stars (vaudeville act) drew down plenty of publicity during their stay. A number of personal appearances at various business places, together with newspaper tie-ups, kept the theatre in the foreground all week. About \$14,000.

**Hippodrome**—"Within the Law," "The Bakoonatic" and musical features. (Capacity, 2,400; scale, nights, 35-50.) Talmadge feature drew attention whole week and satisfactory as house has had for some time. Said to have done better business than any previous Talmadge feature. Around \$15,000.

**Lafayette Square**—"Romeo and His Dancing Girls" and Heroes and Husbands. (Capacity, 3,400; scale, nights, 35-55.) Bill kept house among leaders, although business very much off for matinees. Night shows still well attended, with standing room during greater part of week. Estimated between \$13,000 and \$14,000.

**Olympic**—"The Abysmal Brute." (Capacity, 1,500; scale, nights, 20-25.) Exploited by considerable additional outside advertising. Ran to fairly good business and kept house at around usual average. About \$3,000.

**Criterion**—"Adam and Eva." (Capacity, 900; scale, nights, 20-40.) Died natural death Saturday and closed indefinitely. Business dribbled off with local theatredom wondering how policy existed as long as it did. Probably got under \$500 for final seven days.

## KIRKWOOD AS BEN-HUR

It seems to have been definitely settled that the title role in the screen production of "Ben-Hur," which is to be made by the Goldwyn Corp., is to be played by James Kirkwood. Practically every leading man in filmdom has been mentioned at one time and another for the "Ben-Hur" role, from Rudolph Valentino down the line. Kirkwood and Bert Lytell have been prominent. The director question is still to be settled, as is also the advisability of making the picture in this country or abroad.

## SPRING FEVER HITS LOS ANGELES BIZ

**Last Week Found Receipts Dropping All Over Town**

Los Angeles, May 9. Whether it was the advent of spring—California has its spring just like any other state, general presumption to the contrary notwithstanding—with the customary trout season opening or just plain ordinary bad business nobody seems willing to say, but the film show shops had an off week and the managers make no bones about it. Grauman's Hollywood with "The Covered Wagon" retained its box office lead by a good margin, with "Main Street" at the Mission and "Enemies of Women" at the Rialto running close seconds. There was no sensational features, except possibly Loew's State added attraction, a dance act staged by Ernest Belcher, which saved that theatre from utter bankruptcy, the film attraction, "Singed Wings," proving a poor draw after the critics got through splashing it with their vitriol pens. The receipts approximately looked like this:

**California**—"Backbone" (Goldwyn). Seats, 2,000; 25-55. Alfred Lunt and Edith Roberts featured. Kellum talking pictures also headlined, with Edmore's exceptionally fine music an italicized number on the program. Grossed \$9,500.

**Kinema**—"The Isle of Lost Ships" (A. F. N.). Seats, 1,800; 25-55. A Maurice Tourneur production sponsored by M. C. Levee. Jack White White Mermel comedy also listed. Got \$12,000.

**Grauman's**—"The Abysmal Brute" (Universal). Seats, 2,200; 25-35. Reginald Denny featured in Jack London story, with Mabel Juvenile Scott in second type. Waring's Pennsylvanians, Reginald Denny, star of picture, in a personal appearance (the actor sings pleasantly) and a somewhat spectacular, prolog of Sid Grauman manufacture among the added attractions. Receipts, \$11,208.

**Metropolitan**—"The Trail of the Lonesome Pine" (Paramount). Seats, 3,700; 35-50. Mary Miles Minter, Antonio Moreno and Ernest Torrence given equal play in billing. Herman Heller, imported from San Francisco, made debut as orchestra conductor. Theatre grabbed lot of space on him, which helped business. The Moscow Artists, Easter and Hazelton and Henry Murtagh, organized, used as fillers. Draw approximately \$23,000.

**Grauman's Rialto**—"Enemies of Women" (Cosmo). Seats, 800; 35-85. Still going strong, evenings holding up, with slight fall-off at matinees. Grossed \$8,550.

**Grauman's Hollywood**—"The Covered Wagon" (Paramount). Seats, 1,800; 50-\$1.50. Seats selling several days ahead, with big matinees. Big patronage from children. Sigman is "try and get a seat at night." Predicted will outrun "Robin Hood." Closed about \$21,780.

**Mission**—"Main Street" (Warner Bros.). Seats, 900; 35-\$1.10. Second week picked up over opener, with prospects for a good run. Film cut considerably since premiere, with resultant shorter performance. No special features. Grabbed \$9,992.

**Loew's State**—"Singed Wings" (Paramount). Seats, 2,400; 25-55. Bebe Daniels starred, with Conrad Nagel and Ernest Torrence co-featured. Film a fourth-rate draw. Ernest Belcher staged dance act, "From Stone Age to Jazz," easily got the call. Takings, \$12,240.

## BOSTON OFF

**Daylight Saving and General Conditions**

Boston, May 9. In company with the legitimate picture houses last week felt the advent of daylight saving. The warm weather which prevailed early this week also had depressing effect, and it was figured that business would be rather below normal for this week, although not down to the summer line as yet.

**Estimates for last week:**  
**State** (capacity, 2,400; scale, 25-50)—Agnes Ayres in "Racing Hearts." Added attractions.  
**Park** (capacity, 1,100; scale 40-60). "The Affairs of Lady Hamilton," 2d week.

**Modern** (capacity, 800; scale, 30-40). "The Custard Cup."  
**Beacon** (capacity, scale and attraction, same as Modern).

## E. K. LINCOLN

—IN—

## "The Right of the Strongest"

A GREAT Picture  
with a GREAT Cast

# NEW TALMADGE FILM GOT \$44,800 LAST WEEK AT CHICAGO THEATRE

**Specials Keep Up Gait—Two Animal Pictures Confuse—Barbee Loop Theatre Closed—Lubliner & Trinz Lease Windsor**

Chicago, May 9. The opening of the baseball season and other forms of amusement, which might be expected to cut into the business of the picture houses, had their effect on loop theatres last week, but the photoplays for runs did not feel the approach of nice weather to any great extent, permitting the blow to fall on the houses which change films weekly.

"The Covered Wagon" continues to please, and there is extensive advertising that the film will not be seen at smaller prices this season.

"Enemies of Women" continues to big business at the Roosevelt, due in part to the widespread publicity given by the two Hearst papers and to the popularity of the Ibanes name through "The Four Horsemen" and "Blood and Sand." There are no presentation features excepting the singing of a mixed quartet in the wings and organ solos by Helen Anderson. The picture stands up for the publicity, and it draws long waiting lines in front of the theatre, which is the picture man's thermometer. Its actual figure when breaking the record at the Roosevelt was \$26,200.

"Hunting Big Game in Africa" has caused so much favorable talk at the Randolph that a show is announced starting at 10:30 at night, and the Johnson film has been brought to the Castle in an effort to cash in on the publicity campaign of the other. It is easy to confuse the two pictures.

The bad business which might be expected to accompany the approach of spring closed the Barbee Loop Theatre, which has been going along all season with checkered success. The Chicago Theatre had Norma Talmadge in "Within the Law" last week, and a big presentation feature in which Bartram and Saxton and Fowler and Tamara appeared. The feature held up very well, and the show around it made the program as a whole a little stronger than usual. McVicker's had "The Go-Getter" and Larry Semon in "No Wedding Bells," and, with presentation features, has a highly pleasing show.

**Estimates for last week:**  
**Chicago**—Norma Talmadge in "Within the Law" (First National) (seats 4,200; nights 55); \$44,800.  
**McVicker's**—"The Go-Getter" (Paramount) (seats 2,500; nights 59); \$27,500.  
**Randolph**—"Hunting Big Game"

(Universal) (seats 686; 50 cents); \$13,800.

**Roosevelt**—"Enemies of Women" (Cosmopolitan) (seats 1,275; 55); \$20,000.

**Weed's**—"The Covered Wagon" (Paramount) (mat. \$1.10; nights \$1.65); \$12,500.

Syncopation Week holds forth at the Broadway Strand, where Earl Fuller and band are the big feature, and at the Marshall Square, where "Monarchs of Syncopation Land" are billed. "The Little Girl Next Door" continues at the Orpheum; "The Famous Mrs. Fair" is at the Chicago; Thomas Meighan, in "The Ne'er Do Well," at McVicker's.

Lubliner & Trinz, who operate a string of theatres in Chicago, have secured the lease of the Windsor Theatre on the North Side, less than two miles from the loop.

## DETROIT CAPITOL, \$23,000

**"Prodigal Daughters" Did It Last Week—"Souls" \$20,000 in 2 Weeks**

Detroit, May 9. Business was extremely good at the first run houses last week, especially in the evenings.

The two best were "Prodigal Daughters" at the Capitol and "You Can't Fool Your Wife" at the Madison, although "Souls for Sale" at the Broadway-Strand pulled almost as good its second week as first.

**Estimates for last week:**  
**Adams**—"Nth Commandment." Just fair. About \$9,000.

**Madison**—"You Can't Fool Your Wife." Close to \$13,000.

**Capitol**—"Prodigal Daughters." Around \$23,000.

**Broadway-Strand**—"Souls for Sale," 2d week. Approximately \$9,000, making \$20,000 for the two weeks.

**Washington**—"Birth of a Nation." Didn't pull as expected. Slightly over \$6,000.

**Shubert-Detroit**—"Fabiola," special at \$2 top, 2d week. Did little. Price prevented business in legit house.

## BEATTY AND SHIRK OUT

Beatty is joining the Al Lichtman organization and Shirk is associating himself with the Grand studios here.

# MOTION PICTURE EXHIBITORS:

Are You Going to Chicago to the Convention of the M. P. T. O. A.

Do You Know Where You Are Going to Stop?

If You Don't, the Chicago office of VARIETY can be your headquarters for mail, telegrams and appointments until you locate.

The Chicago office of VARIETY is in the State-Lake Theatre Building.

When You Arrive in Chicago go to that office, and those there will be glad to help you in any way they can. Let them know what hotel you finally locate at and your mail and telegrams will be sent there each day.

Yes, VARIETY is going to issue a DAILY PAPER in Chicago during the convention. It will also be delivered to you wherever you are, if you will advise the Chicago office of your address.

The date is May 19-26.

The place, Chicago, at the Coliseum.

## PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

### "A TALE OF PEKIN"

Chinese Singing and Dancing  
13 Min.; Full Stage (Special)  
Chicago Theatre, Chicago

Chicago, May 9.

"A Tale of Pekin" is an idea of Bartram and Saxton, whose prominence in Balaban & Katz's presentations within the last year or so has centered national attention of picture house people on them, worked out by Frank Cambria, art director for the three most important Chicago houses of the firm. It is a combination of singing and dancing, using two teams, which is notable in every respect.

There are two songs rendered by Bartram and Saxton—"Tea Leaves" and "Cherry Blossoms"—and in both selections the big round baritone of one singer and the high tenor of the other are employed for harmony in a most effective manner. There is a dance by Fowler and Tamara which combines classical and society

steps with Chinese touches, done in a highly artistic manner.

The setting displays a large black drop with a circle in the centre in which there is a scrimmed dragon, while gigantic papier mache winged serpents, such as are told of in the literature of the Middle Ages, are on each side of the circle. There is a small table, and at the ring of the curtain Bartram and Saxton are disclosed playing chess. The song is started with them seated, but they rise at the conclusion of the verse and come down front for the chorus. When this song is concluded the curtain at the back of the occupied stage parts and the dragon is made to ascend, exhibiting a Chinese couple, with the man smoking a long pipe. They come front and present one of the best dances that Fowler and Tamara have presented at the Chicago. They exit in the wings, and Bartram and Saxton sing their second song. They return and the girl-steps in the cir-

cle space and the dancer bows to her with the singers in respectful attitude for the final curtain.

The dressing is a special feature of this act. The gaily colored costumes of Bartram and Saxton are rivalled by the two sets of beautiful costumes displayed by Fowler and Tamara. The chances are that some effort has been required to secure these Chinese clothes, which are important in the detail that makes the Chicago Theatre presentations notable. *Loop.*

### "RIGOLETTO"

Impressions  
17 Mins. (Three Sets)  
Capitol, New York.

With an orchestral prelude, a minuet with eight dancers, and three vocal selections, "Cara Nome," "La Donna e Mobile" and the Quartet, S. L. Rothafel managed to present a really interesting series of impressions of "Rigoletto" at the Capitol this week. He is utilizing five of the soloists, eight of his ballet corps and presents the whole in three sets of scenes. The first is in the interior of the palace where the minuet is presented and the following two sets are both exteriors. The first is but a piece of garden wall with a bench, while the final set for the Quartet, has a small set house suggested at one side with a wall coming down the stage center.

It was this and the other features of the entertainment staged by Rothafel this week that saved the show, for the feature picture, "Vanity Fair," brought many remarks of displeasure from the Sunday night audience at the last show. *Fred.*

### DENNIS SISTERS, (3)

Harmony Singers  
5 Mins. (Garden Set-Special)  
Grand Central, St. Louis

St. Louis, May 9.

A gorgeous set put the Dennis sisters over at the Grand Central—not their harmony singing. Ralph Nicholls, director of art and production, is worthy of enthusiastic praise.

If the girls are harmony singers—as the program reads—they certainly have no volume. Seated in the rear of house it was difficult to hear them singing at all.

The management would have done much better had they allowed the audience once to feast on the exceptional set, hear Gene Rodemich's splendid orchestra play a selection, then have Ralph Nicholls enter and take a bow. *Ross.*

### "DANCE OF THE HOURS"

(From "La Gioconda")  
10 Mins. (Drapes)  
Capitol, New York:

Mlle. Gambarelli as Day and Alexander Oumansky as Night backed by eight of the members of the Capitol's ballet corps presented a really delightful interlude in this offering.

In lighting and costuming the ballet number was perfect and to Oumansky goes credit for the fact that the dancing kept pace with the setting. *Fred.*

## INSIDE STUFF

### ON PICTURES

Portending changes in an influential bank on the coast may have an effect upon the picture people doing business with it. The incoming personnel is not credited with the knowledge of the industry its present officers have secured. Some of the bank's present officers have been reported as quite heavily interested with certain picture men out there, in the latter's film projects.

It is rumored the engagement of a film comedy star to a foreign luminary of the cinema drama may soon be off. At a party given in Hollywood recently, the dramatic young woman became temperamental, scratching the comedian's face; and the comedian, not to be outdone, patted the lady gently with the harder part of his fists under both of her eyes. This caused the lady to be absent from her studio for several days, and rather verified the rumor that all was not going so well with them.

The Motion Picture Theatre Owners of Kansas are unanimous in their opinion that most of feature pictures now being produced are too long, and prove tiresome to the spectators. The members claim the long films are made to enable the distributors to charge a higher rental, but that they are not satisfactory from the exhibitors' standpoint. A resolution favoring six or seven reels, and the shortening of longer productions to that length has been adopted and a copy sent to Will Hays.

The hearings in New York before the Federal Trade Commission in its investigation against Famous Players and its business methods will last about another week in New York. They will continue throughout the key cities of the country, starting in Philadelphia after New York, going to Atlanta, New Orleans, Dallas, Los Angeles, San Francisco, etc. The attorneys for the commission are reported satisfied with results obtained so far, the testimony having been of a technical nature. The dailies have dropped the hearings, excepting for casual mention, not securing the kind of sensational evidence expected. The dailies thought the hearings might bring out Hollywood and salary stuff.

It is generally known on the coast that the husband of a picture star, who is suing her for divorce, changed his mind when terms were made to him by the organization with which his wife is under contract. This concern suggested he "forget" the evidence he was to put in which would have included six people. It is said the agreement calls for a payment of from \$125,000 to \$150,000 to the husband. The divorce-seeking husband may have besides a heavy interest in the last picture made by the star for the concern she is with. This was probably done to keep him from forgetting his promise, as the impending publicity would not help the sale of the star's aforementioned picture, or those of hers in the future, if she would have had a future after the trial.

Illustrating how soft it is to do publicity work for big people, Milton Wright who had charge of a campaign for \$600,000 for the Englewood, N. J. hospital, which culminated a fortnight ago, induced two partners in J. P. Morgan & Co. to pose for the picture camera, and besides got Famous Players to engage a scenario writer and furnish the production for nothing on the strength of the banker-cast. Wright learned that Thomas W. Lamont and Dwight W. Morrow, of the Morgan firm, and Seward Prosser chairman of the Bankers' Trust Co. board were on the hospital fund committee. On the strength of those names he approached Will H. Hays. Hays introduced him to Adolph Zukor and Famous Players cheerfully undertook to furnish the pictures for the charity drive. The drive brought in more money than it started out for, and on the Englewood showing, Wright has secured the job of handling another drive for the New Rochelle hospital. Warner Bros. will make a two-reeler for this event.

The inside story of why the repeal of the New York state's censor law did not go through at Albany, according to schedule, places the blame right on the picture business. Intervention by an archbishop of the Catholic diocese in New York City had been procured by Catholics in favor of the repeal. The endorsement of the archbishop was accepted as being sufficient to overcome any opposition in Albany against the bill, as Governor Smith, also Senator Jimmy Walker are Catholics.

Just as everything had been about set out came a moving picture showing a nun with a dual nature jazz dancing in a cabaret, while a lithograph issued by the picture's maker had the nun in her convent costume lighting a cigaret with a candle from the altar.

The lithograph was placed before the archbishop and the story of the picture told to him with the concluding remark: "This is why pictures must be censored, and it's only one of the reasons."

# PROVES TREMENDOUS

Motion Picture Theatre Single Attraction

# Miss FRANCES WHITE

Direction WILLIAM MORRIS



# "FRED" WRITES FIRST REVIEW OF BROADCASTING PROGRAM

Notice on 100-Minute Radio Delivery by S. L. Rothafel at Capitol Theatre, New York City, Sunday Evening, May 6—Mainly for Exhibitors' Benefit

## "OUT OF THE ETHER"

(This is the first occasion on which a review of a complete radio program has been attempted. The purpose of the review is to give such exhibitors who are conducting large houses of the calibre of the Capitol a line on the manner in which S. L. Rothafel is broadcasting and utilizing the radio as a business getter for the Capitol, New York.)

At this house there is a microphone arranged to catch the orchestral music, as well as the vocal numbers given on the stage of the Capitol, including the overture and ballet music, the accompaniment for the news weekly, and, finally, the tabloid impressions of the various operatic and light operatic presentations.

While the feature picture is being shown the program is continued from the radio broadcasting studio which operates through the WEAF station.

The program is given only on Sunday evenings of each week.

The program herewith reviewed was presented Sunday night, May 6, beginning at 7.20 and concluding at 9.)

S. L. Rothafel "signs on" with a talk that reminds one somewhat of Will Rogers. It is away from the stereotyped style of the average radio announcer, and "Roxy" informs those who are listening in that "This is the Capitol Theatre of New York, which is about to broadcast its regular musical program that is being presented for the week, and there will be other features."

He then gives a brief sketch of what the regular musical program of the house is, also informing them as to the scenes in the weekly news, so that they can visualize in their minds the scenes according to the tempo of the accompaniment. All this is done in breezy fashion, with an occasional gag for a laugh. The introduction of the artists who are to contribute to the program is included in this talk.

Then in a wait for the hook-up between the studio and the stage for the opening of the orchestral overture the manager devotes his time to answering some of those who have written in to the Capitol management after listening to the concert. This consumed exactly eight minutes.

The overture, "The Dance of the Hours," from "La Gioconda," opened the program at 7.31, and, together with the ballet presented, ran 10 minutes; the news weekly followed, consuming 13 minutes, and then came the "Impressions of Tigris-letto," running from 7.53 to 8.09. The "Impressions" included three vocal selections, which came across the ether in splendid manner. This is especially so of the two solos given, the first, "Caro Nome," sung by Editha Fleischer, followed by "La Donna e Mobile," in which

Frederick Jagel and Max Brefel alternate as the Duke. The quartet from the opera was less clear, due, no doubt, because the players were forced through the action of the business to turn from direct line with the receiving instrument. This concluded the regular program from the house bill, and thereafter the special contributions from the studio were offered.

"Roxy," after again announcing that it was the Capitol Theatre, New York, through WEAF, informed the listeners there were a number of distinguished personages present to witness the broadcasting. He introduced several, including a radio inspector, Mr. Bachelier, who is a bachelor.

The initial offering in the studio was the "Romanza," by Rubinstein, played by the cello, violin, piano and Italian whistles by four members of the Capitol's orchestra. It was followed by Douglas Stanbury, who sang "Duna." At 8.19 Edna Baldrich of Cleveland, a pianist, did a classical selection, followed by a rag arrangement of "When Will I Know?" which Roxy used for another laugh, replying, "God only knows." Three minutes of cross-fire and lib between Roxy and several of the artists followed. It finally terminated in "Betsy" singing "The Rosary."

"Betsy" and "Louise" is the manner in which "Roxy" speaks of two of the girl artists of the bill, and this gives a sort of informal intimacy to the broadcasting relished by the listening-in fans, for it is away from anything else they get on their machines.

"There Is No Death," sung by a male member of the Capitol force, scored, followed by a cello solo, "Somewhere a Voice Is Calling," and, in turn, a song, "Two Eyes of Gray," sung by "Evelyn." It was then 8.40.

With 20 minutes to go the program continued with the concertmeister of the Capitol orchestra, Eugene Dormonde Blau, offering a solo, followed by a duet, "The Flatterer," sung by Betsy and Louise, one of the most pleasing numbers of the evening. Following, "Betsy" sang "Cheyenne" (to prove that she came from Texas).

At 8.50 "Roxy" made an announcement regarding "Vanity Fair," the current week's feature at the house, and that Charles Ray in "The Girl I Love" is to be presented next week.

The final number of the program was offered by the Capitol's mixed vocal quartet, running through a chorus medley of old-time favorites, beginning with "Auld Lang Syne," and then, in order, "Ta Ra Ra Boom-de-aye," "The Bowery," "Sidewalks of New York," "Rosie O'Grady," "Bicycle Built for Two," "Comrades," "She May Have Seen Better Days," "While the Band Played On" and "Down Where the Wurzbarger Flows," which was interrupted by a voice that proclaimed itself "the censor" and ordered it out, the routine concluding with "The Olden Days," and the signing off by "Roxy" coming at 9 sharp.

David J. Adams, manager of the Auditorium Theatre in Concord, N. H., has been elected president of the New Hampshire Moving Picture Managers' Association. He succeeds Charles H. Bean of Franklin, who recently was appointed postmaster of that town.

## VANITY FAIR

Hugo Ballin production of Thackeray's "Vanity Fair" with Mabel Ballin as star. Directed by Hugo Ballin. Released by Goldwyn. At the Capitol, New York, week May 6, 1923. Time, 78 minutes.

Becky Sharp.....Mabel Ballin  
Marquise de Steyne.....Hobart Bosworth  
Rawdon Crawley.....George Walsh  
George Osborne.....Harrison Ford  
Capt. William Dobbin.....Barrie Fox  
Amelia Sedley.....Eleanor Boardman  
Joseph Sedley.....Willard Louis  
Sir Pitt Crawley.....Robert Mack

If ever the screen presented a most consummate piece of butchery of a masterpiece of literature in an effort on the part of a director to make a complete series of close-ups of his star-wife, this is the instance.

This feature should not have been titled "Vanity Fair." That is a reflection on Thackeray. It should have been entitled "A continuous close-up of Mabel Ballin in many reels."

Never in several years at the Capitol has the writer ever heard so great a volume of voiced condemnation come from an audience during the screening of a picture and on the way out of the house as was listened to last Sunday evening at the last performance. Several women earlier in the evening wanted to know how any one could tell what the picture was all about. It is certain that if even Thackeray saw it he wouldn't know, for he

wouldn't recognize his brain child in the film footage that Hugo Ballin turned out with the label of Thackeray's story on it.

The Capitol management itself cannot be blamed for running the picture, for it is a Goldwyn release. But if the business starts falling off there, there is one thing to be blamed and that is the type of features that have been shown at the theatre for the last two weeks. No house can stand up under this type of entertainment for its patrons and continue to hold patronage. The Goldwyn people should be the first to realize that pictures of this type and calibre are going to do inestimable harm to their brand name, if they continue to foist them on Broadway audiences at the biggest theatre of its kind in the world.

The picture has a cast of names in support of Mabel Ballin, but they can't do anything to counteract the interminable close-ups of the star. Miss Ballin, however, isn't bad to look upon, and if given a chance to have played Becky Sharp she might have done so, but that would have meant the director would have had to have shot something that might have resembled a continuity of story, which would have spoiled his close-up gorging.

"Vanity Fair" is too replete with faults to go into them in detail. It isn't "Vanity Fair," and not only that, it isn't even a fair picture of ordinary program quality. Fred.

## THE DEATH LEAP

London, April 24.

This Astoria picture is frankly sensational rubbish and is funnier than any comedy. Re-subtitled from the proper angle, it would be worth a fortune to a showman who had an intelligent public. The story is sheer tripe, badly told and without any continuity, the only idea of the producer being to make his "star" accomplish weird stunts every other minute. These stunts are put in haphazardly and have nothing to do with the story. Neither is there any excuse for the title.

The little Princess Renee has been abducted by the Grand Duke and is being held a prisoner in the slums, where she is compelled to beg. A rich engineer rescues her and is aided by Albertini, "the strongest man in the works." The engineer's daughter falls in love with this uncouth laborer, but he has little time for romance. His occupation consists of jumping onto express trains, climbing high steeples, chimneys, diving into rivers, fighting as many men as the producer can afford and generally behaving in a manner which no man ever has done, not even in a nightmare. In the end the little Princess sits upon the throne and Albertini wins the love of the wealthy engineer's daughter. There is no production and no acting. The whole thing is rubbish.

THE BEST MOVIES OF APRIL.  
By Mae Tinee.

"ENEMIES OF WOMEN", made from the story of Blasco Ibanez of "Four Horsemen" fame, was one of the most brilliant offerings the screen has seen in many a day. Lots of money must have been spent in making it. Well spent, too! Two words to the wise are sufficient—See it!

The famous critic of the Chicago Tribune joins with all other critics in giving unqualified praise to "Enemies of Women."

ENEMIES OF WOMEN  
by Vicente Blasco Ibanez  
WITH LIONEL BARRYMORE  
and ALMA RUBENS

Directed by Alan Crosland  
Scenario by John Lynch  
Settings by Joseph Urban

A COSMOPOLITAN PRODUCTION  
Distributed by Goldwyn-Cosmopolitan

"Enemies of Women" has broken all records at the Roosevelt Theatre in Chicago.

In its first week it did \$26,189.

It is still doing record business at Grauman's Rialto, Los Angeles.

In New York it broke all records for the Central Theatre at Two-dollar top, and will open for an engagement at the Rivoli, starting next Sunday, May 13th.

In all of these cities, "Enemies of Women" has been playing against the strongest opposition picture in the field today!

It is established as the year's box office sensation!

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Read our magazine published every Tuesday. If you want to reach this clientele there is no better medium.

Rates very low

MICHIGAN FILM REVIEW

JACOB SMITH, Publisher

415 Free Press Bldg. DETROIT

MESSRS. BALABAN & KATZ. Present

ADDISON AND FLORENZ  
**Fowler AND Tamara**

IN THEIR ELABORATELY COSTUMED CHINESE DANCE CREATION

NOW PLAYING RETURN ENGAGEMENT

CHICAGO THEATRE, April 30; TIVOLI THEATRE, May 7; RIVIERA THEATRE, May 14

CHICAGO



# SCARS OF JEALOUSY

Thos. H. Ince production with Frank Keenan starred. Lloyd Hughes and Marguerite de la Motte featured. Story by Anthony M. Rudd, directed by Lambert Hillier. First National distributor. At Strand, New York, week May 6. Time, 45 minutes.

Caddy Jakes.....Lloyd Hughes  
Colonel Newland.....Frank Keenan  
Helen Meanix.....Marguerite de la Motte  
Jeff Newland.....Edward Burns  
Zeke Jakes.....James Mason

While this story sounds original in its subject as far as known, unfortunately it has been too familiarly set. And then again it is a little too much of a narrative and too little of a picture. Intertwined, though with the tale are some bits of action, the best a couple of fist fights, and there is a forest fire fairly well done. But in total "Scars of Jealousy" hardly reaches beyond an average weekly release for the better houses, and in some of the better houses may not reach that high.

One bad setback, becoming more evident as the film proceeds, is that there is scarce conjunction between the title and the subject. Scars of jealousy is accepted as meaning of the heart rather than the face, if one facial scar left remaining from a fist fight is accountable for the title. Otherwise there seems no reason for the present name of the picture. This will disappoint all of those whom the title may attract.

It starts with a sort of prolog in the days of Louis XIV of France telling how the king chased one of his nobles off the lot into New France as then known, now called America by the drays (only). The new set appeared to settle in the moonshine country among the hills of Maryland, Virginia, Tennessee or Kentucky, wherever they have hills and moonshiners. According to this script, moonshining is an aged business.

The new settlers, called the

Cajons, stood so well no one bothered them and everyone thought less than that of them. On the other side of the hill and not so far away was an old Colonel of the "yes, suh" brand, with a dissolute son. Skipping the detail, the father threw the son right out of his house and family, and, to make it harder, lured a crude youth of the Cajons to his home, builded him up into new clothes and intelligence, then lost him when the Cajon discovered he was only subbing.

After that the story winds in and out on the thread with the fights and the forest fire, and the Cajon going back after making a man out of the son, and incidentally copping the son's girl.

The sub and the son put up a dandy fight, two of them, either much better than the capture, for the captions in many spots were little short of terribly conventional.

Frank Keenan has the star part but isn't the star. Maybe that hurts too. Lloyd Hughes as the Cajon youth runs away with the film, with Edward Burns as the son close up, while Marguerite de la Motte as the ingenue is or isn't, according to the way you see and like her.

That also covers the general opinion this picture will create—some will and some won't like it. Many will get in and under its story, liking that in preference to its film manner of working out, and then again most of the picture fans will take it as it is superficially presented, an ordinary film meller.

Time.

Clem Dunway, age 37, who for seven years has been the head of the scenic department at the Lasky studio, Los Angeles, was found dead in his office there. The death was caused by asphyxiation.

# THE LITTLE GIRL NEXT DOOR

Produced by Blak Ogan. Made in Chicago at the Essanay plant. Directed by W. S. Van Dyke. Six reels. First shown at Orpheum, Chicago.

Mary Shoom.....Pauline Starke  
Jim Manning.....James Morrison  
Milly Amory.....James Morrison  
Tag Wilson.....Cameo Myers  
Hank Hall.....Mitchel Lewis  
.....Edward Kennedy

Fifty cents top for this picture requires some nerve. The emphasis in the billing that it is an expose of spiritualistic tricks may justify the high price, which at the Orpheum and under the circumstances suggests something exceptionally notable in film productions. "The Little Girl Next Door" is very ordinary. There is no one in the cast who commands special attention and nothing in the acting or story to stand out. The strong point of the photoplay is the expose of spiritualistic tricks, only incidental.

This is a revamping of a white slavery film made when Barrett O'Hara was conducting a campaign in Chicago. Instead of that theme dope has been substituted. The picture has a young man fall into evil instead of the girl, as in the original picture, but he is rescued through the inborn virtue of the girl, who is wise beyond any reasonable expectations.

The fact that the picture was made in Chicago had little value here, as it was difficult to recognize the scenes. There is a fight which may carry some appeal to lovers of blood and thunder, but this is overbalanced by the opposition that the film may create on the part of those who think pictures have a greater purpose than to portray the evil of great cities.

Pauline Starke plays the country

girl very well. James Morrison is a nice looking leading man, though his work is not always convincing. Carmel Myers is the female heavy and puts beauty on the side of Satan. Mitchel Lewis is the male heavy and all that the term means. Loop.

# SPAWN OF THE DESERT

Ben Wilson production starring William Fairbanks. Written by William Tuttle, directed by Ben Wilson. Shown at Loew's Circle, double feature bill, April 9, 1923. Time, 54 minutes.

Duke Steele.....William Fairbanks  
Sam Le Saint.....Al Hart  
Silver Sled.....Dempey Tabor  
Luck Sled.....Florence Gilbert

A western with all the usual stuff. A cheap western without much of a story that would keep an audience other than those of the smaller houses at all interested.

The opening has a wagon train (2 wagons). Perhaps that is going to be the regular thing in all westerns now that "The Covered Wagon" has caught on. From that point on the story has an association between an old desert wanderer and a young guide. The elder man has been searching for 18 years for his wife and daughter, stolen from him by his partner. The younger man accompanies him on his search because the elder's trusty rifle saved his life with a timely shot at the hands of the old man.

They wander into a mining camp where Silver Sled is the boss. He runs the gambling house and the town. The old wanderer recognizes him as his quarry, and the girl falls in love with the young man. From that point, all apple sauce. Same old stuff done in the same old way.

with the villain finally disposed of and the father of the girl also dying, leaving the young hero to tear up an I. O. U. for \$47,000 he won from the heavy at stud poker, so that the girl will have small change enough to go to school with.

Here is one thing that this type of picture does and that is help the poor shirt makers along. There is a fight between the hero and the heavy and the usual shirt tearing is done to perfection. The boys simply must bare their manly chests to thrill the film flappers it seems, and the shirt manufacturers are the gainers by their vanity.

In detail the picture, even as bad as it is, leaves much to be desired. The day of crepe hair is past as far as appearing before the camera with it is concerned, but one wouldn't think that to look at this production. The made to order whiskers stick out all over it. That goes for story as well as characters. Fred.

Alice Mills, ingenue of Pyramid Productions' "Wife in Name Only," has been engaged to go to Australia to make two special Standard features.

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—NEW YORK CALL

Adapted by Sada Cowan and Ouida Bergere from Cosmo Hamilton's novel

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# SHOWS IN NEW YORK

(Continued from page 14)

only one not under marks of winter and spring. Always over \$15,000 weekly and standees all performances.

"Promo and Juliet," Henry Miller (16th week). Opinion Jane Cow's "Juliet" was characterization of decade borne out by sustained good business. Expected to remain until May, but now has chance to run through June. \$11,000 and over.

"Sally, Irene and Mary," Century (36th week). Moved here especially for cut ratings. Two-for-ones at end of week attract most of business now. May stay three or four weeks. Between \$10,000 and \$11,000.

"Salome," Frazee (1st week). Broadway's first colored dramatic organization. Drew attention out of town and entered here under guarantee arrangement. Opened Monday. Scale, \$2,500 top.

"Secrets," Fulton (20th week). Another week to go. Bright English piece has been under stop limit lately, with takings last week about \$5,500. "Cold Feet" succeeds May 21.

"Seventh Heaven," Booth (28th week). Approximate demand of "Rain," rating next in dramatic strength, also in business, although this one has been giving extra matinee weekly. Over \$14,500.

"So This Is London!" Hudson (37th week). Cohan's comedy, virtually completed season on Broadway and good chance of running well into summer. Around \$12,000 now.

"The Adding Machine," Comedy (8th week). Heavily two-for-one, but business ordinary, takings last week little under \$5,000. Theatre Guild show not considered having much chance.

"The Apache," Punch & Judy (1st week). New author and producer selected this tiny house for Broadway try this late in season. Opened against other new tries Monday, with comment holding little promise.

"The Clinging Vine," Knickerbocker (20th week). Another three weeks may see end of season for Savage's successful musical. Last week little better than previous, with about \$11,000 claim.

"The Comedian," Belasco (9th week). Moved Monday from Lyceum, and expected to last another three weeks or so. Business fair for this Belasco show. Around \$10,000.

"The Dancing Girl," Winter Garden (16th week). Final week. In remodeled Garden started excellently, but tapered off soon. Al Johnson in "Bombo" succeeds next week until Garden's summer show ready next month.

"The Devil's Disciple," Garrick (3d week). Not much expected of Shaw revival which Theatre Guild put on. Fairly good trade indicated, however, with some call in agencies.

"The Enchanted Cottage," Ritz (6th week). Might have had chance for run if put on earlier. Business now under \$5,500, with that claimed satisfactory to house and show.

"The Fool," Times Square (29th week). Dropped off recently and extra matinee eliminated. Last week takings were \$12,000, which still keeps drama in running. Ought to grab considerable trade from summer visitors.

"The Gingham Girl," Central (37th week). Moved over from Carroll last week, when business bettered previous week at Earl Carroll by about \$1,400 for total of little over \$10,000. That profitable now.

"The Love Habit," Princess (9th week). One of low gross attractions. Cast changes have reduced operating expense, but there is little chance of building.

"The Mountebank," Lyceum (1st week). Late entrant of the Frohman office. Opened Monday with Norman Trevor featured. Show had drawn well out of town, which encouraged management into bringing it in at this time. Opinion here is for moderate showing.

"The Old Soak," Plymouth (38th week). Hanging around \$7,500, which ought to afford margin of profit. At present gait can ride until hot weather.

"The Wasp," Selwyn (7th week). Moved two weeks ago from Morosco. Business about same, \$6,000, but better attendance claimed this week. House over summer musical some time in June.

"Up She Goes," Playhouse (27th week). Will make good prediction of lasting through season. Takings now under \$7,500, but ought to break even with house and show pooled (under same management).

"Uptown West," Bijou (3d week). Getting about \$4,500, which for show of the kind may supply narrow margin of profit, with house satisfied to make anything over expenses now. Company on co-operative basis.

"Whispering Wires," Broadhurst (33th week). Cut-rating, particularly two-for-ones, has kept mystery piece going lately. Approximately \$5,000. Like other attractions playing to small grosses this one may make little money.

"Wildflower," Casino (14th week). Arthur Hammerstein's most successful musical in several years. Climbed from \$14,000 to nearly \$19,500 gross last week. Appears

to grow stronger weekly and at \$2,500 top is capacity.

"You and I," Belmont (12th week). Management has nominated this comedy for summer continuance and looks like best draw house ever had. Business quoted at nearly \$9,000, big for small theatre.

"Zander the Great," Empire (5th week). Frohman production highly regarded. Last week got \$11,000, though rating deserves bigger draw. Has good summer chance.

"The Rivals" at 48th St.: one week only. "The God of Vengeance," reopened at the Greenwich Village theatre Monday.

## BROADWAY STORY

(Continued from page 13)

and the second night's business was under \$300. "The Apache" entered the Punch and Judy as an unknown with indications it will not extend beyond two weeks for which time the house was rented. The colored "Salome" at the Frazee may get a little business. Against the field the Little Theatre Tournament opened at the Bays, but it was apparent the players drew their own audiences.

"Pride," which opened last week at the Morosco, will stop Saturday, the house going back for one week. "The Blimp" succeeding May 21. "My Aunt From Ypsilanti" was called off at the Earl Carroll, when salaries were not paid at the end of its first week, the house also going dark. "The Dancing Girl" will leave the Winter Garden for the road, with Al Johnson in "Bombo," succeeding Monday. "Lady Butterfly" also goes on tour Saturday with "Dew Drop Inn" ("In the Moonlight"), the successor. "Morphia" will try the subway circuit, starting Monday, leaving the Eltinge without an attraction, and "The Last Warning" will end its season at the Klaw, that house also being blank.

In addition to "The Blimp" there will be at least three other arrivals May 21. "Secrets" will close at the Fulton, to be succeeded by "Cold Feet." "Aren't We All" relights the Galety which went dark last Saturday when "If Winter Comes" was taken off, and the Moscow Art Theatre will try a second engagement of two weeks at Johnson's 59th Street. The house is dark at present. "A Night of Love," a medley of Russian operas, succumbed after one week, although supposed to

"The God of Vengeance" is in again, having returned to the Greenwich Village Theatre after trying the Bronx.

"Blossom Time," repeating around the subway circuit, topped the business in the outlying houses, getting \$14,400 at the Majestic, Brooklyn. "The Green Goddess" grossed \$7,200 at the Bronx Opera House; "The Gully One" played to nearly \$8,500 at the Broad Street, Newark, the takings beating the show's Broadway figures; "It Is the Law" drew under \$5,000 at the Montauk.

### Cut Rates Still Strong

This week the cut rate market still stood with 31 attractions offered at reduced prices.

The shows in the "buy" class are: "Caroline" (Ambassador), "The Comedian" (Belasco), "Wildflower" (Casino), "Merton of the Movies" (Cort), "Rain" (Elliott), "Zander the Great" (Empire), "Jack and Jill" (Globe), "So This Is London" (Hudson), "Little Nellie Kelly" (Liberty), "Polly Preferred" (Little), "Music Box Revue" (Music Box), "Ziegfeld Follies" (Amsterdam), "Mary the 3d" (39th Street), "The Fool" (Times Square), and "The Dancing Girl" (Winter Garden).

In the cut rates the shows on sale were: "Caroline" (Ambassador), "How Come" (Apollo), "Lady Butterfly" (Astor), "You and I" (Belmont), "Uptown West" (Bijou), "Whispering Wires" (Broadhurst), "Sally, Irene and Mary" (Century), "Barnum Was Right" (Cohan), "The Adding Machine" (Comedy), "Go Go" (Daly's), "Morphia" (Eltinge), "God of Vengeance" (Greenwich Village), "Salome" (Frazee), "Secrets" (Fulton), "Icebound" (Harris), "Jack and Jill" (Globe), "The Last Warning" (Klaw), "The Clinging Vine" (Knickerbocker), "For Value Received" (Longacre), "Papa Joe" (Lyric), "Pride" (Morosco), "Cat and the Canary" (National), "Up She Goes" (Playhouse), "The Old Soak" (Plymouth), "The Love Habit" (Princess), "The Apache" (Punch and Judy), "The Enchanted Cottage" (Ritz), "The Wasp" (Selwyn), "Peer Gynt" (Shubert), "Mary the 3d" (39th Street), and "The Dancing Girl" (Winter Garden).

The advance agency buys dropped this week so that there were only 16 attractions.

## STOCKS

(Continued from page 16)

Edith Potter, Ed Sorogan and Walter Plimmer Jr. Louis Leon Hall who recently closed with the Fritz Lieber Shakespearian company will direct.

Conrad Seidemann, formerly manager of the Guman stock, a German organization which held forth at the Victoria, Chicago, has filed a petition in bankruptcy. Liabilities of \$15,718.80 and assets of \$23,605 are listed. The salaries of 40 actors constitute the major part of the liabilities, and the assets consist of scenery and properties.

Goldstein Brothers install stock in the Colonial, Pittsfield, Mass., May 21, the company organized by Pauline Boyle including Ruth Amos and Walter N. Greaza, leads; Lillian Niederauer, Jane Manners, Edith Bowers, Phil Quinn, Bob McClung and Deaver Storer. Carroll Daley will direct.

Following the closing last week of the Proctor Players, who held forth at Harmanus Bleecker hall in Albany for a period of two years, Mary Daniel, who was leading woman at the hall for the last several months, underwent an operation for appendicitis at an Albany hospital.

Maude Feeley, who is playing a stock season at the City theatre in the Roseville section of Newark, N. J., with her "Maude Feeley Players," produced "Quicksands," by Jean Archibald, author of "Call the Doctor," week of April 30 for a try-out. David Belasco and Al H. Woods saw the play.

Gertrude Vanderbilt has been engaged as visiting star for two weeks in the Cleveland Stock Co., one week to be devoted to a new play with Broadway possibilities. The other week will see Miss Vanderbilt in the star part of "The Gold Diggers."

Thomas Wilkes is due in New York this week. Wilkes' visit is reported for the purpose of securing plays for his western stocks, also scripts of new pieces Broadway producers are holding for the fall which they might want to first have a stock try out.

Oiga Lee, has been engaged to play leads with the Halifax Stock Co., Halifax, Nova Scotia, and sailed Saturday on the steamer "Rosaland," to open May 12 at the Majestic.

The Mae Desmond Players, appearing at the Desmond, Philadelphia, for several months, will be transferred to the Cross Keys in the same city, May 23, for a summer engagement.

The Jack Ball Players, who have been playing repertoire in Portsmouth, Ohio, all season, are going to fill a stock season in Lima, Ohio, opening Sunday, May 13.

Corse Payton has been engaged for a one week stock starring engagement with the Blanche Pickert stock, playing one night stands on Long Island.

A drama or comedy is being tried every other week or so by the stock at the Lyceum, Memphis. Previously only musical pieces were done.

James Thatcher, general manager of the Poli stock theatres has returned to his office having been successfully operated upon for an ear affliction.

Raymond Capp replaces Kendall Weston as director of the Leonard Wood Jr. Players at the Palace, White Plains, N. Y.

The Keeney Players, at the Bay Ridge, Brooklyn, close their season Saturday night with "Uncle Tom's Cabin" as the final production.

The Leonard Wood Jr. Players close at the Palace, White Plains, N. Y., May 12, completing five weeks at the house.

Proctor's Elizabeth, N. J., began stock Monday. The house has discontinued the Keith vaudeville bills for the summer.

A musical stock company of 25 people will play the summer at Oklahoma City, opening May 27.

The Blaney Players at the Gotham, Brooklyn, close Saturday.

## EQUITY'S BATTLES

(Continued from page 1)

the White Rats A. F. of L. charter. Equity was given a union charter for the legitimate acting branch of theatrical. The agreement debars Equity from engaging in the supervision of the vaudeville acting stage without the consent of the Vaudeville Branch.

Strong and threatening talk has been percolating through certain vaudeville circles since Equity intimated it intended to invade vaudeville. The talk started immediately after the Equity Sunday meeting at the Hotel Plaza, April 29, when that intimation was announced from the platform.

Charges and claims are reported, all circulated by vaudevillians known to be on friendly terms with Mountford and Fitzpatrick; the heads of the vaudeville branch and of the Four A's International union body for the actors' unions.

### Labor Men Advising Equity

One report ascribes Equity's present course on the vaudeville question to the advice of high labor men. While it is said the old guard of the A. F. of L. continue to regard Mountford and Fitzpatrick with some lukewarmness, those two men are aces with the radical element in the A. F. of L. In labor circles it is conceded it is not always the largest body which is the stronger.

As showing the depth of the feeling rampant at present between the Vaudeville Branch and Equity, it is said the Mountford-Fitzpatrick ensemble is openly making a belated claim that Mountford and Fitzpatrick, alone and without Equity advice, engineered and directed the successful Equity strike of 1919.

One of the Vaudeville Branch members who made that statement added:

"This is going to be a shock to several Equity officers who have been living in halo of glory through taking false credit for the success of Equity's strike. Neither Fitzpatrick nor Mountford put in any claim for distinction or credit over that victory and none of us would have mentioned it if Equity had continued to be on the level with us."

The veiled threat that has crept into the trouble between the two actors' unions is being circulated in this form of remark by people very close to Mountford:

"It seems the only way the interested officers of the A. F. of L. find to possibly over-ride the agreement is the only loophole, on a charge the Vaudeville Branch is only a skeleton organization, and to call for an examination of its books and membership lists with the object of proving that to be a fact."

The scheme is foredoomed to failure through a clause in the agreement which admitted Equity into the A. F. of L. as Gilmore and Francis Wilson, who both signed it, must know. That clause grants absolute autonomy to every branch or local union in the 4 A's, preventing interference with any one of the branches, by any or all of the others, under any circumstances.

"As Mountford himself drew up both the agreement and the by-laws and constitution of the 4 A's, it is ridiculous to suppose anyone knows more about them than he, nor what provisions the clauses contain."

### Equity Skeleton Too?

"Further, if the skeleton organization alibi is pushed and Equity officials with their labor connections want a fight, they will probably get all they want. Besides being secretary of the Vaudeville Branch, Mountford is also secretary of the 4 A's. All correspondence of that body, including the per capita statements and payments to the A. F. of L., have to go through his hands."

"If, as has been often stated, Equity is also a skeleton organization, Mountford must know it, and he would not hesitate to slam this back at Equity if goaded to it."

The stories bruited around on behalf of the Vaudeville Branch's effort to protect and maintain itself are of such a peculiar tenor they seem to be inspired for the express intent of giving Equity notice it is walking into a battle with one of its own before reaching the vaudeville inside, if it persists in attempting to deal for vaudeville without conference, consent or with the heads of that union division.

The open statement has been made that neither the Equity executives nor Equity Council can plead in ignorance of the agreement existing between Equity and the Vaudeville Branch, as it was signed by them.

Skids for Mountford  
The annual meeting and election

of officers of the Four A's will be held today (Thursday) at 2 p. m. at Equity headquarters. As there is no opposition, John Emerson has a walkover for the presidency.

The first blow in the battle to decide the jurisdictional question may be struck as the position of executive secretary of the Four A's, now held by Mountford, will be contested for. Frank Gilmore is slated for the position. Equity controls the majority of votes and Gilmore may land. The only plausible reason for Gilmore running is to put the skids under Mountford. Gilmore is already treasurer of the Four A's, in addition to being executive secretary of Equity. Gilmore was also president of the Green Room Club until he quit.

The duties of secretary of the Four A's is mainly to act as buffer between the different factions and branches, patch up peace between rival Jewish locals, settle differences in the German, Austrian and Polish branches and attend to all correspondence between the Four A's and the A. F. of L., including per capita payments and assessment lists.

In case Mountford gets angry over his defeat, he can be depended upon to throw a few wrenches into the works. "Fitzpatrick resigned from the vice-presidency of the Four A's over a year ago, owing to differences affecting the policies with Mountford out. Equity by power of numbers will wholly control the International Four A's, although Equity is also a local or branch of that international union. While a peculiar situation it is not unique in labor annals."

### Gilmore Chief Plotter

The Mountford crowd plot to Frank Gilmore as the chief plotter against their independence in unionism. Rumors have often linked the names of Mountford and Gilmore as both desirous of becoming the union leader of all American actors. Clashes between them have been frequently reported and with this hope the unspoken goal leading to the disruptions.

Mountford and Fitzpatrick are looked upon as skilful and well-informed union men. Necessity forced a great deal of union information and politics upon them. In their dealings with Equity when Francis Wilson was its president and when Equity wanted its union connection, it was reported the Vaudeville Branch upon the composition of the Four A's had secured itself a contract in perpetuity that would prevent Equity from exercising the least jurisdiction in vaudeville.

Mountford later made this plain when it became known he had obliged Equity to turn over to the Vaudeville Branch all of the unearned dues paid to Equity by its members who had passed from the legitimate or returned to vaudeville. That settlement in connection with a wrangle over it resulted thereafter in Equity advising its members in vaudeville to pay dues to the Vaudeville Branch. Their names were transferred from Equity's rolls to those of the Vaudeville Branch while they remained in vaudeville.

### Poor Generalship

The Mountford-Fitzpatrick contingent also allege poor generalship on the part of Equity leaders to attempt their vaudeville "ideal" at this time and giving publicity to their vaudeville intention, also in the Equity executives practically committing themselves to a strike against the legit managers in 1924, allowing the managers' organization (P. M. A.) such generous notice and through their vaudeville announcements perhaps cause the vaudeville forces of the Vaudeville Managers' Protective Association led by E. F. Albee to league themselves with the legit managerial end.

The Mountford people admit the Albee forces are implacable fighters that have yet to know defeat, while they say at the same time the Equity has picked on Mountford and Fitzpatrick for another battle within its own ranks. Among union men the Mountford-Fitzpatrick duo is no puny combination.

On the strength of the facts about the conditions Equity has wilfully brought about without apparent or due mature deliberation, the Mountford people have made a most remarkable assertion, that would require substantiation for publication. It affects and reflects on the Equity executives. The Mountford crowd claim it is the only explanation to ascribe for Equity's actions in these matters.

**AL JOLSON'S SENSATIONAL HIT**

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# "THE TORCH-BEARERS" (9)

Satirical Comedy  
25 Mins.; Full Stage (Special)  
Palace

Paula, Mrs. J. Duro Pampunelli, Rose Mary King, Dr. Howfros, J. A. Curtis, Taddy Sparring, Wm. Castle, Mr. Twilley, Booth Howard, Mr. Spindler, George Warrington, Mrs. Fell, Gertrude Fowler, Joe, (the Stage Manager), Fred Matney.

George Kelly, of the family that also boasts of Judge Walter C., wrote "The Torch-Bearers." He had an idea that somebody would write a satire on the Little Theatre movement and he might as well be first. Having scored previously with his vaudeville material he was well qualified, but after the playlet opened its producers believed it too good and in agreement with the tall Mr. Kelly, it was made into a delightfully humorous three-act comedy, which opened early in the season at the 43rd Street Theatre, then moved to the Vanderbilt for a moderately good run.

As a play, "The Torch-Bearers" was never a big money draw, principally because it evoked a difference of opinion. The initiated enjoyed it immensely and failed to understand why it did not pull big attendances. The answer was that a percentage of the audiences did not really understand the humor. That appeared true both in New York and on the road, although the play made a season out of it.

Its producers, Rosalie Stewart and Bert French, have taken the second act of the play—the original vaudeville act—and are presenting it in the two-a-day. In doing so they have brought from the original cast two of the leads, Mary Boland and Allison Skipworth, both featured. Miss Boland did not quite know how to take Monday night's plaudits, when she and Miss Skipworth bowed from each side of the apron.

Miss Boland has long been of the legitimate. She is the joy of "The Torch-Bearers" as the young society matron making her first amateur appearance. The role is one of the happiest in her career and it is quite likely she will be willing to continue with the playlet on tour, though the show may again be sent out as a regular attraction. John Drew, whose former leading lady she was, saw "The Torch-Bearers" at the Vanderbilt last fall and was treated to an agreeable surprise with Miss Boland's playing. He asked why she had not embarked in that class of light comedy 15 years before.

A short film with descriptive matter was run before the act, explaining the amateur show was to be given in the town hall for the benefit of the Seamen's Home. In the play the Horticultural Hall was named (that being an assembly place in Philadelphia whence the Kellys come). The action takes place back stage during the presentation of the short play with all the little errors and mishaps that befall an amateur show performance supplying the laughter.

The tripping over the baton is the big laugh of the act as it was in the play, while the satire found punctuation with Mrs. J. Duro Pampunelli's remark: "I don't think the audience noticed it." Miss Skipworth much amused as the boss of the works, while Fred Matney stood out from the others as the blundering stage manager.

Perhaps the vaudeville version is more travestied than in the play, for when Miss Boland appeared through the door to say: "There's something the matter with the curtain," the line which climaxed the fun was half lost in the laughter of the audience. Her appearance should be delayed until the house is quieter.

The act is one of the funniest playlets in vaudeville, particularly for those who did not see the play.

Ibce.

# McKESSICK and HALLIDAY

Colored Comedy Songs.  
Talk, Dances  
10 Mins.; One  
23rd St.

Straight and comedian, both colored. Comic works under cork in eccentric suit of clothes. The turn, after an opening double song "Bow Wow Blues," revolves mostly about an old song, "If He Comes in I'm Goin' Out." It serves as the background for hoke comedy around the old "ghost" bit from burlesque.

A bit of stepping is interpolated before the last bit and a strut goes with the first. Both are fair entertainers in a vehicle evidently constructed with nothing beyond the small time in view. As such it about passes.

Con.

# MR. SWEENEY and MASTER WALTER

Comedy Act  
18 Mins.; One  
American Roof

This is Fred Sweeney, formerly of Mr. Duffy and Mr. Sweeney. An adult assistant is programmed as Master Walter. It's a nut act, and a funny one with plenty of sure-fire laughs. A certain quaintness marks the turn and the method of securing laughs. There's considerable hoke, some of it familiar, but the way it's presented and sold takes the act out of the regulation run of comedy teams in "one."

Sweeney is on first with a make-up that includes a battered hat, an umbrella, a lantern, walrus mustache and nondescript Prince Albert. There's an announcement about Master Walter, following which Sweeney does a comedy chink number. Master Walter enters with a comedy kid make-up. Sweeney's efforts to coax Master Walter into doing a recitation holds plenty of hefty comedy, winding up with a whang when Sweeney black-jacks the elocutionist to choke off the recitation.

The old one about not being able to help him up, but he will lay down alongside of Sweeney allows the opportunity to recline on the stage, illustrating the ancient gag. The business of the pair eating lollypops, with cross fire, as in the Duffy and Sweeney act next. During this exchange Sweeney in discussing a soft job with Walter observing nothing could be softer than laying there and telling gags, or something to that effect, unless they went over to the hotel and phoned the act over. This was also in the Duffy and Sweeney act.

A travesty imitation of Jolson by Sweeney, who incidentally executes a first-rate one-handed spring, and comedy business with a unicycle during which Walter does some clean cut trick cycling (in a very limited space in one on the American Roof) are also included in the list of specialties and bits.

The act is different, Sweeney's eccentric character and Master Walter's nance kid being away from the cut-and-dried for vaudeville. It was next to closing on the Roof and was a laugh from start to finish.

Bell.

# SYRACUSE COLLEGIANS and DOT KINNE (12)

Synchronization  
25 Min.; Full Stage  
B. F. Keith's, Syracuse, N. Y.

Syracuse, May 9.

Far better than the average home talent contribution to the cause of jazz was this effort by this combination of Syracuse University synchronization devotees at Keith's, Syracuse, the last half of last week. The single fault of the eleven-piece orchestra was the lack of variety in numbers. The jazz selections were of the same general run; the use of one or two non-synco-pated melodies would have given welcome relief and proven less wearisome to the audience. As it was, the Collegians surfeited the folks down in front with jazz.

There was, however, in the arrangement of the selections for the band some keen musical showmanship. Alternating reliance upon four saxophones and upon two cornets and a trombone for the high lights of the featured compositions was a big asset.

Miss Kinne, a dancing and singing co-ed, with emphasis upon the singing, made a good impression, and looks like real vaudeville material. Indeed, the Collegians themselves, by making the suggested changes in their program, could easily get by on any bill. The combination has youth, looks, ginger and a real knowledge of music.

Miss Kinne's best bet is the "blues" type of song. She has a wicked strut and a wicked eye to back up a saucy personality. Her voice is not strong, perhaps, but it is decidedly better than that of some vocalists who have been here with orchestras this season.

Bahn.

# CHARLES ROOT'S STEPPERS (4)

Dancing Act  
10 Mins.; One  
Jefferson

Four boys in tuxedos do a routine of soft shoe steps, working singly, in pairs and ensemble, in formation and in line. Following this, two do an eccentric dance; the other duo shows a medley routine of waltz, essence, Irish jig and drum beats. The four finish ensemble in a fast simultaneous dance.

They are not star dancers, but are youthful and seem to enjoy their work. Right now they are sure fire for small time No. 2.

# "WORLD OF MAKE BELIEVE" (7)

22 Mins.; Full Stage (Special)  
Palace

Hockey and Green have something of an idea in "World of Make Believe," a phantasy. It might have been made into a big flash act. Instead it might do for once around in an early spot as here (No. 3), but hardly more.

The setting is the Land of Amusement, where dwell the spirits of musical comedy, burlesque, opera, circus and drama, all declaring themselves the best of their field. The place is presided over by a person who looks like Diogenes. He explains to an inquisitive lass (Nola St. Clair) about the various spirits. One by one they trot forth.

Miss St. Clair is featured and makes herself liked, especially with a burlesque bit. Tillis and La Rue as "Musical Comedy" went over nicely at the start with an acrobatic dance. The girl is particularly neat in her work and is easy to look upon. "Drama" was a weak spot, the comedy matter registering hardly at all. "Circus" had a tumbling clown, with St. Clair teaming for that bit. "Opera" and "Burlesque" followed, neither impressing.

Reappearances in changed costumes for the finale brought each character on for a small bit. Miss St. Clair then saying she was empowered to give the crown to that division of amusements deemed the leader. The crown went to herself, she disclosing herself as "Vaudeville," and the word was projected on the sky above the temples of amusement.

An all-star cast was billed, that claim being most exaggerated. The others were Charles Gibney, Florence Mackie, Martha Hons and Alfred Florenz.

Ibce.

# MISS LEONARD and BARNETT

Songs and Piano  
17 Min.; One (Special)  
Majestic, Chicago

Chicago, May 9.

Freda Leonard and Jewell Barnett are not a happy combination inasmuch as Miss Leonard's cabaret style needs a contrasting foil in some modest little girl at the piano. It cannot be styled a single with pianist for Miss Barnett sings in every number. There is quite some talk in the act, making it a double in all that the term means.

Miss Leonard is venturesome and must be credited for some new ideas though they are not particularly effective. Her entrance is novel and several bits are bids for popularity through originality. Miss Barnett takes her seat at the piano and after a moment's wait, Miss Leonard, appears, leaning against the front wing. "Where's your pep?" inquires Miss Barnett. "I've lost it," is the reply. "You mustn't be grouchy" is the response.

After entering upon the first song Miss Leonard walks to center of the stage with heavy footfalls. "Is some one following you?" asks Miss Barnett, which is a good laugh. At another time Miss Leonard starts to kid with men in the front rows. Miss Barnett warns her that she must not do such things; that she doesn't know the men she is addressing. "Give me a little time and I will," she replies. On still another occasion she stoops down while singing a part of one song.

The jest about only needing time to get acquainted is characteristic of the offering. The greatest applause came with concluding lines of a broad lyric. Miss Leonard can put over that style of song and Miss Barnett contributes importantly to the harmony.

Loop.

# SAM E. MANN

Songs and Talk  
12 Mins.; One  
American Roof

Sam E. Mann works in black face. He has a real asset in a resonant voice utilized to excellent effect in an imitation of Al Jolson crooning a mammy ditty. He also does Cantor well. An opening number has Mann announcing he was an usher at the Winter Garden and as he took patrons down the aisle he studied Jolson and Cantor's style.

There's a bit of talk with the Jolson imitation. Mann has a lot more studying to do as regards gags. In addition to the Jolson and Cantor imitations, he does a couple of pop numbers, delivering them very well. His songs will put him over surely in the pop houses, his voice and delivery insuring that. The ease and skill that comes with experience should remedy the defects in his monolog delivery as he goes along. Right now he's set nicely for No. 2, a spot which he filled creditably on the Roof.

Ber.

# HELEN STOVER (2)

Songs  
10 Mins.; One  
B. F. Keith's, Syracuse, N. Y.

Syracuse, May 9.

A powerful, soprano is that of Helen Stover, who made her vaudeville bow at Syracuse, Monday, in the No. 2 spot. Miss Stover had some difficulty at her opening matinee with her lower register. The notes were throaty, probably due to careless control.

She opened with the traditional, "My Hero," starting the song off stage, perhaps as tried and true as the song itself. "The World Is Waiting for the Sunrise," another number worked to death in vaudeville (it was even sung in Lou Tellegan's "Blind Youth" last week), followed. Next came "Lindy Lou," Miss Stover's best. "Carolina" was worked in and on its heels came an operatic aria. The finale was a new number by her accompanist, Mr. Brunice (so she named him; the program was silent). "I've Made Up My Mind to Forget You." It's a typical ballad, jazzed up on the second chorus.

Miss Stover was over made-up Monday. Facial expressions designed to be dramatic became grimaces.

Bahn.

# GRABLER REVIEW (5)

Piano, Songs, Dances  
12 Mins.; Full Stage  
Special Drop and Cyclorama  
23rd Street

This review is a novelty in one respect. It has no prologue nor attempt at a story. The numbers just follow each other. The cast includes a man and woman dancing team, a male solo dancer, a girl singer and a male pianist.

The pianist, in one number doubles as a "dame" for a comedy adagio travesty. It is the solo dancer does some acrobatics, the pair getting mild laughs on the difference in size.

The mixed dancers are the class. They have three specialties, opening with a corking adagio, following with a Russia double and doing a third double for the curtain.

The solo dancer stopped the act with his Russian acrobatic single, consisting mostly of "hock" and floor steps. The pianist was "on" after the double dance, in which he appeared. Previous to that number the piano stood unoccupied.

The girl singer did well with "Buy My Flowers," which suited her voice and personality, but was away off with a pop song that required the jazz delivery.

The specialty people are o. k., but the act needs production and an author, to follow the other reviews. Lacking a "name" it won't get beyond three-a-day circles. It's just a straight dancing turn in its present shape. A cyclorama, special drop and picture frame prop represent a good production.

Con.

# BRODERICK, WYNN and Co. (3)

Dancing and Musical Revue  
15 Mins.; Full Stage (Special)  
Majestic, Chicago

Chicago, May 9.

Jack Broderick is a dancing violinist who surpasses most of them inasmuch as he is not only a highly entertaining one, but an excellent dancer, essaying various styles. Rose Wynn is a clever dancer and a cute girl. The company, a male pianist, plays selections between dancing numbers and accompaniments for all but one number.

As all three are young, the offering is billed as "Youthful Personalities" with both words appropriate.

Quite an elaborate setting with an arrangement in the rear by which a curtain ascends and descends, adding to the effectiveness of the introduction of the dancers for their various numbers. Broderick's first solo on the violin is "Mighty Lak a Rose," played very low and in such contrast to the usual thing of this kind that it is very effective. His next is dancing while playing violin. For one number Miss Wynn is shown at rise of curtain in rear in a contortion attitude and then does classical dancing with a contortion tinge.

The pair do classical, jazz and Egyptian dances, making changes of costume. It is a dancing revue which is quite as entertaining in every way as many of those with half a dozen people.

Loop.

# LANG and BENNETT

Songs and Piano  
6 Min.; One  
City

Two men in tuxedos singing published numbers. Apparently a publishing house duo. Should not be considered seriously as an act.

Hart.

# MANHATTAN SOCIETY ORCHESTRA

24 Mins.; Full Stage  
Broadway.

A dance music organization of 10 or 12 making its appeal on a basis of straight syncopated music. The offering has no special aside from its popular style of music. The instrumental make is as usual with all the emphasis on the brasses, backed up with an energetic worker of the traps, an expert banjoist and a xylophone, all of which help to put the accent on the high spots of rhythm.

The players are led by a violinist who works a solo into the middle of the routine, a number of ballad-like quality that broke up the monotony of the rags and gave the program variety, a desirable quality of change of pace. The rest of the offering is straight jazz dance music, but delivered with a swing that commands the tapping foot. The Broadway audience was slow to warm up, but the jazz appeal got to them and there were three genuine encores before they were allowed to get away.

Summing it up the Manhattan outfit measures up as an ideal number where the musical goods are demanded and price precludes an organization with an expensive name.

Rush.

# WALTER PERCIVAL and Co. (2)

"Stranded" (Comedy Sketch)  
18 Mins.; Full Stage (Special)  
State

"Stranded" was formerly called "Egg in the Bag." It's a comedy sketch away from the usual run of playlets in that it is distinctly human in its story. None of the conventional running in and out of nonsensical situations or preposterous comedy business that as a rule marks the garden variety of vaudeville sketch. Any traveling man can vouch for the authenticity of the sentimental chambermaid who falls in love with the "ham" actor; and the ham actor incidentally is remarkably well characterized by Walter Percival. The chambermaid is also a legitimately conceived type. Neither is overdone and both are played in an easy, reposeful fashion.

A slice of life, the tale moves with the precision of an adding machine. The stage setting, too, carries a sense of reality that is seldom achieved in vaudeville and it's all done with simple effects. Skillfully interwoven with the comedy there's a note of pathos that gets over.

A welcome addition is "Stranded" and should keep busy. Walter Percival does the best work of a long vaudeville career in it and his support is flawless.

Bell.

# HELLER SISTERS

Songs, Dance, Music  
14 Mins.; One  
23rd St.

Two girls of refined appearance open with an introductory song, following which one goes to the harp to accompany for vocal duet of old song favorites.

Another duet to orchestra accompaniment had a bit of a dance. After a change one girl in abbreviated costume of skirt and breastplates returns for a short classical dance, while the other changes to a gold evening dress for a harp solo, which is the high light of the turn.

The dancer in white costume joins the harpist for another bit of vocalizing.

The harpist has personality and the voice necessary for this type of turn. The other girl's alto sounded consistently flat. Both try for the popular delivery on several songs, but lack the ease of experience for it.

The act is routinized intelligently, but the talents of the girls as a team don't quite measure up as regards the singing. For vaudeville they should improve with experience, when they may advance. Just now the turn is a light No. 2 for the intermediate bills. They went very well in that spot at this house.

Con.

# TO HAMMER and CO. (1)

Contortionists  
10 Min.; Full Stage (Special Set)  
City

Man and woman, both capable benders. The male member does the major portion of the work with his partner sufficiently capable to handle her own portion. The greatest amount of work is done on a small platform in the center of the stage. It is mostly worthwhile. For houses using this type of act it will fill the bill.

Hart.



**FURMAN and EVANS**

Songs at Piano  
16 Mins.; One  
58th St.

This may be the Furman formerly with Nash and Smith. His partner is a woman, the couple entering harmonizing with a Kentucky number. The balance of the routine is at the piano, he playing and Miss Evans up front, exiting for one costume change, during which he did two numbers.

She got the most applause with a new rag number, its greatest appeal being in its nuance, which should be the tip-off for their keeping their routine fresh. In marked contrast, a comedy song just preceding flived because of its familiarity. His solos were also well received. Both finished with a pop parody medley, a quite overdone idea, but rather well arranged and written in this instance. They accepted one encore.

The Furman and Nash combo (if this be the same Furman) were members of the Van and Schenck Club of Brooklyn and the nearest approach to the originals in song delivery. The present act's billing suggests the V-S "pennant winning battery of songland" phrase, with this line, "Scoring a Touchdown on the gridiron of song."

**"THE VOICE OUTSIDE" (3)**

Dramatic Playlet  
24 Mins.; Interior  
Globe, London

London, April 28.  
With the changing of the clocks for the inauguration of "summer time" here, the managers have found it difficult to get their patrons into the theatres on schedule. Marie Lohr, to overcome this, preceded her delightful comedy, "Aren't We All?" with a curtain-raiser this afternoon, a dramalet in one act, entitled "The Voice Outside." It is in direct contrast with the breeziness of the comedy, being a gloomy, supernatural "thriller," by Gertrude Jennings.

A widow is seated in her country home on the night before she is to marry a man who has led a rather "wild" life. Her sister pleads with her not to do so, saying she doesn't like the man—just an instinctive aversion. The widow replies, now that her nine-year-old son is dead, she feels lonesome, coupled with the maternal desire to help the man to lead a better life. The sister leaves and the man enters, full of brutal desire to embrace the woman he is to marry the next day. The door swings open slowly and mysteriously. The man closes it, thinking he hadn't shut it after him and once more eagerly embraces the widow. Once more the door swings open, and this time the man bolts it, in the belief something is wrong with the latch. For the third time the door opens and through the darkness is heard the voice of a child wailing pitiously: "Mother, let me in."

The widow recognizes it as her own offspring and holds converse with the voice, though the man cannot hear the "voice" and is under the impression the widow is overwrought and is talking to herself. The "voice" relates how the man had drowned the child, as the widow had refused to marry him, to devote her life to her son. The child moans he is lonesome and unhappy and the mother cries she will soon be with him, falling forward dead at the feet of the man.

Miss Lohr plays the widow, Susan Cloughton, the sister, and Herbert Marshall, the man. They enact it with dignity and impressiveness, but it is all so "creepy" that, in the hands of less competent artists, the repeated opening of the door would be laughable, as was often the case with the playlet written by Tom Barry with a similar bit of "business," produced in vaudeville in New York a few seasons ago.

**KOVACS and GOLDNER**

Piano and Violin  
13 Mins.; One (Special Drop)  
23rd Street

Two girl musicians, apparently of European origin, dividing their efforts between piano and violin. Both are accomplished musicians with the pianist displaying the greater flash. The routine is made up entirely of standard selections including compositions by Kreisler, Liszt and Hejre-Kati. The playing in every instance is up to a high standard. The selections are rather heavy for vaudeville with no great variation displayed. The act is a bit too much on the concert order to prove a good buy for all vaudeville houses. Where music of the classical order is a big factor it will meet requirements easily.

**RUTH and GENE FIFER**

Dancing  
10 Mins.; Full Stage (Cyclorama)  
Riverside

Youthful appearing boy and girl formerly of the Three Fifers, and evidently brother and sister. The turn as routine carries considerable production in costume changes for the girl who makes a sweet appearance in her abbreviated costumes.

The act opens with a double dance in Russian costume for spins and kicks. This is followed by a solo of Russian steps by the boy containing hock steps and spins which falls to arouse anything due to stereotyped routine. A toe solo by the girl in ballet costume is graceful and neat but not sensational, her back kicks getting most. In evening clothes the boy next after some dreary near-acrobatics and pantomime of business of a drunk trying to pick up a glove, blends into an eccentric that passes.

The girl is discovered on back stage when the drapes part. She is in attractive short white dress and costume for a double that concludes a mildly registering opening turn due to the conventional routine of the dances and individual limitations of the duo. A punchy novelty is needed to move them down the bills.

**AUSTRALIAN DELSOS**

Song, Dance, Trapeze  
5 Mins.; One (2) Full Stage (6)  
5th Ave.

Man and woman aerial duo with attempt at novelty opening when girl opens in "one" with song and dance. The dance portion is o. k., but the lyrics of the introductory song need attention.

The turn goes to full stage for some double trapeze work, both alternating as supporters for work below. The teeth holds are featured. The girl makes a corking appearance in her gymnastic flashings.

The flash tricks were a spin by the girl, her neck encircled in a loop supported by the man in a teeth hold while hanging head downward. A similar support had her working on a trapeze below.

The finish, which is preceded by an announcement, which labels it the "slide of death," or something similar, is a flash, but doesn't live up to its billing. The announcement could be dropped and the trick get just as much. On a rope, which he twines around his body for support, he holds the girl in a teeth grip while the pair of them swing across the stage aloft.

It's a corking opening act for any bill and with slight rearrangement should be in demand.

**HAROLD KENNEDY**

Song and Dance  
15 Mins.; One  
58th St.

Harold Kennedy enters "stooge" with a bunch of flowers, stuttering that he has purchased the floral offering of chrysanthemums for his wife's birthday, but, fearing that when she hears him pronounce it she will get wise he has been celebrating in advance and has therefore hit on the happy idea of getting watercress instead.

Kennedy is in alpaca tux and straw hat. He goes into a series of stories, more or less sure-fire and more or less familiar, including the one about having a case of laryngitis, but the boys insisted he bring it along—they drink anything—which is a polite version of the not so polite original. A "moonshine" number let into a dance in which he featured some perpendicular hopping that told. The encore consisted of two dance impressions; that of a lame man with one leg short and stiff dancing and a "nance" number.

Sent off strong No. 2 at the 58th St.

**FAY RASH TRIO**

Comedy and Singing  
16 Mins.; One (Special Drop)  
American Roof.

The main appeal of the Fay Rash Trio is their concerted singing, the robust high baritone of one of the men holding this up. There is a back drop of a race track, which looks good, but is cheapened by the hanging of two popular song advertisements on it, and what makes the "ad" so apparent is the fact that neither of the songs are used in the act. The characters are a (Hebrew) jockey, a bookmaker and a girl sport, while the dialogue for the most part is very familiar. The drop and comedy are really excess baggage. The singing department can be developed and just as good results obtained, even better, as far as entertainment value goes. As now laid out the act is small time.

**PALACE**

Composed of standard rather than sensational or flash turns, the current show is a high-scoring average Palace bill. Monday night, with attendance virtually capacity when the lower floor finally filled up, 50 per cent of the tries went over for hits. Two feminine song singles, both with piano accompanists, were spotted in the later section. Luckily it made no difference, though it would have been safer to have the acts farther apart.

Rae Samuels, romping on at 10.55, streaked her way to premiere honors. It was about as late as she ever was asked to appear. Blessed with material very much in her line, Miss Samuels tossed off no fewer than four encores before her "thank you." The lyrical comedienne, with "See America First," a ditty that warned against the crying American, intended to stand for abroad got into real stride. She held the comedy strain with a lyric, "One of those old fellows that were put out of business by the radio," and who sold his cow and got a wife. She called it a performance with a new and raggy number. Miss Samuels' numbers were supplied by Billy Tracey and Halcy Mohr, the piano for her was Miss B. Walker, a bobbed-haired little blonde.

On just ahead was "The Torch-Bearers" (New Acts), which under the same name was a Broadway show this season. Everyone connected with the comedy playlet except the players is of vaudeville. Rosalie Stewart and Bert French present it and George Kelly wrote it. The satire on the little theatre movement was originally intended for vaudeville and was shown for a time out of town before it was made into a three-act comedy.

Harland Dixon, Marie Callahan and the 16 Sunshine Girls, held over from last week, delivered a wallop, closing intermission. It is understood that Charles Dillingham arranged the Keith booking, as he did two years ago when "Tip Top" laid off for the summer after Fred Stone broke a bone in his foot and after Dixon split from Doyle to take Stone's role. Then the English steppers were called the "Palace Girls." The Tiller girls' costumes are the same as in "Dearie," and the duds didn't look as nice as they might, but their dancing drew a torrent of plaudits. There is certainly nothing like that stepping in vaudeville. Miss Callahan is an acquisition—perhaps the closest thing to a star on the stage. Her routines with Dixon are the prettiest, particularly the number danced to the tune of "Blue Danube Blues." Dixon had a tough song number, which may have been "Danny the Dancer" changed to "Annie," and one of Benny Ryan's pets.

Ruby Norton opened intermission, her first Palace date since a trip abroad. She depended on a few favorites and made them almost as well liked as the current. Clarence Senna, at the piano, worked in mention of the foreign appearances by claiming Miss Norton's warbling of "Sunshine Alley" to have been just as popular in London as here, although it is an American number. He explained it by saying London's East End is quite like our East Side. Senna's specialty was a sort of expose of the making of popular songs, "proving" that several sprang from the "Merry Widow Waltz," and inferring that melody originated from "How Dry I Am." Miss Norton flailed with "Some of These Days," and its probable current counterpart.

Deagon and Mack were fourth. As in other houses, Miss Deagon's first infantile chirp started the laughter, and the split-bit put the house into an uproar. She used a different and

**GRACE LEIGH and DAVID JONES**

Talk and Songs  
15 Mins.; One  
Broadway

Grace Leigh is a veteran of sketch and cross talk turns. Dave Jones is a nephew of Sam Bernard and does what amounts to a direct impersonation of the German comedian. He has Bernard's rich dialect and something of his manner of delivering lines and numbers.

The present vehicle looks like a contender for the better intermediate bills. The talk has fair comedy points and several songs and by both are interpolated with considerable comedy force.

Jones does a dapper character, addressed by the woman who is seeking to capture him as "Baron" until it develops in the dialog he is a masquerading barber. That's about the extent of the plot, but it serves to support amusing cross-talk, and both characterizations are neatly drawn. Played No. 4 at the Broadway and was liked.

**MOSCOW SINGERS (4)**

12 Mins.; One (Special)  
State.

The four men appear in Russian peasant garb and the first two numbers are in that language. A duet in English and some excellent ensemble singing of standard compositions follow. All four have good voices. The turn makes a good number for the pop houses.

much more becoming frock at the opening than when lately caught elsewhere. Miss Deagon's baby talk and nonsense are sure-fire, and the act was greeted so cordially there can be no doubt as to its complete success.

"World of Make Believe" (New Acts) was third, coming after Bill Robinson's whale of a score on second. The colored stepper has been west for a season, returning with an excellent a dance routine, offered by a single this year. All it is left of his monologic material are two stories—one a funny colored soldier yarn and the jazz trombone imitation. As a clog and hard-shoe tap dancer he is of the very best. The precision of his tapping won rounds of applause, with business up and down a flight of steps winning the house solidly. Robinson landed so well that he tied anything in the show.

The Whirlwinds are well named. A trio of youths with a skating act bordering on the sensational, they sent the show off to a wow start. The Juggling Nelsons closed, but, despite their clever hoop manipulation and diabolical work, most of the routine was given to the backs of the retreating patrons.

**RIVERSIDE**

The trials and tribulations of big time vaudeville booking men were never more aptly illustrated than at the Riverside this week. The first half of the bill on paper looked like a great lay-out with "Jo Lewis and Ben Welch as the comedy entries, but it isn't.

Miss Lewis, third, is doing a new turn which carries oceans of production, an eye-smacking drop, beautiful costumes and special songs by Eddie Moran and Jesse Greer, her pianist. It is with the latter the weakness of the turn lies. Miss Lewis' opening song about her ambition to star on Broadway has no merit as a comedy lyric and gives her a tough start, which her next number, "Giving Kisses Away," only partly alleviates. A pianolog by Greer, who looks a pocket edition of Harold Lloyd, meant nothing, leaving the score to a feminist character song held a couple of laughs. The turn was saved by a flapper number which got over in "one" due to the kidding with Greer of Miss Lewis, two prop dolls and a finale hopper head on shoulder dance. When Miss Lewis builds up the earlier portion she will be set for spots on the two-day bills. The finish is sure-fire. The "Intimate" kidding with Greer before the finale hopper song and dance also runs for the end book.

Just ahead in the deuce spot Vincent O'Donnell had whammed them with four songs of the pop type. The kid tenor has a sympathetic sob in his voice, an appealing personality and youth. In addition, he is a distinct novelty, being one of the few straight singers of this type of song who can still enjoy a game of marbles. They ate him up at the Riverside, where he scored solidly despite the walk-ins.

Ben Welch, assisted by Frank P. Murphy, followed Flo Lewis, and deserves credit for picking up the comedy burden. Welch's Hebrew character and Murphy's excellent foiling were liked. The routine makes the same as heard around the metropolitan houses, with one or two new gags interspersed. The pair now acknowledge applause while seated upon the bench. It is a corking idea, hides Welch's affliction and puts the turn over solely on its merits.

John Guiran and Marguerite closed the first half following dancing in the opening act and No. 3, but going as strongly as ever in their class routine of adagio and solo stepping. Marguerite's toe dancing and Guiran's Russian solo sang over a new double, an Apache with a twist into a novelty waltz, closed them big, the curtain finding them in a wrist and ankle swing. Guiran has more personality than the average dancer, and it matches his dexterity. His partner is grace personified. Fulsome applause rewarded their efforts at conclusion.

Topics and Aesop's Fables after intermission went well. The culled gags had a perfect average for newness, not conflicting with any of the latest crop heard around. The creator of the Fables has evidently run out of fables and is now using current slang. The cartoons are now titled after completion and not drawn to conform with an Aesop tale as before.

Ted and Betty Healey walked away with the comedy hit. The man is a natural light comedian with a facile delivery and a personality that grows. Miss Healey is a vision of blonde loveliness and an excellent dancer. The act is chuck full of entertainment all through. They galloped in.

Van and Schenck doubling from the Palace were the hit of the bill, following. The two with ever fresh songs just eased their way to their usual monotonous hit—monotonous for them—not the house. Joe cooed a ballad aimed at the upper shelf in his lyric tenor delivery, while doubles and solos followed with the finish eans piano and Joe down in the pit.

Victor Moore and Emma Littlefield were a yelling success, closing the show with the perennially new

"Change Your Act." Ted Healey did the gagging in the turn, walking for "I was afraid he would take offense." Maurice Elliott as "prop scored as usual. The turn is a comedy classic and a vaudeville standard seemingly unfollowable.

Ruth and Gene Fifer (New Acts) opened the bill. About half of the lower floor was filled Monday night.

**JEFFERSON**

The warm weather, the appeal of outdoors, and neighborhood opposition have no harmful effect on the attendance at this house, which is packing them in, and if the Jefferson regulars did not flock to see this show they would be hard to please, indeed. A word of commendation to the attaches of the Jefferson, from manager to girl ushers, is in order, if only to let them know that their obliging cheerfulness is appreciated and noticed.

Noel Lester and company, a comedy magician, with a girl assistant, who does good straight for him in exposing his tricks, opened. The act is sure-fire for small time, but better showmanship will be necessary in order to graduate from that class.

Charles Root's Steppers (New Acts) were followed by Sally Beers, singing comedienne, who has a style and stage presence peculiar to herself. With no great voice, beauty or costume, she sang four songs and clicked with each, wisely leaving them wanting. With constant playing to rub off the rough edges, this girl should be heard from, probably in production. "Blondes," a comedy sketch with two men and two women with a novel theme, is full of bright comedy lines and situations.

Block and Dunlop, a mixed singing, talking and dancing act, are a classy young couple with a neat idea away from the usual team acts in one. They have a plot into which the specialties dovetail nicely. The only fault to be found is in their eagerness to please. Both have personality, and with a little more experience they have possibilities for the big time.

Vincent Lopez and his orchestra topped and cleaned up.

Jans and Whalen only miss a perfect score through over-staying their welcome. Their cross-fire and dancing finish for their first exit had the audience howling from start to finish, and that is where the boys should have left them.

The Kitaros, two men and a woman assistant, a typical Japanese act, is perfect in every detail. Well staged, immaculate and skillful both in the foot juggling with barrels and the excellent risley work. The concluding trick is sensational. The small man on top of three stools balanced on the other's feet, is caught and whirled like a human top. It is a finished performance and can close any bill.

**AMERICAN ROOF**

The attendance was very light Monday, probably due to the warm weather, which is the usual state of affairs about this time each year. The show as a whole was also a listless layout.

Frank Shields opened with novelty lasso twirling. Besides the usual routines of jumping through, dancing and knot tying, Shields does the same stunts on a rolling globe, finishing with a full back somersault through the loop, landing with the lasso still twirling. Using an extremely long ladder while manipulating a rocking ladder with his feet and legs, he finishes neatly with a fall with the ladder. Elimination of the patter, in which he seems to lack confidence, will improve the act and speed it up. Delbridge and Gremmer, a classy looking couple with better than average voices, put over one of those acts which, while not startling or extraordinary, on account of its cleanliness in both materials and accessories can hold down the spot on any bill. The audience liked the team immensely.

Antrim and Vale, another mixed team with rougher methods, opened with some snappy dialogue. The man followed with a rag number, the woman a song and dance, and Antrim, on her exit, pulled a monologue. Their cat cut finish is clever and amusing without being offensive.

Evelyn Phillips and Co., a woman and two men in a singing and dancing act, need the services of a stage manager. While Miss Phillips is capable and the boys good dancers (their ensemble dancing will fix this), opening with medley of songs from productions might be eliminated without hurting the act. Miss Phillips alone might be a better act than her present vehicle, as she puts her numbers over well and is a really good dancer.

Tuck and Clare are the bright spot on this bill. One of the men open with yodeling, self-accompanied on a steel guitar, done so well that it is quite a surprise to discover the team are acrobats, and good ones at that. The smaller one's routine of walkover forwards and walkover backs, the most difficult and effective of gymnastic gyrations, and the contortion feats of the taller one, with their unobtrusive comedy methods, are of the first grade. The act belongs on the



big time. Fay Rash Trio (New Acts) followed.

Lloyd and Goods, two men in blackface, have an act almost verbatim the same as that of Harris and Holly, two colored boys seen at this house a short time ago. There is the comedy crap game (done better by the colored team) and the misused long word explanation, with slight variations. Either may be working under license. The act got plenty of laughs.

Stanley and Elina, a drunk on a slack wire with a neat woman assistant (who also did a soft shoe dance in an interval), after a short pantomime bit, did some clever stunts on the wire, stripping to tights for his finish.

## STATE

"The Four Horsemen" picture revival did business for the State Tuesday. The five-act show the first half was a pleasing arrangement, playing smoothly enough and building nicely as it rolled along. The Kerville Family, opening, added a touch of novelty to that usually conventional spot. It's a turn that hasn't been around so often in the last three or four years. The manipulation of the pool balls is remarkable. An interesting exhibition that is as entertaining as it is scientific. Moscow Singers, male quartet, No. 2 (New Acts).

"Stranded" comedy sketch, held the house from start to finish. Newhoff and Phelps were next to closing with a splendidly routinized singing turn that radiated class. The couple do double songs of the conversational type and sell them perfectly. Clear enunciation made every syllable distinct in the big State auditorium. The house couldn't get enough of the conversational ditties. A standard act of its type. It registered heavily here.

Walter Manthey and company closed with a flash dancing turn. The turn has a shapely girl toe dancer who stands out. The song done by the pianiste should be eliminated. The vocalist is a good pianiste and a "looker," but her voice lacks tunefulness. Manthey is a good dancer with whirling and prouetting his forte. Turn averages with pop house flash turns in the way of entertainment. *Bill.*

## BROADWAY

At the scale the Broadway entertainment can't be beaten in New York. It is easy to understand how the clientele has been built up on these offerings. The big hall has the atmosphere of wise picking for a particular sort of patronage, part drop in and part neighborhood character. The offerings get away from Times square competition, both of the high and of the small time variety. The frameup has plenty of comedy and a bit of "flash," but both are distinctive. The comedy is vigorous but not of the loud low comedy type that the run of small times like, and the flash is there in a subdued way. It is hard to express the distinction, but it is there. The house was closed to capacity Monday at 8:15, plainly an accustomed condition.

Margaret Taylor, single woman wire act with singing and dancing incidents, opened handsly. McGrath and Dees, two men singers and comedians, broke the evening's ice with a vengeance No. 2, and set the bill for the rest of the evening. This pair have a routine quite their own. There is a small plump comedian with a kind of falsetto tenor and a knockabout style of clowning working in contrast to a quiet straight man who is as tall as his partner is short, and who has a bass voice that is most agreeable to listen to on its merits. The comic gets most of his fun out of playing "sassy" and there are times when he overdoes it a little, but it is uproariously funny in a "nut" way, such as the business of impersonating a nagging wife and bullying and coddling the straight man. It's rough fun but it "got" the Broadway crowd and the pair stopped the show in no unmistakable way.

Ray Raymond and Dorothy Mackaye have a manner and vehemence that are rather more legitimate, but also effective in a milder way. Raymond works in a way to suggest the late Clifton Crawford, doing an inebriated man-about-town smoothly and with a good sense of comedy. Miss Mackaye is a piquant sort of young person useful in the feeding department. A third person, a young man, makes up the company. The sketch is merely a loose excuse for wise cross-talk and the dialog could stand strengthening. It is lacking in comedy business, as is usually the case of sketches that take the place of specialty. Leigh and Jones (New Acts). The Manhattan Society Orchestra (New Acts) didn't promise much on the billing, but proved the second show stoppers by virtue of a clean-cut cycle of rag music.

Jack ("Rube") Clifford in his countryman characterization held the next-to-closing position. It may have been something of an experiment to put him in that spot, for it calls for a good deal for a single comedian when Clifford's peculiar quiet and dry style of comedy. He held down the spot with a score that would have done credit to

Singer's Midgents. Making good No. 6 with a turn of this sort is the acid test. It goes to prove the ancient contention that real humor must hold in it some quality of truth. Clifford's ancient "rube" does that. It is the character to the life, as faithful a picture as the late Joe Welch's melancholy Hebrew, which was one of the funniest and truest things on the specialty stage.

Wilkins and Hughes closed. This young pair have a neat arrangement of dancing numbers, but they make one serious error in their layout for the finale of a bill. That is the interpolation of a long solo by their piano accompanist. This following their spirited stepping numbers and precedes the finish, a novel manikin dance in Chinese costume. The dance itself is well worth waiting for, but the break of the solo gave the crowd a hint to start for the exits and most of them missed the finish, which is the best thing, for picturesqueness and novelty, in the layout. The arrangement as it stands is all right for an earlier position, but when they are called on to close a bill it might be worth experimenting with a rearrangement to get the Chinese dance before the full audience. *Rush.*

## 23rd STREET

This downtown Proctor house discarded the professional try-outs Monday for the first time in several weeks. Their absence failed to make any radical difference in the show, with the regular vaudeville bill coming up to the usual good standard. It was apparent, in taking the financial outlay for the first half into consideration, that the greater portion of the amount was given over to the vaudeville portion with a moderate price feature having the picture assignment.

Sherwin Kelly, singing and dancing in conjunction with cycle work, opened. Miss Kelly met with returns as she went along. Farrill and Hatch, two-man colored team, whanged over several telling numbers, specializing in southern selections. The boys lengthened the spot to 16 minutes and entertained throughout. Their comedy was sure-fire and more numbers of that order could be introduced to advantage earlier in the routine. This combination gave the deuce spot more action than it has had at this house in some time. Kovacs and Goldner (New Acts) also used a piano No. 3.

Le Hoen and Dupree, with their full stage comedy and sharpshoot, were placed in the body of the bill. The shooting was effective, with the comedy coming in for fair returns. Jimmy Lucas and Co., following, took the comedy honors of the evening. Lucas played to the audience with ease, piling up laugh after laugh with his nut work. His young woman partner appeared to advantage in several flashy costumes and proved a good foil for the kidding. Lucas delivered the necessary comedy punch. Mme. Doree's Operaglobe closed the show. The operatic organization, employing several standard selections, held up strongly. The members are all vocally proficient, giving the turn considerable merit for three-a-day bills. *Hart.*

## FIFTH AVE.

A sweet show at the Fifth Ave. this week, the line-up of seven acts being one short of the usual to allow for clunkers in the Ernie Golden Band, which closed the show and scored twice. The band banged over with their own specialty, which includes a couple of new "effects," then accompanied the clowning of Tom Patricola, Donald Kerr and Irene Ricardo and an unprogrammed male who did an operatic travesty attired in "dame" regalia. The clowning strung the turn out about 20 minutes and was hot stuff. The trio ad libbed like a flock of parlor clunkers, seemingly enjoying the stuff as much as the house.

The bill was a perfect blend, with every act getting over from start to finish. The Australian Delos (New Act), an aerial pair, opened thrillingly, followed by Frank Ward and Dolls, Ward did well second, cutting his finger dancing dolls portion down to the meat. His dance with the big doll is a real novelty. With a little more variety added Ward will be set for an early spot on the big bills.

Fisher and McGowan, a corking blonde straight ingenue and a smooth glib wise-cracking straight with oceans of snappy material, third and landed. The cracks are new and up to the minute. The turn is one of those "flirtation" ideas, but as handled, novel and entertaining. This act can make the grade in an early spot on the big time.

Irene Ricardo, singing, due to the illness of her partner, Max Cooper, has the basis of a big time turn. Miss Ricardo can use one more comedy song. Her policeman Hebrew character "Whoo! Ragliacci" song is a good opener, with comedy lyrics and the burlesque vocalizing next is blamed on a fitting lyric. The travestied flute obligato and pop song in this number all fitted and were well delivered. She did but two numbers with patter preceding the opening song. Another comedy punch is needed when Miss Ricardo will attract the attention of the

bookers and should develop into a standard single, if she cares to. Kerr and Weston, followed and mopped up with their dancing. Kerr is a marvelous dancer of his style. Miss Weston, besides looking like a million berries at all times, is one of the best kickers and smoothest opposites in vaudeville. The cake-ate and flapper finale double of acrobatic and flat footed stepping was a panic. This was good for a speech by Kerr in "one."

Tom Patricola, assisted by Harrietta Towne, followed and they were another sensation. Patricola and the turn ahead of him work as hard as day laborers, but the results were commensurate. Miss Towne, a cute brunette flapper, was rough-housed for comedy by Patricola, also scoring individually with her blues song and dance. Patricola nipped his way to safety and a beg off with his eccentric clowning. The mandolin playing and dance that accompanied it went bigger than anything in the turn. The act was one of the season's hits at this usually undemonstrative house.

Ernie Golden's Band closed. A special effect of a race track is used to accompany the song "Barney Google," which the musicians sing. The band spotted at the end of this show couldn't fall and when the three favorites walked on for their ad libbing, it was in the bag. A jammed-house attended. *Con.*

## INCORPORATIONS

### Texas Charters

North Houston Amusement Co., Fort Worth. Capital, \$25,000. Incorporators, E. G. Wallace, H. W. Greenway, O. H. Atkinson and others, all of Fort Worth.

Ingersoll Co., Galveston. Capital, \$75,000. Incorporators, A. Ingersoll, Mrs. Katherine Ingersoll and G. P. Prendergast. Purposes playground amusements.

American Releasing Corporation of Dallas. Capital, \$5,000. Incorporators, J. C. Shannon, J. C. Francis and J. F. Willingham, all of Dallas.

Filming the History of Texas Association. No capital stock. Incorporators, C. H. Shumway, G. W. Shumway and J. P. Desmond.

Mount Pleasant Athletic Association, Mount Pleasant. Capital, \$5,000. Incorporators, T. Guice, R. F. Lindsey and E. M. Lide, all of Mount Pleasant.

### Conn. Charters

Community Theatre, Inc., Fairfield; capital, \$30,000; incorporators, Joseph Saperstein, Isador J. Goldman, Benjamin B. Steiber.

Pleasure Beach Park Co., Bridgeport; capital, \$100,000; incorporators, F. W. Pearce, of Detroit, Mich.; S. N. Schneer, of Bridgeport, and William E. Nevard, of Stratford.

### Oklahoma Charters

Tulsa Music Shop, Tulsa. Capital \$25,000. Incorporators, H. P. Downs, R. A. Irvin and P. E. Chapman, all of Tulsa.

Vinita Amusement Co., Vinita. Capital \$1,000. Incorporators, Karl H. Lee, Ernest Pitchlunn and I. C. McCoy.

### New Hampshire Charters

Theatre Realty Corporation, Manchester. Capital \$350,000. Will buy, lease and operate places of amusement.

### W. Va. Charters

Via-Ken Amusement Co., Huntington; capital, \$15,000; incorporators, H. O. Via, H. E. Kennedy, M. Kennedy, Claude Davis, J. L. Van Verth, all of Huntington.

### Maine Charters

Astir Co., Lewiston, theatres; capital, \$10,000; president and treasurer, William P. Gray; clerk, Dennis A. O'Brien.

### Capital Increase

Goldwyn Pictures Corp., New York, 1,000,000 shares with nominal or par value, or from \$100,000,000 to \$150,000,000 for taxation purposes.

Archie Comedies, Manhattan, 500 shares preferred stock, \$100 each; 1,000 common, no par value.

## JUDGMENTS

Loch Sheldrake Amusement Co., Inc.; Philip Berman, Morris Saperstein, Hyman Green, Abraham Minkoff and Elsworth Baker; J. Berman; \$3,173.80.

Lionel Barrymore; P. Blass; \$30.60.

Florence Tempest; Paul Arlington, Inc.; \$146.22.

Seymour Felix; F. Gilmore, as treasurer; \$2,339.73.

Hamilton Film Corp.; A. Jasson; \$3,444.75.

Satisfied Judgments

Gustav Gennert; A. Samuels; \$258.56; Dec. 20, 1919.

Wladek Zbyzsko; S. E. G. Garage Inc.; \$90; Jan. 10, 1923.

The Hebrew Actors' Union, No. 1, moved into its new clubhouse, 31 East 7th street, May 1. The officers are Reuben Guskin, Abe Sincoff, Charles Weinblatt and Jean Greenfield. There are about 300 members. A house warming is to be held in the near future.

# BEDSIDE CHATS

By NELLIE REVELL

Deliciously-prepared squab, nice fresh strawberries, brought by a friend, and a Congressman tucking the napkin under one's chin and doing the carving and serving doesn't sound much like a hospital story, but it happened in my room last Sunday. It was after Election Day, too, so I know that the august legislator wasn't just after my vote. The head-walter at this gastronomic function was Congressman Sol Bloom, and he was assisted in his duties by Mrs. Bloom and their daughter Vera.

After the repast Sol and I burst into song, more or less sweet and low, and whatever the neighbors may have thought, our enjoyment was complete. Our repertoire consisted entirely of songs of long ago—25 years ago. Mrs. Bloom, when the performance was ended, advised us that our voices might be a trifle rusty, but there was no dust on our memories.

If you were given the privilege of choosing as the keystone of a meal any delicacy you could possibly think of, any sort of fish, fowl, meat, anything in the vegetable or animal kingdom, what would you select? That was the nature of the question put to me recently by a friend who has a wonderful French chef and who as a hostess is famous for her dinners. No matter what you guess to my reply, from truffles to capon, from wine sauces to the most delicious endive salad, you will probably be wrong. For, just to show what a contrary individual I am, I told my caller that I wanted some calves' liver and bacon, prepared by herself. I fancy I can hear Trixie Friganza say, "Now, isn't that just like her!"

A caller last week, in referring to the grouch column I ran several weeks ago, inquired if the hospital authorities ever saw the occasional printed kicks I registered. I told him most emphatically that they did and that if I thought they did not I would stop writing them. Whatever my faults—and I have enough of them—saying things behind people's back isn't among them. Variety is popular at Twelfth street and Seventh avenue and everyone reads it here. An interne told me that his attention had been called to my column of blues by a nun. I hope that after this no one will think that I am any freer with my complaints in my column than in my hospital.

One of my pet nurses, Katherine Crowe—the one whom I wrote about when she left last January—has returned from her three months' training period at the Lying-In Hospital, and the other afternoon we spent a delightful half hour "just visiting." Both of us are interested in knowledge, just for knowledge's sake, and whenever together we are roaming hither and yon through the fields of literature, history, art, science, politics and baseball. On this occasion we happened to pick on Socrates and there I had Miss Crowe. She had forgotten how it was that he had passed on.

"I know," she said after much cogitation, "they made him drink winthrop."

"Zero," I told her, "Winthrop was a blue-law governor of the Massachusetts colony. Blue-laws killed a lot of people in those days, but Socrates wasn't among them."

Just at that moment Miss Counihan, another of my favorites, poked her head in the door.

"Quick, Countie," said I, "what did Socrates die of?"

"What ward was he in?" asked Miss Counihan.

Some weeks ago I wrote in McCollum of the snapshot of me that went around the world and my wish that I had thought to make the backdrop a trifle more artistic. That photo can be retired from circulation, for I have had a new picture made. The artist who made the sketch is Leo Kober, a recent arrival in this country, and his advent was very opportune. The committee in charge of the N. V. A. benefit had asked me for a picture for use in the forthcoming benefit program, and the only one I had available was taken in the days when ratted hair, the feather boa and the leg o' mutton sleeve were nothing else than fashionable. A cut had already been prepared from the ancient photograph when Mr. Kober's drawing was made, but due to Mark Luescher's kindness and customary efficiency, it became possible to make the substitution. So the picture in the program will be that by Mr. Kober.

Apart from the fact that one doesn't like to appear before one's friends dressed right up to the fashion of 15 years ago, I am glad that it has all turned out so well, for an artist can be so much more stingy as to chins, and other touchy points than can the camera.

During the course of the sitting Mr. Kober let fall the remark that after finishing my picture he was going to Washington to paint President Harding. I didn't know how much to feel flattered, though, for he didn't tell me whether he was complimenting me by giving me precedence over Mr. Harding or whether he was just getting his hand on me for the job of painting the Chief Executive of these more or less United States.

The town of St. Petersburg, Fla., is improving. When they first started in their campaign against the girls appearing on the streets in their one-piece bathing suits they would just arrest them, take them before Judge Lane and he would fine them. But I see now that he is holding them for further examination.

I wonder if that's why Will Cressy built a home down there!

## ARBUCKLE IN CABARET

(Continued from page 1)

of late. He is reported flat broke, through his trials in the Virginia Rappe matter, costing him every dollar he owned or could borrow. The former film funmaker also has been much secluded since his screen return was voted down. He is infrequently seen upon the streets and seldom, if at all, at a place of gathering or in the hotels.

The Arbuckle come-back at the restaurant will determine if he shall return to the screen, regardless of any expression of opinion by reformers.

Arbuckle will motor to Chicago from here. He is to receive \$2,500 weekly, guaranteed, against a percentage of the gate.

All over \$500 weekly Fatty earns he will have to turn over to the government on account of a back due income tax liability for \$30,000.

Perry Kelly will personally manage and represent Arbuckle.

Chicago, May 9.

"Fatty" Arbuckle will appear at the Marigold Garden for four weeks starting June 4. It is said Marigold Garden has lost quite a bit of money recently and that Ernie Young is risking all on a possible favorable fling of fortune with the reinstatement in the amusement world of Arbuckle.

The course of Chicago newspapers.

In the matter cannot be foreseen. The rumor of the engagement secured first page space in the "Tribune," but it is speculation how the press will view the proposition in the face of complaints from civic clubs and women reform organizations of various sorts. Chicago is a hotbed of such clubs.

Not a manager of a picture theatre in Chicago attempted to show an Arbuckle picture following the scandal in which his name was prominent.

## KELLERD AND EQUITY

(Continued from page 1)

the road with Shakespearean repertoire. Until this last season he held the record in New York for having presented a consecutive number of performances of "Hamlet." He also held the record for the lowest receipts ever obtained for "Hamlet" in New York when on a Saturday evening at the Garden theatre the gross was less than \$11.

Last season he made a tour of the Pacific Coast with his organization and failed to make the grade, the tour bringing a loss.

Fred Hubner has temporarily given up the management of Keeney's Brooklyn, to spend the summer on his farm in Nyack, N. Y. Johnny Jacques, his assistant, will handle the house during his absence.



# OUT OF TOWN REVIEWS

## QUICKSANDS

Newark, N. J., May 4.  
Three-act comedy drama by Jean Archibald, produced at the City Theatre, Newark, by Maude Fealy's stock, April 30.  
William Lealand.....Arline McMahon  
Kate.....W. O. Leher  
Mrs. John Jeffries.....Elizabeth Rathburn  
John Jeffries.....Elizabeth Wells  
Lillian Hanne.....Kenneth Lane  
Mollie Hanne.....Maude Fealy  
Gregory Martin.....Milton Byron  
Mary Gille.....Lillian Concord

This play, by the author of "Call the Doctor," was written for David Belasco and tried out in the local stock at his suggestion. It is reported that he thinks highly of the play's possibilities. The title is a temporary one. Didn't Wright Lorimer once do a play similarly named? His thesis is the inferiority of a free union as compared to marriage. When the play opens Mollie Jeffries has been living for some time with Gregory Martin without pretense of marriage. Her parents visit her in some perturbation over the situation and learn that the worst they fear is true. She argues for her ideal of independence from the shackles of custom, while her father and mother defend the old order. Neither side will yield. Lillian, Mollie's sister, engaged to Jack Hanne, overhearing some of Mollie's arguments, decides she will follow Mollie's example.

But Mollie has her illusions shattered when Gregory comes to her and explains that, in accordance with the compact they made, he wishes to say good-bye and their relations. She accuses him of not playing fair, but he retorts that he agreed that either could leave the other whenever desired. He argues that if they had been married it could not have happened, but now, since he has fallen in love with another, he is free to marry his new flame; and he leaves her, broken hearted.

The second act repeats many of the arguments pro and con. But Mollie, crushed though she is, puts on a bold front and stands her ground, determined her parents shall know nothing of her situation. Her anguish is heightened when a woman comes to her home, looks at it with a view to renting it, and intimates she is to be married to Gregory the next day. When he enters Mollie wildly attacks him in terms quite mid-Victorian, but her colorful reply, her protest of sport, banishes Lillian leaves with her lover and sends a message to Mollie she is following in her footsteps. Wildly anxious to save her sister from her own fate, Mollie shouts that she will have the couple taken from the train and rushes out, bringing down the second curtain.

In the third act Mollie has brought her sister back safe but quite unrepentant, and she tries to make her see her mistake. Then to Mollie's great chagrin, her parents come in and congratulate her upon her marriage, as they have heard Gregory is to be married today. She tells them the truth, even as she hears the chimes ringing for her lover's wedding. Then comes the surprise of the play, when Gregory enters and says the chimes are ringing for Mollie and himself, as he had planned the whole scheme to force her to marry him. And, overcome with joy, Mollie renounces all further ideas of independence.

The play is sincere and thoughtful, and has much to commend it. The theme is interesting and vital, and the atmosphere is thoroughly wholesome, where the play might easily have pandered the morbid. Several decided faults may be rectified. Miss Archibald has not given the supporters of free union a square deal. A dramatist may take sides and even load the dice against opponents, but should allow them present their case fairly and strongly. Even though the arguments for marriage are not always logically convincing, from the very first you feel Mollie is in the wrong, and so stupidly wrong you lose all sympathy with her in the early part of the first act. She argues valiantly, but her every statement is turned against her, and marriage wins after victory. Expecting a reward for our money, we find one horse left at the post.

Next, in developing the theme, Miss Archibald has fallen between two stools. She could have written it into a problem play or a farce comedy (and the latter is patently her forte), but in trying to write both she has succeeded in neither. There is even a gesture of tragedy where Mollie considers taking poison. The ending is purely farcical.

Most surprising is the failure to characterize the persons of the play. With the exception of the amusing servant (lifted from "Call the Doctor") the characters are human only in spots. The surprise ending is perhaps legitimate, but should be at least indirectly planted. If Gregory were alive and attractive, one would be pained at his defection and delighted at the revelation of his subterfuge, but, as it is, he is nothing but a colorless bit of animated argumentation. The play is somewhat thin, as it has but one idea worked out twice seriously, and once humorously with the servant. The main theme needs elaboration. The

drama also lacks the sparkle expected from the author of "Call the Doctor." The opening of the second act is a pleasing exception to this stricture.

Despite all this criticism a play is there if Miss Archibald or Belasco will unravel its tangled skeins and work anew the real pattern. It was received with great enthusiasm. The Fealy company did well with it, notwithstanding they apparently rewrote the third act during the performance. Maude Fealy was decidedly effective and looked rather darling. She had a charm an ingenue might envy. Milton Byron did as well as possible with a hopeless part, while Miss Rathburn and Lester Paul played the parents with dignity and the unconscious humor demanded. Elizabeth Wells delighted with a vivid interpretation of Lillian, and Arline McMahon almost stopped the show with her clever delineation of the servant. Without detracting from her splendid work, it might be said she had the advantage of enacting the only real character in the piece.

The premiere was somewhat of a gala occasion, as Miss Archibald when called upon for a speech was almost buried in roses, and Belasco, in response to the cheers of the house, took a number of bows from his seat in the orchestra. The cast took endless curtain calls.

## COLD FEET

Atlantic City, May 9.  
"Cold Feet," a farce with May Vokes, is with us this week at the Apollo. From managerial sources it is inferred that Broadway is the next stop.

If the last act pace could be maintained through the whole play "Cold Feet" could be voted a clever series of bright lines with many laughs, but as it stands some of the action in the second act is rather repetitious. The third act provides the real situations for humor and the lines that go with them.

The story concerns the aftermath of a wedding, the fainting of the bride in the arms of a former lover, his mistaken administration of a sleeping powder for a restorative, and the later necessity of giving most of the cast a similar dose to gain quiet.

The situations savor of the bedroom farce, but never reach any height that strains credulity. Ten years ago "Cold Feet" might have been whisked off the stage as immoral. Now we are not even shocked.

There is no cleverer actress of the uncomprehending than May Vokes, who usually finds such parts with the title "maid" attached. Such has been her plucking in this play, where she secures impossible sums of money from the cast for very trifling reasons. How she does it and what she makes of a rather foolish part are the comical reasons for saying "Cold Feet" is a play of farcical promise.

Fred Jackson and Pierre Gendron appear as the authors. Glenn Anders has the lead, with Catherine Doucet and Beth Martin as the leading feminine people in the cast.

Notker.

## THE WHOLE TOWN'S TALKING

Washington, D. C., May 9.  
This farce, which some time ago had a try-out, was again brought to light Sunday and has many of the components necessary to make a success. There is much in its present state to be remedied, but the groundwork is there and when the holes are filled in, the biggest fault, that of the auditor being always ahead of the author, will undoubtedly be done away with. It was slow in getting started, the first act being particularly so; it was plain, plant, plant for what was to come, and really wasn't until the middle of the second act the fun really started. The laughs came from that point on, though, one on top of the other, and it is all done without the aid of a bed or a lady's boudoir.

John Emerson and Anita Loos are responsible for the piece and it is full of sparkling lines. Although the story they have to tell isn't new by any means, after it is fairly under way it is told well enough.

A. H. Woods is trying the piece out with the Marshall stock at the Carnegie, and sent down John Cumberland, for whom the piece is intended for the coming season, and Eileen Wilson. The balance of the cast is made up of the members of the local company. They all do remarkably well; some miscasting, but, of course, allowances must be made for this. Cumberland has just such a part that has brought to him a niche in the world of the theatre all his own. He was splendidly funny and will undoubtedly find in the part another list of successes.

As for the piece, it tells the story

of a plodding bookkeeper whom father has made his partner and whom father also decides he would like to have for a son-in-law, and when daughter brings home a man of the world from Chicago and carries in her head advanced ideas as to what her husband must have been and seen and done before she becomes his wife, father proceeds to build up a past for his bookkeeper-partner. They select a prominent film star for a two-week affair in the past. The whole town talks about the affair and forces the man from obscurity into prominence over night and brings the girl into his arms.

Complications arrive when the local picture house manager brings the film star in question to town for a personal appearance, she trailing along her director-fiance. Father likes to get out in taxis with the ladies, and as mother had grown dubious of these business appointments at night he took a narrow and random from the town's best hotel register. This random guess happens to be the director, and when mother calls the hotel to verify the story of the appointment, the director, after being informed of the call, comes to the house. He sees the picture of the movie star, his jealousy is aroused and then complications start in a bunch.

Gerald Oliver Smith is miscast as the man of the world, but he has a method all his own, is very popular here and went over big.

Meakin.

## THE WHITE WAY

(Reprinted by permission from the notice in the Cleveland "Times" by J. Wilson Roy, dramatic editor of that paper.)

Cleveland, May 9.  
"The White Way," a new comedy by Margaret Mayo and Aubrey Kennedy, was given its premiere performance at the Ohio theatre Monday night, with Francine Larrimore in the leading role.

First nights in the theatre are rarely satisfactory, and Monday night was no exception. Several things stood in the way of a genuine test of either play or players, and to nervousness must be credited the principal cause of any shortcoming in the production. Such a condition is not only usual, but it must be taken into account that it was the first time any of the new company of McLaughlin players had played as an organization. When these matters are given consideration, it should be recorded that there is good material on which to build a worthy repertoire company.

"The White Way" will prove good entertainment eventually, but we doubt not that the "play doctor" will get on the job right early and diagnose the seat of the trouble. There is nothing seriously wrong with the new comedy, but at present it needs a tonic to its vitality.

"The White Way" narrows down to two real characters, both well drawn and of sufficient contrast to hold the interest of playgoers. Temperamentality is pitted strongly against staidness, and the working of two such opposite natures gives the theme to this new play. This is well done, although at times it is slightly overdrawn and on other occasions the delineation is inclined to weaken. We believe, however, that the letter may largely be overcome when the cast becomes better acquainted with each other and their respective roles.

The story concerns Dolly Lane, a struggling actress who has married a western ranchman, whose affairs have become entangled with the government in a land deal. He owns several thousand head of cattle, and simultaneously with Dolly's "big chance" before the footlights comes the news that Steve—her husband—has won his case against Uncle Sam, and all is well financially.

Dolly makes her appearance for her "big chance"; she breaks down in her opening number, but comes back with a vengeance, and five curtain calls are the result. Dolly has won success! She is now a star!

Steve is dismissed; the "angel" forces his attention on his newly found star; Dolly's better nature rebels at the suggestion or thought of his proposition. She picks up the door, but by subterfuge Dolly escapes from his clutches. Then comes more Steve stalks into the dressing room and discovers the rascality of the "angel" and manager; threatens to horsewhip the fellow, but Dolly interferes and justifies the manager by the remark that he has been drinking.

Love wins the day—Dolly and Steve link hearts as the curtain falls!

While the first and second acts are inclined to drag at times, the punch in the third stanza makes an excellent antidote. Francine Larrimore fulfilled all expectations—she was leader in all that pertained to success in this initial venture of "The White Way." At times she gave evidence of nervousness, but actresses are human and critics are charitable under such circumstances.

Joseph Sweeney was good as Steve, a trifle awkward at the start, but he improved as the evening wore on. William David cleverly portrayed the "angel" and manager,

# BROADWAY REVIEWS

## THE MOUNTBANK

Andrew Lackaday.....Norman Trevor  
Horatio Bakus.....Lennox Pawle  
Anthony Hytton.....T. Wigney Percival  
Harry Verity-Stewart.....Charles Romano  
Gordon.....Louis La Bey  
Parker.....F. Cecil Butler  
Lady Auriel.....Lillian Kemble Cooper  
Blodie.....Gabrielle Ravine  
Lady Verity-Stewart.....Marjorie France  
Evdane.....Nora Swinburne

The opening of a Frohman play in such a house as the Lyceum in May is an unusual event, and only such a combination of circumstances as the premature ending of the run of "Kiki," suggesting the transplanting of "The Comedian" to the Lyceum, could bring about the need of a stop-gap at this stately and splendid playhouse. Whether or not "The Mountbank" was advisedly designed as an inter-regnum, that is what it will probably be. It has merit, but not enough for an extended stay at so desirable a theatre.

It is, again, the dramatization of a great English novel making a fair play. "The Mountbank," by W. J. Locke, is a vague almost in the class of "If Winter Comes," and by many critics regarded as a plane of literature beyond Hutchinson's countless seller. As the other was a story of war and society, this is a story of war and the theatre. The mountbank is a clown; he is, as nearly as an American trade-paper critic can classify him (the play makes his exact status and exact work nebulous), a small-time opening act. Yet he seems to have some standing in his profession in France, and probably owns a vaudeville troupe playing the music halls.

At any rate he is a sadwist-born nobody, but a cultured and forceful man with the diction of a gentleman in the tights of a contortionist and the clown-white, red-nosed, eccentric-wigged get-up of a buffoon. He is working with a dog, which is killed; at the height of his sorrow there comes into his dressing room an inconsequential woman performer, out of luck, who has befriended him professionally years back. He takes her on in place of the dog—as a partner.

We find them next living together. She is a sloppy, slovenly, shop-talking female ham. He is itching to get to the front. He bolts at last and enlists. The next act sees him a general. (That sound about and plays that way in the book the transition is gradual and logical. Stranger things happened in the big war, and this is no essential incongruity.)

As a general, a hero, he is taken up by good people. He falls in love with a young noblewoman, who is also a hearty war-worker. Five

and Grace Elkins made a splendid mother to Dolly.

The new roster of McLaughlin players looks promising, and with a few more experiences as an organization should meet the requirements intended.

The stage settings were praiseworthy.

## WIT OUTWITTED

Newark, N. J., May 9.  
This is the first of Hurtig & Seamon's new plays which they are trying out in stock here. It is a crook-detective melodrama of much interest.

Three crooks have robbed a post office of \$2,000,000 in bonds. They have arranged that Hogan, who has planted the bonds, should tell the hiding place in such a way that neither of the others can get the stuff without the other. The ringleader, "The Duke," shoots Hogan, leaving only himself and Charlie Moran to divide. Moran, angered at this, refuses to aid "The Duke."

The play opens with an extraordinarily fine scene between Charlie and Mabel, who is living in a hotel with him and is in reality a tool of The Duke. They have fallen in love, and as Charlie insists upon marrying her, he tells her his secret against her protests. He is at once shot and Marie, the maid, steals part of the code from his pocket.

In the last act, which is laid at the place where the bonds are secreted, after several thrills, the code is brought to justice. Charlie's identity is revealed, and the whole tangled is unraveled without stretching the probabilities too far.

The play reflects credit upon the author, whose identity is not definitely revealed. Both characterizations and construction are generally good.

Notwithstanding minor criticisms, "Wit Outwitted" is in good shape. It deserves to succeed; whether or not it does depends upon whether the public will accept another mystery play.

The company gave a fine performance. Mabel Brownell was an admirable Marie, convulsing the house with her low comedy work. William Shelley also did well, while Helen Stewart won the sympathies by her charming impersonation of Mabel. "The Duke" was played flawlessly by Edward Kene, while George Barber did such excellent acting it hurt to see him killed. The stage settings were surprisingly good.

years have elapsed. The mountbank has faded away under the rise of the soldier and commander. Then the armistice, demobilization, thousands of others like himself suddenly plunged back into civilian life—officers back to their humdrum tasks; he with no other trade except the soldier's—no longer needed—and the mountbank. Also he feels that despite everything he owes it to his partner and paramour to return to his old life.

He does it. It is horrible to him. Moreover, he has lost his "personality." The general who has commanded divisions can no longer hold a ten-cent vaudeville audience.

He is between the horror of going down back to the circus as a clown, and trying to engage in some business about which he knows nothing, when he gets an offer from an old buddy to go to the Solomon Islands and mine copper. His misadventure partner balks; no savage life for her. At about the same time the noblewoman turns up on a legitimate enough mission, his partner is taken off his hands by an old friend of backstage affiliation, and the clench is there at the final curtain.

A very excellent story, and in the book, a very powerful one. In the dramatization by Locke and Ernest Denny it is pretty talky, but that is not its main fault. It lacks drama all the way, somehow. Trevor is too superior as a clown to make the later metamorphosis striking. He is a general in his dog act, or else he is a dog-actor as a general; anyway, he plays them both the same—and they are both written in the same tempo, register and mood.

The fault is probably more in the script than in the interpretation. It wouldn't be plausible to have him do it any other way than he now does, unless the authors had broadened him a bit in the first two acts so that he would have something to be refined into for the last two. He is mismatched with his partner before he becomes a general, and only his extraordinary and not always quite human (or even quite sympathetic) sense of loyalty seems to be the link between him and his miscast life even before the war.

Trevor recites his role in about one key, never relieved by a laugh, never less than a leading man, almost a Hamlet throughout. Lennox Pawle, though he faltered in some of his lines, stole the performance as the friend of this unusual person, and Nora Swinburne, in a British flapper part, took what was left. Nothing in "The Mountbank" really adds anything to the professional careers of any save Miss Swinburne, who is so young that she has had no career hitherto, probably.

The direction in the main is wooden. The play needs lighter shadings, especially in the first two acts. It starts with the tragedy of the dog, which is more or less of a tragedy ever afterward. Gabrielle Ravine, with a natural French accent, missed from almost her first entrance as the partner, and became rasping and grinding as she went along, time after time hitting the same notes—some of them pretty blue. That is life, all right; monotonous and stupid progressions form most of our existence. But dramatists select the unusual, not the commonplace, for the stuff that makes plays—entertainment. The unusual may be told with realism, but sheer realism without point or flavor isn't art.

The strong story, even though not strongly played or projected, cannot fail to carry out of the theatre. This, with the position of the Lyceum as a theatre of dignity and solidity, the standard names associated with the production, and the great quality of the novel, will give "The Mountbank" from ignominious failure. But it is beyond restoration, apparently, as a success to take its place beside the ranks of the Frohman color-bearers.

Latt.

## ETHIOPIAN ART THEATRE

Inauguration of a repertory season by colored players at the Frazee theatre, New York, May 6, 1923, under the direction of Raymond O'Neil. Presenting a one-act dramatic skit of colored life, entitled "The Chip Woman's Fortune," by Willis Richardson, and Oscar Brown Jr., and "THE CHIP WOMAN'S FORTUNE" Liza.....Evelyn Peier  
Liza.....Byrdie Kirkpatrick  
Emma.....Evelyn Peier  
Aunt Nanny.....George Jackson  
Jim.....Solomon Bruce  
A Man.....Arthur Ray

"SALOME" Young Byron.....Arthur Ray  
Page of Herodias.....Lionel Monague  
First Soldier.....Lewis Alexander  
Second Soldier.....Roy Appleby  
Cappadocian.....Charles Orde  
Jokanaan.....Solomon Bruce  
Salome.....Evelyn Peier  
Herod.....Byrdie Kirkpatrick  
Herodias.....Laura Bowman  
First Jew.....Charles Orde  
Second Jew.....George Jackson  
Third Jew.....Walter White  
Tigellinus.....Arthur Thompson  
Slave of Herodias.....Marion Taylor

New York has had the Moscow Art Theatre, the Jewish Art Theatre and for a brief week the National Theatre. This week there arrived on Broadway, by the way of the Lafayette, in Harlem's black belt, at the Frazee the Ethiopian Art (Continued on page 44)



BILLS NEXT WEEK (MAY 14)

IN VAUDEVILLE THEATRES  
(All houses open for the week with Monday matinee, when not otherwise indicated.)  
The bills below are grouped in divisions, according to booking offices supplied from.  
The manner in which these bills are printed does not denote the relative importance of acts nor their program positions.  
\* before name denotes act is doing new turn, or reappearing after absence from vaudeville, or appearing in city where listed for the first time.

KEITH CIRCUIT

**NEW YORK CITY**  
Keith's Palace  
Tom Patricia  
Morgan Danera  
Crosby Fashion Pl  
Olson & Johnson  
Maye Yoh & Band  
Helen Ware Co  
Lytell & Fant  
Les Splendide  
Keith's Riverside  
Healy & Cross  
Herbert Clifton  
Gretta Arline Co  
Honey LaRocca  
T & K O'Meara  
Awkward Age  
Lonesome Manor  
Yvonne  
(One to fill)  
Keith's Royal  
Powers Elephants  
Murray & Oakland  
Wm Edmunds Co  
Carter Bros  
Millership & Girard

CECILE HARRY  
D'ANDREA and WALTERS

Featured Dancers  
"Mary," "The Merry Widow," "Up in the Clouds," "Spice of 1923," and others.  
Bet Fitzgibbons  
Lita Models  
The Nagels  
(One to fill)  
Keith's Colonial  
Gordon & Ford  
Mary Haynes  
Leavitt & Lockwood  
Leasey & O'Connor  
Parker & Peggy  
Lomas Troupe  
2d half  
Harry Fox Co  
Martha Pryor  
McGrath & Deeds  
Gold & Edwards  
Travers & Douglas  
Yerke's Happy Six  
Moss' Broadway  
Mel Klee  
Seed & Austin  
Shane & Lee  
Hartley & Pat'ron  
Sun Bonnetta  
(Others to fill)  
Moss' Coliseum  
Three Kitaros  
(Others to fill)  
2d half  
Blondes

ROB—GERTRUDE  
EARLE and RIAL REWIE

Headlining  
W. V. M. A., B. F. Keith (Western)  
Leavitt & Lockwood  
Dave Roth  
(Others to fill)  
Keith's Fordham  
Rae Samuels  
Blondes  
Dore Roth  
Claudia & Marion  
(Two to fill)  
2d half  
W. Schenck Co  
Mary Haynes  
Morton & Glass  
(Others to fill)  
Moss' Franklin  
Rooney & Bent  
Davis & Pelle  
(Others to fill)  
2d half  
Low Seymour Co  
Marion & Mack  
Eight Blue Demons  
(Others to fill)  
Keith's Hamilton  
Geo McFarlane Co  
A & F Steadman  
Geo Yeoman  
Nannie Le'out  
(Two to fill)  
2d half  
Rooney & Bent  
Jack Rube Clifford  
Davis & Pelle  
(Others to fill)  
Keith's Jefferson  
Santos & Hayes

HUGH HERBERT

223 LEFFERTS AVENUE,  
Kew Gardens, L. I.  
Phone Richmond Hill 9683

Marc Melchior Co  
Habecock & Dolly  
"The Dolans"  
(Two to fill)  
2d half  
Rubin & Hall  
Hessman & White  
A & F Steadman  
Lomas Troupe  
(Two to fill)  
Moss' Regent  
Miller & Capman  
Jack Rube Clifford  
(Others to fill)  
2d half  
Gordon & Ford  
Geo Yeoman  
(Others to fill)  
Keith's 81st St.  
Rita Gould  
Rockwell & Fox  
McLaughlin & B  
Nihla  
Chapman & White  
Lomas Troupe  
Proctor's 125th St.  
2d half (10-13)  
W. Fichter Co  
Dotter's Operaglobe  
Crosby & Goldner  
McClain & Sully  
Bryant & Stewart  
1st half (11-16)  
Grace Hamilton Co  
Hans & Alexander  
Ann Meyers  
Natho's Revue  
Tyan Weaver & R  
Reelings

**ALLENTOWN, PA.**  
Orpheum  
LaFluer & Portia  
Smyley & James  
Esmyley & Leont  
Klaine & Marshall  
B Bernie & Band  
2d half  
E & Tindell  
Tivoli & Laver  
Around the Corner  
Sankus & Silvers  
Kellars & Lynch  
Weaver & Weaver  
Collins & Hart

JACK POWELL SEXTETTE  
"WATCH THE DRUMS"

**AMSTERDAM, N. Y.**  
Bluffs  
Cliff Jordan  
Leon & Black  
Hence & Band  
Bway Kid Rev  
(One to fill)  
Three Kikillos  
Jones & Ray  
Ergotti & Herman  
Pietro  
Fred Harrison Co

**ASBURY PARK, N. J.**  
Main Street  
Edith Lamont  
Lewis & Dody  
G & P Magley  
(One to fill)  
2d half  
Duel DeKerekiardo  
Just Out Knicker  
Lahr & Mercedes  
(Others to fill)  
2d half (17-20)  
The Storm  
(Others to fill)  
Proctor's 23d St.  
2d half (10-13)  
One Fearful Night  
Frost & Morrison  
Paul Nolan Co  
Ted Lorraine Co  
Babcock & Dolly  
1st half (11-16)  
Burke Barton & B  
Montana  
Flaherty & Stonig  
Dundin & Play  
(One to fill)  
2d half (17-20)  
Piano & Landauer  
Ann Meyers  
Shelton & Rosa

**ATLANTA**  
Lyric  
(Birmingham split)  
1st half  
The Seaboard  
\*Dayton & Palmer  
Bert Levy  
Pluto & Boyie  
Stranded

**AUNIMEN, N. Y.**  
Jefferson  
Vee & Tully  
Dundin & Play  
(Two to fill)  
2d half  
Armstrong & D'Arcy  
Bway Kid Rev  
(Two to fill)

**BALTIMORE**  
Maryland  
Piter & Sister  
Franklin Chas Co  
Demarest & Co's  
Three Whirlwinds  
Combe & Nevins  
Clark & Ralph  
Claudia Coleman  
Harland Dixon Co

**BATON ROUGE**  
Columbia  
(Shreveport split)  
1st half  
Cornell Leona & Z  
Cornell Hamilton  
Robt Kelly Co  
Shone & Squires  
Kavanaugh & E

**COUNT TRIK**  
PERRONE and OLIVER  
in a "Song Symphony"  
ORPHEUM CIRCUIT

**BIRMINGHAM**  
Lyric  
(Atlanta split)  
1st half  
Bent & Partner  
Douglas & Earl  
Dave Harris Co  
\*Ray & Hillard  
Dore's Celebrities

**BOSTON**  
B. F. Keith's  
Blains & Grill  
Helen Stover  
Wood & Wyds  
Bill Robinson  
H Stoddard Band  
Yorke & King  
Oliver & Lip  
Delia Schenck  
Van

**BUFFALO**  
Shea's  
Bryant & Stewart  
Ruth Roy  
Jessie Busley Co  
Dooley & Morton  
Harris's Band  
Hawako Japa

**CHATTANOOGA**  
Pialto  
2d half  
Frank Wilson  
Snow & Norrie  
Faye & Donnelly  
Carlton & Bellow  
D Byron Revue

**GREENVILLE**  
Grand O. R.  
(West-Salm split)  
1st half  
Calvin & O'Connor  
Jay & Weston  
Painty Marie  
Williams & Clark  
Syko

**HARRISBURG, PA.**  
Majestic  
Earl & Mathews  
Ann Munson Co  
Mack & Deagon

**INDIANAPOLIS**  
Palace  
Harry Watkins  
Cook & Oatman  
Alla & Pullman  
Alla & Band  
(Two to fill)  
Will & Robbins  
Mahoney & Coel

**JACKSONVILLE**  
Arenda  
(Bavannah split)  
1st half  
Brooman & Grace  
Ethel Hopkins  
Fred Gray Co  
Briscoe & Rauh  
Berk & Sawm

**LONG BRANCH**  
Broadway  
Singer's Midgets

**LOUISVILLE**  
National  
The McIntyres  
Shirley & Fitz  
7 Brown Girls  
Rath Bros  
Plaza Entertainers  
2d half  
Lloyd Richards  
Nellie Christie Co  
Chas Ledger  
Brown & Lavell  
Browning & Davis  
Embe & Alton  
D Davis Revue

**LOWELL**  
B. F. Keith's  
Thank You Doctor  
Tracey & McBride  
Willie Hale & Bro  
The Reuters  
Arch Stanley  
Helen Moratti  
Tom Smith

**MOBILE**  
Lyric  
(New Orleans split)  
F & E Carmen  
Du For Boys  
Jim McWilliams  
Lew Wilson  
Mollie Fuller Co  
Elizabeth Brice

**DAYTON**  
B. F. Keith's  
Russell & Pierce  
Nellie Nichols  
Edith Lamont  
(Others to fill)  
2d half  
A & F Frabrie  
Aaron & Kelly  
Millicent Mower  
H & A Seymour  
II & Santrey & Band  
Santrey & Seymour

**DETROIT**  
Temple  
Baader Lavelle T  
Rusel Selden & Bro  
Moseley & Phyllis  
H. B. Ho  
Walsh & Ellis  
Georges DuFranne  
Davis & Darnell  
Gibson & Chas  
Rome & Gaut

**EASTON, PA.**  
Able O. H.  
E & L Tindell  
Tivoli & Laver  
Around the Corner  
Billy Beard  
Ideal

**ELIZABETH, N. J.**  
Proctor's  
2d half (10-13)  
Hampton & Blake  
Ann Meyers  
Breaking It Gently  
\*Gardner's Bullboys  
Henry & Adelaide  
1st half (14-16)  
Bessie Rempel Co  
Rubin & Hall  
Nellie Arnold Co  
Nellie & Paulson  
Gold & Edwards

**IMPERIAL**  
(Sunday - Opening)  
Paul Decker Co  
Fiske & Lloyd  
Southland Enter  
Wm. Penn  
Russell & Marconi  
H. L. Cooper Co  
Fields & Fink  
Stephens & Lovejoy  
(One to fill)  
2d half  
Ferry Corvey  
Dance Gambol  
Lillian Bernard  
Howard & Lyons  
C'W'd & Broderick  
PITTSBURGH  
Davis

**MT. VERNON**  
Proctor's  
2d half (10-13)  
Herron & Gaylord  
D DeKerekiardo  
Jana & Whalen  
(Others to fill)  
1st half (14-16)  
McRae & Clegg  
O'Donnell & Blair  
Murray & Oakland  
Rudy Norton Co  
(Two to fill)

**ERIE, PA.**  
Colonial  
McRae & Clegg  
O'Donnell & Blair  
Murray & Oakland  
Rudy Norton Co  
(Two to fill)

**GERMANTOWN, PA.**  
Orpheum  
Herbert's Dogs  
Crane May & C  
Moore & Freeda  
Holmes & Laver  
Jim M. Wood  
Adelaide Bell Co

**GREENVILLE**  
Grand O. R.  
(West-Salm split)  
1st half  
Calvin & O'Connor  
Jay & Weston  
Painty Marie  
Williams & Clark  
Syko

**HARRISBURG, PA.**  
Majestic  
Earl & Mathews  
Ann Munson Co  
Mack & Deagon

**NASHVILLE**  
Princess  
Chas Ledger  
Brown & Lavell  
Browning & Davis  
Brobe & Alton  
D Davis Revue  
2d half  
The McIntyres  
Shirley & Fitz  
7 Brown Girls  
(Two to fill)

**NEWARK**  
Proctor's  
Jimmy Shear Co  
Chic Sale  
The Vanderbilts  
Allen Stanley  
(Others to fill)

**NEW BRUNSWICK**  
State  
Walworth & P  
May & Pinto Co  
Nauren Englin  
Flashies  
Mack & Stanton

**JACK THOMAS and CLIFF HAYMAN**  
Featured with JACK CONNORS REVUE  
Levy's Gates Ave., Brooklyn (May 10-13)

**ANN FRANCIS Co**  
(One to fill)  
Synopated Y  
Kennedy & Davies  
Alleen  
Bob Hish  
Gilded Cage

**ROCHESTER**  
Temple  
Espe & Dutton  
Edwards & Beasley  
Van Hoven  
Weber & Ridnor  
Hackett & D'Amir R  
Premier & Kials  
El Rey Sisters

**SAVANNAH**  
Bison  
(Jacksonville split)  
1st half  
Mischula  
Weber & M  
Peters & Wallace  
Joe Watson

**VARDON and PERRY**  
HEADLINING PANTAGES CIRCUIT  
Juggland  
SCHENECTADY  
Proctor's  
3 Kikillos  
Gertrude Barnes  
Jones & Ray  
Pietro  
Fred Harrison Co  
2d half  
Roma Duo  
Leon & Dawn  
Hence & Baird  
Pols'm Denny Band  
(One to fill)

**SYRACUSE**  
B. F. Keith's  
Malinda & Dade  
Jean Sothern  
McFar'd & Palace  
Ryran & Broderick  
Zuhn & Drives  
Chas of Future

**TOLEDO**  
B. F. Keith's  
A & F Frabrie  
Aaron & Kelly  
Millicent Mower  
H & A Seymour  
Santrey & Band  
Santrey & Seymour

**WILMINGTON**  
Aldine  
William Bernard  
Hickm's Howard R  
Kolas Bros  
DeLaine  
2d half  
Russell & Marconi  
Bertha Kramer  
The Gollis  
(One to fill)

**YONKERS, N. Y.**  
Proctor's  
2d half (10-13)  
\*Nearly Married  
Sylvia Brann Co  
Jack Little  
Lena & Mercedes  
Holly & Lee  
1st half (14-16)  
Julie Gerilly  
(Others to fill)  
2d half (17-20)  
Jean LaCrosse  
(Others to fill)

**YORK, PA.**  
Opera House  
May McRay & Sis  
Nixon & Sans  
Doyle & Christie  
Sharkey Roth & H  
(One to fill)  
2d half  
Earl & Mathews  
Ann Munson Co  
Mack & Deagon  
Four Canning Stars  
(One to fill)

**BRIDGEPORT**  
Palace  
Harvey & Leighton  
Higon & Jiggs  
\*Jungle Bungalow  
Wims & Demarest  
Flo Mayo  
2d half  
Great Johnson  
B & H Carlton  
The Comeback  
Anger & Packer  
(One to fill)

**NEW HAVEN**  
Palace  
Trella Co  
Wopler & Davis  
Fleurette & J  
Anger & Packer  
Ben Meroff Co  
2d half  
Chong & Moey  
Telask & Dean  
6 Anderson  
Rippon & Jiggs  
Joe Darcey  
Sadie 1 of Girls

**SCRANTON, PA.**  
Palace  
(Wicks-Bre Split)  
1st half  
Bella Duo  
Mildred Parker

**WILLIAM F. ADER**  
Theatrical Attorney  
Now in New York  
ASTOR HOTEL

**HARTFORD**  
Capitol  
Clony & Moey  
B & H Carlton  
Hendon Dugan Co  
Southern 4  
M & M J. Barry  
2d half  
DeWitt & Meyers  
Meredit & S'nor  
Fleurette & J  
Kennedy & Casey  
Yates & Carson

**ROANOKE, VA.**  
Ronneke  
Nathano Bros  
Madell & Golsn  
Anderson & Graves  
Joe Laurie  
(One to fill)  
2d half  
Murray & Garrison  
Kennedy & Casey  
Eddie Nelson

**SPRINGFIELD, MASS.**  
Palace  
Wood & White  
Keiso & DeMondo  
Gold & Sunshine  
Great Johnson  
Sadie 1 of Girls  
2d half  
Stanley Gallin Co  
Kerr & Ensign  
Married Again  
Southern 4  
4 Ortons

**WATERBURY**  
Palace  
DeWitt & Meyers  
Telask & Dean  
B'bridge Casey Co  
Joe Darcey  
The Comebacks  
2d half  
Trella Co  
Wopler & Davis  
4 Madcaps  
Tom Kelly  
Ben Meroff Band  
WILKES BARRE  
Poli's  
(Scranton Split)  
CHICAGO KEITH CIRCUIT  
CLEVELAND  
Hippodrome  
Harry Bewley Co  
McGrim's & Wal's  
Mills & Duncan  
(Two to fill)  
CINCINNATI  
Palace  
Pair of Deuces  
Clayton & Lennie  
Miller Packer & S  
Weaver Bros  
(Three to fill)  
EVANSVILLE, IND.  
Strand  
Glittie & Rita  
Sutart  
Stone & Hayes

**WOLF ST. MASS.**  
W'BC'STB  
Kerr & Ensign  
Married Again  
Tom Kelly  
4 Ortons  
2d half  
Harvey & Leighton  
Wood & White  
Gold & Sunshine  
M & M J. Barry  
Flo Mayo

**LEXINGTON, KY.**  
Ben All  
\*Lloyd & Christy  
\*R & B Brill  
(Three to fill)  
2d half  
Glencoe Sisters  
(Others to fill)  
PADUCAH, KY.  
Orpheum  
Monte & Lyons  
Neal Abel  
Fred Hagen Co  
Davis & Bradner  
2d half  
Zelda Bros  
Walter Baker Co  
Dunn & Layman

**"SIN" JAMES**  
Ernie & Ernie  
2d half  
Monte & Lyons  
Elinore Pearce Co  
Fred Hagen Co  
(One to fill)  
INDIANAPOLIS  
Palace  
Rocoe & Alls  
Alls & Pullman  
2 Weber Girls  
(Others to fill)  
KOKOMO, IND.  
Strand  
Rose Valadya  
Broderick Wynn Co  
Harry Fox Co  
Morton Jewell Co  
2d half  
Kent & Allen  
Orren & Drew  
Four Tanakia  
(One to fill)

**BOSTON KEITH CIRCUIT**  
BOSTON  
Valentine & Bell  
Kennedy & Kramer  
3 Black Diamonds  
Jarvis & Harrison  
Polly & Oz

**E. HEMMENDINGER, Inc.**  
JEWELERS  
33 West 40th Street  
Telephone Bryant 1543

**FITCHBURG**  
Cummings  
Helen Vincent  
Innis & Ryan  
Emma Raymond 3  
(Two to fill)  
2d half  
Ed Kane  
Marino & Marita  
Carr & Brey  
(Two to fill)

**LEWISTON, ME.**  
Music Hall  
Peggy Brooks  
McKisack & Hal'dy  
Bobbie Carbone Co  
Carr & Brey  
2d half  
Wilson & Appel  
(Others to fill)

**LYNN, MASS.**  
Olympia  
\*Ross & Ludovic  
Marino & Marita  
Lou Tellegen Co  
(One to fill)  
2d half  
Royal Gascolines  
Willie Solar  
Paul Hest Co  
(One to fill)

**MANCHESTER**  
Palace  
Wilbert & Dawson  
O'Brien & Wynne  
Jarvis & Harrison  
Polly & Oz  
Paul Hill Co  
Burr & Lynn  
NEW BEDFORD  
Olympia  
Ring Tangle  
Dixie Four  
Royal Gascolines  
O'Brien & Wynne  
(Two to fill)  
2d half  
Betty Washington  
Smith & Strong  
Burns & Lynn  
O'Donnell & Blair  
Jack Wilson Co  
Van Cello & Mary  
(One to fill)

**FALL RIVER**  
Empire  
Betty Washington  
Smith & Strong  
Burns & Lynn  
O'Donnell & Blair  
Jack Wilson Co  
Van Cello & Mary  
(One to fill)

**ORPHEUM CIRCUIT**  
CHICAGO  
Palace  
(Sunday - Opening)  
Frank Tinney  
Joe Cook  
Rogers & Allen  
Williams & Vaneal  
H J Connelly

**ALBANY**  
Proctor's  
Roma Duo  
Kennedy & Davies  
Folsom Denny & B  
Bob Hall  
The Gilded Cage  
2d half  
Cliff Jordan  
Carter & Cornish  
Henry & Moore  
Willon Sisters

**CHESTER, PA.**  
Admgment  
The Gellis  
Crawford & Brock  
Ooddlies of 1923  
(One to fill)  
2d half  
Fields & Fink  
Kello Bros  
Brockmann's How'd  
Delia Schenck  
(One to fill)

**CINCINNATI**  
Palace  
Miller Packer & S  
Clayton & Lennie  
Pair of Deuces

**CHICAGO**  
Palace  
(Sunday - Opening)  
Frank Tinney  
Joe Cook  
Rogers & Allen  
Williams & Vaneal  
H J Connelly

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Palace  
(Sunday - Opening)  
Frank Tinney  
Joe Cook  
Rogers & Allen  
Williams & Vaneal  
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Joe Cook  
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H J Connelly

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Palace  
(Sunday - Opening)  
Frank Tinney  
Joe Cook  
Rogers & Allen  
Williams & Vaneal  
H J Connelly



Farrell Taylor & Japh's America Co. Edwin George Whiteman's Band

**DENVER**  
Orpheum  
(Sunday Opening)  
Land of Fantasy  
Gibson & Connell  
Jack Benny  
Moore & Kendall  
Karl Emmys Pets  
Bobby McNamee & T

**DES MOINES**  
Orpheum  
(Sunday Opening)  
Lady Teen Mei  
Stars of Yesterday  
Ned Norworth Co  
Historical Orcha  
Mantell's Manikins

**KANSAS CITY**  
Main Street  
Trene Franklin  
P. Farnum & Band  
Billy Gheen  
Snodgrass & Band  
C. Ross & Santoro  
Chas Harrison Co  
**LOS ANGELES**  
Hill Street  
Smith & Barker  
Armstrong & Phelps  
Cunningham White  
F. & T. Sabini  
Dance Creations  
Wells V & West  
**Orpheum**  
Frank McIntyre  
Sylvia Clark

# THE BRAMINOS

With their wonderful musical instrument  
PLAYING LOEW CIRCUIT  
Direction: J. H. LUBIN

Olivia & Sanders  
P'ing & Morrison  
Althea Lucas  
De Marcos & Band  
Whiting & Burt  
Olea Cook

**MILWAUKEE**  
Palace  
(Sunday Opening)  
Jim Morgan Band  
B. & B. Wheeler  
W. & J. Mandell  
Owen McGivney  
Dorson  
Four Fords

**MINNEAPOLIS**  
Hennepin  
(Sunday Opening)

## LOEW CIRCUIT

**NEW YORK CITY**  
State  
Masie Lunette  
O'Connor & Clifton  
White Black & U  
Jennings & Dorney  
Kirkham Sls  
2d half  
Maxine & Bobby  
Debridge & G  
F. & T. Hayden  
(Two to fill)  
**American**  
Lillian's Dogs  
Beatoff & Messenger  
Mayer & Singer  
Walter Manthey Co  
Abbott & White  
Al Lester Co  
Elliot & LaTour  
(One to fill)  
2d half  
Gray & Grayville  
Smith & Nash

# CHESTER FREDERICKS

The Featured Juvenile Dancer and  
Clever Mimic  
Third Season with  
Gus Edwards Revue

Kirkham Sls  
O'Connor & Clifton  
Robert H. Dodge Co  
Jennings & Dorney  
Johnny Clark Co  
(One to fill)  
**Victoria**  
Frank Shields  
Bates & Smith  
Nevelina & Gordon  
Senator Murphy  
Amaranth Sls  
2d half  
Stanley & Alva  
Fisher & Sheppard  
Nehoff & Phelps  
McCoy & Walton  
Dance DeLuxe  
**Lincoln Square**  
Marguerite & A  
Waher & Sheppard  
Marston & Manley  
Jack Connors Rev  
2d half  
Lillian's Dogs  
Worth & Bradford  
Miller & Bradford  
Berth Hanlon  
Pederson Bros  
**Greely Square**  
Pederson Bros  
Overholt & Young  
Miller & Bradford  
Smith & Nash  
2d half  
Drean Sisters  
Marston & Manley  
Senator Murphy

# SHEAN and PHILLIPS

Featured with ONA MUNSON  
Playing B. F. Keith Circuit

Amaranth Sls Co  
Delancey Street  
Elio & Koo  
Herman Herrons  
Stranded  
Collins & Pillard  
Dance DeLuxe  
2d half  
Kerwin Kravona Co  
Mayer & Singer  
"Fay" Rash 3  
Drean Sisters  
Samaroff & Sonia  
**National**  
Maxine & Bobby  
Debridge & U  
Let's Go  
Lynn & Lockwood  
Golden Bird

Gautiers Br'kayers  
Whitfield & Ireland  
Jean Adair Co  
Gene Green  
Benson Orchestra  
Sheldon B & H  
**OAKLAND, CAL.**  
Orpheum  
Aunt Jeannina & B  
Toto  
Leon Yavara  
Charles D. Hays  
Wilber & Adams  
Bobby McNamee Co  
**PORTLAND, ORE.**  
Orpheum  
Blossom Sealey  
Clayton & Edwards  
Fireade Reverbs  
J. & I. Connelly  
Frank Whitman  
Bono  
Skatelles

**SAN FRANCISCO**  
Golden Gate  
(Sunday Opening)  
Hal Shelly Co  
Ernest Hiss  
Gardell Pryor & W  
Sargent & Marvin  
The Lelands  
Four Camerons  
**Orpheum**  
(Sunday Opening)  
Fannie Brice  
Royce May & E  
Three Kite Kuhns  
Mitty & Tillo  
Morris & Campbell

**ST. LOUIS**  
Orpheum  
(Sunday Opening)  
The Canisius  
Wellington C Co  
Howard W & B  
Winsor McCay  
Geo Moore Co  
**ST. PAUL**  
Palace  
Berg & English  
Dooley & Storey  
Mrs R. Valentino  
Myers & Hanford  
Polly Mann  
Howard & Clark

**ATLANTA**  
Grand  
Wyoming Duo  
"Bert" & Carlton  
C & T Harvey  
Matthews & Ayers  
Frank Harkins Co  
2d half  
Arnold & Davis  
Norton & Melotte  
Irving Edwards  
W E Ritchie Co  
**BALTIMORE**  
Hippodrome  
Conroy & Howard  
Masie Lunette  
Malton & McCabe  
Monroe & Grant  
(One to fill)  
**NEW ORLEANS**  
Crescent  
Wilton & Lelo

**BIRMINGHAM**  
Hijou  
Daltus Duo  
Hoban & Green  
Steven & King  
Billy Barlowe  
Valda Co  
2d half  
W. & M. D. Carlton  
C. & T. Harvey  
Matthews & Ayers  
Frank Harkins Co  
2d half  
Hoban & Green  
Steven & King  
Billy Barlowe  
Valda Co  
2d half  
W. & M. D. Carlton  
C. & T. Harvey  
Matthews & Ayers  
Frank Harkins Co

**BOSTON**  
Orpheum  
F. & O. Walters  
Britt & Clifford  
Herron Ashley Co  
Frank Pay  
Homer Gray Co  
Randow Trio  
**BUFFALO**  
State  
Beil & Eva  
Norton & Wilson  
Nancy Boyer  
Thos Potter Dunne  
Edw Stanton Co  
(One to fill)  
**CHICAGO**  
Rialto  
Mankin  
McIntyre & Halco  
Bob Ferns Co  
Mumford & Stanley  
Indian Beveries  
**CLEVELAND**  
State  
Victoria & Dupre

**BROOKLYN**  
Metropolitan  
Fern Higelow & K  
Tommer & Day  
Chas Ahearn Co  
(Two to fill)  
2d half  
Margaret & Alvares  
Chadwick & Taylor  
Al Lester Co  
Klein Bros  
Walter Manthey Co  
**Fulton**  
Stanley & Alva  
Chadwick & Taylor  
Artie Nolan  
Bernard & Townes  
Boys of Long Ago

**HOBOKEN, N. J.**  
Lyrie  
Grey & Dean  
Al Rickard

**BL'MING'N, IND.**  
Grand  
George L. Shay  
Lyon & Wake'd  
L & U Wesley  
2d half  
Raymond & Pike  
Gould & Le Roy  
Almigh & Haxet

**BUFFALO**  
Lafayette  
Hardy Bros  
Murray Girls  
Hyams & McIntyre  
Clayton & Shaghe  
Alva Axiom  
**CORTLAND, N. Y.**  
Cortland  
Selma Braatz

**MEMPHIS**  
State  
Wyeth & LaRue  
Diaz Monkeys  
Fox & Kelly  
Carra Brannon & M  
Harry Abrams Co  
2d half  
Baltus Duo  
Hoban & Green  
Steven & King  
Timly Barlowe  
Valda Co  
**MILWAUKEE**  
Miller  
Francis & Wilson  
A. L. Wilson  
M. Montgomery Co  
Lair & Dale  
F. Clayton Rev

**NEWARK, N. J.**  
State  
DuPonts  
Phile & Parsons  
Harry Mayo & R  
Emily Darrell  
Dolly's Dream  
**NEW ORLEANS**  
Crescent  
Wilton & Lelo

**NEW YORK CITY**  
State  
Masie Lunette  
O'Connor & Clifton  
White Black & U  
Jennings & Dorney  
Kirkham Sls  
2d half  
Maxine & Bobby  
Debridge & G  
F. & T. Hayden  
(Two to fill)  
**American**  
Lillian's Dogs  
Beatoff & Messenger  
Mayer & Singer  
Walter Manthey Co  
Abbott & White  
Al Lester Co  
Elliot & LaTour  
(One to fill)  
2d half  
Gray & Grayville  
Smith & Nash

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Abbott & White  
Al Lester Co  
Elliot & LaTour  
(One to fill)  
2d half  
Gray & Grayville  
Smith & Nash

**NEW YORK CITY**  
State  
Masie Lunette  
O'Connor & Clifton  
White Black & U  
Jennings & Dorney  
Kirkham Sls  
2d half  
Maxine & Bobby  
Debridge & G  
F. & T. Hayden  
(Two to fill)  
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2d half  
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Smith & Nash

**Palace**  
Jean Boydell  
Hughes & Pam  
Newhoff & Phelps  
Rose Revue  
2d half  
Mammy & G D's  
Dave Thursty  
Joe Stanley Co  
(Two to fill)  
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# Mlle. Marion and Martinez Randall

## IN DANCING CHARACTERIZATIONS

Have put off their sailing date until July 4th, and then sail on the S. S. "Leviathan." Booked with the new 1923 "Hitchy Koo" Show. Now at Garrick Theatre, Chicago.

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## CHICAGO

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The Majestic show for this week is a good one, though not to be classed among the best that have been seen at that theatre under its present policy. Two acts—Guy Voyer in "Marry Me" and Jack Roshier and Muffs—came directly from the State-Lake, and Frank Devos came direct from the Palace, where he substituted the last few days of last week for Tempest and Dickinson. The bill was not perfected until Saturday last, when Tuscano Brothers were substituted for another act billed, and on the day previous Williams and Howard were placed in the bill when another act fell out.

Roshier and Muffs opened the show Monday and gave the program an excellent start. The contortion dog is quite a novelty and an astonishing accomplishment for the trainer. Otto and Hammer in "The Duck Hunters" contribute some good laughs, giving a comedy talking act a novel atmosphere. Wilson Aubrey Trio do some bar stunts, in which the work of a fellow old enough to have earned a bald head stands out. They finish in "one" with a burlesque wrestling stunt; laughable. Broderick, Wynn and Co. (New Acts) provide a dandy dancing revue. Williams and Howard stop the show with comedy talk which looks like both "choosing and resurrecting" and with parodies.

Guy Voyer in "Marry Me," the feature act, is classy entertainment of the girl act variety. Voyer is one of the best of the musical comedy light comedians and has splendid opportunity in this part. He is assisted by a capable company, and the offering is notable from both a scenery and costume standpoint. Frank DeVoe registers a very big hit. He is a clever comedian, sings and dances well, and has an attractive way of working.

The Tuscano Brothers close the bill with a flashy axe-throwing display. Barrick and Hart, who open in one, and after doing a creditable singing and talking number, go into full stage, and derive great comedy throughout. The act is new out this way. Leonard and Barnett (New Acts) and Barrick and Hart were extra acts on the Sunday bill.

"The Cat and the Canary" leaves the La Salle at the end of this week, after eight months, or 323 performances, in Chicago. It is likely that a photoplay will follow it. "Sally," which has had a successful run here, though not as long as expected at one time, goes to Milwaukee next week. Olga Petrova is withdrawing "Hurricane" from the Olympic, and the chances are that that theatre will be dark. "Tangerine" is giving way to Raymond Hitchcock in "Hitchy Koo," which opens Saturday. William Hodge in "For All of Us," will end its long and successful stay at the Student-baker shortly.

The Palace bills have been so well arranged this season the programs for last week and this have held interest in the fact that they did not measure up to those seen at that house since last August.

The bill this week is interesting and it is a better show than last week, but it is not as good if its entirety as the Palace maintained until recently.

The trouble with this week's show is that there are too many talking acts. With the exception of something like a song rendered by Aaron and Kelley, second, there is not a song until Irene Franklin comes on next to closing. There are four straight talking acts right together, starting with No. 4. They are: Davis and Darnell; Mr. Hymack in "At Bogey Villa"; Carle, Francis and Claire, and Wellington Cross and Co. in "Wives." There is not a song, not a speck of music, in these four acts, and while Mr. Hymack offers novelty, there is a running line of talk through it, and his English dialect contributes toward making this talking siege tiresome. These four acts slow up the show: to such an extent that Irene Franklin cannot make as good as she would otherwise.

## EUGENE COX SCENERY

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The bill ran just as programmed Sunday afternoon and no changes were made in the arrangement Sunday night. The bill: The Bricklayers (Leonard Gaudier), Aaron and Kelley, Renee Roberts and Giers-Dorf Symphonists, Davis and Darnell, Mr. Hymack; Carle, Francis and Claire; Wellington Cross; Irene Franklin, and Babb.

Carroll and Syrell. There is a direct conflict in the work of Renee Roberts, dancer with the band, and the last act. The same style of dancing is done in both acts.

The program would be difficult to rearrange. "The Bricklayers" would close the show better than Babb, Carroll and Syrell, but there is a big set to make and no act in "one" occupying long enough period for this to be done. As it is, there are stage waits, brief, but they affect the general result of the performance.

The fact that Frank Davis has two of these acts and works in both further involves the rearrangement of the bill. There is an announcement made that one man of Carle, Francis and Claire is ill and that Mr. Davis will substitute. There was applause at the Sunday matinee when Davis took a bow alone for this supposedly impromptu performance.

Three acts made sufficient hit to come out for speeches Sunday afternoon. The Renee Roberts and Giers-Dorf combination, for which a young man clarinetist was spokesman, Wellington Cross and Irene Franklin.

Miss Franklin is singing the same songs she did when at the Palace some time ago and was forced to withdraw from the bill. She has Jerry Jarnigan at the piano. The idea is the same as Paul Armstrong's "Woman Proposes," and, like that act, is a hit at the females, but so ingeniously clothed that they like it. Babb, Carroll and Syrell have a dancing act which is too good to close a bill. Aaron and Kelly did very well on second.

The Rialto show for this week is not so good as usual. Seeing a single performance here is never a fair test, however, for there is a constant changing of the order in which the acts appear.

"Stolen Sweets" is a girl act better than the ordinary feature of this kind sent out by the Loew circuit. It has the usual scenic equipment and costumes and the usual chorus girls, but the construction is a point in its favor, and everything moves along so rapidly it is highly pleasing entertainment.

Grazier and Lawler have another rather pretentious offering from a scenic and arrangement standpoint, and it is Mr. Grazier does some toe dancing which is very good, and throughout the terpsichorean effort is worthy. Villon Sisters, who wear the gaily colored costumes of gypsies, and entertain with violin and piano, made a bigger hit at the show witnessed than would ordinarily be expected. They play very well but

somehow caught this largely stag audience to great advantage. Lawrence and Berman have a two-man talking act which just misses being big time, and which it is possible to strengthen. The straight is nice looking, and the comedian funny.

Freddy, Silver and Fuller are a three-man combination, with a blackface doing the principal comedy, who score at this house. Hughie Clark is the hit and splendidly qualified for vaudeville success. Blaise and Blaise, who formerly were known as the Pantzer Duo, do some interesting contortion feats. Hoffman and Jessie contribute an interesting number.

Mac Welch (Williams and Welch)

cleared of charges of fraud by an order of the Circuit Court, but the affairs of the company were ordered closed. The Muskegon Trust Co. is receiver and the decree provides for a division of assets between stockholders and creditors.

The third Weber & Friedlander unit show to make a tour of the Pantages show starts the circuit proper May 27 at Minneapolis. It will have Doraldina, Fred Ardath and others—40 people in all. The show will be at the Chateau, Chicago, four days, opening May 20.

John J. Jones, eldest son of Aaron J. Jones, of Jones, Linick & Schaefer, has been elected a second vice-president of the organization.

## PITTSBURGH

By Geo. R. Miller

PITT—"Able's Irish Rose."  
DAVIS—Keith vaudeville.  
ACADEMY—Stock burlesque.  
GRAND—"Brass" film.

Pittsburgh's theatrical district is nearly all dark with the closing of two more houses last week, the Gayety and Lyceum. The Gayety is booked to reopen the first week in August with Columbia circuit burlesque, while the Lyceum will open Labor Day with popular-priced shows, \$1 top.

"The Three Dreamers" and Jimmie Comaroda, featured at the Hotel George cabaret, were added attractions at the Academy last week.

"Powder River," the United States Government's own film of the World War, will play a return engagement, this time at the Nixon, opening last week in May.

## NEWS TOPICS

from the Studio of

James Hargis Connelly  
Chicago

Miss Stella Mayhew spent a day last week at the Connelly Studio posing for photographs on her way from New York to Denver.

Plans are under way for the opening of a New York Connelly Studio this fall. Announcement will be made later. Those desiring to be photographed would do well to send their names and addresses to the Chicago Studio, 508 Fine Arts Building, so Mr. Connelly can send you an announcement of his arrival.

A very pretentious lobby display will be made by the Connelly Studio for the stock company organizing for the Davidson Theatre, Milwaukee, for the purpose of photographing the entire company.

## VILLANI BROS.

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THE BEST IN VAUDEVILLE  
Today 2:15 - Tonight 8:15

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**Winnie**  
**Baldwin**  
**Josie**  
**Heather**  
Present  
"VISIONS OF 1923"  
Several Songs  
**MALETA BONCONI**  
**LIBBY & NELSON**  
**ED AND BIRDIE CONRAD**  
in "HONEY SONGS"  
**LOUISE & STERLING**  
**HARRY ROSE**

**Julia-NASH O'DONNELL-C.H.**  
"THREE G. M."  
The Season's Comedy De Luxe  
**KINGRAVE-TOPICS OF THE DAY**

**SUE LAKE CITY.**  
**THE DESERET NEWS**

**Orpheum Re-opens.**

After several weeks of summer vaudeville and pictures, and two weeks of darkness, the Orpheum opened last night for the regular vaudeville season. An unusually entertaining bill was chosen for the opening week.

Delightful Josie Heather came back again and at once wins her way into the hearts of all with her personality, her charm and her clever rendition of topical and characteristic songs. Incidentally, she is most attractively groomed. Miss Heather is a treat and will always be welcomed. John McLaughlin, an accomplished pianist, accompanies her, and young Bobbie Heather assists with one number.

**MINNEAPOLIS**  
**DAILY NEWS.**

Josie Heather—An English comedienne of merit, who sings most charmingly a group of songs. Incidentally, Miss Heather is the best groomed woman who has appeared this year on the Orpheum stage, wearing the most artistically selected gowns of the season. She is given good assistance by her sister Bobby, and John McLaughlin, pianist.

**PANTAGES**  
**VAUDEVILLE**  
**TODAY—ALL WEEK**  
Mat. Daily 2:30, Eve. 7 and 9.  
The Famous English Comedienne;  
**JOSIE**  
**HEATHER**  
In a delightful repertoire of exclusive songs, assisted by John McLaughlin and Bobby Heather.  
**KATE AND WILEY**  
in "Watch Your Step."  
**BOBBY COHAN**  
"Dancing Impressions."  
**ELSIE CLARK**  
Okey Photograph Artist, with Nelson Story at piano.  
**PALEO AND PALET**  
"Leo Bouffant Musical."  
**April 30, 1923,**

**Omaha Daily News—**  
**ENGLISH STAR HEADS**  
**WORLD PROGRAM**

Miss Josie Heather, vivacious star of English concert halls, headlines a bill of wide variety at the World theater this week. Miss Heather's song offerings differ pleasantly from those of the average comedienne with their absence of blues, yearnings for Dixie, and sweet mammas. Her characterization of a society gossip in divorce court is decidedly amusing.

**PANTAGES**  
**JOSIE HEATHER**  
**SEVENTH at HILL**  
**WEEK Starting MONDAY MAR. 12**  
**PALEO & PALET**  
**KYRLTON SISTERS & MACK**  
**PHILBRICK DEVEN**  
**THE ROLLOS**  
**Oakland Tribune**  
**MARCH 6, 1923**



**TUESDAY, JANUARY 16, 1923.**  
**SEATTLE DAILY TIMES**

**SINGING COMEDienne WINS**  
**SEATTLE PANTAGES AUDIENCE**

Josie Heather, English singing comedienne, whose piquancy and charm have made her a favorite with American vaudeville audiences, adds distinction to this week's bill at The Pantages. She is the headliner by right of personality and artistic merit. Miss Heather contributes a number of clever songs and has the assistance of her sister, Bobby, as a Scotch laddie, and McLaughlin at the piano. She won a fine reception from the opening audience yesterday afternoon, and after an encore returned again to tell an amusing Scotch story.

**OREGON DAILY JOURNAL,**

Classy interpretations are rendered by Josie Heather, aided by MacLaughlin, pianist superb, and Bobby Heather. Miss Heather comes to the Pantages with a long string of accomplishments before the crowned heads of Europe. Her vivacious smile, dancing eyes and exquisite gowns, enhance her act. She makes a hit, impersonating society dancer's chatter before a divorce tribunal and a young woman traveler, who fuses around in the Pullman seat arranging her hair, etc., and sings catchy songs. MacLaughlin plays the piano on the piano.

**—TUESDAY, JANUARY 16, 1923.**

**SEATTLE POST-INTELLIGENCER—**

**MISS HEATHER**  
**HEADS GOOD**  
**BILL**

JOSIE HEATHER, whose voice and smile are sure to captivate every audience, heads an unusually good bill at the Pantages this week with an unusually good act. Her songs and comedy patter are excellent and she is ably supported by McLaughlin and Bobby Heather. There are no dull moments in their offering.

**San Diego, Cal., Tuesday, March 20**

**EVENING TRIBUNE**

Topping the new bill is Josie Heather, one of the best known and most popular singers and comedienne on the vaudeville stage. Josie is demonstrating that she is just as clever as at any time in her career, and is scoring her usual big hit with her late songs and original stories. Assisting at the piano and doing some choice playing is John McLaughlin, while another member of the company is Bobbie Heather, sister of Josie, and herself an artist of ability.

**SAN FRANCISCO CHRONICLE.**  
**FEBRUARY 26, 1923**

**Pantages Opens**  
**With London**  
**Star Headlining**

Josie Heather London serio-comic singer, and a great favorite all over England, heads the new bill at the Pantages Theater. Miss Heather has all the "per" and style that made Alice Lloyd so popular, and she combines them with a petite prettiness that wins the love of her audiences as soon as she appears. Her songs are all exclusive, written for her use, and each tells a story. She wears handsome costumes, and is assisted by her sister, Bobby Heather, in song and dances. John McLaughlin is at the piano.

**JOSIE HEATHER**  
**AT PANTAGES IS**  
**GIVEN OVATION**

Josie Heather returned again with Bobby Heather and John McLaughlin, and charmed with her nicely-arranged repertoire of exclusive songs, Miss Heather is not only a hard worker but she has a showman-like routine and a magnetic personality. Her ovation was honestly earned and heartily given by the music lovers.

**PORTLAND, OREGON.**  
**MORNING OREGONIAN.**  
**FEBRUARY 13, 1923**

**At the Theaters.**

**Pantages.**

AN unusually worth-while bill is current at Pantages, with chic and charming Josie Heather, English comedienne, topping the list. Josie Heather is a name that is known from one end of England to another, and since Alice Lloyd's success in America no English comedienne is so beloved as is the lovely Josie. She is petite and beautiful, with a vivacity that animates every word she says or sings. The little Heathers act consists of her own songs, written for her exclusive use, and each tells a story. Her voice is sweet and melodious. For each song Josie dons a new frock. "A likeable chap, McLaughlin, is at the piano and plays a lively air or so between Josie's songs. Her little sister, Bobbie Heather, appears in a Scotch song characterization and dances gaily. The Heather act is further enhanced by a few studies in character presented by the versatile and talented Josie. Of these a study of a woman visitor in a courtroom where a divorce suit is being tried finds especial favor with the audience.

**SAN FRANCISCO EXAMINER**  
**MONDAY, FEBRUARY 26, 1923**

**COMEDIENNE**  
**PANTAGES**  
**HEADLINER**

Josie Heather, the English singing comedienne, tops the show at the Pantages. She is petite and beautiful, with vivacity that animates every word she says or sings. Her act consists of her own songs, written for her exclusive use, and each song tells a story. Miss Heather is assisted by John McLaughlin at the piano and her sister Bobby in songs and dances.

**JOSIE HEATHER**  
**A WINSOME MISS**

**ORPHEUM**  
Josie Heather—how delightfully her name fits her personality! She is fresh as a peach, as ruddy as a cherry and possessing, without, a charming naivete as she carols through a series of songs in a bewildering number of smart frocks and bonnets. Her voice is not that of a siren, wooing charmers upon that of a Quaker lassie with a wink in her eye.

**SEASON.**

**1920-21. ORPHEUM CIRCUIT.**  
**1922-23. PANTAGES CIRCUIT.**  
**Sailing for London in June.**  
**90 ERNEST EDELSTEN,**  
**S. Lisle Street.**  
**LONDON. W.C.2.**  
**ENGLAND.**

**THE BEST IN VAUDEVILLE**  
**Orpheum**  
**Orpheum Circuit**

**THE BARK**  
**TWINS**  
In a New Interpretation of Song and Dance  
**JOSIE HEATHER**  
With John McLaughlin and Bobbie Heather Singing Several Songs  
**SANDY SHAW**  
Scotch Comedian  
**Harrison GREEN and Katherine PARKER**  
in "AT THE DEPOT"  
By James J. Morton  
**HERMAN & SHIRLEY**  
Present  
"THE MYSTERIOUS MASQUERADE"  
**Walter Ethel WARD & DOOLEY**  
in "What We Can Do"  
**BERT BAKER & CO.**  
in "PREVARICATION"

**KANSAS CITY POST**

**Orpheum-Vaudeville.**  
Josie Heather, a clever little comedienne, stepped into the Orpheum bill almost unannounced yesterday and carried away honors of the feature act of a rather interesting program. Miss Heather, who is familiar to vaudeville audiences in Kansas City, having appeared at the old Orpheum theater on Ninth street and several times at the new house, has a personality that is different. Her act savors of the old quality of vaudeville, when individuality and talent were the necessary requisites of performers. Assisting her this week is John McLaughlin, pianist.

**MINNEAPOLIS JOURNAL**

Have you noticed the solemnity of most vaudeville performers? Their lips part in set smile, but the face remains grave. Even the professional humorist's face is clouded with sadness. "Being funny is serious business," he might well say aloud. You learn to distrust the vaudeville smile. It is only when someone like Josie Heather broods through a little round of songs that you believe in it—and therein lies the trick of the successful artist. Miss Heather has learned to take you into her apparently carefree mood, whether she is singing a Scotch tune or telling the tale of Sarah, whose eye twitches in unfortunate manner. Each season marks advancement for this capital singer, whose appearance at the Orpheum this week brings her in the best act she has shown us. John McLaughlin, an able pianist, and Bobbie Heather assist her.

**Palace**  
**Orpheum Circuit**

**STARTING MATINEE TOMORROW**  
The Charming and Winsome Little Singing Comedienne.  
**JOSIE HEATHER**  
Assisted by John McLaughlin and Bobby Heather in a Delightful Repertoire of Exclusive Songs.

**Have You Met**  
**The 4 of Us**  
A Quartette of Distinction.  
**LILIAN SASSY GONNE**  
in "Merry Christmas"  
**EDDIE BLACK and CLAIRE O'DONNELL**  
in "THE VILLAGE HUT"  
**THE PRETTOS**  
Snappy Aerobolists

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## THE INTERNATIONAL THEATRICAL MEDIUM

"All of the News All of the Time"

### WASHINGTON, D. C.

By HARDIE MEAKIN

Summer, theatrically, is earlier than ever in Washington. Poll's, with a suddenness that was startling, joined the National and closed Saturday, although another attraction was booked in for the current week. This leaves the local theatre-goers with but stock companies, in legit. True, these stock companies are doing splendid things, giving us plays that in most instances haven't as yet appeared here, and presenting them in a man-

ner that does credit to the plays offered.

George Marshall, with his season of repertoire at the Belasco, is carrying a heavy salary list, and this week is the second for "Bluebeard's Eighth Wife." The business, from all reports, doesn't equal that of "The Demi-Virgin," but there is evidently little room for complaint, and last night's opening of the Garrick company, another Marshall venture, with A. H. Woods' new piece, "The Whole Town's Talking," found the little theatre filled.

Terry Duffy and Arthur Smith have everything to be thankful for at the President. "The Gold Diggers" is doing great. True, it isn't equalling "Abie's Irish Rose" on the gross receipts, but then, again, will any piece do it? They have gathered together a cast that would do Belasco credit, and their second week, from box office indications, will undoubtedly go over the figures of the first.

The closing of Poll's was mighty abrupt. James Barton didn't do a

thing last week in the new "In the Moonlight." It is wondered if he ever will with the piece in any theatre, and it was this that evidently caused the Shuberts to write "finis" on the season 1922-23 for the house. A concert attraction comes in the latter part of this week. Manager R. S. Leavitt is undecided as to his summer plans. He has made a host of friends here during his stay, and it is hoped he will be at the theatre again the coming season.

Paul Gardner Tchernikoff, ballet master of the Washington Opera Company, is appearing in a recital of dances with Elizabeth Gardiner at the President, May 13. Another dancing feature will hold forth in this house, presented by Smith & Duffy, in a dance revue presented by Stamford Pemberton. He appears with his pupils. Miss Hawke's dancing school pupils also departed themselves at this house Wednesday (9th).

The Cosmos has another of the big time headliners this week in Bobby Higgins, the balance of the bill consisting of Rives and Arnold, Cantwell and Walker, "Dreams," Frankie Richardson, Harry Bentel.

GAYETY—"Let's Go."

The picture houses are offering the following: Rialto, "Racing Hearts"; Palace, "The Ne'er Do Well"; Metropolitan, "Within the Law"; Columbia, "You Can't Fool Your Wife."

Glen Echo, Washington summer park, opens May 12.

Chevy Chase Lake, with its two dancing pavilions, opened May 9.

what van and schenck were to the follies bartram and saxton are to special programs in de luxe picture houses. how vaudeville bookers ever allowed this two-men team to escape will always remain a mystery. . . .

variety

[loop]

tivoli theatre  
chicago

### LEGAL ITEMS

Cecile Weston was served last week at Loew's American, New York, in a suit for \$238.75 for royalties due Andy Rice, her author. Rice should have received 10 per cent. of her salary which she said was \$275. Davis & Davis, the author's counsel, allege it exceeded that amount.

Charles H. Peddrick, Jr., has filed a \$3,095 attachment in the New York Supreme Court against the Triumph Pictures Corp., claiming a balance due for salary at the rate of \$533.34 for services as general manager. Engaged April, 1922, his services were dispensed with October, 1922, with the understanding, it is alleged, that he was to be paid up to Dec. 31, 1922.

The Doubleday Producing Co. in Chicago has obtained judgment for \$54,000 for breach of contract against the Russell Producing Co. in which W. D. Russell and Bernard Russell were prominent. They operated a picture exchange and were to handle Fritz Ridgway and Lester Cuneo in mid-west territory.

A series of 26 individual suits for copyright infringements by various picture theatre owners was filed last week in the U. S. District Court by different music publishers.

Included among the defendants is the Sydco Photoplay Corp. and other holding companies controlled by Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, who recently notified the American Society of Composers, Authors and Publishers he would no longer pay music tax for the privilege of performing the society's copyrighted catalog. The infringements in Cohen's theatres were spotted a few days after this notification.

The publisher-plaintiffs are: Witmark, five suits; Harms, five actions; Feist, six; Remick, two; Stark & Cowan, one; Shapiro-Bernstein, two; Jack Mills, one.

**COVERS FOR ORCHESTRATIONS**  
AND LEATHER BRIEF CASES.  
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Forster, one; Ager, Vollen & Bornstein, two; McKinley Music Co., one.

Laura D. Wilck effected the sale of Donn Byrne's "Foolish Matrons" story for pictures to Maurice Tourneur for \$10,000 last year. As a result the playbroker has filed an \$300 attachment against the English author. Miss Wilck claims this as a balance due for commissions. Byrne is said to be touring Ireland now. A letter on file in the New York Supreme Court written by Byrne expresses the author's anger at the agent not receiving \$15,000 for the story, which value he originally placed on it.

Harry J. Doering, a transportation agent, is suing Lew Fields in the City Court to recover \$1,475.10 advanced the defendant Dec. 9, 1922, to transport the "Ritz Girls" (Shubert unit) from New York to Chicago. Doering sets forth Fields agreed the company was to return the money at the rate of \$250 weekly, starting Dec. 12. Fields did not appear in the show.

### JAMES MADISON says

Recently a couple, after dancing 72 hours without stopping, went crazy. They proved it by getting married.

#### IT IS EASY

to get good material that is not new and new material that is not good, but the material I write is both new and good. And my experience of many years as a successful author has enabled me to develop an "audience hunch" as to what will "get over." My laugh laboratory is at 1493 Broadway, New York.

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Finally The Unit Reached Buffalo Where It Blew Up With A Loud And Resounding Crash.

We Paid Our Own Railroad Fares Back To New York And A Future Bounded On The North, South, East And West By Small Time.

This Advertisement Is "INSPIRED" By No One Or Nothing But The Desire To Save Other Gullible Artists From The Danger Of Signing On The Dotted Line When The Line Is Detoured By The Lure Of "Production."

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in "MERTON OF THE MOVIES"

at the SHAFTSBURY THEATRE, LONDON

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"Merton" should be a success through the genius of Tom Douglas. Genius is the only word that fits him. This shy brilliance of a lad of 19. By some strange intuition he shows with an extraordinary delicacy of touch; the pathos that lurks behind youth's comedies. I should not be surprised to find him one day playing the 'really serious stuff' of which he dreams."—**"WEEKLY DISPATCH."**

"This is Tom Douglas' first long part. He plays with ingenious pathos. When he knelt to pray, the Comedy struck a note of reverent sincerity. I thoroughly enjoyed myself with the charm, the naturalness, and the pathos of this young actor (who cannot have reached his majority)."—**"THE TIMES."**

"That boy, Tom Douglas, is the embodiment of American Youth with its boyish ideals."—**"DAILY GRAPHIC."**

"Tom Douglas is beautifully simple and sincere. Certainly worth importing."—**"SUNDAY PICTORIAL."**

"As 'Merton,' Tom Douglas was splendid. He was 'Merton' to a miracle. Were I not a hardened playgoer, I could not believe that such divine innocence could be assumed."—**"LLOYD'S SUNDAY NEWS."**

"The special novelty, not to say charm, of 'Merton,' is that through it runs—better say glides—a delightful hero, delightfully played, Tom Douglas, this new and very young American, gives a most attractive and an altogether remarkable performance. He is indeed, a most welcome comedian and proves his real worth by scoring highly. 'Merton' is well worth seeing if only to see young Tom Douglas."—**"THE REFEREE."**

## YOUNG AMERICAN ACTOR'S SUCCESS

"Another great American acting discovery was made last night. He has personality and engaging charm. His acting is admirable."—**"MANCHESTER DISPATCH."**

"Since Tom Douglas is an actor of such exceptional charm, 'Merton' may repeat its American success in London. Scenes that could so easily be made ridiculous bring tears as played by Tom Douglas. There is plenty of splendid acting in the play. But everything else is eclipsed by Mr. Tom Douglas as 'Merton.' He plays with touching sincerity, winning simplicity, and lovely pathos. Also he is so nice to look at with his fair hair and his wonderful smile."—**"H & M."**

"Tom Douglas is sure of popular success."—**"SUNDAY CHRONICLE."**

"Tom Douglas, still in his teens, is so natural, it is difficult to believe he is acting, but he is, and it was a wonderful performance."—**"ENCORE."**

"Tom Douglas is the most charming thing that has crossed the Atlantic. We do not recall acting quite so sincere and natural. Mr. Douglas has, in a supreme degree, the art which conceals art. He is at once a simple, lovable boy, and a born actor."—**"ERA."**

"'Merton' introduces to the London stage an actor of great naturalness and charm, Mr. Tom Douglas. The clou of the evening was Tom Douglas. An idealistic, charming, tactless, nice, young boy has never been put more appealingly on the London stage."—**"GLASGOW TIMES."**

## NOTABLE ACTING BY YOUNG AMERICAN

"Tom Douglas must feel very happy over his first experience with a London audience. They were impressed by his absolute naturalness and the charm of his personality and his success from now onwards is assured."—**"NEWS OF THE WORLD."**

"Mr. Tom Douglas is the most beautiful, the most touching thing that has occurred since Miss Edna May appeared here in 1898."—**"THE POST."**

## BUFFALO

By SIDNEY BURTON

Ed Wynn closed the season at the Majestic last week to good business despite \$3 top, generally considered too high for here this time of year. Present plans have the house dark for summer, although several stocks are bidding, and Jessie Bonstelle is

mentioned as a probability for mid-summer.

Betty Koenig and Co. (Yiddish) showed at the Teck Sunday night in "My Mother's Beau," a musical comedy. Despite opposition gross ran to \$1,000. Boris Thomashevsky booked for one performance at Teck Sunday (May 13) in "Lively and Happy." Thomashevsky's first appearance in Buffalo since June, 1919.

Karyl Norman appeared as star feature of Anti-Prohibition League benefit at the Majestic Sunday evening. Norman showed sans costumes, did several songs, proved the hit of the show, and displayed his knack of showmanship when he made a neat little speech inviting

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the folks to drop in and see him in costume at Shea's during the week. Norman's graciousness to the rather small crowd was noteworthy following his recent Cleveland experience.

Last Saturday marked the close of the regular Mutual burlesque season at the Garden. Stock burlesque inaugurated this week, set chorus of 24 girls and change of principals weekly.

Walter Hampden, at the Teck last week, played to small audiences as the house has had all season. "The Black Flag," A. E. Thomas' new comedy, first half, and "The Ring of Truth," dramatized from Browning's "Ring and the Book," last half, with "Hamlet" Saturday matinee. The first two are mentioned as part of the Hampden-National Theatre repertoire for New York next season. "The Black Flag" was particularly well received by the reviewers, being pronounced a veritable "Treasure Island."

## LOS ANGELES

By ED KRIEG

Frank Egan hit it straight for New York the minute he finished casting "Morphine," a new drug play by Oscar Apfel, the film director. It will be produced at Egan's Little Theatre.

William T. Wyatt, former manager of the Mason, is now selling out stock for a local concern.

Richard Spier is now press agenting the West Coast string here. His job at the Mission has been filled by Sam Cohn.

Mike Lyman, owner of several cafes here and in San Francisco, is seriously ill at the California hospital.

Roy Stewart, film actor, scored an individual hit when he appeared

last week in a specially-staged "western" act at Grauman's Million Dollar.

Frank McDonald, one-time owner of a half dozen jitney picture theatres, ran for Congress at the primary held here last week, but was defeated.

Mike Newman has resigned as general production manager of the

Grauman theatres. He is theatre manager for Universal, a new department instituted by Eugene Roth, recently engaged by Carl Laemmle, to keep an eye on the presentation of "U" features in coast playhouses.

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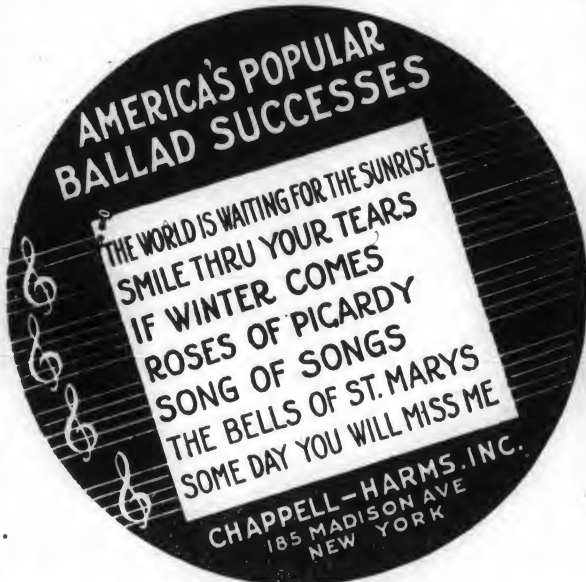
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**COMING TO THE WINTER GARDEN NEW YORK MAY 15th**

## LITTLE THEATRES

(Continued from page 16)  
John Muller was convincing as her husband.

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would realize her dream of a home in the country, etc. John's business of a professional beggar is idealized by Mary as that of being an actor from morning till night—acting as a blind man on the sympathies of passers-by. John enters, admitting he has played his last role tonight and that his many years' hoard shall serve in good stead in his part of a gentleman, calmly confessing the acquisition of a new paramour and "airing" Mary. However, he orders her to make up an eye lotion for him before saying goodnight and goodbye, and the dazed Mary confuses the bottles with a strong acid forgotten by the neighboring Mrs. Smith. John becomes truly blind, which is really too good for the 30-minute egg, and Mary decides to travel the river route.

Nice, cheerful theme that, but excellently played by Murray Phillips and Lucile Arnold, with Miriam Ravitch as comedy relief in the neighbor part.

## Thursday Evening

The Brooklyn Institute Players of Brooklyn, N. Y., present Christopher Morley's playlet, directed by Bennett Kilpack. Scene is the kitchen in the suburban home of the Gordon Johns.

Gordon Johns.....Bennett Kilpack  
Laura.....Eather Davis  
Mrs. Sheffield.....Effe Lawrence Palmer  
Mrs. Johns.....Rose Blanchfield

"Thursday Evening" is a miniature "First Year," with all the appeal of the Broadway success. It is cook's night off, and Gordon Johns is washing the dishes while his wife, Laura, dries them. Gordon is for saving the left-overs and Laura is not. That starts a domestic battle, with the husband raving about economy, and ends with a tiff. Mrs. Sheffield, Laura's mother, and Mrs. Johns, the husband's mother, are present that evening, and having overheard, decide to show up the young folks' foolishness. That's a reverse on a usual mother-in-law angle, both being sympathetically drawn. They frame a phony verbal

debate between themselves for the benefit of the young couple who cannot help overhearing, being in adjoining quarters, with the result Laura and Gordon are shamed into making up. The skeleton is padded out with truly humorous lines and business.

The cast on the whole handled their assignments superbly.

Abel.

The Cathedral Players of Albany, N. Y., will present the Hamilton-La Rue piece, "Dear Me," in that city May 21, 22 and 23. The Cathedral Players are being directed by Walter Doyle, with Frank Moran acting as stage manager. In the cast are J. Emmett Wall, Ray-

mond Becker, Edward Kinneally, Charles Riley, Thomas Coleman, Philip Gallagher, Margaret Ryan, Helen Connors and Loretta Connick. Gov. Alfred E. Smith and Mrs. Smith will attend the opening night's performance, which will be given at Catholic Union Hall, Albany.

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| <b>SOPHIE<br/>TUCKER</b>                     | <b>GEO. LE MAIRE<br/>AND<br/>JOE PHILLIPS</b> | <b>WM. LE MAIRE<br/>AND<br/>W. C. HAYES</b>   |
| <b>IRMA<br/>ALLRED</b><br>Premier Toe Dancer | <b>CONNOR<br/>TWINS</b><br>Thelma and Velma   | <b>COVEY<br/>SISTERS</b><br>Edna and Betty    |
| <b>CENTURY THEATRE</b><br>(Fourth Week)      | <b>WILL T. GOODWIN</b><br>Stage Director      | <b>SAN FRANCISCO</b><br>(Los Angeles, May 21) |

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### KANSAS CITY

By WILL R. HUGHES

GARDEN—Bridge Musical Stock.  
NEWMAN—"Grumpy," film.  
LIBERTY—"Brass," film.  
ROYAL—"Down to the Sea in Ships," film.

The Al and Lole Bridge Co., presenting musical tabs, at the Garden, continues to draw 'em in and will stay "as long as business holds up," according to one of the company. With the opening of the parks this month, the usual slump

is expected, when the house will probably go dark, which will leave nothing but the three pop vaudeville houses and the picture places to furnish the downtown amusement.

Gardner's New Orleans Jazz Orchestra will furnish the music for the "Board Walk" in Electric Park this season.

The Kansas City Grand Opera Co. will be seen at the Grand theatre again this season for a week starting May 7. Five operas will be presented, opening with "Madama Butterfly." The others are "Faust," "Mignon," "Il Trovatore" and "The Bohemian Girl." Ernest Davis has been engaged to sing the role of Pinkerton in "Butterfly" and the tenor roles in some of the other bills. The parts of Butterfly and Sharpless will be in

the hands of Mr. and Mrs. Otley Cranson.

Kansas City Elks, which lodge numbers many professionals among its members, are to have a new home which will rank toward the top of Elk clubhouses throughout the country. The new building, the site of which has not been announced, will cost approximately \$1,000,000.

The Pantages theatre did its bit toward making "Boys' Week" a real success by admitting any boy free to the house all day Friday, the only provision to the offer being that the boy must be accompanied by "Dad."

### DETROIT

By JACOB SMITH

SHUBERT-DETROIT—2d week of "Fabiola." Business poor. Next, "Dancing Girl." Due to stay two weeks.

NEW DETROIT—Fred Stone in "Tip Top." Probably remain second week.

GARRICK—Chauncey Olcott. Next, Bonstelle Players.

MAJESTIC—"East Is West." Next, "My Lady Friends."

COLONIAL—Nora and Sidney Kellogg; Lamey & Pearson, Maurice and Girle; Brown, Gardner and Barrett; Green and Burnett.

Sid Lawrence has been appointed manager of the New Regent theatre, Grand Rapids, scheduled to open June 15.

### ROCHESTER, N. Y.

By L. B. SKEFFINGTON

LYCEUM—"The Perfect Fool." FAY'S—Dobbs, Clarke and Dare; Charles Soren; Merritt and Coughlin; Mulroy, McNeese and Ridge; Calvert and Shayne; Kinsella and Bell; "Driven," film.

EASTMAN—"Bella Donna," film feature; Eastman Orchestra; Geoffrey O'Hara, composer; Vladimir Dubinski, cellist; Eastman theatre ballet.

Pictures—Bebe Daniels in "The World's Applause," Piccadilly; Douglas MacLean in "Bell Boy 12" and Leatrice Joy in "Java Head." Regent; Buck Jones in "West of Chicago" and Earle Williams in "You Never Know."

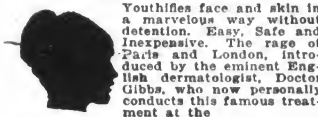
In commemoration of the 100th

anniversary of the first staging of "Home, Sweet Home" in the Covent Garden theatre, London, May 8, 1823, the Eastman orchestra is featuring that composition this week. The original manuscript of the opera of which the song was a part was recently purchased by Hiram W. Sibley of Rochester and presented to the Sibley Musical Library of the University of Rochester, which he founded years ago. The library has a famous collection of rare musical manuscripts. Payne's original script is on exhibition this week in the library, housed in the Eastman School of Music, adjoining the Eastman theatre.

Between the closing of the Eastman Tuesday night and the opening on the following afternoon the entire stage was transformed. The pre-

liminary work had been done, so that a large force succeeded in placing a new set overnight. The ponderous Italian garden setting is gone, the screen is eight feet nearer the audience, the orchestra is rearranged, and in place of the built-up setting is one which depends entirely on light effects. Neutral colored curtains have been hung, and by changing the light combinations weekly a new setting will be seen weekly. The change was made at the suggestion of Samuel Rothafel and was executed under the direction of his art director at the Capitol.

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No. 133

CLARENCE SENNA—appearing with Miss Ruby Norton at Keith's Palace, New York, this week, is one of vaudeville's best Pianists and will sail with Miss Norton when she leaves for a tour of Australia within the next two weeks. Mr. Senna is a nifty dresser and a very severe critic of clothes. His wardrobe by Eddie Mack will last him until his return to this country.

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Club members holding tickets that have been sent to them for sale are requested to settle with Louis Lesser at the Club Rooms, Sunday, May 13, at 2:30 P. M., when a meeting will be held.

This entertainment will surpass anything ever given as a benefit. Members of the Club are particularly urged to exert every effort to make it a financial success.

Tickets may be purchased from Louis Lesser, Room 203, Columbia Theatre Building, where mail orders should be addressed. On and after Monday, May 14, tickets will be on sale at the Columbia Theatre box office.

If you miss this gala event you will surely regret it

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# FINAL WEEK OF AMERICAN SEASON

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### MONTREAL

By JOHN GARDINER

HIS MAJESTY'S—"The Maid of Wistaria," Elk production.  
PRINCESS—Miss Bobby Folsom and Jack Denny; Tom Bryan and Broderick; Wilton Sisters; Senator Ford; Marie Walsh and Frank Ellis; Arthur Lloyd; Seven Arabian Nights; Rose Sheldon and Brother.  
LOEWS—Vaudeville and pictures.  
IMPERIAL—Vaudeville and pictures.  
PICTURE HOUSES—Capitol, "Where the Pavement Ends"; Allen, "Dick Turpin's Ride to York"; Papeau, "The Beautiful and Damned"; Mount Royal, "Brothers Under the Skin"; Midway, "The Footlight Rangers"; Napoleon, "Human Hearts"; Rex Palace, "The Great Alone"; Diminon, "Broken Chains"; Plaza, "The Voice from the

Minaret"; System, "The Prisoner of Zenda"; Crystal Palace, "Shadows"; Maisonneuve, "Thorns and Orange Blossoms"; Belmont, "Nobody's Money"; Regent, "Racing Hearts"; Strand, "Man and Woman."

A successful production of "The Maid of Wistaria" occupied the stage at His Majesty's theatre this week. The house did capacity on the first three nights, with an advance for the balance of the week indicative of good business. The play was produced under the auspices of the Elks.

Manager Frank Priestland of His Majesty's is now negotiating for the Matthews-Cameron Players, an English stock organization. If the deal materializes the stock company will open after the close of the regular season for a ten week's engagement.

### SAN FRANCISCO

Bert Levey has added two more houses to his circuit in California. The big picture houses in Eureka and in Ukiah controlled by George Mann are to play Levey vaudeville in conjunction with its screen features.

Will T. Goodwin, stage manager for the "Pepper Box Revue," is leaving that production. He has been engaged to go to the Tremont, Boston, to stage manage the "Little Nellie Kelly" show in that house. Goodwin leaves here July 27.

Foster & Kleiser, who take care

### FOR SALE SCENERY

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of most of the billing in this part of the world, have moved into a big new plant. The main office accommodates 300 employees. The firm includes 580 towns on the Pacific Coast in their bill-posting campaigns.

Harriett Bennett opened as prima donna with the "Pepper Box Revue" at the Century Theatre last week. For the last two weeks Ackerman & Harris announce \$1.50 top. These prices are to prevail when the show takes to the road for a six weeks' tour.

Caroline Schrieber is a patient in the tubercular ward at the California Sanatorium, near Belmont.

Success in managing a theatre does not always mean success as a producer, according to a suit on file in the courts here against the Cosmopolitan Producing Company, Fred A. Gelse, W. A. Rusco, Max Hasse and T. C. Reavis. The action is for back salaries amounting to \$1,743.15, claimed by members of the erstwhile "The Girl and the Tramp" road show.

The complainants filed the suit through Equity with Attorney Theodore Hale appearing for the plaintiffs. Hale also is the Equity representative in San Francisco.

Chief among complainants is Ivy Merton. She says she was starred in "The Girl and the Tramp" for a Pacific Coast road tour and that the company stranded St. Patrick's Day in Red Bluff. Dick Wilbur, manager of the company, is alleged to have failed to pay salaries when the production closed and that the Actors' Equity advanced money to bring the trouper home.

The Kenmat Productions, Inc., a picture corporation composed of a few San Franciscans and headed by Harry A. McKenzie, a lawyer and clubman, has finished its first film, "Crossed Wires," and has sent it on to New York. In the cast are Eileen Percy, Jack Mulhall and Wallace Beery.

Waring's Pennsylvanians, an or-

chestra, have been secured to appear at the California Theatre, one of the Rojchchild string here.

### SPOKANE, WASH.

By E. J. CROSSBY

Manager Oppenheimer, in dismissing the union men from the Hip, included two union operators. One non-union operator was engaged.

Manager Oppenheimer recently started his summer schedule, dropping the Ackerman & Harris acts. He will stage four Levy acts weekly, with a picture completing the bill. He denies his reducing was influenced by the Miller affair of last week. Bert C. Miller, orchestra clarinetist, was previously discharged by Oppenheimer because, the manager said, Miller blew sweet notes into his instrument and they came out sour. The orchestra then walked out and called "Chuck" Whitehead's orchestra, a local union organization, off the program. Oppenheimer patched up the affair and Miller returned. Late last week Miller voluntarily left the orchestra and filed suit against Oppenheimer for \$7,500 damages because of the manager's remarks about him.

That Manager Oppenheimer's little plan for help-saving at the Hippodrome Theatre is going to encounter some difficulty is evidenced by the moves of the local theatrical unions. At a closed meeting here it was planned by representatives of the musicians, stage hands and

operators' unions to effect a federated council. The representatives deny that they have thoughts of boycott for the Hippodrome.

The local unions have not yet asked their internationals to rate the Hippodrome as an "unfair" house. This appeal is expected ere the new moon.

Walter Wells and four musicians who formerly constituted the orchestra at the Olympic, Seattle, are in the Hippodrome pit as a non-union organization.

The barometer is falling in the vicinity of the Hippodrome.

"Chuck" Whitehead's nine-piece jazz orchestra, of Whitehead's Dancing Palace here, began a six weeks' tour of the Pantages Circuit, opening at the local house this week. Whitehead's gang have stopped the show at every performance here with their classy act. A feature of their number is the stunt whereby all of the musicians play at all the instruments. The playing of the blues is enhanced by a neat novelty stunt.

Elsie Ferguson at Auditorium May 11-12 in "Wheel of Life."

### TAYLOR XX

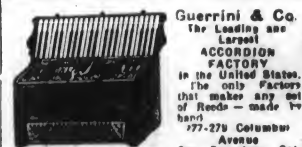
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# FRANK DIXON

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Douglas Harry  
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Gorden Grace  
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Hayes Willie  
Healy Chas.  
Herold Claire  
Hillyear Eileen  
Holden Jack  
Holland & Fisher

Keefe John  
Keller Adele  
Kellogg Sidney  
Kelly Lillian  
Kelso James  
Kemp Margaret  
Kennedy Harold  
Kennedy Molly  
Kennedy Peggy  
Kennedy & Kramer

Lacoste Bertha  
Lamore Harry  
Lewis Herbert  
Lloyd Edna  
Lord Miss M.  
Lovett Geo.  
Lucille Lillian

Marsh Mildred  
Marshall Robert  
Martin E.  
Marvine John  
Mebow Samuel  
Miller R.  
Morris William  
Mossman Earl  
Mullin James  
Murray J.  
Murray Paul

Nakae Prof.  
Athenia Miss  
Burnett Sonala  
Brachard Paul  
Bothwell Lydia  
Barnes Stewart  
Ballet Eleda

Neal Minnie  
Nichols Nellie  
Norton Katherine  
Parker Dorothy  
Parker Sue  
Pazumba Port

Rea Al  
Reid Albert  
Reinh Peggy  
Renard Dan  
Riggs & Wichele  
Robbins M. & S.  
Roger Roy  
Rollins Robert  
Rose Robert  
Rosever Gen  
Rowe Madeline  
Ryan Martha

Santley Zella  
Shaffron Mildred  
Shaw Al  
Shaw & Lee  
Smilletta Sisters  
Smith & Dale  
Storey Belle  
Sullivan John  
Sullivan William  
Swor Bros

Thomas B. Miss  
Thompson B.  
Valentine Variety  
Vining Dave  
Wallace Mabel  
Wendell & Meehan  
Wilbur Laura  
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Gibson Jean

Hollins Kitty  
Harcourt Leslie  
Hyde Marian  
Hardy & Gibson

Kessler Clarke  
Kelly Perry  
Krenka Bros  
Kelly Arthur  
Keith Cato S.  
Khaym  
Left Nathan

Lloyd Richard  
Meakin Walter  
Melrose Mario  
McGinn John  
Morrison & Daley  
Mack & Maybelle  
Marlin Florence  
McCawley Wm.

Rollo Alfred  
Schreia Bertram  
Silverettes The  
Stillwell Frank W.  
Stark Cliff  
Stanley George W.  
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Toothpicks (Jack)  
Vann Vera  
Willson Joe H.  
Webb G. & F.  
Waters Guy

### BOSTON

"The Storm" nearly wrecked the nine-act Keith bill, and only heroic efforts and a new lay-out kept the show from being one of those things. As originally laid out, the Langdon McCormick spectacle was spotted in seventh place, and when the cumbersome vehicle was jumped to closing spot, where it properly belonged, and the smoke cleared away, Sybil Vane found herself dropped from sixth position into the deuce spot.

The original bill was laid out thus: Mary Gautier and Co., Harry Johnson, Jack Henry and Edythe Maye, Wayne and Warren, O'Donnell and Blair, Sybil Vane, "The Storm," Bert Gordon, and Gene Ford and Irving Goslar and Rhea Lusby. Monday night it played: Mary Gautier and Co., Sybil Vane, Jack Henry and Edythe Maye, Harry Johnson, O'Donnell and Blair, Wayne and Warren, Goslar and Lusby, Gordon and Ford, and "The Storm."

The change put a little more pace in the show, but the bill still creaked and stage waits still existed. The house was nearly tight at the night show, despite a real summery day and daylight saving. Sybil Vane's accompanist, Leon Domque, received the loudest hand of the entire bill. Miss Vane was in good voice, but has not the type of numbers she needs to offset her lack of aggressiveness of personality.

The George Choo comedy tab with music, "A Ring Tangle," featuring Jack Henry and Edythe Maye, was a bit moist and dragged a bit during the final five minutes.

Harry Johnson made a slow start and a fine finish, which is always good showmanship. He needs material to speed up his upward climb. His girl partner (not billed) is a valuable adjunct to his act, being an unusually wholesome type. Johnson is also using a song plugger from the orchestra pit instead of sent to get around the local censorship restrictions, and this singer, who blended well with Johnson, did much toward putting the act over strong. Al Johnson is playing the Schubert a few blocks away, which helped Harry considerably as a draw.

O'Donnell and Blair woke the house up with a crash, and Wayne and Warren kept the speed up, their material being particularly fast and

snappy. Goslar and Lusby slowed down the bill back to normalcy, and Gordon and Ford, in next to closing, while going big, had an unnecessary amount of close-to-the-indigo stuff that would be a howl in an average house, but didn't go quite so well with a family house.

### SYRACUSE, N. Y.

By Chester B. Bahn

TEMPLE—Vaudeville.  
WITING—Dark.  
STRAND—"Safety Last."  
EMPIRE—"Fourth Musketeer."  
ROBBINS-ECKEL—"Christian."  
CRESCENT—"Knighthood."

Syracuse "got back to normalcy" this week with full vaudeville programs at the Temple and Keith's. The latter house last week was forced to split between the annual Music Festival and regular vaudeville. The Festival was not a big financial success this year, the association probably breaking even or making a slight profit. Monday and Wednesday nights concert drew good houses, but the matinees on Tuesday and Wednesday and the night concert on Tuesday were minus capacity houses.

The Grand, Auburn, may be sold by the Burtis estate to outside interests, according to the Auburn Herald. The block is held at \$100,000.

The Colonial, Utica, will play pictures during the summer.

William Berestien, of Albany, will erect a theatre in Little Falls, N. Y., ground being scheduled to be broken late in the month. The house, to occupy the old Kehoe site, will have a seating capacity of 1,300. Attractions and vaudeville.

After some weeks as booking agent for the Bob Finlay troupe, Lester Sparks, of Little Falls, N. Y., is back in his home town as manager of the Hippodrome, just taken over by the Gateway Theatre Co. from the Linton interests.

The Cameo, the remodeled St. Johnsville (N. Y.) playhouse, reopened this week. Smith MacGregor will manage the house.

Presence of mind of Cleveland Rock, picture operator at the Palace, Watertown, averted a bad fire.

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### ARCHIE BELL

The CLEVELAND "NEWS"

May 1, 1923

#### KEITH'S PALACE BILL

The management announces three headlines at Keith's Palace Theatre; the audience adds another. Perhaps you never heard of him before; I feel quite certain that I never did. At least, the name of Frank Dixon doesn't come to memory. But one will not be likely to forget him after seeing him in his out-of-town newsstand skit called "Lonesome Manor."

It is a smartly written trifle on quite the old lines of "Why, howdy do! You from Kokomo and me from Kokomo. Both of us in New York city. Let's get married." But the exceedingly clever manner in which this young Mr. Dixon puts the whole business over the footlights and the rounds of applause that greeted him yesterday afternoon raises him also to headline position along with the galaxy.

Surrounded by flames, and with his hands and face blistered by the blaze which started in the projection booth, Rock grabbed a container of films and rushed out, closing the fireproof door that blocked the spread of the flames. Loss about \$1,500.



FRED RENOFF and LORIS LEE

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Sensational Original Novelty

"The great big electrifying moment of the performance, however, is provided in the splendid and unusual dancing of Fred Renoff and Loris Lee. The girl is a Pavlova in perfection of technique, making astonishing rises and falls and balancing on her toes, but her acrobatic leaping and proucting fairly sent the audience into sustained applause and left us thrilled and interested. Miss Lee is a phenomenal dancer, of amazing grace and ingenuity, and, insofar as the audience was concerned, she was the star of the 'Merry Widow.'"

"One of the outstanding features of the production is the specialty dancing of Miss Loris Lee and Fred Renoff. 'Adagio' in the last act may, without exaggeration, be classed as one of the most brilliant efforts in this direction ever seen."

"There is a dancing specialty by Fred Renoff and Loris Lee which was rewarded with thunderous applause and is one of the big features of the show. One wonders how it can be carried out without an accident; but it is all done minus a mishap."

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('CAUSE WE'RE BOTH IN LOVE WITH SHE")

By MORT DIXON and ERNEST BREUER

**Moderato** **Vamp**

**Voice**

Wil-lie Wil-li-her was dressed to kill When he called up-on his sweet-heart- Lil

Ding, Dong, Dell, Ding, Dong, Dell. He'd start ring-ing on the old door bell,

But her moth-er would come out and cry— Lil is spoon-ing with an oth-er guy

Please be on your way— Then here's what Wil-li would say.

**Chorus**

In comes me out goes he then I'll be a-lone with she In comes he out goes—

he That's a rule be-tween us three I'll come in and he'll go out like a lit-tle

He comes in at six o'clock I come in at

sport— Then I'll eat yes I'll eat the can-dy that he bought Will we

nine— He takes her off his lap and drops her right in mine just be-

kiss? Will we hug? I should hope to kiss a bug He'll go home all a-

fore He goes home He be-gins to comb his hair Then he gives me the

lone While we cud-dle and snugg And he leaves a bunch of ros-es Gee! I wish I had two

comb And a cushion for the chair Then I prove that I'm good heart-ed And I fin-ish what he

no-see In comes me out goes he 'Cause we're both in love with she In comes she.

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A Comedy Song That Is Really Funny

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Lots of Extra Choruses and Catchlines

HOW ARE THESE?

In comes me, out goes he and I'll be alone with she,  
In comes me, out goes he that's a rule between us three,  
I come in and kiss her cheek—and it's kind of warm,  
That's when I thank the guy for keeping her in form,  
There are marks on his face, she's been slapping him perhaps,  
So when I take his place, she is all run out of slaps,  
When I get there she's all nervous,  
Gee, but he gives me good service,  
In comes me, out goes he 'cause we're both in love with she.

In comes me, out goes he and I'll be alone with she,  
In comes me, out goes he that's a rule between us three,  
There's no paint on her left cheek, there's lot on her right,  
He leaves that so I'll have a nice fresh cheek to bite,  
Once I got there too soon, he had fifteen minutes more,  
He said, "Don't leave the room, you can stay and keep the score  
We muss up her hems and ruffles,  
Aren't men the cow's Kartoffles,  
In comes me, out goes he 'cause we're both in love with she.

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By BEN BARD and JACK STERN

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"WAY OUT IN

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"JEALOUS OF ME"

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## ETHIOPIAN ART

(Continued from page 29)

Theatre, a company of colored players, presenting their artistry under the direction of Raymond O'Neill, who, the program states, "has had many years of experience with the stage, both in America and Europe."

The initial presentation Monday occurred before a mixed house, with society—near society, that talked like the real thing and called John Barrymore "Jack"—and spoke of his wife as "Michael"—rubbing elbows with the colored folks of quality, permitted to sit in the orchestra section of the house. And then, too, there was the intelligentsia of the theatre, represented by long-haired men and short-haired women, who bubbled over effusively with comment. In all a decidedly mixed audience.

In the advance advertising "Sa-

lome" by colored players was played up with no reference made to a playlet of colored life, also to be given. However, that little playlet proved to be the highlight of the evening. Without it there would have been a tendency to look upon the "Salome" effort with a tolerance that they would have bestowed on children striving to mimic their elders, but "The Chip Woman's Fortune," typical of the negro as it was, placed the audience in a mood to receive "Salome" in the light of a real effort on the part of the players.

"The Chip Woman's Fortune" was played in "one" before three rather soiled drapes, that gave the suggestion of an interior of a slovenly colored home. There was a picture of Booker T. Washington, or possibly Marcus Garvey, pinned to one side and a religious picture on the other. There were three chairs, a table with an onyx clock and a Victrola utilized as the props.

At the opening the Vic is jazzing and Liza is seated before it. Her husband enters, and, to the question of Liza, explains that he has been "furioughed" from his job for three days because of his failure to keep up the installment payments on the music box. Behind his tale is the thought that the whites stick together and punish the blacks for their shortcomings in meeting their obligations. For, as he explains it, the music man was a friend of his boss, and that morning the music man stopped and looked at him as he was sweeping off the walk in front of his place of employment, and then went indoors. A few minutes after he left Silas (the colored boy) was summoned by his employer and told to lay off for three days without pay, this sentence being followed with a speech that it might be "a lesson to pay your debts."

With the possible loss of the job

to follow the enforced layoff Silas is trying to think of ways and means whereby he may keep his menage afloat. He informs his wife he is certain that Aunt Nancy, who has been living with them and nursing Liza, has a secret hoard. He knows she has been getting money from passers-by on the street while wandering about picking up bits of wood and chunks of coal to keep the house fire going during the odd moments she wasn't nursing Liza, who was ailing, and he is going to insist that the old lady pay board.

At this point Emma, the daughter of the house, enters, and makes known the old lady has some money, but she is saving it against the day that her son shall be released from prison. Later, when the old lady is summoned and asked for a loan, she refuses to give up any of her money until the son shall appear, following this with the reason for his arrest and imprisonment, which is more or less of an object-lesson as applied to some of the boys of color, a weird tale of a good boy and a wrong woman. In his defense of her he had beaten up a hypocritical but influential member of the community. Later learning of the true character of the woman he also beat her up, and for this was sent away. Later on the arrival of the installment man and the released boy almost simultaneously, the secret hoard is uncovered, the collector staved off, the Victrola retained and all five players of the cast gleefully shimmying to the jazzy strains of the music box as the curtain descends.

The one outstanding bit of work was Liza, by Evelyn Preer. Liza, a slovenly wench in soiled wrapper, of a high yaller complexion, handled her lines of this character role with all the consummate artistry of a seasoned veteran of the stage. Sydney Kirkpatrick as Silas also contributed sufficiently as the husband, Marlon Taylor as the daughter, Laura Bowman as old Aunt Nancy, a little overdone in brown make-up, and Solomon Bruce as her son, also lent color. This was all pure negro, and as such highly enjoyed by the audience.

During the intermission reference to the program showed the clever Liza of the little playlet was to be the Salome of the big production and that Kirkpatrick was cast for King Herod. The audience was speculating as to just what these two would do in serious work after their portrayal of a sketch of negro life, and it brought more careful consideration of "Salome."

For the Wilde tragedy there was but a single set, somewhat Urbanish in effect, with a cye of blue at the back and sides and a huge column in the center. It was a whale of a "Salome" presented. The lightings were so handled that the players, especially the women, appeared practically as whites, and one had but to close his eyes to imagine it was presented by white players as for diction. Yet there were occasional lapses into the dialect of the negro, but they were far between. The Salome of Evelyn Preer was

endowed by her with seductive allurements in the passages that found her trying to secure Jokanaan, played by Solomon Bruce, and with real dramatic force in her speeches with her stepfather-uncle, the King. And when Miss Preer danced she dispensed with six of the seven veils that Salome was supposed to have, and slipped over a real thrilling semi-cooch, concluding it with a fall before the King that would have

pulled many a better man than he from his throne.

As King Herod, Sydney Kirkpatrick was a marvel of endurance in the terrific long speeches he has in

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the role. His business as the sullen and sensuous monarch is well worth seeing and marking. Laura Bowman plays Herodias, the queen, displaying that earlier in the evening there was much make-up, for under the lighting as employed in this production she seems remarkably light in coloring.

The production as a whole is thoroughly interesting, and as such should attract patronage. It cannot be expected the negro element of New York, even though the colored population is large, is going to support the company. They will have to rely on the whites and a vogue will have to be created among the really smart society set to make the Ethiopian repertory season a success. The chances are that that only may be done by certain restrictions as to where those of color who attend shall sit. The negro undoubtedly will be interested in seeing that this venture proves successful for the fellow members of his race, and he should be willing to waive such civil rights as the courts give him to sit in any part of the theatre for which he cares to buy a seat.

All that the project needs is exploitation of the proper sort in the right social channels to make its vogue last for several weeks at least.

That Salome wiggle of Evelyn Prerr's should help a lot in the direction of the box office.

Fred.

## THE APACHE

Mons. Le Von (The Apache)

Mme. Vienness.....Thale Magrane  
Michelet.....Juan De La Cruz  
Mme. Vienness.....Goldwyn Patten  
William Vokes.....Willard Dashiell  
Billy Clarke.....Mary Ellen Ryan  
Barry Townsend  
Frau Fri J. Schnitzler.....Ida Fitzhugh  
Signor Lazzari.....Luigi Alberti  
Mme. Beauvais.....Marie Bonnell

"The Apache" opened cold at the Punch and Judy Monday. By Tuesday this piece was well chilled and ready for cold storage by the end of the week. Josephine Turk Baker, the authoress, is a product of Evanston, Ill., this being her first attempt as a Broadway producer. Her efforts in Evanston are said to have been of a literary nature with an interest in theatricals acquired by association with Little Theatre movements. The selection of "The Apache" for a Broadway debut was not a wise move. It is said when first placed in rehearsal the piece displayed little chance of success. The authoress, having supplied the capital herself, insisted the production be put on. It apparently has no chance.

The plot runs from farce comedy to melodrama. It is crudely constructed and talky. The cast has a cosmopolitan appearance, with several nationalities introduced. The comedy portion is derived from these characters. The dramatic portion is devoted to the life of a jealous husband and his artist wife, a concert pianist. The entire action of the two acts proves to be a dream. It is slipshod in every way. Gregory, who did the staging, displays little in that direction. Formerly a stock manager in the east, he has recently been associated with repertoire shows in the middle west. He shows no marked ability with this production as a stager of Broadway productions.

The cost of producing "The Apache" called for no great financial outlay except for the players' salaries and the rent of the theatre, both of which are reported as having been put up in advance. The piece calls for one set, the one used apparently having seen much service. With the exception of some gold furniture, which included a grand piano, little else was demanded.

The members of the cast played



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listlessly. A bright bit of character work here and there helped some. The performance was ragged in many instances, with cues missed on numerous occasions. The performance in general would suggest a second rate stock organization. "The Apache" should pass on within a week. From appearances there were but two paid admissions Tuesday night.

Hart.

## NEWS OF THE DAILIES

Ben Bard of Bard and Pearl, in "The Dancing Girl" at the Winter Garden, New York, inherited a legacy of \$50,000 last week from the estate of his foster mother, Mrs. Nora L. Ward, who died recently. The deceased was well known on the stage several years ago as a coon shouter.

Deputy Sheriff Patrick J. Conlin served an attachment on Nikita F. Balloff of the "Chauve-Souris," at the Century, New York, last Friday, the day before the show closed, in a suit brought by Oscar M. Carter, who demands \$14,000 for alleged breach of contract. Carter contends he introduced Balloff to Morris Gest, who brought the Russian company to this country. Balloff being a non-resident, an attachment was placed on the costumes and scenery of the company. Another attachment was placed on a bank account held by Balloff in the Guaranty Trust Co. In case there is sufficient money in the bank account, the attachment on the scenery and costumes will be released, or a bond may be given to cover the amount of the claim.

Stella Larrimore, a co-respondent in the Farrar-Tallegen divorce suit, obtained the right for a trial by jury, to clear her name of the charges made against her by a decision handed down last Friday by the Appellate Division of the Supreme Court. The court unanimously reversed Supreme Court Justice O'Malley's decision denying her the right of a jury trial.

A reply to the suit brought against Clendennin J. Ryan, son of Thomas Fortune Ryan, by Muriel Sharp, a former chorus girl and model, in Naassau county, was filed last Friday in Brooklyn. The plaintiff alleges breach of contract to pay her a life annuity of \$500 a month. The reply was accompanied by an application for a postponement, a hearing having been set for Monday. The reply denies some of the allegations made by Miss Sharp, but Ryan admits paying her \$500 a month for two years.

James R. Cooper was held for the grand jury in \$2,500 bail in the

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West Side Court by Magistrate Oberwager Friday, charged with the grand larceny of Irene Castle's (Tremaine's) jewels. Cooper is alleged to have converted a \$9,000 necklace belonging to Miss Castle for his own use by pawning it for \$1,452. Cooper was entrusted with the necklace for the purpose of effecting its sale, according to William Klein, counsel for the complainant.

The Earl of Northesk, who is to marry Jessica Brown, was unable to get leave from his regiment in time to catch the "Berengaria" on May 5. He probably sailed from Liverpool May 9 on the "Olympic."

Clark Silverman has announced that he will take an American repertoire company to Paris to present American plays in French. He expects to open with "Officer 666" at the Femina theatre about June 20. The company will include Kay Laurel, Beverly Sitgreaves, Helen Tilden, Floyd Murray, William Williams, Paul Porcasy and Louis Albery.

Mrs. Elena Frisch, formerly an actress in Budapest, was shot twice in the left breast on May 5 by Adolph Schoenfeld, who claimed that the woman had spurned him after he had spent all his savings of \$3,500 on her. The shooting followed an all-night argument at her apartment on West 100th street. The woman is in the hospital and is expected to live, while Schoenfeld is being held without bail in the West Side Court on a charge of felonious assault.

Ernest Hast, a British actor recently in "Loyalties," barely escaped missing the "Caronia" Saturday, when he was taken to court on a charge of disorderly conduct just before sailing time. Hast had become a little too "happy" after a farewell party Friday night, and he was fined \$5 by Magistrate Ryttenberg the next day. He had no cash and would have missed the boat had not a cop named Mahoney cashed a \$10 check for him.

Marjorie Rambeau apparently attempted to make a secret getaway from this country on the "Homeric" last Saturday. Her name was not on the passenger list and her departure on the ship had been denied at her home the night before. But reporters cornered her and she explained that she was going for a rest, as her health was impaired after "too much Shakespeare." She will return soon to star in George Middleton's "The Road Together."

"Chains," a new play by Jules Eckert Goodman, will be presented by William A. Brady at the Playhouse in Chicago May 20, with O. P. Heggie and Helen Gahagan as the leads.

The Federal Trade Commission has issued an order that requires the Signet Film Inc. of New York city, to stop distributing motion pictures under different names from those used in the original exploitation of the photoplays.

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tion Picture Arts will be held in New York on June 7-8 under the auspices of the Authors' League of America. This was suggested by Adolph Zukor, who wants the league to co-operate with him in a movement to better the artistic side of photoplays.

A rare honor was conferred on the entire theatrical profession when in a nation-wide canvass to determine the 12 living women who had contributed most to the art, virtue and progress of the United States, an actress, Minnie Maddern Pike, was of the small number selected. Mrs. Pike, who is 58 years old, has been on the stage since three. Born in New Orleans, Mrs. Pike married Harrison Grey Pike in the early '90s.

Mrs. Pike recently adopted a baby boy.

With his son-in-law driving an auto ahead of him, and with his jaws firmly gripped around a connecting strap, Alfred Hatos, who formerly did a "teeth act" in vaudeville, was dragged by his molars from New York to Philadelphia while seated in the sidecar of a motorcycle. Hatos, who is 56, traveled the 90 miles this way to see if he still has the dental ability and strength to return to the stage. He seemed unable to decide at Trenton, 60 miles from New York.

An English actress, Mabel Russell, has become a candidate for the House of Commons from one of the conservative districts of London. Her husband, Captain Hilton Phillips, recently lost his seat because of irregularities by his election agent, and Miss Russell wishes to take his place.

Evan Burrows Fontaine and her mother Mrs. Florence Fontaine, have been freed of the perjury charge that followed the dancer's \$1,000,000 breach of promise suit against "Sonny" Whitney. Justice Seeger of the Supreme Court at Newburg, N. Y., granted the motion of Edward J. Collins, attorney for the defense, dismissing the charges because of insufficient evidence.

The latest English nobleman to appear in the films is Lord Pat Glen in the picture version of Elton Glynn's "Six Days."

The Palace motion picture theatre, Port Jervis, N. Y., was destroyed by fire May 7 with a loss of about \$20,000. The flames started in the film booth just as the audience was leaving after the first show in the evening.

Arthur Levy of New York city has been chosen successor to Joseph

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Levinson on the State Motion Picture Commission. Mr. Levy is well known as a philanthropist and has done considerable probation work in the criminal courts of the city.

John Dooley, a circus lion trainer, is in serious condition in St. Luke's Hospital, Philadelphia, after having been attacked on May 7 by a lion that he was feeding.

Mrs. Evelyn Carter Carrington Short has brought a \$50,000 alienation of affections suit against Mrs. Alice Henley and her husband, David Henley. She charges that Mrs. Henley won the love of her husband, Reginald Carrington Short, and that Henley, when asked why he did not object to his wife's alleged conduct, replied: "I like a woman with a little devil in her." All the persons involved are in the theatrical profession. Mrs. Short was known on the stage as Evelyn Carrington.

Dr. Frank E. Miller, a throat specialist of New York city, has written a play entitled "The Goal" that will be produced on Broadway next season by George H. Brennan.

General Mallette, French war hero, has asked the judges of the First Paris Tribunal to prohibit the marriage of his son, Captain Jacques Mallette and Lionelle Zuber, a Parisian dancer. He claims that the woman, who is young and beautiful, but socially inferior, would ruin his son's army career.

Sam Bernard and William Collier will present "The Nifties of 1923" at the Fulton, New York, in September. The book is by Collier and Glen MacDonough and the music by Jerome Kern. The cast will include Ray Dooley, Van and Schenck, Frank Watson, Cortez and Peggy, Harry Crumit and 16 Tiller London Dancing Girls, with other "names" to be added later.

Mildred Harris, picture actress and former wife of Chaplin, was

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discharged from bankruptcy in the Federal Court of Los Angeles May 8. When she filed her petition last October she owned \$1,481, chiefly for clothing and jewelry.

Mrs. Olive Cornell was awarded \$7,250 in a suit for \$25,000 against Flo Ziegfeld, who, she claimed, had discharged her from the "Follies of 1920" after she had been given a contract for \$200 a week because he said that her enunciation was not clear. Ziegfeld argued in court that she was only an interpreter of melody, and a poor one at that, and that the words of her songs were absolutely unintelligible. A. L. Erlanger and Gene Buck, lyric writer, testified for him.

Douglas Fairbanks, Jr., arrived in New York on the Majestic May 8 with his mother, Mrs. James Evans. He will go to Hollywood to follow his father's footsteps as a picture actor.

Magistrate Corrigan of New York city discharged 196 persons May 8 who had been arrested in a raid on a hall on East 96th street the day before for watching a supposedly indecent exhibition by two women. He said the spectators might have committed a moral wrong but not a legal one. The women were held in \$500 bail for the grand jury. Notwithstanding this ruling, the police raided the Turn Verel hall, 85th street and Lexington avenue, the next night and arrested 207 men and five women at a stag affair given by the Pythagorean Brotherhood.

**SEEK TO SHOW ZUKOR**

(Continued from page 17)

Crossed up to the time he left First National \$1,400,000, including foreign rights. The advance to Chaplin for eight pictures was \$1,075,000, paid in June, 1917; eight Petrova pictures were taken at \$70,000 and percentages; Anita Stewart delivered six pictures on an \$80,000 and percentage basis and an option was held for six more at \$100,000 and percentages. Three Griffith pictures were set down at \$285,000 each, while Norma Talmadge contracted for eight pictures at \$160,000 each, an outright buy. A second contract in 1920 called for 12 pictures at \$350,000 each, starring Norma Talmadge, while Constance Talmadge contracted for 12 features at \$300,000.

It was testified that Mary Pickford had received \$10,000 a week from Famous Players and had told Williams that she got more money under that arrangement than when she produced her own pictures for First National release.

It is estimated the hearings in New York will continue for two more weeks, when the Government representatives will move on to Philadelphia, Atlanta, New Orleans and Los Angeles.

Three Findlay, O., exhibitors have been fined from \$100 down for giving Sunday shows in January. Second conviction.

**The Orpheum Circuit  
of  
Vaudeville Theatres**

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IN CHARGE**THEA. OWNERS' CONVENTION**

(Continued from page 17)

eration of this subject by the national officers, that it is certain a saving of upwards of 25 per cent on all insurance premiums can be effected.

The next subject considered will be that of protecting the public against fraudulent stock sales. This matter has been a sore spot in the motion picture industry for some time, and a great many people, both in and out of the business have been victimized by sharp practices along these lines. This discussion will be led by a member of Congress.

The other phase of this discussion of protecting the public will be handled by William J. Burns, chief of the United States Secret Service, who will point out the methods by and through which the theatre owners and others may co-operate with the federal government in affording the public complete protection along this line.

Cooperative banking will be the next subject discussed and will be handled in the convention by Peter Brady, of New York City, chairman of the educational department of the American Federation of Labor, and president of the Allied Printing Trades of New York City. This subject will be handled at the banquet Wednesday evening by Warren Stone of Cleveland, Ohio, grand chief of the Brotherhood of Locomotive Engineers, who is also the head of the cooperative banks established in Cleveland and elsewhere by that organization.

On Tuesday, W. D. Burford of Chicago, national director of the Motion Picture Theatre Owners of America, and chairman of the committee that framed the equitable contract form submitted by the national organization to Will H. Hays, will make a report on "uniform and equitable contract." This will take into account all phases of negotiations with Mr. Hays.

Public service in practical application through "the motion picture theatre," will be reported on by M. J. O'Toole of Scranton, Pa., chairman of the National Public Service Committee of the Motion Picture Owners of America.

If the time of Tuesday will not permit of the entire program as outlined, the discussions will be extended into the Wednesday session, with such additional business on Wednesday as may develop from reports of committees, or will be introduced on the floor of different delegates. George Eastman of Rochester, N. Y., will address the convention on Tuesday afternoon, as well as a number of other notables from different parts of the country.

Wednesday evening, the convention banquet will be held in Hotel Sherman.

It is expected that at least from 3,000 to 4,000 theatre-owners will be present.

standing he took \$2,500 and let the film go to the Roosevelt, laughingly saying, so it is reported, that he did not care to put the boots to the opposition any further.

**POINT FOR FAMOUS**

Famous Players-Lasky gained a point in its court battle with Rodolph Valentino when New York Supreme Court Justice O'Malley ruled that certain defenses interposed by the "sheik" should be stricken out. F. P.'s motion was for the striking out of the whole defense. The decision practically interpreted allows Valentino to file an amended answer and re-word his allegations.

**ANITA STEWART FOR DIVORCE**

Los Angeles, May 9.

Anita Stewart has made a statement here she is about to divorce Rudolph Cameron, formerly a newspaperman and actor, who, in addition to being the star's husband, has also been her business manager. She is to leave for abroad shortly and Cameron is not to accompany her. The pair have been separated for some time.

**"DU BARRY" AT RIVOLI**

The week of May 20 at the Rivoli, New York, will mark the first time that house has staged an outside presentation upon its stage. It will be the Wayburn "Du Barry" tableaux with its motive taken from the Ben Ali Haggin pictures produced by that artist in "The Follies."

The turn for picture houses runs 14 minutes and has 18 people. It is in Philadelphia this week.

**BALABAN & KATZ'S PLAN**

(Continued from page 17)

Roosevelt for three or four weeks gave them a better chance than to play them a single week at the Chicago and then in outlying houses and so bids for pictures for the Chicago were not considered. An example of this is "Enemies of Women," which was booked at the Roosevelt under a percentage arrangement is paid for the producer ante of not less than \$4,000 a week for the picture. This arrangement is what for the producer and good for the theatre, but naturally unsatisfactory to Balaban & Katz, inasmuch as when the picture plays to from \$22,000 to \$24,000 a week, the profits must be split with Ascher Brothers. The presentation of the choice films either at McVicker's or the Roosevelt has left the Chicago Theatre without choice material, which is naturally a source of annoyance to Balaban & Katz, especially since its receipts under favorable circumstances may be enormous; it is known that February receipts, one of the best months of this season, totaled enough to make an average of \$42,000 a week.

The deal by which "The Pilgrim" passed to the Roosevelt has other inside details. Jones, Linick & Schaefer had it under contract, but when it was needed for the Roosevelt, Aaron Jones said that all he wanted was the expense he had been put to and that he would release the film. Under this under-



## ENGLAND'S 1ST QUARTER SAW MANY FAILURES

"If Winter Comes" Biggest and "Angelo" Most Painful Vode Houses in Drama

London, May 9.

The first quarter of the new year has proved a bad one for London managers. Thousands of pounds have been wasted on unworthy productions of every kind and the bankruptcy roll is expected to be exceptionally heavy.

Among the most painful collapses can be mentioned the Krel ler play renamed "Angelo" at Drury Lane. This play and its machinery had an enormous amount of prior production boosting but the first night performance knocked the bottom out of its success and it has closed ingloriously after only a month's run.

"The Orphans," which opened the Lyceum dramatic season, was another bad failure although it did register 52 performances. This is one of the very few failures the Melvilles have ever produced. The cast was big and important, but the atmosphere of the old play was missing, an unfortunate defect in

a piece so well known to melodrama lovers. Having reverted to its special type of blooded drama in a "Night of Temptation" the old Lyceum is more like itself.

Among the other "flops" must be mentioned the Isabel Jay play "The Inevitable" at the St. James' which only survived five shows; "Good Gracious Annabelle," which brought Marie Tempest back to London after her long absence but only got 15 performances at the Duke of York's; "Marriage by Instalments" at the Ambassadors reached 19; "Three's a Crowd" did better with 31 at the Court. After that things improved a little. "Hawleys of the High Street" did 37 at the Apollo; the revival of the wartime success "A Little Bit of Pluff" failed to repeat its record but hung on for 39 performances at the Ambassadors; the "Love Habit" at the Royalty managed 53.

"If Winter Comes" was probably the biggest shock of all. The provinces had been enthusiastic; it had Owen Nares, who is booked behind, but the West End turned it down after 53 shows at the St. James'. "The Young Idea" was hailed by the critics as the goods but it only saw 60 at the Savoy, while "The Great Well" at the New, despite Alfred Sutro's fame as an author and Matheson Lang's following, only got 70.

A. A. Milne's "The Great Broxopp" was another bad collapse and

Edward Percy's "Trespases" ran from a Monday to Saturday at the Ambassadors.

Several other productions despite boosting and heroic attempts to coax into success are also on anything but stable ground.

The vaudeville managers have begun their now yearly game of fighting any of their own particular type of show and with the coming of the summer several are turning over to drama. Among those in London doing this are the Grand, Clapham, Kilburn Empire, Putney Hippodrome, Woolwich Hippodrome, Poplar Hippodrome, Camberwell Palace, Islington Empire, and the Shoreditch Olympia. The last two named were famous drama houses before the boom in vaudeville. As an extra inducement the London County Council will allow these music halls to sell alcoholic refreshment during such times as they are used as theatres proper.

## AMERICAN FILM FIRMS BIDDING FOR TIVOLI

Goldwyn and Famous Players After London's New House —£50,000 Asked

London, May 9.

The new Tivoli is apt to be under the management of either Goldwyn or Famous Players when it opens during the summer. James White, its proprietor, has set a price of £50,000 for the house, with Goldwyn having offered £40,000, while Famous Players may secure the property, as F. P. seems more agreeable to the White figure.

It is reported here that Frank Godsol, accompanied by Nathan Burkan, the Goldwyn counsel, will sail from New York May 12 to be here for further negotiations.

The new Tivoli, London, is on the site of the former Tivoli music hall. It seats 2,400.

## JANIS FOR NEW YORK

London, May 9.

Overtures have been made for Elsie Janis to join "The Rainbow Revue" at the Empire. There is little chance since Miss Janis is reported having been engaged to open with a Broadway production in June.

The Empire may get Tubby Edlin.

## INSECT PLAY INTERESTING

London, May 9.

Capek's insect play was put on May 5 at the Regent under the title of "And So Ad Infinitum." Well enough received but not regarded as likely, commercially. Considered an interesting freak. Some slight booing at the premiere.

## LORD NORESK SAILING

London, May 9.

It's reported Lord Norek is sailing to-day on the "Olympic," but there is no positiveness to the report.

He is engaged to marry Jessica Brown, the American dancer, now at her home in Buffalo, N. Y., awaiting his arrival. Their marriage is expected to follow almost immediately after.

Lord Norek expected to leave last week on the "Berengaria," but did not secure leave of absence from his regiment in sufficient time to catch the boat.

## IRENE FENWICK DIVORCE

(Continued from page 1)

hat when he saw the defendant, O'Brien, meet her December 26 last, at the Hotel McAlpin and following dinner wind up at 521 West 144th street, New York, where both were discovered together en dishabille upon forcibly entering the premises. Miss Fenwick married O'Brien, who was fairly well known as a dancer some years ago, on June 14, 1919.

Justice Leonard A. Giegerich of the New York Supreme Court confirmed the referee's report granting Miss Fenwick an interlocutory decree of divorce which becomes final three months from April 10, 1923.

Miss Fenwick did not enter any motion for alimony or counsel fee, expressly waiving this. It is understood that no private understanding for her support was effected either.

An action recently was commenced against Lionel Barrymore for divorce by his wife, Doris Rankin. The suit is pending. Barrymore has been of late intermingling stage with picture appearances.

## WILLIE AND EUGENE HOWARD

STARRING IN

## "PASSING SHOW OF 1922"

Direction MESSRS. SHUBERT

## CHRIS MANN

AND HIS ORCHESTRA

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IRVING—

—MARY

## DUNNE and DAYE

"FRECKLES and HIS PAL"

PLAYING B. F. KEITH CIRCUIT

Direction I. KAUFMAN

## OSWALD

WOODSIDE

KENNELS

WOODSIDE

L. I.

## HOT WEATHER PANIC IN LONDON AND PARIS

Hot Spell, as Usual, Works Theatrical Havoc—Terrific Heat in Paris

London, May 9.

The first hot spell of the season, as usual, worked havoc in the theatres, particularly the legit houses of the West End. And also, as usual, the managers immediately went into a panic.

Paris, May 9.

There is terrific heat at present in Paris, affecting all theatre business.

## JERITZA IMPROVED

Reappears with State Opera in Vienna.

Paris, May 9.

Marie Jeritza reappeared with the State Opera in Vienna May 5, singing "La Tosca" to tremendous applause.

Leaders of the American colony and local critics declare the singer's voice has improved during her recent American tour.

## REVIVING OLD PLAY

London, May 9.

Manager J. E. Vedrenne will revive May 24 at the Apollo Sir James M. Barrie's "What Every Woman Knows."

## "Goodness Sake" Is "Stop Flirting"

London, May 9.

The American piece, "For Goodness Sake," produced last week in Liverpool, as reported, is playing over here under the title of "Stop Flirting."

## Thomas Travelog Moves

London, May 9.

The Lowell Thomas Travelog has moved to Philharmonic Hall from Covent Gardens. Percy Burton has withdrawn from the travelog's management.

## Paris Wine Tasting Department

Paris, May 9.

The Paris Commercial Fair opened today (Wednesday) and includes two innovations, a music salon and wine tasting department.

Lupino Lane is the latest recruit to the ranks of management. His first venture, a comedy entitled "Richard, How Could You?" is undergoing a provincial tryout. If its reception justifies the move it will be brought to the West End.

Leslie Henson is to appear in Shakespeare. He will play Dromio in "A Comedy of Errors" May 27. The producer will be Robert Atkins of the "Old Vic."

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## WHITEMAN ENGAGED FOR NEW "FOLLIES"

Opening in New York With It On Labor Day—Returning to London Next March

London, May 9.

Paul Whiteman and his orchestra will return to New York during the summer, opening with Ziegfeld's new "Follies" (1923) on Labor Day. The Whiteman Band will remain with "Brighter London" at the Hippodrome until the end of July, returning here next March for a new production at the Hippodrome.

## TWO NEW ONES LEASED

Benrimo and Curzon Likely to Get New Theatres on Devonshire Site

London, May 9.

Two new theatres to be erected on the site of Devonshire house are quite probably going under the management of Benrimo and Frank Curzon, one for each.

Benrimo is backed by Archibald Entleford for his new theatre.

## SPECHT'S BAND IN LONDON

London, May 9.

Paul Specht and 11 musicians will open May 28 at Lyons' new Corner House restaurant in Piccadilly.

Maggie Albanesi is slowly recovering from her illness, but it will be some time before she is able to play in Clemence Dane's new piece, which Basil Dean should have done at the St. Martins, but which had to be postponed owing to the leading lady's health breaking down. The title of the new piece is "The Way Things Happen." It is a comedy.

## NEW YORK THEATRES

**SAM H. HARRIS Attractions**  
SAM. Harris 42d St., W. of B'way.  
Evenings 8:15. Mat. Wed. & Sat. 2:30.

**OWEN DAVIS' New Play**  
"ICEBOUND"  
NEW YORK'S NEWEST TRIUMPH

**FULTON Theatre, W. 43 St. Eves. 8:20.**  
Mat. Wed. and Sat. 2:30.  
**LAST WEEK**  
The Sweetest Love Story Ever Told  
SAM H. HARRIS Presents  
**MARGARET LAWRENCE**

In the New York and London Success,  
"SECRETS" By Rudolt Beiler & May Edington  
Staged by SAM FORREST

**MUSIC BOX THEATRE**  
West 45th St. Eves. 8:15. Mat. Wed.-Sat.  
SAM H. HARRIS Presents IRVING BERLIN'S

"MUSIC BOX REVUE"  
Staged by HASSARD SHORT.  
WITH A GREAT CAST!

**CORT THEATRE, W. 45th St. Eves. 8:15**  
Mat. Wed. and Sat. at 2:15.  
**MERTON OF THE MOVIES**

With Glenn Hunter—Florence Nash  
Harry Leon Wilson's story dramatised by  
Geo. S. Kaufman and Marc Connelly

**GLOBE Broadway & 46th St. Eves. 8:30.**  
Mat. Wed. & Sat. 2:30.  
JOHN MURRAY ANDERSON'S  
Newest Musical Comedy

"JACK and JILL"  
With Lew Fields, Ann Pennington, Clifton Webb, Charles Judels and  
Lulu McConnell

**BELASCO 46th St. E'way. Eves. 8:20.**  
Matinee Thurs. & Sat. at 2:30.  
Move to BELASCO Then, MON. May 7  
"A HIT, A PALPABLE HIT!"  
DAVID BELASCO Presents

**LIONEL ATWILL in THE COMEDIAN**  
By SACHA GUITRY, Adapted by Mr. Belasco.

**LITTLE Theat., W. 44th St. Eves. 8:30**  
Matinee Wed. & Sat. 2:30  
F. Ray Comstock & Morris Galt present

**POLLY PREFERRED**  
with GENEVIEVE TOBIN  
Staged by WINCHELL SMITH

**HENRY MILLER'S THEAT. W. 43d St. East of Broadway.**  
THE SELWYN'S Present

**COWL**  
JANE AS "JULIET"  
THE GREATEST TRIUMPH OF HER CAREER.  
Night \$1.00 to \$2.50. Thurs. Mat. 75c to \$2.00

**FRAZEE Theat., 121 St. W. of B'way. Eves. 8:20.**  
Mat. Wed. & Sat. at 2:20.

"SALOME"  
Ethiopian Art Theatre

**LYCEUM Theat., W. 44 St. Eves. 8:30.**  
Mat. Thurs. and Sat. 2:30.

**MOUNTBANK**  
Founded on W. J. Lockes' Novel  
with NORMAN TREVOR  
and a capable cast, including Lennox Powle

**HUDSON West 44th St. Eves. 8:30.**  
Mat. Wed. & Sat. 2:30.  
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Presents the Hit of the Town

"SO THIS IS LONDON!"  
"A HOWLING SUCCESS."—Eve. Post.

**LIBERTY THEATRE, W. 42d St. Mat. Thurs. & Sat.**  
"Best American Musical Play in the Whole Wide World!"  
**GEORGE M. COHAN'S COMEDIANS**  
In the New Song and Dance Show

"LITTLE NELLIE KELLY"

**TIMES SQ. Theatre, W. 42d St. Eves. 8:30.**  
Mat. Thurs. and Sat. 2:30.  
THE SELWYN'S Present  
CHANNING POLLOCK'S

**THE FOOL**  
The Play That Succeeded in Spite of the Devil.

**Knickerbocker Broadway & 38th St. Eves. 8:30**  
Pop. Mus. Wed. & Sat. 2:30.  
**HENRY W. SAVAGE Offers A NEW COMEDY—WITH MUSIC**

**THE CLINGING VINE**  
with PEGGY WOOD  
Entire Orch., \$2.50; entire first Bal., \$1.50; entire 2d Bal., 50c—every night, including holidays and Sats. For Mat.—All Orch., \$2; all Bal., \$1. Best Seats NOW at Box Office.

**REPUBLIC 42d St., W. of B'way. EVENINGS at 8:30.**  
Mats. Wednesday and Saturday at 2:30.  
**ANNE NICHOLS' New Comedy**

"ABIE'S IRISH ROSE"  
"THE PLAY THAT PUTS 'U' IN HUMOR"

**WILLIAM A. BRADY'S MUSICAL COMEDY TRIUMPH**

"UP SHE GOES"  
**PLAYHOUSE W. 46th St. Eves. 8:30.**  
Mat. Wed. & Sat. 2:30.

**New Amsterdam Theatre—W. 42d Street**  
Evenings 8:15. POPULAR MAT. WEDNESDAY.  
REGULAR MATINEE SATURDAY.

**A National Institution**  
**ZIEGFELD FOLLIES**

**MARK**  
Broadway and 47th Street  
"A NATIONAL INSTITUTION"  
Direction: Joseph Plunkett

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STRAUD SYMPHONY ORCHESTRA  
CARL EDUARDE, Conductor

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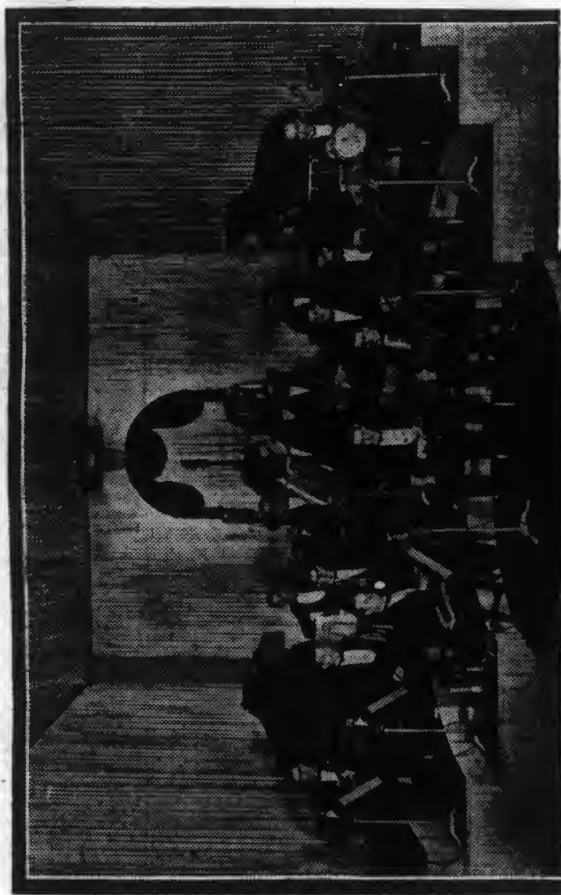


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# VARIETY

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VOL. LXX. No. 13

NEW YORK CITY, THURSDAY, MAY 17, 1923

48 PAGES

## AUTHORS IN EQUITY FIGHT

### PRODIGAL MOTOR CAR INCREASE SEEN AS BLOW TO THEATRE

**Pleasure Vehicle Ownership at Peak of 10,863,389  
May Explain Box Office Drop—Radio Must Also  
Be Considered**

The effect of automobiles on amusement attendance, and particularly theatres, is becoming recognized by showmen as the most powerful of the elements classed as counter attractions to the box office. The development of all new or novel entertainments and recreations has also been regarded as opposition to showdom, with the latest and most widely disseminated radiophone argued pro and con as a theatre deterrent. That additional auto users mean less persons for the theatres in at least an important percentage is believed to be true, and the latest auto census shows that there is one motor vehicle for every 3.6 persons, the figures being compiled from the Union's 48 States.

Attempts to explain the falling number of admissions to theatres in all principal points have been fragmentary or unconvincing. Cool weather this spring, which by all rules should have made for excellent theatre attendance, has supplied little advantage to theatricals generally. While business for legitimate attractions especially has declined, all theatrical attendance is under normal for this period of this year. If the increase in motor production and use is the reason, it follows that the higher scaled attractions would be more greatly affected, as motor car ownership generally is made up of persons of

#### ROGERS AT PALACE

Signed for Week at \$3,000—Asks \$3,500 For Coast Dates

Will Rogers will play the Palace, New York, week of May 27, doubling into the house from Ziegfeld "Follies" which he leaves June 2. Rogers will receive \$3,000 for the Palace engagement. Flo Ziegfeld consented to the booking this week.

The Orpheum Circuit is dickering with Rogers for four weeks on the west coast to be played immediately upon Rogers' arrival in the west before he begins his picture engagements. Rogers is asking \$3,500 weekly for the four coast weeks which will be two weeks in Los Angeles and two in San Francisco. Eddie Cantor who follows Rogers into the "Follies" will also double into local Keith houses through an arrangement with the Keith people who had him signed for several weeks of vaudeville before he signed with Ziegfeld.

### ONE NIGHTERS COOL ON BOOKING PLAN

**Prefer Steady Picture Earnings to Occasional Clean-up on Show**

Company managers and agents who have returned to town following increasing closings among touring attractions have verified a peculiar condition on the road, particularly in the one nighters. The small stands have been reported "hungry" for attractions and efforts are now being made to establish a corporation owned and controlled by one night managers which will guarantee bookings. It now develops that the one nighters have expressed themselves as not caring whether they get attractions or not. The small stand managers regard road attractions as "opposition" to the picture business, which most of the houses have developed in the past few years when there was a dearth of attractions. This idea is

#### HIP FOR "MIRACLE"?

Reinhardt-Sails, But Rumor Says Gest Will Produce Piece Here

Max Reinhardt, the noted German director and producer, will sail for home Saturday. It was reported that an agreement had been made with Morris Gest for the presentation here of "The Miracle" and other famed Reinhardt productions. Wednesday it was widely circulated that Gest had secured the Hippodrome, but the manager denied the deal was consummated.

It is practically assured that Reinhardt will return in the fall and in show circles it is predicted the Hip will not be razed but will be used to stage "The Miracle."

#### STRAND RADIOS SHOW

The Strand, New York, is to join the ranks of the motion picture theatres broadcasting their programs via wireless within a week or so. Heretofore the only house in the Broadway district of New York that has been using the radio has been the Capitol which has been working with WEAF.

The Strand will work through the new WJZ station.

### STRONG INTEREST COMES INTO THE CONTROVERSY

**Dramatists Who Might  
Wield Balance of Power  
Offer "Closed Shop" Plan  
—Union for Minor Play-  
ers, While Stars Are Left  
Free Agents**

#### LABOR CHARTER IDEA

The playwrights of America have under way a startling move which promises to bring into the controversy between the actor and the manager a third element as powerful as either and in position to be the balance of strength between the two.

The Dramatists' Guild of the Authors' League, in a closed meeting, appointed a committee to treat with the Producing Managers' Association at once and to propose a compromise in the Equity closed shop proposition. In the event that the managers do not agree with the authors, or that the managers do so and the Equity thereafter refuses to endorse the proposal, the authors propose to do the most astounding thing ever done by writers, the first time in history to form as a labor

### BOOKERS PASSING UP HEBREW COMEDY ACTS

**Report Secret Society Activity  
in the South Is Going  
On**

Hebrew comedians and acts with Hebrew comedians in their cast are being turned down by the vaudeville bookers in the south and southwest.

This applies to the Keith and independent booking agencies. The booking men attribute the lack of interest in acts of this calibre to secret society activities principally. One act that was booked for the southern tour last season in the Keith houses switched dialects, changing from Hebrew to Swede overnight, after perceiving conditions. As a result the act received bad reports all along the line.

An act offered to the southern and southwestern bookers this week which included a well known Hebrew comedian was turned down by the bookers on account of the conditions mentioned.

### PRODUCER TO TAKE SLAM AT CRITICS IN PLAY SATIRE

**Morosco Proposes Comedy in Which the Metropolitan Reviewers Are Held Up to Mirror of Truth—  
Premiere in Los Angeles**

### HIGH FINANCE BACKS NEGRO ART THEATRE

**President of Sears-Roebuck  
and Jos. Schaffner Inter-  
ested—Kahn's Offer**

The Ethiopian Art Theatre, the group of colored players in their second and probably final week at the Frazee, are revealed as being subsidized by two of America's foremost multi-millionaires and about to go under the patronage of a third even more impressive financier, despite their failure of support on Broadway.

It developed this week that Julius Rosenwald, president of Sears-Roebuck, and Joseph Schaffner of Hart, Schaffner and Marx, had financed the project, when it was broached

#### BARRYMORE-BELASCO?

Lionel's Future Figures in Uncertain Rumor—Picture Off

Lionel Barrymore is to appear next season under the management of David Belasco. Such, at least, is the story that has been going the rounds of Broadway for more than ten days. At the Belasco office, however, neither confirmation or denial could be obtained, and Mr. Barrymore seemingly is trying to avoid newspaper people since Irene Fenwick confirmed the fact that they were about to be married.

At any rate, the production in film of Marie Corelli's "Vendetta," which was scheduled to be made by the Cosmopolitan, as Mr. Barrymore's next picture, following "Eyes That Won't See," which is "Snow-blind" renamed, has been called off. No reason was given for this at the studios, but it was admitted that the picture would not be made.

#### "ANGELS" ANGRY

Although it was believed controversy among the stockholders of "The Last Warning" had been all smoothed over, there was a flare-up last week, when one out of the 20 persons owning stock in the mystery show complained to the district attorney's office. "The Two Mikes," Mindlin and Goldreyer, were summoned downtown, but the complaint was promptly thrown out.

At last a play in which the dramatic critic is to see himself satirized! However, Oliver Morosco is to produce a play in Los Angeles some time during the coming summer in which the critics are to play important roles. Whether the piece will be brought to New York or not is going to be decided by the reception it gets on the Coast. Therefore, it is quite possible that New York critics won't have to undergo the

(Continued on page 47)

### WOMEN BAN "FATTY"

Oppose His Comeback in Chicago—Minta Durfee in Vaude

Chicago, May 16.

Eitel Brothers, owners of Marigold Garden, sat down on the plan of Ernie Young to book Boscoe ("Fatty") Arbuckle at the Marigold Garden, for two reasons: (1) Because they are in bad with the government now; (2) as a response to the petitions of women's clubs which opposed the staging of the Arbuckle "come back" in Chicago.

The disposition of Ernie Young to book such an attraction may result in a new producer for Marigold. It is reported that overtures have been made to Gus Edwards, but nothing definite has been done and in the meantime Young is rehearsing a new show.

Minta Durfee, Mrs. Roscoe (Fatty) Arbuckle in private life, opened in vaudeville in Hoboken this week. Miss Durfee is using her professional name with the Arbuckle name in parenthesis. She is using a song and dance routine directed by Paisley Noon, and, although formerly on the stage, she spent most of her time in pictures, appearing in film comedies in support of "Fatty."

Miss Durfee's decision to enter vaudeville followed a personal appearance in a Springfield (O.) picture house, when she is said to have scored. The turn was offered to the Keith office, but bookers are understood to have dodged because of the Arbuckle angle. Miss Durfee will probably be routed over the Pan-tages circuit.

### COSTUMES

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# RADIO CO'S. TO PRODUCE OWN PIECES TO BEAT THE MANAGERS

West End Showmen Ban Broadcasting Performances—Wireless Concerns Say They Have Contracts With Leading Performers

London, May 16.

The West End theatres have definitely agreed not to permit their performances to be broadcasted. The broadcasting companies have countered with a statement they will engage artists to give performances, adding they have contracts with the best military bands and some important concert talent.

The members of the British National Opera Company have voted to defy concert agents and will carry out their contracts with a broadcasting company.

Representatives of the company have been using an article from Variety quoting American managers state broadcasting is helpful to business.

## "MUSIC BOX" LONDON HIT

Only Slow Spot Is Rehearsal Sketch. Solly Ward Liked

London, May 16.

"The Music Box Revue" was produced by Charles B. Cochran at the Palace Tuesday. The entire production scored a sensational success, barring the rehearsal sketch, during which the gallery became restless toward the finish.

This portion is to be immediately condensed, being too slow for the otherwise speedy production. The strongest applause was accorded to Rene Riano. Solly Ward scored a knockout with his "They Call It Dancing" number. The cast and production were wildly acclaimed.

## ROYALTIES IN FRANCE

Paris, May 16.

Statistics issued by the Society of Dramatic Authors and Composers show the society collected in France on behalf of its members 28,929,691 francs during 1922, a record figure. The Opera Comique, Paris, paid the most francs, \$62,318, followed by the opera with \$14,418 francs. Comedie Francaise, 428,532 francs; Odeon, 420,061 francs; Palais Royal, 416,368 francs; Vaudeville, 377,761 francs; Porte Saint Martin, 366,737 francs; Varietes, 329,566 francs; Chatelet, 429,310 francs; Gaite, 381,858 francs.

Albeit the Paris legitimate houses are more prosperous than the directors confess to the performer when making a contract, there is no disputing the provincial theatres are in a bad way and are continually closing, due to the excessive taxes now imposed.

All free tickets are taxed, both for the state, poor rate and authors' societies dues, but local journalists have a red card granted by the authorities exonerating them of payment. Anglo-American critics are not given this facility and are charged full taxes on complimentary tickets.

## VAUDEVILLE IN PARIS

Paris, May 11.

Alhambra: Tramel in sketch by La Fauchardiere, Three Huxter Bros., Towa & d'Horty, Imperial trio, Roger Bros., Haydee's marionettes, The Poppescues, Mme. Lyse Bert, Frank Le Dent, Valencio & Carmenetta, The Rios, Loue Ovrad fls, Frank Marcelle's seal.

Olympia: Alex Gavrilow, Abbins (looping the loop), Marcelle Pacheco, Maria Rapp, Vera Cooper with her jazz; Laura de Santelmo, Magda Kerner, Billy Revel, Anseroul troupe, The Stanleys, Fortunello duo, Refala, Four Robba, Ghezzi eccentrics.

## Meller Fairly Received

Paris, May 16.

Pierre Chaine's five act adaptation of Anatole France's novel "Les Dieux Ont Soif" was received fairly at the Odeon, May 11. The piece, a melodrama of the French revolution, is well mounted and nicely played, but the style is not suited for the Odeon.

## FOX AFTER TIVOLI

London, May 16.

William Fox is reported dicker for a lease on the Tivoli.

## CONCERT ORCH. OBJECTS TO RADIO BROADCASTING

Deems Ether Performance  
Competition—Musicians  
Gain Their Demand

Paris, May 16.

Members of the Orchestre de Paris refused abruptly last Thursday to give a classical concert when informed a radio broadcasting station had been installed in the building by the postal authorities. Conductor Delaunay stated that despite the fact the audience had assembled the musicians refused to give Massenet's Oratorio until the installation was stopped. The concert manager alleged broadcasting lessened the attendance at the concerts and all of the profits were for the radio people with the musicians and composers getting nothing.

It is understood the Authors' Society is negotiating to secure royalty contracts from restaurants and public places receiving concerts via radio.

## CHORUS STRIKE WINS

Manager of Varietes Remits Fines  
When Singers Threaten Walkout

Paris, May 16.

The chorus of the operetta, "Ciboulette" at the Theatre Varietes suddenly struck Sunday evening after several fines had been imposed on the members by Letombe, the director.

The theatre was filled to capacity at the time with the audience noisily demanding that the performance start. Manager Maurey promised the fines would be withdrawn and the performance started 40 minutes late.

## MORE RUSSIAN SHOWS

Paris, May 10.

A company designated as the Choute troupe is appearing here at the Theatre Fortuny, a small playhouse, under the direction of Manoukoff, the singer. The program is composed of short acts of the style of the former Chauve-Souris, but business is not brisk notwithstanding the worthy efforts of Stroukoff, Manoukoff with a pleasant voice, Mmes. Mazenzewa, Valerskala, Alexawetzewa, Marie Boldirewa.

On the whole the show can be listed as excellent. Madeleine Celait is giving a series of matinees at the Colisee picture theatre, featuring plays by Turgenieff and Chekoff.

## BOOK COLORED PLAYERS

London, May 16.

The colored members of "Plantation Days" from the Butt-De Courville production, "The Rainbow Revue" at the Empire, open at the Palladium May 28, giving six matinees and one midnight performance. Charles Gulliver will book a vaudeville show for two performances nightly.

During the Palladium engagement the hand and part of the cast will appear at Murray's Club with negotiations on for a simultaneous appearance at another cabaret.

## ALBERTINA RASCH ACTIVE

Paris, May 16.

Albertina Rasch is to present a special dance matinee at the Comedie Champs Elysees Friday (May 18) and will later appear at the Olympia for a fortnight commencing May 25. She will appear at Gaumont's Palace, a picture house, for a week, presenting Nogue's Ballet between the pictures. Her American tour starts in Rochester during August.

## Swedish Ballets Return

Paris, May 16.

John Berlin with the Swedish ballets company will again dance at the Theatre des Champs Elysees for a series of performances shortly.

## HOPKINS' FOREIGN SHIFT DUE TO EQUITY MATTER

Will Restrict Activities on This  
Side, Declares the  
Producer

Arthur Hopkins has two new plays by Eugene O'Neill, "The Fountain" and "Welded," and one by Franz Molnar, "Earthly and Heavenly Love," for production in the fall.

"The Old Soak" will play through the summer at the Plymouth theatre, following which a season on the road will be played.

Pauline Lord will remain in London until Christmas with "Anna Christie" and will then be starred in another Hopkins production in the British metropolis. Louis Wohlhelm in "The Hairy Ape" will probably follow "Anna Christie."

Hopkins says he will restrict his American producing activities next season, even the presentation of Ethel and John Barrymore being doubtful, owing to the uncertainty of Equity's course of action at the expiration of the present, P. M. A. Equity agreement.

## SELWYN'S ERROR

Thought He Had "The Outside,"  
but Mr. Harris Owns It

London, May 16.

Arch Selwyn sailed recently with the impression he had secured the American rights to Dorothy Brandon's play, "The Outside," which has actually been secured by William Harris.

The piece has been tried in the provinces, but as yet has not been seen in London.

## "MONTMOREAU" REVIVED

Paris, May 16.

"Montmoreau," a historical melodrama from the novel, "La Dame de Montmoreau," by Alexandre Dumas and Maquet, which was published in 1847 and dramatized in 1861 and revived in 1899, has again been revived, succeeding Sardou's "La Haine" at the Porte Saint-Martin May 10. The revival, produced by Convelaire for Coquelin and Gavault, is excellently mounted and was fairly received, with the cast including Jean Coquelin, Grétillet, A. Laroche, Bourdel, Maxime Levy, P. Almette, Rene Bechet, P. Desty, De Rigault, Nobis, Romaine, Claire Clere and Clary.

## AMERICANS IN EUROPE

Paris, May 12.

In Paris last week: Lucille Nelson, vocalist of New York; Julia Lydig Hoyt, to study the French stage; Hugo Riesenfeld, of the N. Y. Rialto, etc.; Channing Pollock. Josef Stransky, late leader of N. Y. Philharmonic concerts and now of the Manhattan Opera company, will lead the Mozart festival at Baden-Baden, Germany, June 28.

## APPLAUDS HUSBAND

Paris, May 16.

Serge Esenin, the Russian poet, husband of Isadora Duncan, appeared Sunday evening at Raymond Duncan's theatre, reciting his own poems. He made a good impression, although few in the audience understood.

The danseuse frantically applauded her husband.

## MOFFAT'S SKETCH LIKED

London, May 16.

Graham Moffat in a playlet entitled "Till the Bells Ring," written by himself, was well received at the Coliseum. The plot is simple, with a mildly amusing idea developed. The piece is brilliantly played. Peppi Ptaszynsky, Polish premiere ballerina, making her first appearance in England, took half a dozen curtain calls.

## MISS MINTO'S POOR START

London, May 16.

"The Piccadilly Puritan," a comedy by Lechmere Worrall founded on the Wentworth James novel, opened at the Ambassadors May 14. The piece is Dorothy Minto's first London venture as an actor-manager. It is inane and looks like a failure.

## Powers Sailing

Chicago, May 16.

Mr. and Mrs. Harry Powers, Sr., and daughter will sail for Europe July 4 on the Leviathan and will make a tour of the continent.



## DOUGLAS DECLINES TO CONTINUE "MERTON"

Piece Closes This Week in  
Spite of Offers  
of Tour

London, May 16.

"Merton of the Movies" closes Saturday at the Shaftesbury, and will be followed by Sir Alfred Butt's production of "For Goodness Sake," under the title of "Stop Flirting," with Fred and Adele Astaire.

Tom Douglas has received several offers to finance the continuation of the fun of "Merton of the Movies," scheduled to close at the Shaftesbury Saturday, in hope of building the piece into a success.

Manager Courtneidge would like to send the piece on tour, but Douglas is to appear in pictures until next fall, when he will produce a new play by a prominent author. Douglas' pride has been hurt, and he will not return to America, he says, until he has achieved success.

## HENLERES PART

London, May 16.

Hershel Henlere and his wife have separated, it was learned here. Mrs. Henlere has returned to the United States after effecting an arrangement whereby Henlere has promised to pay her an allowance.

Mrs. Henlere worked in the turn with her husband, but they separated some time ago after a misunderstanding. She recently came abroad. A reconciliation is said to have failed.

## SAILINGS

The following sailings have been announced by Paul Taussig & Son: May 12 (from New York to London), Bud Snyder and Co. (Majestic).

May 10 (New York to London), Hull and Hull (Minnekahda).

May 15 (New York to London), Griff (Berengaria).

May 19, Paul L. Specht, Françoise W. Smith, Russell Morgan, Harold A. Sallen, 'Channey' Earl Morehouse, Arthur Ray Schutt, Russell Thompson, Deppo, John Francis O'Donnell, Vincent Joseph Tortoriello, Frank R. Guarente (Olympic, New York to London).

July 4 (New York to London), Mr. and Mrs. Harry Powers (Leviathan).

June 2 (New York to Cherbourg), Mitzi Hajos (Majestic).

May 19 (New York to London), George M. Cohan, James B. Donovan, wife, son and maid; Ralph Whitehead, Santry and Norton and entire "Little Nellie Kelly" company (Celtic).

May 16 (London to New York), Jimmy Hussey (Homer).

May 16 (New York for Plymouth), Ignace Paderewski, Mrs. David Belasco, Georgia O'Ramey, Mme. George Gette Maeterlinck (Paris).

May 15 (New York to Southampton), Charles Dillingham, Louise Groody, David Pincus (Berengaria).

May 15 (New York to Bremen), Sidney Blackmer, Sigrid Onegin, Charles Wagner, Paul Elsler (Pittsburgh).

May 15—(New York to London), Annette Margules (Pittsburgh).

May 12 (New York for London), Max Reinhardt, Marie Dressler, Valli Valli, Efram Zimbalist (Majestic).

May 12 (New York to London), Marie Dressler, Frieda Hempel, Col. Hanford McNider, Reginald Vanderbilt and wife (nee Gloria Morgan) (Majestic).

May 15 (New York to London), Joe Young (Berengaria).

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OTHER FOREIGN  
NEWS  
ON PAGE 34



# MOUNTFORD "DITCHED," REPLACED BY PAUL DULZELL, FITZPATRICK OUT

"Why Gild the Axe," Remarks Head of International Four A's When Present Is Proposed—Dissension Looms from Other Unions

Variety's prediction that Emerson, Gilmore et al. would some day oust Mountford and Fitzpatrick from the control of the vaudeville situation seems to be on the way of fulfillment. At the annual meeting and election of officers of the 4 A's, May 10, Emerson was re-elected president, and while Gilmore resigned as treasurer, his assistant, Paul Dulzell, was elected to the more important office of executive secretary, and Mountford was dropped from that position. Otto Steinert, president of the German White Rats, was elected treasurer, and Jean Greenfield, president of the Hebrew Actors Union, vice-president, in place of James W. Fitzpatrick, "resigned."

The action of ditching Mountford was referred to by Emerson as an economy. He stated that Mountford's salary of \$35 a week was a drain on the funds of the International, and that Equity was prepared to substitute a man who would do the work for nothing. He then proposed Paul Dulzell for the job.

As Equity held the balance of voting power, that organization having 28 representatives present out of a total of 31, it would have been useless for any or all the others to have attempted to prevent Dulzell's election.

Already there are signs of internal dissension in the 4 A's international, and the smaller branch organizations are already expressing dissatisfaction at what they call the steam roller methods used by the Equity faction. Mountford has been international executive for 12 years, eight with the White Rats, and four with the 4 A's, and the Hebrew and German unions, as well as the Grand Opera Choral union which he organized (advancing salaries from a minimum of \$22 a week to \$55) have a good deal of confidence in the Mountford-Fitz combination. They are wondering at the statement, that the 4 A's cannot afford \$35 a week to pay the salary of the secretary, and that Equity can pay Gilmore's assistant Dulzell \$100 a week. And they add, it is no wonder he is willing to do the secretarial work of the 4 A's for nothing. A protest from the foreign unionists is that it is a bad example for any union official to "work for nothing."

Mountford made no effort to block his displacement, but when Emerson and Gilmore started to appoint a committee to purchase a present for "our efficient retiring secretary," Mountford said he could not accept a present, remarking, "Why Gold-plate the Axe?"

There was not the remotest reference to Equity's threat to take over and organize vaudeville, although there were any such sincere intention this was the logical place to have discussed the matter, in the presence of the men who hold the only charter for such purpose.

Several well informed labor leaders, asked as to the constitutionality of Equity's threat, stated that the matter is for the International 4 A's to settle among themselves. If, said one, speaking for the rest, there is internal dissension in the 4 A's, the A. F. of L. has no authority to interfere in any way, and if Equity does take over the vaudeville branch, the A. F. of L. cannot intervene or prevent it. In case of resistance to this procedure it would be a matter for the courts to determine, not the federation.

One source of information, close to Equity headquarters, also states that Will P. Conley, one of Mountford's former assistants, is an applicant for a position from Equity, as a vaudeville executive, in case Equity goes through with its proposition to organize vaudeville.

## DROPPING ACCOMPANISTS

Economies Found Desirable Over Summer Season

A tendency toward the elimination of the piano player in vaudeville is noticed, especially as regards male accompanists for single vaudeville women. The women when protesting the uncertain bookings from week to week and the "cuts" have been propositioned that the elimination of their accompanists would balance matters for the summer months. The accompanists receive from \$75 to \$125 a week on an average. Coupled with outside dates and possibly phonograph recording engagements many have been averaging up to \$200 weekly in midseason.

The vaudeville songsters for the main have protested the suggested elimination of the piano players. However, several of the keyboard manipulators are currently idle because of this condition, while the people they have been working with are playing. Most of them are seeking employment with the various music publishers.

## CHICAGO'S \$47,000 WEEKLY

Federal Tax Discloses Huge Business—\$700,000 Profit in Year

Chicago, May 16. "Uncle Sam" gets something like \$5,000 a week out of the Chicago theatre for war tax during March. It is a sum total for March which means an average business of \$47,000 a week.

It is not believed that there is another theatre in the country which pays so much to the government for war tax.

The Chicago theatre is said to have made \$700,000 profit last season.

## BILLS REPLACE FILMS

Uptate House Changes Policy in Local Picture Fight

The Avon, Watertown, New York, playing vaudeville and pictures, will discontinue the use of feature pictures, commencing May 28, with a one-hour musical tab used in their place.

Five acts of vaudeville will be played in addition to the tab. A picture war in the Northern New York city has prompted the management to discontinue all feature pictures.

## V. M. P. A. DINNER

Will Hays Makes Feature Address to Assembled Managers

The annual dinner of the Vaudeville Managers' Protective Association was held Monday night at the Plaza, New York. Speeches by Will Hays, E. F. Albee, president of the Keith Circuit; Marcus Helfman, president of the Orpheum Circuit; Marcus Loew, B. S. Moss (chairman), Jules Maubast and Pat Casey of the V. M. P. A.

More than two hundred circuit heads and managers with their invited guests were present.

Hays made the feature address.

## RED BANK LEASE TANGLE

The Lyric, Red Bank, N. J., playing vaudeville under the management of M. J. McNulty, has become involved in litigation over an option for the renewal of the lease held by McNulty. The owners contend McNulty failed to notify them he would take up the option and they in turn entered into an agreement with Burns & Schaeffer to buy the house.

The deal with the latter was practically closed when McNulty, it is alleged, stated he had forwarded the necessary notification to keep the houses.

Mosely an Agent

Harry Mosely, assistant treasurer of the Keith Exchange, is now a member of the Harry Fitzgerald Booking Agency. Mr. Mosely resigned from the clerical staff to begin agenting this week.

## HAS MORE HOUSES CLEARING MORE HOUSES

Breed, Townley and Burt Time Now Handled on 2½ P. C. Basis

The houses booked through the Keith office by Doc Breed, Roy Townley and Glen Burt this week went into the Vaudeville Collection Agency for the first time.

The four Poli houses are now the only remaining Keith booked houses that don't clear through the agency. The agents are affected inasmuch as the collection agency limits them to two and one half per cent. Before the houses went into the agency the agent received the full five percent, which they collected from the acts.

The Breed houses affected are the Boston houses, Boston, Olympia, Scollay Square, Washington Street and Gordon's Brockton; Strand, Brockton; Central Square, Cambridge; Empire, Fall River; Cummings, Fitchburg; Music Hall, Lewiston; Olympia, Lynn; Palace, Manchester; Olympia, New Bedford.

Glen Burt's houses in the middle west also are included having gone into the V. C. A. a week ago. The Breed houses go in this week.

## EXPLOITATION DEPARTMENT FOR KEITH SMALL TIME DIVISION

School for Managers of Houses Booking Through Fifth Floor—Aimed as Box Office Booster—Booking Realignment Reported

Among several innovations reported as under consideration for installation in the Keith small time or Family Department as that particular booking division of the Keith Vaudeville Exchange has been called for years, is an exploitation department which would practically be a school of instruction for house managers booking through the fifth floor.

In the past many a house manager has lost the box office value of a feature act in the smaller houses through not understanding the proper method of exploiting the act in question. The managers appear to take it for granted their work is completed when they place an advertisement in the local paper.

This does not apply to the houses controlled by the Keith people as the Keith managers by way of weekly meetings are kept informed of every new publicity angle that arises. It is the managers superintending the outside houses, booking only through Keith, and not controlled by that agency, that the exploitation bureau is intended to reach, although the Keith managers will be entitled to its advantages and expected to profit by the exploitation information extended as well as the outside managers.

The picture houses have long ago realized the advantages and expected to profit by the exploitation information extended as well as the outside managers.

The picture houses have long ago realized the advantages of a central exploitation bureau, the selling of pictures to the public having been developed to a point of high efficiency by managers of houses like the Capitol, Strand, Rialto, Rivoli, etc., in New York. The out of town picture managers have also as a class caught the publicity angle perfectly.

It is also likely the fifth floor booking will be realized in an entirely different manner than heretofore next season, or before. The

# MUSICIANS AND STAGE HANDS TO BACK EQUITY'S "CLOSED SHOP"

Jos. N. Weber and Chas. Shay Pledge Support of A. F. of M. and I. A. T. S. E. at Musicians' Convention—No Move in New York Situation

St. Louis, May 16.

The 28th annual convention of the American Federation of Musicians started Monday at the Hotel Chase, and will continue throughout the week. About 400 delegates were present when the opening session got under way Monday morning. These delegates represent 150,000 federation musicians throughout the United States and Canada. The first day was given over to the usual routine matters such as the appointment of committees, etc. Among the speakers addressing the convention were Mayor Henry Kiel of St. Louis, Frank Gecks, president of the St. Louis local and representatives from the stage hands (I. A. T. S. E.) and other affiliated stage unions.

Frank Gilmore, executive secretary of the Actors' Equity Association, appeared before the convention Tuesday, and following a speech in which Gilmore asked the co-operation of the musicians and stage lands unions in the forthcoming Equity "closed shop" battle in 1924, President Weber, of the American Federation, and Charles Shay, of the I. A. T. S. E. (stage hands) responded with speeches in which they pledged the backing of

the stage hands and musicians to Equity.

The expected application of the Mutual Musical Protective Union, former 810 of New York, for reinstatement had not materialized up to Tuesday. Should delegates of the M. M. P. U. appear with a plea for reinstatement, it is hardly likely the plea will be considered favorably, if it should even get as far as reaching the floor of the convention.

Jos. N. Weber appears to be already "in" as far as his re-election to the presidency of the A. F. of M. is concerned. The election of officers is scheduled for Friday.

## TWO ACTS PROTEST HEMPSTEAD ACTION

Performers Canceled Bring Complaints to V. M. P. A.—House Held Liable

Two more claims against the Hempstead, Hempstead, L. I., have been filed with the Vaudeville Managers' Protective Association by acts that were canceled after the first performances.

The house, which is booked independently, canceled "So This Is Broadway," a Henry Bellitt attraction, after the opening matinee. Bellitt alleges that there was not an adequate stage crew to handle the act, which carried considerable scenery with special lighting effects, and that he (Bellitt) was forced to work back stage and try to handle the act. As a result the act was so hampered it couldn't do itself justice and was canceled after the opening matinee, the house refusing any payment, whatever, although the act held contracts for three days at \$150.

The second complaint was filed by Lamey and Pearson, also canceled after the opening show, it is claimed. The management, when interrogated by the V. M. P. A., alleged the act didn't have their proper scenery, but would abide by the V. M. P. A. decision. The V. M. P. A. decided the artists were entitled to salary for the engagement, but the house has since failed to answer correspondence on the subject.

## Hoblitzelle Celebrates

Dallas, Texas, May 16.

Incidental to the celebration of the second anniversary of the new Majestic theatre here, Karl Hoblitzelle, president of the Interstate Amusement company, held a big party in which members of the outgoing and incoming city administration were guests. Theodore Roberts, picture actor, appearing on the bill that week, took a prominent part in entertaining the guests.

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Telephone Columbus 3300



# MOSS TO BUILD CAMEO TWIN AT B'WAY AND 53D STREET

House to Seat 2,000—Designed to Hold Special Pictures Seeking Exploitation on Broadway Pre-release Plan

A new 2,000-seat picture house at Broadway and 53d street, on the site now occupied by a storage warehouse, will be erected by B. S. Moss. The plans for the new house will be filed shortly.

The property has been taken over by the Moss interests under a long term lease, and all arrangements have been completed toward the actual erection of the structure, which will be a modern theatre and office building.

The decision to build another Broadway house devoted exclusively to the exhibition of motion pictures followed the success of Moss in the conduct of the Cameo on 42d street, which developed into one of the best money-makers of the Moss picture string.

It is said that the vaudeville man believes a house where a special feature can be exhibited along the lines of the big picture houses is sadly needed in the metropolis.

In the past the exhibitor or producer wishing to try for a run on Broadway with a feature before releasing it for general distribution was forced to lease a converted legitimate house with two balconies, sans picture atmosphere.

The new Moss house is to be erected to supply this deficiency. First releases will be booked on a percentage arrangement split, which will give the producer a shot at a run on Broadway on equitable terms and in a house which will give his product the exploitation, presentation and atmosphere found lacking in legitimate theatres on Broadway. Wreckers started work on the site this week.

## DOLORES WEDS U. S. HORSEMAN IN PARIS

Former "Follies" Principal,  
Wife of W. T. Wilkinson,  
of St. Louis

Paris, May 16.

Dolores, who formerly appeared under the management of Flo Ziegfeld in the "Follies" and "Sally," was secretly married here May 11 to William Tudor Wilkinson, a former horse breeder of St. Louis. Dudley Field Malone was a witness to the ceremony.

The bride's real name is Kathleen Rose, she having been born in England and taken to America as a child. She arrived in Southampton a fortnight ago and was met by Wilkinson. The couple propose to reside in Paris and will visit New York in August.

### \$1,500 FLYER

Savoy and Brennan will play the Palace, New York, next, marking their first week in a Keith house since last season.

The team will play about four weeks in the local Keith houses before beginning rehearsals for the next "Follies." Their present vaudeville bookings are at \$1,500 weekly, it is said.



## MAE and ROSE WILTON

What S. Morgan-Powell of the Montreal "Star" said:

"The Wilton Sisters, who preserve the illusion of childhood with un-failing charm, provide delightful harmony in their diverting duets. One sings the Couplets du Myssol with remarkable purity of tone, ease of vocalization, and clarity of enunciation. The other plays the violin intriguingly. Both are demure comedians whose work is subtle, smooth, and—of its type—as near perfection as the vaudeville stage is likely to witness for a long time."

B. F. KEITH'S PALACE, NEW YORK, NEXT WEEK (MAY 21)

### FRIARS' SLATE

The nominating committee of the Friars posted the following ticket to be voted for June 1: Abbott, George M. Cohan; dean, Damon Runyon; treasurer, Ralph Trier; secretary, J. Frank Stephens. An opposition ticket was being signed this week proposing Cohan for abbott, Edward E. Pidgeon for secretary, Fred Murray for treasurer, and Lionel Atwill for dean. Irving O'Hay was on the independent list as a governor, also.

### ERROL DATED

Leon Errol will play the Palace, Chicago, week of June 3. Errol may play the Orpheum coast houses following. "Sally" closed a run in Chicago last Saturday.

### WILBUR IN VAUDEVILLE

Crane Wilbur and Mlle. Suzanne Caubert are to invade vaudeville via the Keith circuit in a sketch authored by Wilbur. Both of the principals are appearing in "The Monster," now at the Plymouth, Boston.

Mr. Wilbur is the author of "The Monster," "Ouija Board" and other plays. Alf Wilton is submitting the turn.

### Ella Shayne Sues

Chicago, May 16. Ella Shayne is seeking a divorce from Al Shayne and the bill of complaint against the defendant is returnable June 4. J. M. Avery is attorney for Mrs. Shayne.

## SMALL TIMER LOSES ON VALENTINO DATE

Thousand at \$1.50 Top, but  
Guarantee Represents  
Net Loss

New Bedford, Mass., May 16.

Valentino played his first theatre date here at the Zitherion on May 11. Although the Sheikh was billed to dance with his wife, she failed to appear, and he substituted a new partner. There were about 1,000 present at the matinee at \$1 and \$1.50 top.

The house management stated afterwards that they had lost on the engagement as they were held up on a guarantee that was put in red ink. The house is a regular small time vaudeville theatre.

Valentino closed his act with a pan about Famous Players and his contract with them, as usual.

At present Jack Curley is traveling two and a half weeks ahead of the show handling the booking. John Wistack is following about a week ahead of the show handling the publicity, while another agent hits in about the same time to promote the beauty contest stuff and handle the Mineralava advertising, he being set to give the papers about 10,000 lines a town through the Wm. H. Rankin Agency.

Hank Smith is traveling as 24 hour man with the show, and then on the date 6 Mineralava men hit the town with the attraction and 6 more follow to sell the preparation to the druggists.

Starting in Lowell, Mass., Valentino started taking a pan at Famous Players, and he is continuing it at every stand since.

In some of the towns the agent ahead is trying to arrange with the big local hotel or restaurant at anywhere from \$100 up, to have Valentino their guest for dinner between his show and making the train.

Baltimore, May 16.

Rodolph Valentino and his wife, with their Argentine Band, came into the dance hall at Carlin's Park today after having much ballroom work precede them. The contract which brings them here was closed last Saturday between Jack Curley and Harry Van Hoven, agent for the park. Van Hoven secured the Valentinos for his place over the heads of William A. Albaugh, local impresario, and the Whitehurst interests.

Washington, D. C., May 16.

Mr. and Mrs. Rodolph Valentino dance at Wardman Park tonight (Thursday) to a \$4 cover charge. There will be exhibition dances for a prize.

### BURKE AS LOEW ACT

Tenor From "Dancing Girl" Attraction in Film Theatres.

Tom Burke, the tenor who recently withdrew from "The Dancing Girl," will appear as a special attraction in the Loew picture houses. Walter Keefe, who is in charge of the entertainment bookings, has laid out a route of 20 weeks, due to start May 28.

Burke was originally in vaudeville, latter appearing in Irish shows on tour. He is listed for a concert tour next season. The picture house booking was arranged through Andy Brannigan.

### "PROTECTING PREACHERS"

Kansas City, May 16. A city ordinance has just been passed in Oklahoma City forbidding the burlesquing of preachers in any theatre or moving picture house and making the violation of the ordinance punishable by fine.

The measure, which is entitled a "Preacher Protecting" ordinance, names the offense as "Anything tending to burlesque or bring into public odium religion or any minister adherent or any congregation thereof."

### RANDALLS RETIRE

New Orleans, May 16.

The Randalls, offering a shooting act in vaudeville the past 15 years, retired after their local engagement at Loew's. The couple have a large ranch in Florida and intend to devote their time to fruit cultivation. They sold their rifles and paraphernalia before leaving New Orleans.

# LOEW AND WEST COAST CO. IN SHARING DEAL FOR CALIFORNIA

San Francisco and Los Angeles Houses, Reported for  
Sale, to Be Operated Under New Arrangement—  
With T. & D. Offer 12 Weeks

## TRIBUTE TO STAGE FROM WAR VETERANS

Ohio Commander Commends  
Service to Disabled  
Soldiers

H. B. Yarnell, Ohio State commander Disabled American Veterans of the World War, has written the following letter to Variety in tribute to the service of the people of the stage to the injured soldiers. Commander Yarnell supplements his open letter with the comment:

"It is impossible to speak too highly of the profession they (stage people) represent nor can I describe the wonderfully good work they have accomplished in putting spirit into those men confined in hospitals nor the effective results in restoring their morale. They are building up friendship which no amount of yellow journalism nor antagonistic pulp sentiment can destroy, and I wish to assure them of this fact." Commander Yarnell says:

"Dear Friends of the Stage:

"There is one big thing that can be said about professional people of the stage that can not be said about any other class of people—professional or unprofessional—in the country. They have not forgotten the soldier. During the war the professional performers gave freely and continuously of their time and accomplishments, the hour was never too late nor the journey too long for them to 'put on a show' for the soldier in the hospital; the front line was well represented by 'show people,' and those who were refused active participation in the fighting forces would not stay at home, but performed full service to their country by putting pep and enthusiasm in those who were doing the fighting.

"The Department of the State of Ohio, Disabled American Veterans of the World War, wish to convey to you their deepest and most sincere thanks for the generous giving of your time in furnishing entertainment to those comrades of ours who are confined in the hospitals. We have never called upon you but what your only question was 'When?' and I assure you that it has been greatly appreciated, for we know that you go to great trouble and inconvenience. Our thanks is all we have to give, but believe us truly grateful and be assured that our hope and prayer is that your connection with the State be long and successful.

"H. B. YARNELL,  
State Commander, Department of Ohio, Disabled American Veterans of the World War."

### ENDURANCE DANCERS SUE

Eight Couples Demand \$40,000 for Making Record

Baltimore, May 16.

Suits aggregating \$40,000 were instituted in the local courts last week against the management of the Garden theatre (C. E. Whitehurst house) by eight couples who took part in an endurance dancing contest recently held on the Garden roof. They allege that the management refused to pay them \$1,000 offered as a prize to those who broke the then world's record for endurance dancing.

In their complaint papers, some of which were filed in the Superior Court and the rest in the City Court, the contestants declare that they were invited by the theatre management to take part in a contest for the \$1,000 prize. It was stipulated, according to the complaint, that they were to break the world's record by dancing more than 52 hours. They assert that they danced 16 minutes more than the required time and received for their trouble \$100 each instead of the promised \$1,000. The contest was started on April 12.

An agreement has been entered into between Marcus Loew and the West Coast Theatres, Inc., for the formation of an operating company to direct Loew's Warfield, San Francisco, and State, Los Angeles, both playing pictures and special attractions. The new company will operate the theatres under the direction of the West Coast interests on a profit-sharing agreement with Loew's.

Several weeks ago Loew's was reported considering a sale of the West Coast houses, which was not consummated, due to the failure of the parties to come together on the price. The arrangement with the West Coast Theatres takes the responsibility of the Loew officials in New York and allows for a pooling arrangement in the buying of pictures which will materially aid the houses on the cost of their shows.

An official statement from the Coast said:

"The vaudeville division of the West Coast Theatres, Inc., under the office management of Merle D. Howe, is functioning.

"Eight weeks' time throughout Southern California is given individual acts, and with the acquisition of the T. D. & L. theatres in Northern California the time will probably be extended to twelve weeks as soon as final co-joining arrangements are made by Harry C. Arthur, general manager of the circuit, who is now in San Francisco whipping things into shape.

"Practically all of the newer West Coast theatres are equipped with large and modern stages, many playing some of the bigger road shows' attractions. Most houses play from five to seven acts, full and split weeks."

Los Angeles, May 16.

Joseph M. Schenck and Adolph Ramish were the ones that engineered the deal with Loew, Schenck's former association with Loew and his present interest with him undoubtedly played an important part in the negotiations.

Loew's refusal to consider an absolute sale of the theatres was due to the fact that he wished to retain a first run outlet in both cities for the product of the Metro organization. Incidentally, with the West Coast combination acquiring the Loew house here, it will give them a Broadway first run house for the First National productions, which they distribute for all of California. Heretofore they have been confined solely to the Kinema for their first runs and they had to pull the public to the side street house. In San Francisco they will also add another house to the Turner & Dahnen string which they lately acquired and they will be able to juggle the First National and Metro first runs there also.

### GREETED WITH SUMMONS

What Popularity Got for Ota Gygi—Translator Sues

Ota Gygi lately has become affected with a particular aversion to acquaintances who rush up to him, slap him on the back and audibly greet him by name. Gygi, when playing the Palace, New York, two weeks ago, was thus greeted, as a result of which a stranger, who was in the actor's immediate vicinity on the corner of 47th street and Broadway, said, "So, you are Gygi. Well, here's a summons for you. I had the hardest time identifying you."

Gygi (of Maryon Vadie and Gygi) is named defendant in the action in a \$1,000 suit by Charles P. Muller, who alleges he rendered services in the translation of a play from the Hungarian, at Gygi's request, the latter having contemplated a venture into legit producing. The translated play was "Der Reisende Adrien."

Gygi, through Robert C. Moore, his attorney, will generally deny all allegations.



# WESTERN BOOKERS RESUME ACTIVITY IN TABLOID FIELD

**Butterfield Opens Branch Office to Handle That Class  
of Business and Independent Agents Show Re-  
newed Interest**

Chicago, May 16. A resumption of tabloid activities in mid-west theatres devoted regularly at this time to both vaudeville and pictures is indicated. Many important agencies are opening tabloid booking departments with a view of arranging consecutive bookings with small jumps which will enable such shows to have successful seasons.

The activities to date in Keith western territory are in the hands of the Bijou Theatrical Enterprise Company (Butterfield), of Battle Creek, Mich., who announces the opening of an office at Battle Creek for the "booking and routing" of tabloids. E. H. Rathbun has been put in charge. He claims to have a route of 10 weeks mapped out.

The Carrell agency, which has been booking occasional tabloids in recent years, but never took any great interest in such activity, has also established a department and musical comedy organizations are now playing several of the houses.

Sam Thall is looking after the tabloid activities of the Western Vaudeville Managers' Association and recently offered the American in Chicago (a Junior Orpheum house) to one of the tabloids.

T. B. Hebert, formerly a field man for the Hyatt wheel, has opened a tabloid department in the States Exchange at St. Louis and is booking Jefferson City, Mo.; Belleville, Ill. (Washington); Vincennes, Ind. (Lyric); Mt. Carmel, Herrin, and other one-night stands in Illinois. He has booked two or three shows which made long leaps east from the Sun tabloid time on percentage dates.

The Gus Sun agency has a tabloid department which is booking a few points in Indiana and Michigan and quite a number of points in Ohio, West Virginia and Pennsylvania.

The Hyatt wheel books the Majestic in Des Moines, Iowa; the Hippodrome in Peoria, Ill., and a theatre in St. Joseph, Mo., regularly, and puts in occasional attractions in other points. It effected an arrangement recently with the Graves Brothers attractions—"Saucy Baby" and "Honey Bunch"—but E. V. Coleman, the general manager, is quoted as saying that Hyatt has not developed very rapidly.

The Palace theatre at Fort Wayne, Ind., is playing the Mike Sachs company in stock. The Luna theatre at Logansport, Ind., had a contract with Harry C. Lewis for stock, but he took advantage of the two weeks' clause and cancelled before opening.

The Hippodrome, Peoria, has the Bert Harrison show indefinitely with a two-week clause. The Howland, in Pontiac, Mich., opened this week with the Bert Smith company and has Billy Allen to follow. The Allen show is now at the Capitol in Lansing. Graves Brothers' "Saucy Baby" is at the Regent in Lansing, a Butterfield house. "Why Worry" opened the Elite theatre at Kalamazoo, Mich., to this policy this week. The Capitol, at Jackson, has played some of these shows and will have the Billy Allen show shortly. The Majestic in the same city plays Halton Powell's "High Jinks" the last half of this week.

Milton Schuster opened a new show at the Idea at Fond du Lac, Wis., this week, which is expected to go into the Majestic at Des Moines, Iowa, for a summer run. Mary Brown's "Tropical Maids" opened at the Liberty at Davenport, Iowa, April 23, for a stock engagement, but it is reported that other shows are already being sought for that house, so it is presumed it has been unsuccessful. Graves Brothers' "Honey Bunch" is in its second week at the Post, the finest theatre in Battle Creek, Mich.

The spring activities in this line of endeavor will encourage the tabloid producers, who were rather disheartened, as few have made any money this season. The difficulty of maintaining an organization if bookings are off for a week or two is one of the greatest drawbacks, according to the producers, while the inferiority of the shows is the

chief complaint of the managers.

The system of booking is not coordinated. The Sun office books shows for percentage dates with a guarantee of \$550 for the show in most instances. The Hyatt wheel gives the same shows \$1,100 a week and in some dates pays even more. The Butterfield office buys as cheaply as possible. The States Exchange (Bentley) plays shows on straight percentage, sixty-four generally and fifty-fifty in some instances.

The managers of tabloids say that any point which will not guarantee the shows \$550 is not worth playing. It seems to be out of question to give a half decent show without needing this amount of money each week.

The shows generally have a comedian, a juvenile, a prima donna, a soubrette and a chorus of six or eight or more. Some of these principals do vaudeville acts and occasionally people are carried for specialties alone. Most of the shows have scenery and costumes changes and more than one bill.

## LAMB SAYS HE'S BROKE

**Receiver Named for Author of  
"Mansion of Aching Hearts"**

James B. Mackie has been appointed receiver by City Court Judge Louis A. Valente for Arthur J. Lamb, veteran songsmith and playwright, in supplementary proceedings by Edgar Wheeler, to recover a \$563 judgment. Lamb, on examination, testified he resides at the Hotel Navarre, New York (since moved to Hotel Harding, from which he has also checked out); is married, but not living with his wife, Mabel Lamb, not being aware whether she is alive; has been separated from her over two years; is a playwright and songwriter by profession; has no royalty interest in any of his literary output; is financially interested in a play of his writing, "Amber Fluid," with a Mr. Decosta, who is negotiating for the sale of the screen rights and its legit production. He also admitted having sold three scenarios to Victor D. Gordon for \$2,000, based on his old-time popular song successes, "A Bird in a Gilded Cage," "Asleep in the Deep" and "Mansion of Aching Hearts."

Prior to the appointment of a receiver Lamb was adjudged guilty of contempt of court and fined \$250, which fine has since been paid, but not before an order for his arrest was issued.

Although the action was commenced in January, Wheeler's counsel has given Lamb several periods of grace in the hope the judgment debtor would sell some of his writings to enable him to satisfy his debt. Lamb has admitted on court record that there are four or five other judgments pending against him.

## LONG ISLAND BOOKERS

John Hirsh, owner of the Washington, Lindenhurst, L. I., has taken over the Novelty, Sayville, playing vaudeville Wednesdays and Saturdays booked by Harry Lorraine of the Fally Markus office.

The Lyceum, Amityville, L. I., has been taken over by John Fitzgibbons, representing the Brewster interests of Bay Shore, and will play vaudeville Thursdays and Saturdays booked through the same office, which will also supply the shows for the Joseph Deeley houses in Walden, Monticello and Liberty, N. Y.

## FIELDS' AUTO TOUR

Kansas City, May 16. W. C. Fields and company, playing the Orpheum time, are making their jumps by automobile. They go from here to Los Angeles, but have several weeks to make the trip. There are four people in the act.



ARTHUR FRAZER says:  
"It's a wonderful thing to have a clean comedy, classy act that is entirely different from any other in vaudeville. An act with an idea, songs and sayings that the patrons don't hear week in and week out."  
—HARRY  
**FRAZER and BUNCE  
in "DOUBLES' TROUBLES"**

## ALBEE TALKS ON NEW ACTOR-MGR. RELATIONS

**Keith Head Says Peace Must  
Come by Cooperation—New  
Actors' Fund Post**

E. F. Albee, president of the B. F. Keith Circuit, was elected first vice-president of the Actors' Fund at the annual meeting of that organization, held at the Hudson theatre, Wednesday. He was formerly a trustee of the fund.

In a speech acknowledging the honor of his new office, Mr. Albee dwelt upon the improved conditions and better relations between actor and manager in vaudeville, and expressed the hope that similar conditions might obtain in the legitimate. He also presented on behalf of the National Vaudeville Artists to the Actors' Fund a check for \$5,000.

The following officers and trustees were elected for the ensuing year by unanimous vote:

Daniel Frohman, president; E. F. Albee, first vice-president; Charles Wells, second vice-president; Sam A. Scribner, treasurer; Walter Vincent, secretary. Trustees for three years were: Jesse L. Lasky, Henry Dazian, John Cope, Walter C. Jordan, Robert Haines and Edmund Breese. R. H. Burnside and Maclyn Arbuckle were chosen to fill the unexpired terms of the late Joseph Herbert and of E. F. Albee, respectively.

Mr. Albee spoke of the improvements that had been brought about in the vaudeville branch of the theatrical profession through many years of untiring effort, patience and tolerance. He stated that through the co-operation of vaudeville managers more congenial conditions had been brought about in the vaudeville theatres throughout the country and that he hoped to obtain like results in the dramatic branch of the theatrical profession, and that if such results were to be lasting they must be effected in a peaceable and co-operative way.

The report of the treasurer stated that the total receipts from memberships, bequests, etc., amounted to \$157,302.50, and that there was included in this sum an item of \$10,571.45, turned over by the Columbia Amusement Co.'s burlesque circuit, representing the proceeds from taxes on free admissions to its theatres.

The total amount of charity disbursed by the fund was stated to be \$115,697.80, and, with other expenditures, the total disbursements for the year 1922 amounted to \$130,769.26. An analysis showed that the cost of disbursing the fund's charity was 12 cents per dollar, and it was stated that this is the lowest rate per dollar at which any known organized charity had ever carried on its business.

## ORCHESTRA ON ROAD TOUR

A twelve piece dance orchestra under the direction of B. A. Rolfe opens a road tour in Utica, N. Y., May 21. The band will play a route of one-night stands, appearing in halls and State armories. Some of the towns will be played under the auspices of the American Legion.

Joe White, the Irish tenor, will be an attraction with the band.

## CON'S BALL TEAM BACK; NEW TALK WORRIES HIM

**Win Five Straight, Drop Four;  
Mornin' Practice for  
Dudes**

Syracuse, May 15.

Dear Chick:—

I'm back at the old racket runnin' the local ball club. The season opened last week and we got off to a fair start. We win the first five games, but have lost the last four.

As usual when we win a couple the local bugs begin orderin' a penant pole, but when we drop a couple they are knee deep in crepe. That's the trouble in runnin' one of these bush clubs that is owned by a local stock company.

Every sapollo in town owns a couple shares of stock on the club, which gives them the franchise to run the ball club from the grand stand. They hold an indignation meetin' every time one of the ball players kicks one, and if the other club gets two hits in a row they want the pitcher derrick'd.

This goes for everybody, from the waiters in the hotel to the motormen and conductors on the street cars. Every time I stick my kisser outside of my room some well meanin' egg will collar me and tell me what he would do if he wuz runnin' the team.

I have a pretty fair flock of ball players, and of course the lineup includes Cuthbert and Algy, the two female impersonators that I weaned away from the grease paint and subdued lights. Bath of them wuz doin' an act all winter and reported overweight, but they are gettin' down to cases now.

I can't understand what happened to this bunch the last week when we lost four straight. They acted like a lot of dead men on their feet. They started off like a flock of school boys, but the pep ran out after the first five games, and for the last four days they have been moppin' around the park like a flock of malaria patients. Also they have picked up a lot of new cracks for ball players. Yesterday, Cuthbert took a cut at a ball a foot over his head and hit it down to the short stop on one big hop. When he cum back to the bench I said:

"What's the idea hittin' at bad balls like that?"

He took a drink of water and answered, "I topped that one."

A left hander was workin' against us the next day, and Cuthbert who is a left-handed hitter couldn't hit a foul. He wuz swingin' at curve balls a foot outside, and wavin' his bat arou' all afternoon. I spoke to him about it after the game, and advised him to choke his bat and not try to kill the ball when a crooked arm wuz pitchin'. He said it wouldn't make no difference until he had overcome the mental hazard.

I been managin' apple chasers for many a year, and have also steered many a pug to the win column, but I never heard any of them talk about mental hazards. When a guy hits at a wild pitch, he's hittin' at bad balls, and not toppin' them, in my language. The whole club has discovered a new lingo, for all they talk about is "follow through," etc. For instance Algy used to hit to right field all the time, until I made him stand back of the plate where he could see a curve ball better. This season he's up in front again, and as usual hittin' all to right. The other outfielders are playin' him that way, and he can't get a base hit to save his neck. When I bawled him out about it he said, "Don't get excited I'm just tryin' my old stance."

I don't know whether they are all tryin' to kid me or not, but if they are and I find it out, the cans will be rattlin' for some of these language teachers. You can't play good baseball unless you can talk it, and none of these ex hambos is goin' to change my language.

It's a funny ball club I've got anyway. You can't get one of them to go to a show at night. I have cracked to four or five of them about takin' a little walk after supper and takin' in a show, but they are all anxious to get into the hay. When you ask them why the early flop they act sheepish and say they like to get up early in the mornin'.

I'll take that out of them for I have posted a call for mornin' practice beginnin' to-morrow. If they like to get up early we will see how a good two hour workout before lunch suits them. Maybe they will show a little more pep in the afternoons, and maybe they won't, but at

## SUDDEN DEMAND

**Helen Broderick Has Choice of  
Two Legit Engagements**

"Nifties of 1923," the revue starring William Collier and Sam Bernard, and due to open at the Fulton in late August, will have Helen Broderick as the comedienne. She will work opposite Collier. Miss Broderick has been standard in vaudeville for ten years, teamed with Lester Crawford. It will be her first appearance in the legitimate.

Miss Broderick, when offered for musical comedy, was found to be in demand, a contract for the new "Greenwich Village Follies" also having been offered her.

## SHUBERT ACT'S "ALIAS" BRINGS BARRING ORDER

**Spillers Changed Name and  
Got By Until Checked  
Up**

The name of the Spillers' Abyssinian Ten was ordered removed from the "acts available" list this week by the Keith office, following discovery that the act changed its name to the Virginia Sereaders after a season of Shubert vaudeville.

Under the new name the act was booked by the Keith circuit and has been playing almost consecutively since Christmas. A few weeks ago the turn once again changed its name to Spiller's Abyssinian Ten. The last switch led to discovery of the deception practiced and the act was ordered withdrawn from further bookings.

The long standing rule in the Keith office has been that an act may not change its name or billing without the consent of the Keith people. This was necessary to avoid confusion in keeping track of acts, many of whom changed names each season to deceive the bookers into thinking it a new turn that had never played the Keith houses.

The deceptions led to many repeats until the rule was adopted requiring the acts to request permission to change. This is the reason for the barring of the Spiller turn, according to the Keith people.

## MAXWELL RETURNING

George Maxwell, president of the American Society of Composers, Authors and Publishers, who was indicted on May 10 on charges of writing scurrilous letters to Allan A. Ryan, defaming the latter's wife, has cabled he will return to New York to stand trial.

Maxwell's friends regard the accusation as preposterous, and believe that they will establish his innocence. They point to the fact that Maxwell received over 40 anonymous letters of the same description, stretching back over a period of nearly six years. He has been unable to trace any of them. Nathan Burkan is his attorney. There was nothing secret in Maxwell's departure two months ago. After winding up his affairs in this country he left to conduct the European affairs of the association and of his own firm, G. Ricordi & Co.

It seems more than likely that George Maxwell will be cleared of the poison pen charges before he sets foot on America. It is claimed from reliable sources that the police have a written confession from one of the domestics in his home, who, it seems, was in league with a certain jealous woman to get Maxwell into trouble.

Until this news is regarded as positively definite it will not be given to the dailies, who are just as set against Maxwell as ever, discrediting his alibis. The officials of the American Society of Composers, Authors and Publishers are convinced of his innocence and called a special meeting by telegram Wednesday (yesterday) afternoon to send him a vote of confidence.

## Segal's Big Insurance

New Haven, Conn., May 16. Louis M. Segal, general manager of the Poli vaudeville theatres, has taken a \$700,000 insurance policy, written on the "ordinary life" plan through the New York Life Insurance Company.

any rate they can't act any deader than they have been. You would think they wuz all up all night layin' brick by the looks of them at game time. More later. Your old pal,

Con



# \$150,000 N. V. A. BENEFIT ANSWER TO TALK OF VAUDEVILLE DISCORD

Three Largest New York Houses Crowded and Audience Seated on Stage—Fred Stone's Address and Will Rogers' Bit

The three benefit performances held last Sunday night at the Hippodrome, Metropolitan Opera House and Manhattan Opera House will gross in receipts from ticket sales and souvenir programs close to 150,000.

The advertising in the souvenir program amounted to about \$30,000, the balance representing ticket sales and program sales, which ran into unheard-of figures. Thousands who attended were unable to secure programs and were bidding for them. Some of the souvenir books sold for as high as \$5 apiece, with the entire run sold out long before the houses were filled.

The total was also swelled by the sale of dollar admissions. Hundreds of these ticket buyers failed to attend, many of them buying the tickets to aid the cause, with no intention of attending. This applied mostly to out-of-town people.

All three houses were crowded. The Manhattan Opera House had to put 400 people on the stage, with many turned away, due to lack of capacity.

The Hippodrome was packed from floor to roof, with nearly 1,000 spectators seated on the stage who could not be provided with seats in the auditorium. The unanimous and spontaneous response of all the legitimate and vaudeville stars in the city to donate their services to the N. V. A. benefit programs and the packing of three such gigantic theatres as the Hippodrome, Metropolitan Opera House and the Manhattan Opera House by an enthusiastic public is a somewhat disconcerting answer to the rumors that certain organizations or individuals will try to inject discord into the vaudeville situation. A glance at the names of the prominent artists who appeared will attest the strength of the professional support.

At the Metropolitan standing room only was the rule as early as 8 o'clock, with the house jammed to capacity. The feature of the long bill at the Metropolitan was the specialty and speech of Fred Stone, president of the N. V. A. In the speech Mr. Stone confirmed the stories published recently about his religious convictions and emphasized his intent to remain on the stage.

Will Rogers appeared at all three houses with his humorous monologue. At the Manhattan Opera Rogers turned his back to the house and addressed his remarks to the people seated on the stage. It was a big laugh.

"The Spirit of the N. V. A.," a pageant centered around Julia Arthur, concluded the bill at the Metropolitan at about 12:20 p. m. Before the concluding act the bill, which was opened by a brief concert from the Keith's Boys' Band, included George M. Cohan, Lowell Sherman, Savoy and Brennan, Lewis and Dody, Charley King and Harry Carrol, Beth Berli, Rooney and Bent, Lopez Band, Yorkie and King, Harland Dixon, Sunshine Girls and Miss Callahan, Peggy Wood, Lester Donohue, Benny Leonard, Fairbanks Twins, Eleanor Painter, Lionel Atwill, Ben Bernie and Band, Rae Samuels, Chic Sale, Grace La Rue, Ann Pennington, Brooke Johns and chorus from "Jack and Jill," George White, Charlotte Greenwood, Val and Ernie Stanton, Evelyn Law, Queenie Smith and Fred Hildebrand, Eddie Cantor, Nancy Welford and Boys, Ben All Haggin, Tancau "The Green Gong," Maclyn Arbuckle, Julian Eltinge, Marguerite and Frank Gill, Tom Burke, Florette Jeffreys and The Brants.

The Hippodrome program follows: Eight Blue Demons, Fenton and Fields, Pearl Regay and Band, The Brants, Lewis and Dody, Eddie Buzzell and Girls, Ben Welch, Williams and Wolfus, William Seabury and Girls, Healy and Gross, Eva Shirley and Band, Al Herman, Rooney and Bent, Gus Edwards and Company, Joe Browning, Emily Lea and Glass, Ruby Norton, Will Rogers, Leedom and Stamper, Power's Elephants, Bob Hall, S. S. Leviathan Band, Belle Baker, Nita Naldi, Eddie Leonard, Harry Stoddard and

Band, Trixie Friganza, Ducl de Kerekjarto, Ida May Chadwick and Dad, Anatol Friedland and Girls, Tom Burke, Tom Patricola, May Yohe and Band, Alleen Stanley, Clark and Bergman, Fred Stone, Yvette Rugel, Gilda Gray and Company, Van and Schenck, and Wanka.

The Manhattan program included: Macart and Marone, Montana, May Yohe and Band, Seed and Austen, Gus Edwards Revue, Al Herman, Yvette Rugel, Emily Lea & Co., Eva Shirley and Band, Shaw and Lee, Morton and Glass, Belle Baker, Lytell and Fant, Anatol Friedland & Co., Bob Hall, Ida May Chadwick, Eight Blue Demons, White Sisters, Lewis and Dody, Wanka, Harry Burns & Co., "Jack and Jill" Co., Georgia O'Raney, Burns and Lynn, Ted Lewis and Band, Alleen Stanley, Clark and Bergman, Chic Sale, Dooley and Sales, Van and Schenck, Rooney and Bent, Leedom and Stamper, Tom Burke, Trixie Friganza, Leviathan Band, Tom Patricola, Olsen and Johnson, Beth Berli Co., Fred Stone, Harry Stoddard and Band, Ernest Ball, Mary Haynes, Victor Moore, Joe Browning, The Bruchs, Ben Welch, Arthur West, John Dunsmuir, Clifton and De Rex, Herbert Clifton, Keith's Boys' Band and Harry Kahane.

The artists were transported between the three houses in taxicabs, not a hitch or a delay marring the orderly procession of stars on any of the three bills. The houses, both front and back, worked like well oiled machinery, terminating the most gigantic benefit ever staged.

## BERNHARDT MEMORIAL

Wide Interest in Orpheum's Plan to Set Up Tablet to Artist

Chicago, May 16. The Sarah Bernhardt memorial proposition of the Orpheum Circuit has turned out to be the biggest publicity campaign ever put on. There is wide interest in the contest for designs for a memorial and the selection and placing of the tablet will attract wide attention. The fact that the late Madame Bernhardt toured the Orpheum Circuit on her first venture in vaudeville makes the movement a natural one.

Marcus Helman, president of the Orpheum Circuit, and Asher Levy, head of the Junior Orpheum activities, are to sail on the Leviathan in July and will be accompanied by William Burlock, press representative. These three will have charge of the placing of the tablet.

The movement takes on added importance as leading lights in the social and artistic world are interested. Lagado Taft and Mrs. Rockefeller McCormick are among the judges to pass on the designs being submitted for the tablet. More than 100 are already in.

## NEW ENGLAND CLOCKS

Connecticut Divided; Maine and Massachusetts on Daylight Time

For the benefit of vaudeville folk and others of the stage entering New England here is the schedule of daylight saving as it now prevails in the States:

Maine, virtually all cities, daylight saving; Massachusetts, daylight saving; Connecticut, Bridgeport, Bristol, New Haven, Hartford, Meriden, Derby, Greenwich, New Britain, Waterbury, Torrington, Rockville, Stamford, all daylight saving; Rhode Island, daylight saving in all cities and towns; New Hampshire, all cities and towns on standard time excepting Derby; Vermont, mostly on standard time.

## LOEW MGR. DROPS DEAD

Abraham Sichel, one of the first Loew managers, half brother of Marcus Loew, dropped dead in his theatre, the Fulton, Brooklyn, Tuesday. Sichel had not been well for some time.

Sichel had been a manager of Loew houses, starting with store shows, for 16 years.



MARGARET WILSON  
INGENUE PRIMA DONNA

## HILL MUST PAY \$25,205 FOR ACTOR'S INJURY

Court Rules Hill Was Owner of Show in Which Dealy Was Hurt

James J. Dealy (Dealy and Kramer, the latter his wife) was awarded a verdict for \$25,205.34 in 1920 against Gus Hill as a result of the injury to his left eyeball because of a defective pistol employed as a prop in a "Mutt and Jeff" company in 1917. Dealy has since been engaged in a lengthy and involved court battle with Hill to recover on the judgment. The original verdict handed down in Justice McCook's part of the New York Supreme Court in June, 1920, was for \$30,216.98, but this was modified by the \$5,000 reduction on appeal. His counsel, David L. Fodell and J. J. Fodell, have been experiencing difficulty in enforcing the judgment because of Hill's changing of his bank accounts in names of corporations.

Justice Wagner's decision this week clears the matter as follows: "The defendant (Hill) practically owned the entire stock of the company, actually controlled it, mingling its funds with his own property and using them as his own. No corporate returns were made nor minutes of corporation meetings kept, and the evidence clearly shows fictitious transfers of all the corporation's property of value to the defendant personally to escape payment of the plaintiff's judgment. Under these circumstances and others, not referred to, necessarily confirming the above view, a court of equity will pierce the corporate entity and enforce the judgment against the real party in interest. Judgment ordered against the defendant in the amount sued for, with interest from June 17, 1920."

## COLONIAL POLICY

The summer policy which went into effect this week at the Colonial, New York, is six acts and a feature picture twice daily, except Saturday and Sunday, which will be three a day.

The matinee will start at 1 p. m. and the night performance at 7 p. m., with the feature picture shown before and after the vaudeville programs. Saturdays and Sundays the time will remain the same, with the extra show starting at 4 p. m.

The scale has been reduced for the summer policy, and the bill will change twice weekly. The Colonial will remain open all summer unless business necessitates an earlier closing. Johnny Collins will book the house as before.

## Wis. Manager Bankrupt

Chicago, May 16. Charles G. Boutin, who has been operating the Myers theatre at Janesville, Wis., has gone into bankruptcy; liabilities, \$20,000; assets, \$3,000. The house is expected to reopen shortly under new management.

# BRAY RULES NEW YORK AGENTS MUST DEAL THROUGH CHI MEN

Dealings of W. V. M. A., Orpheum and Keith Western Required to Be Done by Local Men—Equality With Chicago Men in New York

## WESTERN BOOKING FROM N. Y. DURING SUMMER

Glen Burt Moves East to Act With Collins and Dempsey—Humphreys Here Also

All of the houses booked through the Chicago Keith office will be booked out of New York for the coming summer. This includes the houses booked by Glen Burt which were not included in the recent switch which brought the principal houses from the Chicago Keith office into the New York office, where they were added to the books of Johnny Collins and Jack Dempsey.

The remaining houses will be booked by Glen Burt as before, but Burt will transfer from Chicago to New York, remaining here for the summer. The houses affected will continue on the books of Glen Burt, who will book them under the supervision of Tink Humphries, head of the western branch of the Keith Exchange.

The Palace, Detroit, and Regent, Bay City, booked by Will Cunningham through the Chicago Keith office, will be included in the switch to New York for summer bookings.

Tink Humphries, Glen Burt, Mr. and Mrs. Will Cunningham, Miss Applegate, secretary and treasurer of the Palace, Detroit, arrived in New York this week to remain all summer.

The decision to place the summer bookings for the Chicago Keith houses followed a precedent established several years ago. The Keith officials believe that New York is the logical booking headquarters for between seasons on account of location. Another factor was the routing of the acts consecutively for all of the houses booked by Collins and Dempsey. With Glen Burt here on the ground all three bookers are in a position to keep the acts going until they have played all of the middle Western territory.

The Chicago Keith office will fill in acts on the bills with the features booked through the New York office for the summer.

## MONTREAL MGRS. ELECT

Twenty-seven Theatres Represented in Local Body

Montreal, May 16. The Montreal Theatrical Managers' Association celebrated the beginning of their third year by a luncheon at the Press Club, after which the annual election of officers took place. Abbie Wright, manager of the Princess, formerly vice-president of the association, was elected president; while George Nicholas, manager of the United Amusements Co., and the Independent Amusements Co., vice-president; B. M. Garfield was unanimously re-elected secretary-treasurer. The directors are George Rotsky and Frank Norman, while G. A. Coughlin was appointed attorney and E. F. McMahon, auditor.

It was also announced that the new charter had been received and the association is now incorporated with a membership of twenty, representing twenty-seven theatres in Montreal.

## MISS TITCOMB'S AUNT'S WILL

The will of Caroline A. Barry, who died April 27 and was an aunt of Heloise Titcomb Wills, actress, and third wife of Nat M. Wills, the late tramp comedian, filed for probate last week in the Surrogate's Court, New York, leaves one-half of her residuary estate to Mrs. Wills, known in vaudeville circles as La Belle Titcomb, and the other half of the residue to Charles F. Lemon, nephew of the United States Patent Office, Washington, D. C.

Chicago, May 16. The ruling of Charles E. Bray that New York agents "shall have no direct standing" on the floor of the Western Vaudeville Managers Association, the Orpheum, Junior Orpheum and to which C. S. Humphrey, manager of the Western Keith offices, has also added his office, is that all bookings when conducted through agents should be confined to those who have official representation on the booking floor so that if any question arises it is possible to get into immediate contact with the booker. The ruling will apply particularly when the bookers are east looking for material.

The ruling provides: 1. All acts booking through a New York agent go through some Chicago representative. 2. If a Chicago agent submits an act and he has the signed authority to represent the act and is booked by an association representative, the Chicago agent should receive the entire commission. 3. If a New York agent books an act with the association's representative, he must name a Chicago representative, but if the act prefers a Chicago agent other than that of the New York agent, the act's choice must stand. 4. In the event the New York agent has no Chicago representative, he should nominate one to cover the acts booked through the representative of the association.

The ruling is prompted by the desire to be consistent for no Chicago agent has any direct standing on the floors of the New York Keith and Orpheum offices.

## FIGHT WITH LANDLORD

Nirdlinger Interests in Maryland Ask Court to Force New Lease

Hagerstown, Md., May 16. Hagerstown's theatrical battle, precipitated several weeks ago by the Nixon-Nirdlinger interests filing a bill in the Circuit Court asking for an injunction to restrain Charles C. Easton, Charles S. Lane, Jr., A. H. Gunnell and J. O. Funkhouser from interfering with the possession of Nixon's Academy, a movie house, was revived Saturday when the defendants filed an answer to the bill, asking for a dissolution of the injunction. The respondents claim there has been no conspiracy, as alleged, to secure a lease on the theatre or fix a rental price for the Colonial theatre.

Another bill was filed during the day by former Judge Martin H. Lehman, of Baltimore, general counsel in Maryland for the N-N interests, and C. Walter Baker, local counsel, for the Washington Street Amusement Co., asking an injunction restraining the Colonial Realty Co. and Messrs. Easton, Lane, Gunnell and Funkhouser from interfering with the Colonial theatre, which is operated under a lease to the Washington Street Amusement Co. The lease expired Friday and permission was asked for a renewal of the lease for five years. Judge A. A. Doub ordered the defendants to show cause on or before May 23 why an injunction should not be issued.

## PASSPART-BECK SKIRMISH

As the trial of the William L. Passpart suit against Martin Beck approaches the May 21 date set by court order, the defendant's attorneys have been engaging in a number of legal skirmishes with Passpart. Firstly, Charles H. Studin for Beck charged the complaint was not worded correctly. Justice Ford accordingly has granted Passpart's motion to amend it.

On May 18 Senator James J. Walker for Passpart will oppose Mr. Studin's argument of the appeal from the order permitting Passpart a new trial. The suit several months ago was dismissed by default because of the absence of Passpart's counsel (not Senator Walker, who was then tied up with legislative matters in Albany), who was trying another case in another court. Subsequently, Passpart was granted leave to open the default, and the date of a new trial was set.



# I. H. HERK'S COMEBACK AS FACTOR IN BURLESQUE BEGINS

Third Wheel Framed—Herk, Fehr, McGrath, Levey and Schoenecker Allied in Organization—Promise 15 Weeks to Start

Chicago, May 16. I. H. Herk's comeback as a big factor in burlesque circles got its start this week when it was confirmed here today that J. J. McGrath had turned over his five houses in Buffalo, Louisville, Cleveland, Indianapolis and Cincinnati to Herk to be pooled with the Trallis houses in St. Louis and Kansas City and the Levey interests of Detroit, as well as the houses in Minneapolis, St. Paul, Milwaukee and the Empire, Chicago, which are pledged to Robert Schoenecker, former assistant to Herk, and to Herk ally.

McGrath's former partner, Vail, is no longer interested in any of the houses. The partnership was dissolved by McGrath due to dissatisfaction with Vail. This decided McGrath in quitting the Mutual Burlesque circuit. McGrath is the largest concessionaire in America, with an income of \$2,500 weekly.

The third circuit will start with 15 weeks. The deal, which has been practically consummated, will be definitely settled as soon as Herk's bankruptcy proceedings are completed.

Sam Levey, of Detroit, has pledged his support to Herk. Levey has been out of burlesque since selling his interests to the American circuit. He signed a five-year contract to stay out at that time. The contract expires in July.

Herk will not attempt to force his way into the Mutual Burlesque Circuit through control of the J. J. McGrath houses, but will operate a third burlesque circuit aiming at opposition to the Mutual.

The houses controlled by J. J. McGrath, added to the middle wheel group, which Herk and Herman Fehr interests are said to have pledged, will start the circuit. Field men are now busy lining up more stands for the new circuit, which is to be called the American, it is said.

The American Burlesque Circuit, now defunct, was the No. 2 wheel which Herk controlled and through which he climbed to Columbia Circuit circles, leaving to start the Affiliated, which operated the Shubert vaudeville units.

When the Affiliated dissolved Herk tried to buy into the Mutual, but was unsuccessful due to opposition from the Columbia Circuit as represented by John Jermon and interests friendly to the Columbia, it is said.

The new circuit will invade the east, where Herk has a line on available stands through his burlesque and Shubert unit experiences.

## BURLESQUERS WITH TABS

The closing of the regular burlesque season finds more tabs composed of burlesque people working and more stock burlesque houses open and getting ready to open than any season heretofore. Over 20 tab shows, with principals recruited from Columbia and Mutual shows, are now playing and about 15 stock houses will be operating by next week.

The cool weather has helped the stock business greatly, likewise boosting the box office returns of the small houses playing vaudeville and pictures and the burlesque tabs.

Cain and Davenport have revamped their "Minnie World" (Columbia show) into a tab. It started in Bridgeport last week. Another Columbia producer to send his show out as a tab is Sam Williams, who is rearranging the "Radio Girls" to fit the one hour and a quarter running time called for by the tab houses.

McAllister and Shannon Dissolve

The team of McAllister and Shannon, featured with burlesque shows for several seasons past, has dissolved. Harry Shannon has formed a partnership with Bobby Wilson. McAllister has not announced his future activities.

## HOUSES CLOSING

The Orpheum, St. Louis, closes May 26.

## COLUMBIA LEASES OLYMPIC, CHICAGO

Mrs. Cole's House Replaces Olympic; Taken Over by A. H. Woods

The Olympic Chicago, will be a full week stand on the Columbia Burlesque circuit, next season, the house having been leased by the Columbia this week for a four-year term at a rental of \$60,000 yearly.

The house will be remodeled before the opening of the next burlesque season, Sam Scribner, general manager of the Columbia circuit, completed arrangements Saturday.

The Olympic is owned by Mrs. Chas. Cole of Chicago, and will replace the Columbia, Chicago, which was sold recently to A. H. Woods. The acquisition of the Columbia gives the Columbia circuit two stands in Chicago, the other being the Star and Garter.

The Olympic is located in the heart of the "loop" district, with an entrance on Clark street and another on Randolph. It has about 1,400 capacity, which is to be increased, according to present plans.

## CHORUS GIRL ACCUSED

Springfield Hostess Says Julia Olaf Stole Her Property

Springfield, Mass., May 16. Julia Olaf, also known as Jane Meyers, 19 years old, a chorus girl with a Mutual burlesque show which closed recently, was arrested in Springfield Monday on the eve of her wedding on the charge of larceny as she was waiting for a train in the union station. She is alleged to have stolen several articles of clothing, a silk umbrella, an electric flatiron and \$25 in cash from Mrs. George C. Stockstall, well-known Springfield woman, while on a visit at the Stockstall home on Sunday.

The chorus girl became acquainted with Mrs. Stockstall when the company of which she was a member was playing in a theatre in Springfield. At that time she spent one night in the Stockstall home and left with a cordial invitation to return at any time, according to the report on the police blotter. The meeting occurred when Mrs. Stockstall, who had become interested in theatrical work, went to the theatre to talk with members of the cast of one of the burlesque shows.

When the show closed, Miss Olaf, or Meyers, returned to her home in Bridgeport, Conn., remained there a few days and came to Springfield to the Stockstall home. She arrived in Springfield Friday and stayed until Sunday night.

Sunday the girl is alleged to have gathered together the articles from the Stockstall home and placed them in her suitcase while all the members of the family were away. She left a note for her hostess saying she was leaving Springfield to get married. Neighbors said they saw the young woman get into an automobile beside a young man at the wheel.

Upon being arrested the girl denied that the articles in her suitcase belonged to Mrs. Stockstall, but later when confronted with the list and a description of the missing articles, she is said by the police to have admitted the theft, but gave no reason for her act. She was booked at police headquarters on a charge of larceny.

## THORNTON WITH MARION

Jim Thornton, monologist, has been engaged as an added attraction with the Dave Marion Show at the Columbia next week. As far as known it marks Thornton's debut with a burlesque show, although he has played in vaudeville and variety for upwards of 40 years. Thornton has never appeared with a Columbia wheel show during the 21 years of that circuit's existence.

## EXTRA MIDNIGHT SHOW PUTS COOPER AHEAD

Grossed \$9,000 in Boston—Midnight Performance to Be Regular Feature

An extra show, a midnight performance Wednesday, at the Casino, Boston, put the Jimmie Cooper "Beauty Review" show at the top of the trio of Columbia summer shows last week for gross business. The Cooper show did about \$9,000, with the midnight performance boosting the gross by \$1,300. The Wednesday midnight show will be a regular feature with the Cooper show during its summer engagement at the Casino, Boston, giving the show 13 performances weekly, as against the 12 weekly performances of the Barney Gerard "Follies of the Day" at the Gayety, Boston, and the 12 of the Dave Marion show at the Columbia, New York. The previous week the Cooper show did \$10,209, with 13 shows at the Casino, Boston. Last week was the second of the show's run.

The Gerard "Follies" show at the Gayety, Boston, was third on the list with a gross of \$8,400 last week, its first of the current run.

The Dave Marion show at the Columbia, New York, in its first week of its summer engagement last week, did \$8,809, coming in second. Cool weather looked to assist the box office at the matinees last week didn't come up to expectations either in Boston or New York.

## OLYMPIC

Levi Cohen.....Chas. H. Burke  
Abe Levinson.....Al Watson  
Slippery Dick.....Ray Paine  
Frank Sheepface.....Eddie Lloyd  
Oscar Brownhead.....John F. Burke  
Miss Highfalutin.....Grace Goodale  
Miss Debsway.....Jacque Wilson  
Sue Sheepface.....May Bantley

Each year at the end of the regular season the Olympic, on 14th street, New York, puts in a stock company for the summer months. Instead of the stock holding forth indefinitely it is changed every two weeks. The first two weeks of the current stock season Chas. H. and John F. Burke, burlesque veterans, are staging the show. As seen Tuesday night it's a great show for the money (75 cents top).

Down 14th street way the natives call it the "working man's follies." Ziegfeld may have produced more elaborate spectacles than the frolic the Burke Brothers put on at the Olympic, but Ziggy never had anything in his show in the shape of comedy that topped the Burke Brothers' famous "Diamond Palace" skit. The old burlesque classic wears well. It was funny 25 years ago; it's funny today.

John F. Burke's mellow "Tad" character stands out brilliantly in the "Diamond Palace" afterpiece. Mr. Burke does a conventional Hebrew stage type in the first part. It doesn't mean much, but it's funny at times.

It's a real old-fashioned burlesque show with a full-stage house set for opening, a scene in one and another full-stage set for the second part. But it had what many a Columbia show lacked last season—lots of sure-fire comedy of the sort that produces real laughs. The cast is excellent. The women principals are all good, including Grace Goodale, a prima who may never worry Gallucci, but "there" 40 ways when it comes to putting over a number with jazz movements. Jacque Wilson, a lithe dancer, also qualifies strongly as looking a good number leader as well. May Bantley, a peppery little soubrette, completes the trio of principal women. Ray Paine does several characters. He reads lines well and lifts the show every time he steps on the stage. It's a relief to listen to a burlesque straight man who speaks English with an enunciation that makes every word audible. Incidentally there's a Roman travesty scene in the first part of the Burke Brothers' show that is a howl with Paine playing Marc Antony in a legitimate heroic manner that recalled the late Chas. Ross (Ross and Panton) when the latter was in his prime. The Burkes also shine in this scene, which holds many laughs.

The chorus of 16, with a generous quota of ponies, work with precision. Miss Fifi, specialty dancer, has all the classical wriggles within memory backed off the platform. Fifi makes the proverbial shaking bowl of jelly look as placid as a sheet of glass. She's a wonder in her way.

Others included Al Watson, a competent and hard-working Hebrew comedian, who assisted in getting a bunch of laughs across and registered a flock on his own account. Eddie Lloyd, a dancer and comic, also figured in putting over numbers importantly.

The show is called "The Joy Riders." Business was very good Tuesday night.

## JACOBS GLOBE TROTTER

If the Jacobs & Jermon shows do not have the real thing in their several of Oriental dancing in their several Columbia shows next season it won't be the fault of Henry Jacobs of that firm.

Jacobs was in Burmah, India, recently, leaving that place then for Egypt. Jacobs is looking over the different styles of native terpsichore in each of the foreign lands visited, with a view to introducing something new to burlesque patrons next season. He will complete his globe circling trip by the end of the summer, his schedule calling for arrival back in New York about Sept. 1.

## Columbia Meeting June 7

The annual meeting of the Columbia Amusement Co. and subsidiary corporations, controlling a number of houses affiliated with the Columbia interests, will be held Thursday, June 7, in the Columbia offices, New York. Among matters to be settled will be the question of extending the Columbia franchise that expires in 1934 beyond that period for five years or longer. Officers and directors for the ensuing fiscal year will also be elected at the annual meeting.

## SCRIBNER'S TOUR

Columbia Wheel to Eliminate Weak Stands—Additions Possible

Sam Scribner, general manager of the Columbia Amusement Co., will make a trip over the circuit shortly with a view to adding new houses to the wheel to strengthen the weak spots. Some of the stands played may be eliminated next season.

It is possible more than one or two cities not played hitherto by the Columbia wheel may be included in next season's route. The general plan appears to call for a route of 40 weeks for the Columbia shows next season as against 38 the past season. It is also planned to make the route a solid one without layoffs.

## Friedell and Mack With Waldron

Scottie Friedell and Ernie Mack have been engaged as principal comics with the Chas. H. Waldron show on the Columbia wheel next season. Both were with Mutual wheel shows last season.

## Abbott Has Mutual Franchise

Harry Abbott, manager of the Garden, Buffalo, has been awarded a franchise on the Mutual wheel for next season.



## GARNETTE LUCILLE LOVE TWINS

TWO LITTLE SINGING LOVE BIRDS

Remember the Love Twins, whose syncopated harmony was heard in Harry Carroll's dance revue recently? And if you are a vaudeville fan you will doubtless remember these dainty singers.

Their act has new songs and scenery, and, as the twins are alone this time, without Harry's piano or coryphees, they have improved their line of song and patter until it is of headline caliber.

LOS ANGELES "EVENING EXPRESS"

This week (May 13), Palace, Chicago. Management HARRY SINGER

## BENEFIT SUNDAY EVE.

Burlesque Club Has Many Volunteers for 24-Hour Show

The benefit performance of the Burlesque Club of America called "The Burlesque Revue" will be held at the Columbia, New York, next Sunday night, May 20.

Enough volunteers have signed their intention of appearing at the Burlesque Club show to date to provide a show that would run for 24 hours. In addition to the vaudeville acts that are scheduled for appearance, the Burlesque Club will put on several sketches and skits on the order of the Lambs and Friars affairs. These will traverse different burlesque problems and conditions in a comedy vein.

Among the acts listed are the choruses of all of the Columbia shows in the biggest ballet staged outside of a grand opera performance. The vaudeville acts include many who started in burlesque and since achieved fame in the musical comedy, legit and big time vaudeville fields.

A partial list of the acts listed for Sunday night's show includes Clark and McCullough, Lester Allen, Jim Barton, McCarthy Sisters, Charlotte Greenwood, Chas. K. Harris, who will sing "After the Ball" and others of his song hits of other days; John Steel, and all of the principal comedians, etc., from both the Columbia and Mutual wheels, as well as the various burlesque stock houses.

## PHILLIPS IN MARION SHOW

Through an oversight, Tom Phillips, straight man of the Dave Marion summer show at the Columbia, New York, was not mentioned in Variety's review of the show last week. Phillips entered the show at short notice and gave an excellent performance. His late entry resulted in his name being omitted from the first week's program cast.

## "FOLLOW ME" FOR BOSTON

"Follow Me," a colored show controlled and operated by Izzy Weingarten, former American and Columbia wheel producer, starts an indefinite engagement at the Howard, Boston, next week. The show has played in the middle west heretofore, but is new in the east. The Howard plays the Mutual burlesque shows in the regular season.

With the Howard holding a summer show, the three Boston burlesque houses will be occupied with attractions, the Gayety having Gerard's "Follies," and the Casino "Cooper's Beauty Revue." The latter attraction is composed of white and colored entertainers.

## DIXON'S SHOW IS "JIG JIG"

The show Henry Dixon will operate on the Columbia wheel next season will be called "Jig Jig." Dixon will play his show on the Phil Sheridan franchise on a leasing arrangement with the Columbia Amusement Co.



# THREE CIRCUSES AROUND N. Y. BY PECULIAR ROUTING

Barnum, Sells and Sparks Shows Within 12 Miles of Metropolis—Another Jam Indicated Around Buffalo in June

For the first time three circuses were grouped under canvas within a radius of 12 miles in the metropolitan district. Adjacent New Jersey was the scene of the peculiar routing this week. The big tops "drained the draw" Tuesday, Wednesday and Thursday, (today). The Ringling Brothers-Barnum and Bailey outfit working northward through the state were spotted Wednesday and Thursday in Newark, while the Sells-Floto show opposed it five miles away in Elizabeth Wednesday. It had already played Newark, was in New Brunswick Monday and Perth Amboy on Tuesday.

The Sparks outfit followed Sells-Floto into Elizabeth Thursday, thereby supplying further opposition for the Ringling outfit. The Sparks circus is a 20-car outfit, Sells-Floto is traveling in a 30-car unit, while the Ringlings are, using 100 cars. The three big tops are due to traverse New York state and may play in opposed territory again on the way to Buffalo. The Campbell Brothers show, a two-car outfit, is also close by in Jersey this week.

## ST. JOHN'S CRUSADE

Carnival Concessionaires Involved in Criminal Charges

St. John, N. B., May 16.

William Merritt, carnival wrestler, is held by the police in this city charged with several burglaries. On one specific charge he is held for trial on suspicion of having broken into a grocery warehouse and stolen therefrom goods valued at \$300.

Merritt was last season with the World's Standard Shows, touring the maritime provinces and Maine under the name of Bill Merritt, and also under the name of Cyclone McDonald. He was to have started out again this season, but his arrest interfered with his plans.

Louis Raymond, another carnival wrestler and strong man who was with Bistany's Shows, was arrested, charged with beating a woman, bootlegging and theft. He had been living with the woman in Moncton and New Glasgow since the close of the last carnival season. Raymond owns a wrestling concession and performs under the name of "Raymond the Strong Man."

George Marshall, another carnival man who wintered in St. John, was arrested recently on a charge of bootlegging. He has been with the World's Standard Shows for several seasons.

## KILLED ON COASTER

Albany, N. Y., May 16.

William Eckstorn, an employee in a local factory, was crushed to death Sunday by a roller coaster train at Mid-City park after he had fallen from the front seat of the first car.

William O'Neal, who accompanied Eckstorn to the park, leaped from the car to the narrow board path alongside the track and signaled with his coat to the starter, who immediately turned off the power, halting the three cars on the course simultaneously.

When the accident occurred, the car was rounding a curve after having climbed a grade. The speed was as low, K. B. Hazard, manager of the park, explained, as at any place on the course. O'Neal added that the car was going so slowly that he was able to keep his feet after jumping.

## OUTDOOR ITEMS

The owners of Whalen Park, Fitchburg, Mass., have installed a roller coaster and roller skating rink as new attractions.

The first carnival of the season on Long Island opened Monday in Lynbrook, playing under the auspices of the local American Legion post.

Dick Collins is now associated with the World Amusement Service Association as press agent.

## AMUSEMENT WEEK

Kansas City to Boom Parks in Publicity Drive

Kansas City, May 16.

Plans for a midsummer "Amusement Week" for Kansas City and the surrounding territory are being perfected for the week of July 4th. The preliminary arrangements, publicity, etc., are being looked after by W. M. Symon, secretary of the Conventions Bureau of the Chamber of Commerce, and the proposed affair has been endorsed by Mayor Cromwell, who is one of the directors of the new Fairland Park.

Two of the big events scheduled for this date are the opening of the new stadium, the home of the Kansas City Blues ball team of the American Association, and the motor races at the Speedway. All of the parks will be open and ready for their guests, and thousands of out-of-town visitors are expected. It is the intention to offer special events at the different outdoor amusement places, and the week promises to be one of interest and activity.

## CONY'S RIVAL

Recent Investments in Rockaways Total \$2,000,000

New amusement building activities in the Rockaways, New York, represent a \$2,000,000 outlay at the shore resort. The new amusement park at Steeplechase represents a \$1,000,000 investment by the A. L. Thompson Co. Algernon Nova and Alexander Cohen, proprietors of the Park Inn Baths, are building a \$300,000 indoor swimming pool.

Three new theatres have been added this year. They are the Park, built by Jacob Goldberg, at Rockaway Park; Central at Cedarhurst and the Arverne, built by Isidore Snyder.

At the present rate the Rockaways will soon rival Coney Island as a summer resort.

## FIRE SWEEPS SALISBURY

Salisbury Beach, Mass., May 16.

An early morning fire destroyed a dozen stores and booths, 125 bath-houses and partly destroyed the Sugar Bowl and other buildings, all owned by Albion Shaheen of Lawrence. The buildings stood on the site of Cushing Hotel, which was destroyed by fire several years ago. The loss is estimated at \$20,000. Most of the stores and refreshment stands were heavily stocked for the season. There is partial insurance. The police are working on the theory that the fire was incendiary. They have communicated with the State police and an investigation is being made.

The wind was high at the time, and it was at first feared the flames would sweep the entire resort. The burned buildings will be rebuilt at once, it is said.

## PARK REVUE

Kansas City, May 16.

The 1923 version of the Electric Park Revue, under the direction of Roy Mack as a free park offering, will start Saturday evening, May 19. The revue is being built around "Cheyenne Days," featuring all the many pastimes of the wild west.

Acts and artists to be seen in the revue are Gene and Mignon, dancers; Mirth Willis, soubret; Eddie Mathews, dancer; Humberto Brothers, pantomimists; Bacon and Fontaine, skaters; Henry Antrim, baritone; Bolla and Twintet, dancers; Josephine Taylor, prima donna; Happy Harrison's Circus and the Electric Park Dancing Twelve.

## Bernard's "Happy Go Lucky"

Hughy Bernard retires as manager of Miner's, Bronx, this week. He will produce and operate a show on the Columbia wheel on the former "Folly Town" franchise, controlled by the James E. Cooper estate. The show has been named "Happy Go Lucky."

## CIRCUSES IN STORM AND STRESS IN MIDDLE WEST

Barnes Misses Ohio Stands—Worst Experience in Years

Massillon, O., May 16.

One of the worst weeks since the show left winter quarters was experienced this week by the Al G. Barnes Circus. Opening the week at New Castle, Pa., the show was greeted by ideal spring weather. The following day at Alliance, O., the night performance was cut short when a snowstorm descended, badly damaging the tents and making the canvas so heavy that the show was hours late in getting loaded. With less than a 30-mile jump before it, the show was until almost 9 o'clock getting to Massillon, O. Continued cold weather and a typical March blizzard prompted officials of the circus to call off the stand, and the show was not unloaded. During the afternoon the show train pulled on to Tiffin, O., where the weather was cold, but the sun shone brightly all day. Business, however, was affected. Heavy rains curtailed business Friday at Findlay and the Saturday stand at Toledo suffered because of continued rains and a muddy lot.

Officials of the show said that the Wednesday weather here was probably the worst experienced for this season of the year by the show in many years. Animals suffered from the cold and many were reported ill. Despite the blizzard which raged all of Wednesday, the John Robinson circus unloaded at Wheeling, W. Va., and made the stand to light business.

Many carnival companies exhibiting in this section during the week suffered heavily from loss of business and property. Some lost as many as three days' business and in some parts of the state shows report business light for five days.

Parks which opened early this season report poor attendance because of the unseasonable weather.

## SOCIETY CIRCUS AGAIN

Duchemin Back at Benefit Performance—Harrisburg May 29

A. A. Duchemin, well-known advance man for legitimate attractions, is again booking "society circuses" in which he pioneered but discontinued several years ago. Four weeks have already been contracted for, the first show being dated for May 29 at Harrisburg, Pa. The Women's Club will sponsor the event, which will run three days.

Equipment and several professional turns are carried, but the bulk of the show will be given by local amateur talent, as formerly. The society circus is really a burlesque on big top shows. For the bareback exhibition a mechanician is used for comedy purposes. Duchemin's first event of the kind was given at Newport, with the horse show crowd furnishing the performers. He formerly specialized on fashionable private cabaret entertainment and is credited with having arranged the show for the famous Seeley dinner back in the 90's.

## HALT "TOBLITZKY" CASE

Aaron Hoffman has left for Chicago via Atlantic City to fix up "Light Wines and Beer," current in the Windy City.

As a result, the trial of Nahum Rackow's case against Hoffman and Alexander Carr, alleging that "Toblitzky Says" or "The End of the World" is an unauthorized translation from the Yiddish of Rackow, has been adjourned.

## BARNES' PRESENTATION

Dallas, May 16.

In appreciation of the many courtesies extended the Al G. Barnes Circus, which wintered in Dallas, the Dallas Zoo Fund was presented with \$1,500 in animals and cash.

The new animals include an Alaskan brown bear, two Cinnamon bears, one fourteen-foot alligator, four pheasants and two peccaries.

## CIRCUS WORKER KILLED

Alliance, O., May 16.

William Hadley, aged 22 years, employee of the Al G. Barnes circus, was killed here Tuesday night when crushed between two circus cars when the show was loading. Hadley joined the circus at Waco, Texas. His body is being held in the Shearer morgue pending word from relatives.

# LEGISLATIVE COMMITTEE AND SHOWMEN'S LEAGUE DIVORCED

Tom Johnson Takes Reform Movement to His Office—New Outfit Needs Money and Carnival Men Won't Come Through

## CARNIVAL BOMB INQUIRY

Local Theatre Wrecked After Objection to Show

St. Louis, May 16.

A bomb, which was mysteriously thrown in the lobby of the Wellston (pictures), demolished the front and canopy and destroyed other property. The force of the explosion shattered windows in adjacent business houses. The police are holding, to be questioned, attaches of a carnival company who had been ordered to remove their booths from the side-walk near the damaged theatre.

It is said that Robert Smith, manager of the Wellston, appeared in the County Court and opposed the carnival's intention to open a street fair on the ground that the booths and other paraphernalia on the side-walk would obstruct traffic. The court then ordered the booths removed. The carnival opened Friday night on a vacant lot a block west of the Wellston.

The theatre was bombed at 1:10 in the morning, Saturday. Those of the carnival that have been questioned said they knew nothing about the explosion.

## CARNIVAL RAID IGNORED

Chicago, May 16.

The Lawndale police raided a carnival at 24th street and Crawford avenue Sunday following complaints that fortune telling schemes and fake card schemes were being operated. Charles Feinberg and six others were arrested.

A telephone message to the office of T. J. Johnson, dictator of the carnival world, Monday morning, brought the response that that office knew nothing about the matter.

## ROW OVER CIRCUS LOT

Salem, Mass., May 16.

Patriotic organizations in Salem are reported up in arms in protest against the granting of a permit for one of the smaller circuses to show in Salem on Memorial Day. The circus has engaged a lot that is only a stone's throw from the cemetery where the memorial services are to be conducted.

## ENGAGEMENTS

Francis Wilson, Charles Richman, "A School for Scandal."

Marga Waldron, White's "Scandals."

Marguerite St. John, "Aren't We All?"

Alice Buchanan and William Courtenay for Harry Frazee's "The Voice" company, opening at the Cort, Chicago, May 21.

Joseph Macauley, Paul Lyssac, Horace Braham, Wright Kramer and Langdon Bruce for a new play to be produced by Winthrop Ames.

Donald Cameron as leading man for Josephine Victor, in "Fires of Spring," the new Lawrence Weber production, now at the Majestic, Brooklyn.

Harry Ashford, Marguerite St. John and Norah Balfour for "Aren't We All?" with Cyril Maude, at the Gaiety, New York.

Anne Davis, Leon Gordon, Jerome Cowan, Daisy De Witt, "Not So Fast."

Ann Mason, Robert McLaughlin (stock) players, Cleveland.

Luis Alberni, American repertory company in Paris.

Mlle. Helena d'Algy, Ziegfeld "Follies."

Roberta Beatty, "Aren't We All."

Sarah Hyatt, Clark and McCullough's "Tut-Tut."

Helen Broderick, "Nifties of 1923."

Donald MacDonald, Stewart Walker stock, Indianapolis.

Dora Stroeve, White's "Scandals."

Henry Hull, "The Rivals."

Marion Mears, "Not So Fast."

Mabel Withee, "Dew Drop Inn."

Harry Ashford, "Aren't We All?"

George Rosner (vaudeville) for the next Wintet Garden attraction, Rosner has signed a five-year contract with the Shuberts.

Ellis Baker, "The Fool" (succeeding Alberta Burton).

Lucille La Verne, "Sun Up."

## CIRCUS MURDER

Boss Canvasman Fatally Assaulted By Colored Hand

Henry Lenny, a boss canvasman with the Sells-Floto Circus, and John Winston, a colored hand, engaged in the south, had an altercation while putting up the big top May 12 in Bridgeton, N. J. The negro beat Lenny over the head with a heavy stake, crushing his skull, death immediately ensuing.

Winston escaped, but the New Jersey authorities have spread a net for his capture.

## Chicago Parks Open

Chicago, May 16.

White City opened to-night, starting just one week later than Riverview. The weather was not favorable to the first week of the Riverview season.

## NEW ACTS

June Lamont and her Syncoband, 7 pieces, novelty singing and instrumental.

Phoebe Whiteside, the dancer, assisted by Yerkes Bell Hop Six, a jazz orchestra.

Alex Gerber is writing new acts for the following teams: Howard and Lewis; Piano and Landauer; Weber and Elliott; Ross and Edwards.

Irving Jones and Charlie Johnson (Johnson and Dean), colored two-act, singing, talking and dancing.

Britt Wood, new act. Britt has not been in New York for five years.

Luella Gear, last featured in "Elsie," is preparing an act for vaudeville.

Elida Morris, songs.

"The Four of Us," two women and two men, singing and comedy.

Josephine Harmon and Georgie Sands.

Marietta Craig in a revival of "The Punch."

Eddie Heron and Harry Bond, comedy and singing two-act.

James Madison has written a new act for Dave Thursty.

Jack Hartley (now with Rena Arnold), new comedy act in one, assisted by Adele Hartley.



# KELLY CIRCUS GOOD WILL BRIEF

(Continued from Last Week)

## POINT III.

Successful operation of the circus depends upon professional skill and personal qualifications.

"There can be no Good Will in a business depending upon professional qualities or personal characteristics of the persons who carry it on."

Masters v. Brooks, 132 App. Div. 874, 330;

Black v. Suddoth, 45 L. R. A. (Tenn.) 583;

Kremlberg v. Thompson, 103 Atl. (N. J.) (1917) 525;

Shelton v. Houghton, 21 Fed. Case 12,748;

Douthard v. Logan, 85 Ill. App. 294.

"While a firm name may in some cases be deemed a part of the Good Will of the business, it is not in itself necessarily so, and cannot be in cases of business which depend on the personal attributes of the partners engaged therein, such as professional partnerships or banking and brokerage partnerships, in which the name has become a symbol denoting the personal integrity and business qualities of the partners."

Red v. McKay, 95 N. Y. S. 235 (1905).

In the case of McCall v. Moschowitz, 14 Daly 16, 40, "the court referring to the defendant," whose business was that of a dressmaker said:

"We think that this good-will depends so largely on the skill of the defendant, that it is no more the property of the co-partnership, or the subject of sale, than would be the good will of an attorney's business or that of an artist."

And in the case of Mullin v. Mullin, 96 A.1. 996, 998 (N. J. Ct. of Errors and Appeals—1916), the court said (referring to an undertaking business):

"We think it is doubtful whether, in a business of that character, consisting of personal services, and evidently dependent largely, if not entirely, upon the personal characteristics of the individual, there could be any good will as late even as four or five years after a man's death."

"Professional skill, experience and reputation are things which cannot be bought or sold. They constitute part of the individuality of the particular person and die with him."

Mandeville v. Harmon, 7 Atl. 37, 40;

In Re Caldwell, 197 Misc. 316. Confidence in the Personal Integrity and Skill of the Ringlings is Misinterpreted for Good Will.

As an illustration, the good will of a department store or a bank is established upon the basis of public confidence in the continuation of the same standard or character of dealings; maintenance of the same quality of goods or merchandise. In the circus the rule is reversed. The public looks not for the same entertainment but for something novel and new. Patronage rests upon the insecurity of uniformity in novelty. There is no uniform trade or patronage the same as we find in industry where good will is a factor. Of approximately 500 available circus cities and towns only a few are visited annually by any circus. The greater number are visited once every two years or three years. The circus for the most part has identity or contact with the people in a town but one day in about three years and the programme of entertainment for which the public pay to see is materially changed at every visit. To say that upon this condition good will should be established and valued upon the same basis that applies to industrial concerns is absurd. While there may be technically an element of good will, the fact remains that it is most difficult of ascertainment and in any sense no more than nominal.

Every circus that goes out makes its appeal for patronage on the claim of having something new and consequently untried. At best it is an experiment—so much so that the history of circuses (Brief, Part II.) discloses an overwhelming majority of failures. The principles of merchandising and trade development upon which good will is built are completely reversed in the circus business. What is commonly accepted as good will in the circus name of Ringlings is more correctly interpreted as confidence of the public in their professional ability and skill to present exceptional, clean, dependable entertainment.

The Name Ringling in the Circus Business Has Become a Symbol Denoting Personal Qualities and Skill.

The Ringling circus is not merely a big property equipment of 100 cars. Any showman may construct

or duplicate the physical property or hire it built. The Ringling circus embodies the genius and personality of the Ringlings. It is their finesse in amusement creations and features; their judgment in selecting a program of entertainment; their sense of economy in building and their wisdom in routing the show—that impart value to the institution. The alterations Ringlings make in a program of entertainment; what they reject; the snap and action they develop in the acts presented; the harmony and "balance" among acts which make up a Ringling program; their principle of clean entertainment—freedom from all objectionable features that so often disintegrate outdoor amusements; their personality in preserving the morale of the organization; the inspiration in their leadership—all these intensely personal qualities constitute Ringling individually and give value to the enterprise. These qualities are not capable of transfer by sale, gift, or inheritance.

## POINT IV.

Circus a great hazard—burdens extraordinary that rest upon the circus.

So great is the hazard entailed in the operation of the circus that it is more properly classed as a venture than a business.

The circus has never been a paying investment. It is not attractive to capital. Of the total number of circuses that have exhibited in America an overwhelming majority have been complete failures (see list, Part II.).

Of hazards peculiar to the circus we mention the following:

(a) The circus upon the railroads is not transported as common carrier and consequently does not enjoy the advantages or the protection afforded those who ship or travel as common carrier. Circus transportation is handled through private arrangement.

(b) The circus is not protected by liability insurance. The extraordinary risks impose prohibitive rates.

(c) In the seven months of the year that the circus operates, much of its property is entirely lost through exhaustion in the process of wear and tear.

(d) Industrial strikes, transportation tie-up through railroad strikes, floods, epidemic, quarantine, crop failure—all spell disaster to the circus. Great to the extent of putting it out of business.

(e) Great cost of maintenance, buying of supplies and making repairs at traveling disadvantage. Casualty among animals and live stock. Loss of property incident to circus movement accomplished within the shortest possible space of time often under distressing circumstances without alternative.

Important Distinction Between Shows of Ringling Class and Small Shows—Capacity of Showman Determines Size, Success and Value of Show.

The big show class of the Ringling enterprises presents problems not common to other circuses now operating as one train outfits. Very often if the small circus were compelled to exhibit on locations available to the big show it would not survive. The small circus may be able to exhibit in the heart of a city with exceptional advantages compared with the big circus crowded to and often beyond the city limits. There is involved an endless variety of harassing circumstances not common to ordinary business that threatens the very life and existence of the big circus.

Distinction in Character of Entertainment

For a generation the Ringling enterprises alone have carried extravagant spectacles, pageants and creations, the expense and maintenance of which is prohibitive to the smaller circus.

Once a big show always a big show—or it passes out. History proves that established patronage of a big circus is held only by maintaining the equipment and the entertainment at par. The circus cannot be reduced in size nor the entertainment lowered in quality. Such attempts have resulted disastrously (see Brief, Part II.—Adam Forepaugh Circus, Sells Bros. Circus).

Accordingly the man successful with the small circus may find himself an utter failure with the organization problems, transportation problems and the entertainment features of the big circus (see Part II.—Carnegie Bros. Circus; La Pearl Circus; Mighty Haag; Bob Hunting Shows; Wheeler Bros. Shows; Orton Bros. Circus).

Railroad Transportation

Constantly increasing congestion on the railroads, strikes, quarantine, and other ever threatening risks have brought to the big circus owner a problem that is intensely critical. It needs no argument to point out the added burden of transportation that obtains in the movement of a five-train circus with its displacement upon the tracks as compared with the one-train circus.

(To Be Continued)



## ROXY LA ROCCA

Wizard of the Harp

Proving he is a wizard of an audience at Keith's Riverside, New York, This Week (May 14).

## OKLA. RESORT DESTROYED

The pleasure resort known as the Club House, Comanche, Okla., adjoining the City Park entrance, consisting of a billiard hall, dance hall and bathing pool and bathhouse, with all contents, was destroyed by fire of unknown origin. The property was owned by G. W. Walters and operated by Harry Thuriow, and was valued at \$5,000. Insurance to the amount of \$2,950 was carried.

## ILL AND INJURED

Olive Wyndham is reported resting comfortably after an operation for appendicitis at the Post Graduate hospital, New York, on May 13.

Franklin Graham, assistant to W. Drayton Wegefarth, Keith booking manager, returned to his desk Monday of this week after a short illness.

Mrs. Al Herman is on the mend from an operation performed May 3, and in order to be in the vicinity Al Herman will play the beaches and New York-Keith houses until the end of July.

Alice McCarthy of the McCarthy Twins (in vaudeville) has suffered a nervous breakdown and has entered a private sanatorium in Baltimore. Alleen Stanley, an old friend of the family, accompanied her to Baltimore last Monday. The McCarthy girls' mother died about a year ago.

Montague Glass is seriously ill in the Roosevelt Hospital following a severe operation for appendicitis. Mr. Glass is the author and playwright especially famous as the creator of "Potash and Perlmutter." He was reported on the road to recovery the middle of this week.

George Gorodetzky, who played the captain of the wooden soldiers in the "Chauve-Souris," fell ill with appendicitis just before the troupe sailed for Europe May 8 and was operated upon immediately. He is recovering quickly and expects to be present when the company opens in Paris late in the month.

Pansy Maness, "Follies," is back in the show again after being ill six weeks.

Frank Townsend, of Townsend and Wilber, was operated on for appendicitis at the City Hospital, Oswego, N. Y., May 8.

Mrs. Walter S. Duggan, wife of the Selwyns' Western representative, will undergo a serious operation at the Michael Reese hospital, Chicago, today.

Martin Van Bergen is confined in a private sanatorium in St. Louis suffering from a nervous breakdown. His wife and child are with him.

## MARRIAGES

Louis Wolheim, star of "The Hairy Ape" and now in Hearst pictures, and Ethel Dane (formerly Mrs. Cyril Keightley) in City Hall, New York.

Gertrude Peltyn, secretary and assistant to N. T. Granlund, director of publicity for Loew, was married Saturday to a non-professional. Thirty girls in the office gave her a party Friday night in Greenwich Village.

Sadie Howard of "Go Go" to Jack Levy, non-professional, in New York, last week.

## NEW EQUITY ELEMENT

(Continued from page 1)

union and join the American Federation of Labor as a unit.

The proposition is as follows:

That the managers and Equity agree that Equity be allowed a closed shop for minor players, minor players to be fixed at an arbitrary salary line, approximately \$500 a week, and that actors drawing more than that figure be free agents like concert artists as against orchestra musicians, who can join the union or stay out as they wish.

The authors regard the probability of a strike as a serious menace to the interests of the playwrights, and they view the fully closed shop as almost equally perilous. But if the closed shop goes through, they realize they are in a precarious position, at the mercy of both the managers and the actors, who can close in on them singly or together. If that happens, the authors intend to put in a closed shop of their own, not in revenge, but for self-protection.

The committee appointed consists of Owen Davis, George Middleton, Montague Glass and William Anthony McGuire. They will ask an interview with the managers first through Augustus Thomas, who is still a member of the Dramatists' Guild, but who will naturally not function as such while being a paid representative of the Producing Managers' Association.

It was Thomas who led the fight against the Equity closed shop last year in the Authors' League and carried the resolution of the writers against it. Shortly afterward he became the "Landis" of the managers. He was not at the recent meeting, where a remarkable change of attitude evidenced itself. Several speakers, notably Samuel Shipman, pointed out that every element of human endeavor in the theatre was well organized except the author. The Authors' League, allied with no body that could enforce action, was only a semi-social organization, and in no position to back up any demands.

It was pointed out that if the managers shut out the actors they will shut out the authors automatically at the same time; if the actors beat the managers they will control the plays and will be in position to turn down manuscripts, alter them, etc. The author would be squeezed between the two bodies in any event, and is today. It was pointed out that the scale of royalties is the same today as it was a hundred years ago; that managers participate heavily in stock and picture rights toward which they contribute nothing since they produce the plays for profits as plays originally and do not give the author a share of those profits, whereas they share in his outside income on them, and many other abuses which for generations have gone on without organized complaint or relief.

The Authors' League drafted the present contract, used almost exclusively between authors and producers, but there is not a month that an author does not report to his league an abuse or violation of one of the provisions. The league then writes a letter or sends its attorney, but gets little or no recognition in the managers' offices since it has nothing with which to fortify a demand.

The actors for two years have been getting immediate respect for any complaints made through their union, and the musicians and stage workers have had it for years. The author, alone, has been an "unattached, independent 'Patsy'" of the theatre, the speakers pointed out.

It was hinted that Samuel Gompers had been approached and had hailed with approval the idea of writers as a wing of the Federation, and it was he who pointed out that in all history such a guild would be unique. Obviously, it would mean that there would never be an anti-union play written—at any rate, not produced, as the authors would enforce a closed shop and no union actor would appear in a play written by any but a union author.

The authors are still willing to abide by a compromise as set out as a fair settlement of the knotty question that threatens to wreck a season and tangle up the relations between the other two elements on which the prosperity of the playwrights depends—the actor and the manager.

They are in the position of starting no radical measures, even on their own behalf. But they are prepared to make themselves felt and fight for their own protection in the event that either side gets in position to control the situation and thus make the playwright stand for what is handed to him.

The Dramatists' Guild is an old

and well-established branch of the Authors' League, and is financially sound. It has within its ranks practically every professional playwright and dozens of amateurs and comedians. The league took an active interest in the actors' strike two years ago, Thomas acting as an arbitrator, and the dramatists making several propositions to both sides as a compromise body between the two hostile factions. They have their own clubhouse on 45th street and their membership is well in the hundreds.

C. R. Duncan Released on Bond Cincinnati, May 16.

Just as Charles Raymond Duncan, comedian at the Palace theatre, finished his act Sunday night he walked into the waiting arms of Detectives Hayes and Bullerick, who were standing back stage. Stella Glenn, actress, Dayton, O., charges Duncan failed to provide for her three-year-old child. In a warrant she charges he gave her \$20 in February and stopped his weekly payments. He was released on bond.

## OBITUARY

### NEVADA HESSE

Mrs. Nevada Hesse, actress, playwright and translator of plays, died May 11 at her home in New York, aged 44. She had been a staff writer for San Francisco newspapers for several years and had translated a number of French and German plays. She was for a time in one of the Daniel Frohman stock companies.

### MRS. GEORGE MOORE

Mrs. George Moore, 37 years old, wife of the manager of the Orpheum theatre in Chicago, died Saturday, May 12, at her home in Chicago as the result of the bursting of a blood vessel. Mrs. Moore has been manager for Jones, Linick & Schaeffer for many years and is widely known.

### LOUIS COHN

Louis Cohn, for 20 years identified with the music publishing business in an executive capacity, died May 13, aged 42. His death

IN FOND MEMORY of my beloved mother

Lillian B. Mullen

Who passed away May 18 May her soul rest in peace

LILLIAN MOWATT

followed an operation for erysipelas of the ear at Bellevue hospital, New York.

The father of Al Wohlman (single, vaudeville) died suddenly in New York City May 11. The deceased had been playing cards with friends until 1 a. m. He retired and was not seen alive again. About 9 o'clock the next morning he was discovered dead in the bathroom, death having overtaken him some hours before. Al Wohlman had to cancel his engagement in Philadelphia and hurried home on receipt of the sad news.

Mrs. Amanda Whitford Moore, known in theatrical circles for her charities, died May 10 in Brooklyn, N. Y., aged 85. She was the mother of Mrs. Annabelle Whitford Buchan of Chicago, who was prominent in the Ziegfeld "Follies." Funeral services were held on May 13 at the home of another daughter, Mrs. Edward R. McKee, 160 Congress street, Brooklyn.

Capt. E. G. Herbert, father of the Dislys Sisters, succumbed to the effects of poison gas inhaled while serving with the British army in France. He died May 10 and was buried with full military honors May 14 by Los Angeles Post, Veterans of the World War.

Mrs. Sadie Lurton, mother of Paul Blase, died at her home in Chicago May 15. The deceased was 53 years old and was well known to the theatrical profession. Death came suddenly. The boys in Mr. Blase's orchestra acted as pallbearers.

The 12-year-old son of Ben All Haggin and his first wife, now Mrs. Faith Robinson Corrigan, died on May 14 at the New York hospital, following an operation for mastoiditis.

The mother of Lew Rose died at her home in New York City May 9.



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## INSIDE STUFF

ON VAUDEVILLE

While seated at a table in the Astor, lunching with two other gentlemen, Marcus Loew was approached by a Variety reporter for news. He thought a moment and then said, "Oh, yes—we're building a new theatre—in—" and he turned to one of the men, "where is it?" The man answered "Richmond Hill." "That's right," said Loew, "in Richmond Hill—that's over on Long Long, isn't it?"

A Keith booking agent feels aggrieved at the alleged infringement by a carnival man of an appellation heretofore identified only with him in show business. The said "front handle" usually linked with the Keith booker is that of "Square Deal." The vaudeville man has consulted counsel with a possible suit in the offing for \$100,000 damages, although the agent "off the record" says that he will settle for one new elephant blanket.

It is likely the Orpheum circuit will settle upon Los Angeles as the coast point for its Far Western headquarters. Heretofore the locale seems to have been divided between San Francisco and the lower city. With Los Angeles racing ahead of anything on the coast theatrically, that city is gradually drawing the principal theatrical men of the West to it for permanency.

During the past winter Frank Cook, general manager for the Ringling-Barnum show, broke in the magazines with a story about the grafting propensities of public officials with respect to circus tickets. Cook stated in the article every small-town official has an immediate family of at least 10 when the circus comes to town. Recently the contracting agent for the show arrived in a Pennsylvania city and set about obtaining the consent of the Board of Aldermen for the showing. "Well," the president of the board stated, "it'll cost you 250 tickets this year." "What's the big idea?" asked the agent. "Just this," replied the alderman, "Cook says in the Blank Magazine that every alderman always has 10 in his family. Our board's got 25 members—that's 250 tickets. Guess probably Frank was thinking of us so as long as we've got the name we might as well have the tickets. Remember us to him when you write!"

The mystery of what becomes of elephants when they die is explained by a showman who claims to have been told the secret by an animal expert who has been in Africa. The explanation why the carcasses of mammoths which die naturally have never been found is that aged beasts repair to a plateau in a mountain fastness. They are supposed to be accompanied on the last journey by a herd of young elephants. It is said the spot is a vast field of whitened bones and ivory, the latter worth many fortunes. The story relates that the elephant graveyard is 14 days travel from any known habitation. The reason the grave has not been visited by fortune hunters is that the natives refuse to divulge the locality and, because of religious fear, will permit no white man to venture near it.

Women and a piano player appear to follow one vaudeville comedian like a fatality. In fact the piano player has been fatal in vital instances, twice. The last time the piano player stepping in between is reported to have greatly grieved the vaudevillian. When it happened the first time he did not care so much, things having grown kind of cold anyway, but in the second instance they were just warming up, and again to get the gate, and through the same guy has nettled the comedian beyond expression.

A stunt in the Ringling-Barnum and Bailey show which at first did not draw attention, but which has caused comment since, is the idea of clown horses. Four are used, special leather shoes being employed, and the costumes encasing the fore part of each horse with a hat to match. The characters are a minstrel, clown, ballet and Parisian girl. Each of the equine costumes cost \$350 each, and were designed by Mahieu. Some of the horses in the pageant are costumed for the first time. The cost of new costumes for this season's show was about \$35,000, but only part of the pageant was changed over last season.

In addition to the advertising campaign of "Mineralava" which accompanies the tour of Rodolph Valentino, a special corps sells stock in the corporation marketing the toilet accessory. Originally shares were offered at \$10, but it is reported the price has gone up to \$20. Valentino's original salary was \$7,000 and expenses. Valentino is reported having run behind \$75,000 while laying off through the F. P. scrap, and the Jack Curley proposition sounded like a good way to clean the slate. The weekly expenses of the enterprises are around \$15,000.

A single woman headlining in vaudeville in the west has formed a strong prejudice against a German acrobat through the acrobat having demanded the best dressing room in a theatre both were appearing at. He wrote in ahead, according to the girl's version. When she arrived it was straightened out with the dressing room (the only one on the stage) assigned to her despite the acrobat's threat he would walk out of the theatre in that case. He didn't walk. The girl who is English proceeds to express her opinion of the German in several ways, ending by stating that the German act was given a dressing room one flight up, while two American girls, sisters, on the same bill had to dress in the basement.

A couple of young men in a vaudeville act appeared at a private function in New York the other evening. They were graciously received by the mistress of the home, and with other artists, were requested to have anything they wanted to eat or drink before leaving. Thanking the hostess the men started toward the dining room. Just outside the door a burly English Butler stopped them. He inquired their way, why and what they wanted. One of the team commenced to burn but restrained himself and answered repeating what they had been informed by the lady of the house.

The butler in a sneering snarling manner said he didn't care what anyone had said, there would be nothing served to any actors, etc. The English one thought he was going to finish his speech, when one of the young men slammed him just once. He was picked up from the foot of the stairs having made the descent without touching any one of them.

Leaving the house, after it is said the hostess had uttered her regrets to the boys over the occurrence, they returned to their own home and according to the account wrote a letter to the hostess saying that in all of their stage experience extending over 20 years and in all manner of places under every imaginable condition, they had never met with the treatment extended to them by her English butler.

A string of vaudeville houses in territory adjacent to New York are in a serious financial condition. The houses were promoted by the local sale of stock with the stockholders reported dissatisfied with their investment. Several meetings have been held of late and the promoter called on the carpet. He has failed to give any plausible reason why proper returns have not been forth coming, and the investors are preparing to take action to force him out and possibly affiliate with another chain in the same locality.

A peculiar situation in vaudeville opposition exists in the Brownsville section of Brooklyn, N. Y., where the Supreme and the Palace, both independently booked, are competing. The Supreme the older house, controlled by the Rachmeller and Rinsler Circuit, has been booked some times by Jack Linder, who also does the booking for the Premier, managed by John Turtle, which recently opened. The houses are within a few blocks of each other and are fighting for patronage, although booked in the same office.

## WOMEN AND CLOTHES

May Yohe at the Palace this week is stately in a gold cloth gown shot with rose, decorated with swinging gold lace panels, front and back, and lace sleeve drapery over one arm. Her trim ankles, graceful carriage, rich contralto voice and charm of personality make her altogether captivating—though perhaps in a different way than in "the days of old" when she captivated the Hope diamond.

Henrietta Towne, with Tom Patricola, does her giddy stepping in a snappy black spangled costume. The short skirt is made with panels and wired feathers. She has two excellent reasons for wearing abbreviated skirt and chignon stockings.

The Marion Morgan dancers tell their classic tale in thin, scanty, appropriate draperies arranged in delightful color harmony. Miss Helen seemed rather too anemic, thin and concerned with posing to have caused so much trouble. The little young archers in deep blue and orange were a buoyant lot; the warriors in their coats-of-mail and helmets with the Greek comb across the top were stalwart and formidable. The Egyptian dancer, in a brief tunic, danced with fervor and grace.

Karyl Norman, "The Creole Fashion Plate," sings the first number in a graceful yellow silk lace gown, flowing in a full skirt to the floor. Norman is stunning in an embroidered apple green fringed scarf with a wide brimmed Spanish sash of the same shade. The scarf is discarded, showing a backless silver cloth bodice, with skirt of sliced silver panels and fringe. A smart effect is achieved in a gown of pearl and crystal with tight basque and has effective skirt of sliced panels and fringe. Norman makes a dashing woman and a likable boy in blue jeans. He changes his singing register rapidly.

Helen Ware, as the worried wife in the delightfully clever comedy, "Her Dearest Friend," is charming in an Alice blue silk with tight fitting, pointed bodice and a three-tiered hoop skirt of about the period 1860. Anne Morrison, as the contented, flirtatious wife, coquettishly wears an apricot taffeta calling suit with a pointed cape, billowy skirt and bodice trimmed with dainty puffing. Her lacy, tipsy, flower-trimmed bit of hat (from beneath which bobbed her blonde curls) was enough in itself to make the flock follow her.

May Marvin, in the Dave Marion show at the Columbia, has a rich contralto voice with occasional Ethel Barrymore noises. She is good to look at in maroon chiffon with a tight bodice and ruffled skirt scalloped at the bottom. A large French blue bow at the waistline, in front with long streamers is a modish touch. As the Queen of Animals she stirs "Sap's" imagination (Walter J. McManus is a real comedian) in a cerise velvet with rippling sleeve panels, a gold and black giraffe and a hat to match. In the finale she comes on in a black spangled tube-like affair that is becoming and effective.

The bare-legged ragamuffins, in their shreds of coats and gay bandanas, are a happy lot, and the dapper little bridegrooms, for all that their evening clothes are a bit baggy, are very slick.

In the royal reception considerable liberties are taken with the fashions of Louis XV, but the pointed bodices, swinging panniers and high powdered wigs give the general effect of the period, even though not done in an extravagant style. When the court does the shimmy it's enough to evoke the shade of Marie Antoinette and all her sedate, white haired, well covered minuetting court ladies.

Rupert Hughes' story of Hollywood in "Souls for Sale" consumes several reels in disillusioning movie fans and showing up the hard working press agents. He tells us movie queens have to set alarm clocks and get up at no end of odd hours to go to work; that the star's attractive bungalow may belong to some good natured friend and that a novice doesn't always have to sell her soul to get a job. In fact, he proves directors and leading men are rather fed up on souls and would rather have some girl who isn't afraid of work.

Eleanor Boardman as Remember Steadon, (sometimes a confusing name) is winning in her long medieval gown with flowing hair and a cap of pearls. Later she is dashing in a bizarre, extremely décolleté evening gown with a white paradise headdress and large fan to match. She looks very swaggy in her black tailored riding-habit with which she wears a silk derby and shocks her country parents in her circus costume that has no back and not much front to speak of. When her wicked husband returns (a handsome fast working villain) she wears a luxurious tea gown of satin with flowing lace sleeves and a panel down the back, which trails off into a long graceful train.

In the melodramatic storm at the end the tragic clown takes the sweet vamp in his arms, the leading man sticks around until the very moment the director takes his new made star in his arms and her husband is conveniently killed and Mr. Hughes, who encumbers the whole picture with lengthy captions, adds another wordy argument for the misunderstood people at Hollywood.

"The Devil's Bowl" is a commonplace story acted by commonplace actors saved only by some wildly desolate country and magnificent canyons. Neal Hart looks continually abused and mistreated as a good natured cow puncher who lets a snippy girl with a jealous disposition make life miserable for him.

The girl is Mary Walker who has blond hair and looks jaunty in her country riding togs. A little life crept into the picture when some quaint narrow Mexican streets with their hodge podge of Mexicans in dashing sombreros, fighting cow punchers with broad brimmed hats and strangely garbed half breeds were shown. If patient, long-suffering Sam Ramsey had only used a little caveman treatment on the bossy heroine, the picture might have been several reels shorter.

## CABARETS

Joe Tenner and Izzy Weingarten form a good stage picture at the conjoined their revue, "So This Is Paris!" on the Century Roof, Baltimore, Monday night, following the Ernie Young shows, and disclosed a production built on the tabloid order economically costumed and put together in a way unfamiliar to the roof patrons. Tenner is featured in the piece, which was well staged by Jack Mason, and during the course of the evening he appeared in several jazz numbers and also did a "dope fiend" bit with the old song, "Dreamy Chinatown." This wasn't starting in its original features, but it went over with the aid of a spot.

The principals of the company are good, consisting of Tenner, Muriel Devinne, soubrette; Mel-Josefine, a crackerjack oriental dancer; Wallace Bradley, juvenile; Marie Horn, toe dancer; Alice Haywood, prima donna, and Marie Salisbury.

Their numbers, which are seven, are well put on and have plenty of pep and attractiveness, but they are short, and close abruptly, a peculiar way to finish a roof revue number. It seems that the company should

form a good stage picture at the conclusion of each number, and the close, without marching off after singing their song. It went over well, however, and drew applause on the opening.

The Ernie Young Troupe, which was managed by Carl Young, an old New York treasurer, went on to Chicago Monday night. Mr. Young, who was with the company during its long stay here, made himself a host of friends and built up the business at the roof, so that it was beginning to amount to something. The Young shows were consistently good, being handsomely costumed and put on capably by Billy Rankin. They will return next season; it is understood. During their stay they built consistently. The Tenner-Weingarten aggregation have taken the roof on a sharing basis, just as Young did.

Another noted cafe has fallen victim to prohibition, Rogers on Sixth avenue at Forty-fourth street having closed its doors about 10

(Continued on page 36)

The secretary of the Loew's Hippodrome Theater Company, Howard W. Jackson, was elected mayor of Baltimore by a 25,000 plurality. He is a prominent business man of the town and was backed by the Democratic City organization against William F. Broening, the present mayor, and James H. Preston, a former mayor, who ran on a Citizen's ticket and who received the support of the Hearst and the Scripps-Howard newspapers here. Preston lost, however, running third.

The Goldman Band, under the direction of Edwin Franko Goldman, will give a series of 60 free open-air concerts on the Mall in Central Park this summer, starting June 4 and ending August 26. The concerts will be given nightly excepting Tuesday and Thursday evenings at 8:15 sharp. Among the soloists engaged are Lotta Madden, soprano; Dicie Howell, soprano; Frieda Klink, contralto; Suzanne Clough, mezzo-soprano, and Vincent Buono, cornet virtuoso.

There was an epidemic of marriage anniversaries in the profession Sunday, May 13, among them being Mr. and Mrs. Willie Collier, their 13th, which they celebrated at home, Douglas Manor, L. I., with a party. Dr. and Mrs. Boyer (Mabel Lewis), their 18th, celebrated at Briarcliff, and McConnell and Simpson celebrated their 17th at their home in Floral Park, L. I.

Jack Hanley, the comedy juggler, returns to the Ziegfeld fold in the new "Follies." The adjustment came about this week with Hanley agreeing to withdraw an \$8,000 breach of contract against the "Follies" impresario on a claim for 32 weeks' salary at \$250. The alleged breach resulted from the "Midnight Frolic" engagement in 1921.

The statement that Proctor's, Troy, will close May 18 is an error. Vaudeville shows will end for the summer May 26 and the house will be devoted to stock from the following Monday.

During the stay of the Lee Kids in Houston, Texas, they were presented with the keys of the city and allowed to hold public office for 30 minutes. Jane acted as mayor and Katherine as chief of police. Two laws were "passed" and a prisoner was pardoned.

Donald Kerr and Effie Weston have booked a tour of the Moss and Stoll houses in England, and will July 3 on the Canopic to open July 16 in Birmingham. Also included in their contracts is a four weeks' engagement at the Folies Bergere, Paris.

The Strand and Palace, Lakewood, N. J., return to the management of Barney Ferber, the owner, next week. Sol Brill has operated the houses for some time under a sharing agreement with Ferber. The Strand plays vaudeville and the Palace straight pictures.

Jo Paige Smith has returned from the coast and will remain here through the summer, although it is his intention to establish his home permanently in the west. He is still active in the vaudeville agency in which Marty Forkins is jointly interested.

The Casino, South Beach, Staten Island, inaugurated its summer season of vaudeville last Sunday, playing five acts booked by Wenonah Tenney. After the first of June the Casino will play vaudeville during the week with Saturdays and Sundays only until then.

Fox's Lynbrook, Lynbrook, Long Island, opened Monday, playing five acts of vaudeville the first three days of the week and straight pictures the last half.

Towers' theatre, Camden, N. J., will play vaudeville the last half of the week only, commencing May 31.

B. S. Moss left this week for Battle Creek, Mich., accompanied by Paul Moss.



# EQUITY FORCES CLOSING OF SHOW IN SPITE OF BOND

**Surety for "Ypsilanti" Adequate, But Union Refused Show. Chance—Players Had Faith Attraction Would Draw Increased Business**

Salaries for the players in "My Aunt from Ypsilanti," which was played one week at the Earl Carroll theatre, are still unpaid, although Henry Baron, who produced the show, filed a bond with Equity as required. That the matter will go into court is virtually certain, because of Equity's refusal to permit the show to continue a second week.

The bond, which was filed by two well known realty operators, is for \$2,500 and, while the salary list amounted to but \$1,700, it is contended the bond was supposed to apply on two weeks' salary and that the contract was not carried out through the failure to play more Goldstein, attorney for the bondsmen, stated he would file an objection on behalf of his clients. The lawyer said the amount of the bond would have been paid promptly had the two weeks been played.

It was understood Equity directed the "Ypsilanti" company not to continue, because the bond did not amount to two weeks' salaries. Baron claimed the players were quite willing to continue, having faith the play would draw increased business. "Orders," however, were given the company by a deputy from Equity at 7 o'clock Monday evening of last week to the effect they should not appear.

The total for the week was quoted at \$2,100, all of which went to the theatre, which took first money. Both the management and the bondsmen contend a second week might have recouped the losses, but were denied that opportunity through Equity's orders. Last season the Southern Opera Co., which tried briefly at the Manhattan, filed a salary bond supplied by a casualty company. The latter refused to pay, claiming as a defense that Equity should have notified it immediately when the salary date was passed and salaries not paid.

## HEAVY FOR DALLAS

**Local Man Promises Legit House Seating 2,000**

Dallas, Texas, May 16. Dallas is to have a theatre in which to stage legitimate attractions. The builders are J. H. Yeargan, Jr., and associates. Contract for its erection is to be let within two weeks. It will be situated in a section of the business center that sprang into prominence by the erection of the Medical Arts Building. The theatre will be a three-story affair, fireproof, of steel, concrete and brick construction. It will be erected in time for bookings the coming fall. The seating capacity is 2,000; auditorium space will be 75x75 and no seat will be further than 60 feet from the stage, which is 30x75 feet, with a forty-foot proscenium arch.

## MAY DO NATHAN PIECE

Will Page is trying to promote a production of "Heliogabalus," the play that was written by George Jean Nathan and Henry L. Mencken of "Smart Set." The principal character in the play is that of an ancient Emperor of Rome who loves his liquor. Page proposes presenting Leon Errol in the production and giving him a backing of 12 of the most stunning "Follies" beauties. Despite the fact that this may be just one of those ideas on the part of Will Page with which he hopes to grab some space, it looks as though it might be a mighty good little plan to try it out for a little while this summer in one of the small houses.

## REFUND AT PEOPLE'S

The illness of Mme. Regina Prager and William Schwartz, the leads of the "Longing Hearts" (Yiddish) operetta resulted in a refund to a sold out house Tuesday at the People's theatre on the Bowery, New York.

Both contracted sore throats just before the performance Tuesday with no understudies obtainable. It was doubtful whether they would be able to appear Wednesday.

## JUANITA HANSEN STAR OF FISKE DRUG PLAY

**Frazee Entertains Proposition for "Dice of the Gods," Former Mrs. Fiske Play**

Juanita Hansen, the screen star who successfully came through a battle with the drug habit, and who has been appearing in vaudeville and picture theatres for the past month, relating her experiences in conjunction with the publication in the Hearst papers of her life's story, is to be starred on tour in the fall in a three-act play, "The Dice of the Gods," in which Mrs. Fiske appeared in New York several months ago. If the negotiations now pending with Harry Frazee are carried through.

Joseph F. Lee, who is handling Miss Hansen's affairs, has been in touch with Charles Maynard of the Erlanger office for a route for the star and the attractions in the smaller cities.

"The Dice of the Gods" is a play dealing with the morphine habit, and its principal character is that of a wealthy society woman who has been a drug addict for years. In addition, Miss Hansen will give her lecture on the terrors of the drug evil.

One-night-stand territory through Pennsylvania and the south is being considered, opening late in August. It is believed that because of Miss Hansen's experience in the serial form of the silent drama she will be a draw in the smaller towns. It is possible that an arrangement will be made with the Hearst organization to release for publication in the smaller towns the serial story of Miss Hansen's fight against the drug habit, which has been a potent circulation builder for the Hearst publications which handled the story. A special representative to handle the serial story rights with the papers would travel three weeks in advance of the show with a regular advance crew for billing to go a week ahead.

H. H. Frazee stated this week that he had no plans for the future in regard to the "Dice of the Gods" and that he would take the proposal to have Miss Hansen appear in the play under consideration for about ten days, and on his return from Chicago give his answer.

Miss Hansen is to play a special engagement at the Auditorium theatre, Baltimore, opening next Monday, her appearances being in conjunction with the feature picture, "The Drug Traffic," with a \$1 top scale.

## FOUR QUIT CHICAGO

**More Closings Listed and Some Arrivals Are Scheduled**

Chicago, May 16. Four shows left Chicago last Saturday night. "Peter Weston" leaves the Harris this week and will give way to "Rolling Stones." The Garrick is dark and opens this Saturday night with Raymond Hitchcock in "Hitchy Koo."

"The Passing Show" will leave the Apollo June 2, as another attraction, "The Dancing Girl," is scheduled for that theatre. William Hodge in "For All of Us" leaves the Studebaker at the same time with nothing booked to follow in.

## ADELPHI IN AUGUST

Chicago, May 16. The work of remodeling the Columbia theatre has started and it is expected that the new Adelphi theatre, as it will be known under the Woods regime, will be ready to open late in August.

The gallery will be torn out, which will leave the house with 1,000 seating capacity. The Woods plan is to make it an "intimate" house, similar to the Music Box in New York. "The Naughty Dign" is held tentatively as the opening attraction.

## MR. G. & MR. S. MAY STAY IN "FOLLIES"

**Erlanger Reported Arbitrating Contract Mix Up of Comedians**

Gallagher and Shean may remain with the "Follies" after all, although the comedians contend their contract expires June 2. Flo Ziegfeld planned to place the contract, which is in the form of a letter, into arbitration. Last week, however, the manager appealed to A. L. Erlanger to straighten out the matter and Erlanger is said to have arranged a release from Charles Dillingham. Erlanger owns an interest in the "Follies," while Dillingham is concerned with the proposed new show which George White planned for Gallagher and Shean. Erlanger and Dillingham are jointly interested in a number of ventures, and with Ziegfeld are lessees of the New Amsterdam, where it is planned to continue the "Follies" through the summer.

The Dillingham-White show, for which Aaron Hoffman is writing the book and which will be called "Taking the Town," may be produced without Gallagher and Shean. Plans called for Ann Pennington to be featured. Gallagher and Shean's contract for the new piece is said to call for \$2,500 weekly and they are said to be willing to continue with the "Follies," but are asking for more money. Their joint salary in the "Follies" is quoted at \$1,500 weekly.

A revised edition of the "Follies" is due June 4, at which time the revue will have run a year. Will Rogers will withdraw at that time and leave for the coast, where he will begin a picture contract that has been held up due to the long run of the revue. Eddie Cantor will join the show then. Cantor is said to have been contracted for six weeks of Keith vaudeville, starting early in June, but it is understood a release has been secured. He is at present in "Make It Snappy," which is winding up its season in Philadelphia.

## ANDERSON ESTATE UP

**Referee Rules for Widow of Showman in Will Contest**

Four out of the five objections filed against the accounting of the estate left by Max C. Anderson, the late widely known vaudeville performer and former manager of the New York Hippodrome, should be overruled, and likewise partly the fifth, excepting that \$1,000.95 should be added to the account, according to William Allen, referee, in his report of findings of facts and conclusions of law filed last week in the Surrogate's Court, New York.

In September, 1920, Mr. Anderson's widow, now Nora Howard Anderson-Williams, as the administratrix of the estate, filed her first and final accounting of the property and asked for a court's discharge.

In his conclusions of law the referee recommends:

"That objection numbered 'first' be overruled, except that the petitioner is entitled to 70 per cent. of the \$1,000.05, and each of the objectors to 15 per cent. thereof, said being sum total of certain dividends known as 'rent splits,' belonging to the estate, which was received by petitioner and not included in her account.

"That the objection numbered 'second' should be and same is hereby overruled.

"That objection numbered 'third' should be and same hereby is overruled.

"That if anything is realized by decedent's estate from a claim against one Ziegler, arising out of the payment by the decedent's estate of the decedent's partnership debts of Anderson & Anderson, 70 per cent thereof belongs to the petitioner and 15 per cent. thereof to each of the objectors.

"That objection numbered 'fifth' be and same hereby is overruled.

"That the referee's fees (\$250) and the stenographer's charges (\$65) are a taxable disbursement and chargeable against the estate."

## PENNY'S FUTURE

Ann Pennington is trying to decide what she should do next season. She has an offer to appear in George White's show with Gallagher and Shean, vaudeville with Brooke Johns, and another John Murray Anderson show. She is now in "Jack and Jill."

# CAN VISITING STOCK CO. STAR BOSS THEATRE MANAGEMENT?

**Yiddish Star Has 25 Per Cent. Interest in Gross Receipts—Interprets That as Being Financially Interested in the Venture**

## DIXEY SORE, CHALLENGES LACKAYE TO BATTLE

**Feud of "Circle" Players Reaches Climax as Tour Ends**

Worcester, Mass., May 16. After traveling together in the Selwyn's "Circle" company, 27,000 miles, and being constantly at swords' points with each other, Henry E. Dixey issued a challenge to Wilton Lackaye on Friday to engage in a 10-round bout following the final performance at the Worcester Theatre Saturday night.

But Lackaye couldn't see such a thing, and the company closed its tour without either of the two actors settling their alleged differences. Dixey, posted \$1,000, supplied by friends, he said, as evidence of his sincerity, and the Milk Fund for Poor Children of New York City was named as the organization to take the money after the bout.

Dixey is 64 years old and Lackaye is 61. They have been on the road with "The Circle" company for the last eight months and have not been on speaking terms. A moment's conversation with either would convince one that the dove of peace is extinct so far as each other is concerned.

Not only would Mr. Lackaye not post any money, but he would continue to ignore Mr. Dixey as he has done for months past, he said Friday night.

"It is the right of the challenged party to choose the weapons, is it not?" said Mr. Lackaye. "Well, then, I will meet Mr. Dixey at a spelling bee. I will fight him with books at 20 yards. I to be armed with the deadliest weapon, namely, Dixey's Reminiscences of 40 Years on the Stage."

## KANSAS PICKS WINNERS

**"E. B. G." of the Star Announces His Choice for the Season**

Kansas City, May 16. Edward Bernard Garnett, dramatic critic of the Kansas City Star, who signs his stuff "E.B.G.," sums up the season's offerings at the Shubert as follows:

Most impressive and memorable play—"Abraham Lincoln."

Most enjoyable comedy—"Kempy."

Funniest comedian—Ed Wynn.

Most interesting revival—Hampton in "New Way to Pay Old Debts."

Best melodrama—"The Green Goddess."

Best musical comedy—"Bombo."

Best comedy drama—"The Purple Mask."

Best characterizations—Otis Skinner as Tony, George Arliss as the Rajah of Rukh, Frank McLaughlin as Abraham Lincoln, Walter Hampden as Othello and J. C. Nugent and Elliott Nugent as father and son in "Kempy."

## SHUBERTS' TORONTO HOUSE

Contracts arrived in New York this week for the signature of Lee Shubert whereby the Shuberts are to take over the Princess theatre, Toronto, from B. C. and F. C. Whitney. Shubert will act in association with Lawrence Solman, manager of the Shuberts' Royal Alexandra theatre, Toronto, in the new ownership.

The Princess will house stock for the present and may play "units" next season. Solman is interested in the Loew and Pantages houses in Toronto and Hamilton also.

## SOMERSET—DAY

With everything set for a wedding today at Greenwich, Conn., to which 20 friends had been invited, Edith Day (recently divorced from Carle Carlton) and Pat Somerset were obliged to postpone the ceremony until tomorrow (Friday) owing to the fact that the divorce decree does not become a "clote" until that time.

A novel point of theatrical law and custom must be cleared before Friday (tomorrow) night in the case of Bessie Thomashefsky, Yiddish actress, who has been booked for a week's engagement as visiting star of the Lenox theatre, New York. At rehearsals Miss Thomashefsky objected to some of her support, recruited from the Lenox stock company, because of their alleged incompetence and recommended and insisted on the employment of certain other players, not of the company's personnel.

She has retained counsel to enforce that contention on the theory that being employed on a 25 per cent. of the gross salary (no guarantee) she has a financial interest in the company and is not a mere salaried actress. Also the question of giving her public a good performance must be considered.

## 2-FOR-1 PREMIERE

**Tried for First Time on "For Value Received" at Longacre**

For the first time since the system was originated, "two for one" tickets were distributed for a new attraction prior to its premiere. The bargain proposition was employed for "For Value Received," which opened at the Longacre last week.

About 100,000 two-for-ones were sent out, but the percentage of return was small. The cut rate agencies on Broadway also carried tickets for the attraction, that source being much more productive of revenue. The ineffectiveness of two-for-ones for the new show is not surprising, as the play was virtually unknown. Even that class of tickets depend in some measure on the reputation of the shows in question and more particularly the length of time it has been playing. The bulk of returns, from two-for-ones is made at the box office late in the week.

Business the first week was about \$3,800, the contract with the Longacre stipulating the house take the first money up to that mark. This week's returns from the two for one distribution started appearing at the box office in good number and an even break for the show was expected.

It is not unusual for new attractions to allot tickets in the cut rates for the opening night and first weeks to secure strong attendance. That has not proven detrimental where the show lands. One of Broadway's leaders was cut-rate early in the run, but two-for-ones are regarded as a last resort.

## PEGGY IN "VANITIES"

Peggy Joyce, nee Hopkins, has been engaged for Earl Carroll's summer show, "Vanities of 1923," which is due at the Carroll late next month. When formerly on the stage she was Peggy Hopkins, but her billing in "Vanities" will be Peggy Hopkins Joyce.

Peggy won wide notoriety through her divorce from Stanley Joyce, the Chicago millionaire, but she was well known on Broadway before that. She rose from a show girl and several years ago was starred in a bedroom farce by the Shuberts. The show failed after a few weeks. She was listed as a principal in "The Dancing Girl," which quit the Winter Garden last Saturday, but walked out during rehearsals.

## "GIRL" FOR ADELPHI

"The Dancing Girl," which withdrew from the Winter Garden last week and is playing Detroit prior to starting an engagement in Chicago, will play A. H. Woods' newly-acquired Columbia (to be called the Adelphi) instead of the Apollo there, as first intended. The switch in bookings resulted in the big business of the Howard Brothers in "The Passing Show" at the Apollo. The latter attraction is averaging over \$24,000 weekly and the four-week booking has been extended indefinitely. "The Dancing Girl" will open at the former burlesque house May 23; the Adelphi at that time taking its place as one of the Loop's regular legitimate string.



# WEAK SPRING FLIERS HASTEN END OF 1922-23 SEASON

Turn in Weather Likely to Speed Finish—More Broadway Theatres Dark Than Before the War—Many Downstairs Seats in Cut Rates

Indications are that the early summer will see more dark theatres on Broadway than at any time since before the war-time boom. Many new production tries were made this spring, but the entire group with but one exception has thus far failed to catch on. Poor business is steadily forcing out the weaker attractions, and a turn in the weather will speed the closings. Rising temperature Wednesday might be immediately reflected in withdrawals of shows known to be playing on a week to week basis.

That many houses will remain untenanted for a period longer than usual is figured on the fact that fewer new shows are being readied even for try-outs. Some managers have already arranged for trying out candidates for regular presentation in the nearby stock companies, and say in that way a line can be gotten on the new plays almost as well as the expensive try-out system. There are about half a dozen new musicals slated for summer entrance, and they in addition to the holdovers among the current attractions will comprise the list.

Sure proof of the scarcity of new shows willing or ready to come in

at this time, is further proven by the fact that at least one house is guaranteeing its attraction, though conditions were the reverse when the show recently moved in. As a rule, however, houses will close rather than resort to that method, except to keep the theatre lighted waiting another attraction.

Slipping business found the cut rate agencies offering locations on the lower floor for a number of shows ready to stop, and those which went out last week. Seats further front were dumped into the bargain office as the week progressed, and by Friday, locations as far front as the third row were being disposed of in that way. That accounted for heavy lower floor attendance Friday night which easily beat Saturday for most houses. However, though the houses looked to be holding real money the actual figures were mild grosses.

There were seven closing last week, two being sudden additions. "The Apache" stopped after one week at the Punch and Judy, and "The Love Habit" withdrew from the Princess. Up to Wednesday there were four closings set for this (Continued on page 33)

## "VENGEANCE" CASE ON

Trial of Immoral Play Starts Before Jury

The trial of the players and manager of "The God of Vengeance" charged with giving an immoral and indecent performance while the attraction played the Apollo was started yesterday before Judge McIntyre in general sessions. A jury from a special panel being drawn. It was expected the case will be turned over to the jurors Friday. Yesterday was devoted to evidence by the police.

Harry Weinberger, an attorney, who is also manager of the show appeared for the defence. He injected novelty into the proceedings by enacting the role of Rudolph Schindkraut in court, in so far as giving the star's speeches and the replies of the inmates of the brothel as portrayed in the play.

It was those lines which furnished the basis of complaint by the police and the subsequent arrest of the players who are out under bail of \$300 each. "Vengeance" is still on the boards, being in the second week of a second engagement at the Greenwich Village theatre. The attraction sought the village booking after being unable to secure a second Broadway house.

## NEWARK BIZ BOOMING

Last week showed a sudden and unexpected boom in most houses here. Coinciding with this several managers took a chance on running their shows two weeks. This hasn't happened in Newark for years. Mabel Brownell started off a week ago by running "Madame X" two weeks to good business. This week the Broad has continued "Lightnin'" and the Shubert has held over "Liza." Both these shows were booked for the extra week, but the Brownell extension was due to a real demand.

## GROUP OF NEW PLAYS

Among the new plays announced for production this summer and fall are: "Conny Goes Home" by Edward Childs Carpenter, to be produced by Kilbourne Gordon, Inc.; "The Lil' Rascal" written for Helen Shipman by Mattie Keene; "Tarnish" by Gilbert Emery, featuring Tom Powers, and produced by John Cromwell; "The Vigil" by Daniel N. Rubin, to be produced by Sam Harris, and "A Song in the Night" to be presented by Miller & French.

## SHOWS CLOSING

"The Merry Widow" closed at New Haven Saturday. It was out 38 weeks, the tour including the coast.

## "SPORT" HERMAN IN CHI. BOOZE SCANDAL

Named With 100 Others in Investigation Into Grommes and Ulrich Affairs

Chicago, May 16. "Sport" Herman, manager of the Cort theatre, has been named with about 100 others of Chicago Loop prominence to be served with a writ in the investigation of the Grommes and Ulrich liquor scandal, which the Federal Government is conducting.

Chicago, while far from dry, has been retaining wet principally on bad "hooch," and the prices that the bootleggers have been gouging the drinkers for have ranged as high as \$25 a quart.

## "RIVALS" DOES BIG, CAST PLAYS AT CUT

Grossed \$17,700 at 48th St., But Drops on Change to Carroll

"The Rivals" repeated its successful revival of last season by getting \$17,700 at the 48th St. last week with an all-star cast. A year ago it was presented at the Empire as a benefit for the Players' club, grossing about \$15,000. The heavy draw at the 48th St., which is a record there, was aided by the announcement of the attraction for one week only. For the first night \$5 top was charged, \$3-top ruling thereafter for both night and afternoon performances.

It was understood the presentation was in the nature of a benefit for Equity Players, but while the house received a percentage, salaries were paid. The cast was stated to have accepted about 25 per cent. less than their usual salaries. "The Rivals" was moved over to the Earl Carroll theatre Monday and is to be continued several weeks. Business, however, is not up to last week and the takings this week are not expected to beat \$13,000.

## CHICAGO'S SLIM SHOWING

List of Houses Open Resembles That of Ordinary Midsummer

Chicago, May 16. The list of Chicago legitimate theatres which will be open next week will include the Apollo, Garrick, Harris, Selwyn, Cort, Playhouse, Shubert Central and the Studebaker. There is not an Erlander-Power house in the lot. It is the slimmest showing that Chicago has ever known at this time of year and compares with midsummer of the worst seasons of the past decade.

The chances are that all of these houses but the Central will remain open all summer, and the list may have the addition of the La Salle, which may remain open with "Sun Showers."

The few legitimate attractions in Chicago for the late spring and summer comes on top of the fact that Chicago is to have more conventions and large gatherings this summer than it has had in years.

## ARTHUR HENRY'S PLAY

Arthur Henry has written a comedy called "Time," which will be tried out this summer by Stuart Walker's stock company in Indianapolis, Walker retaining an option to regularly produce it. Henry is the husband of Clare Kummer, a well-known playwright, but it is his first attempt at authoring.

## "THE GUMPS" ON STAGE

Jack Norworth and Gus Hill will jointly produce a stage version of the syndicate cartoon, "The Gumps." Norworth will write the book and stage the show.

The cartoon appears in 874 newspapers in the United States and Canada, including the "Daily News," New York, and the Chicago "Tribune."

## DILLINGHAM TO IMPORT ITALIAN PUPPET SHOW

Novelty at London La Scala Is Touted as "Another 'Chauve Souris'"

London, May 16. "Teatro del Piccoli," the Italian marionette show which is running at La Scala, is reported having been booked for America by Charles Dillingham. The importation is still doing good business, changing the show weekly. The figures are about the same size as used by Tony Sarg with which the attraction is compared.

The Italian marionette show is planned for the Dredon, the roof theatre atop the New Amsterdam in the fall. Its introduction of original ideas, operatic and musical bits has attracted attention here. The show is enhanced by excellent scenic efforts. The programs presented by the Italians include a wide range of farce and comedy and the attraction is touted a possible "Chauve-Souris" in marionette because of the novelties.

Several Broadway managers angled for "del Piccoli." The management of the attraction is known to have held to extraordinary terms when first offered a New York engagement, asking 80 per cent of the gross, with a guarantee of \$5,000 weekly. Captain Malone is credited with arranging the booking for Dillingham.

## SUES FOR DEPOSIT ON 'LAST WARNING' RENT

Further Complications in the Tangle Over Engagement at Klaw

The Mingold Productions, Inc., on Tuesday, started a New York Supreme Court action to recover \$2,500 against the Klaw Theatre Corp., which the producers of the "Last Warning" (closed at the Klaw Saturday) state is being wrongfully withheld. The money was deposited by the corporation as security for the faithful performance of their house-lease contract. No reason is advanced, allegedly, by the Klaw people why the money is not being returned, although requested.

"The 'Last Warning' sponsors and the Klaw management had some difficulties several weeks ago when the theatre posted an announcement of the incoming of "The Exile" because of the "Warnings" alleged falling below the \$7,000 "stop" limit. The show's management bought up enough tickets to reach the minimum, the controversy leading to the courts and resulting in an injunction victory for the Mingold Productions. The case is still pending, including a claim for \$500,000 damages.

## WOODS' CHI. MANAGER

Speculating on Probable Boss' of String of Three

Chicago, May 16. Al H. Woods will have a new manager for Chicago with his string of theatres increased to three with the remodeling of the Columbia, it is rumored. The Woods and Apollo, which he now operates, and the Adelphi, as the remodeled Columbia will be known, will require the attention of some capable showman. It is reported that overtures were made to John J. Gerrity, Chicago representative of the Shuberts, but obstacles developed which made that deal impossible.

There is already much speculation regarding the management of the Adelphi. The best bet for manager seems to be Gene Wilson, present manager of "Light Wines and Beer," and the choice of the rumor spreaders for treasurer is Joe Bransky, who has been treasurer at the Olympic. Martin Herman, New York general manager for Woods, will come here shortly, when the matter of the Woods Chicago staff will be determined.

## ELKS THEATRE DESTROYED

New Orleans, May 16. The Elks theatre, Baton Rouge, La., which has been playing legitimate attractions for many years, burned to the ground Tuesday. It will not be rebuilt, as the house has lost money the past few seasons through a scarcity of attractions.

## TWO "BLOSSOM TIMES" ON B'WAY AT ONCE

One Company at 44th St. and Duplicate at Shubert, Opposite

For the first time in the history of Broadway two companies of the same show will appear concurrently. Starting next week the Shuberts will present "Blossom Time" both in the Shubert and 44th Street, the two houses being across the street from each other. Duplicating a success has been reported contemplated, but never actually done before. The 44th Street is dark at present and the Shubert becomes available Saturday, when "Peer Gynt" will be withdrawn.

"Blossom Time" is the most successful operetta in a decade, easily outstripping "Maytime." It held over from last season, compiling a run of 45 weeks. The attraction opened in the fall of 1921 at the Ambassador and played 40 weeks until July last. It then temporarily stopped for six weeks and reopened August 7, continuing at the Ambassador until early October. The show was then switched to Johnson's 59th Street for three weeks and was again moved, going to the Century, where it was finally sent out January 27.

Exceptional merit was demonstrated by "Blossom Time" closing down for the summer and successfully continuing into the highly competitive fall season. That was borne out again when twice moved. The test of the attraction came, however, when the show moved to the Century, the first company being sent to Philadelphia and a second company continuing the run. It appeared to make little difference in the business, the average for the Century engagement being nearly \$20,000 weekly.

It was claimed the second company of "Blossom Time" was equal to the first, and the business record of number two show proved it here and on tour. The first company completed a 29-week engagement in Philadelphia last week, breaking the run record there, while the second company has been repeating around the subway circuit, and drawing excellent grosses. Cut-rail and "two for ones" were not as extensively used at the Century for the attraction as first supposed, but the latter style of bargain tickets is expected to rule for the dual engagement starting Monday.

## CLAIM BEFORE UMPIRE

P. M. A.-Equity Committee Cannot Agree on Helen Ware Matter

The P. M. A.-Equity joint arbitration board has been unable to agree on the claim of Helen Ware for a week's salary against the management of "The Wasp" and the case will go before an umpire. Miss Ware was with the show out of town. Galina Koperack succeeded when it debuted at the Morogoco. "The Wasp" moved to the Selwyn two weeks ago.

The management claimed Miss Ware refused to continue with the attraction unless certain changes were made in Thomas Fallon's script. When her successor was chosen no notice was given Miss Ware and she bases her claim upon that point. The P. M. A. arbitrators are agreed no notice was necessary and the Equity committee is in accord the claim is valid.

Miss Ware afterwards joined the cast of "Within Four Walls" which closed after two weeks. She is now in vaudeville with an episode from the play. Her husband, Frederic Burt, was also in "The Wasp" but withdrew at the same time and joined "Elsie." He is also said to claim a week's salary from "The Wasp." Louis H. Kaplan is the managing director of the corporation which produced "The Wasp." Lyle Andrews is interested in the attraction.

## MRS. BROOKE GETS DECREE

Mrs. Tyler Brooke was awarded a divorce from the actor in the Supreme Court, New York, last week. Brooke is appearing in "Wildflower" at the Casino. The wife was formerly professionally known as Elsie Boland, the couple having been married since 1911, but separated in 1912. The usual statutory grounds were alleged, an unknown woman being named. The Brookes have an 11-year-old son.



## BAINBRIDGE WINS ON VISITING STAR SYSTEM IN NORTHWEST

**Different Names Drew New Patrons—Would Continue if Strong Stars Were Available—Manager Going East at Season Closing for New Material**

Minneapolis, May 16.  
Try out of the visiting star system in Minneapolis in connection with presentation of stock by the Bainbridge Players has proven to be a successful business adventure for A. G. Bainbridge, Jr., owner and manager of the local company.

"My experience with visiting stars the last few weeks has proven to be a great success, and were it possible to obtain distinguished stars week in and week out I would be tempted to carry on my latest adventure in giving people of the Northwest something to talk about," Mr. Bainbridge said. "It happens, however, that my season will end in about three weeks and indications are that when I open next August the stars will not be available."

Mr. Bainbridge thought when he introduced the visiting star system a few weeks ago that regular patrons of the theatre who have made stock a financial success during the present season would appreciate the importance of the stars and make up the bulk of the crowd which would patronize the theatre. Contrary to his expectations Mr. Bainbridge has played to an entire new set of people since introducing the visiting star system.

"It was a great surprise to me when a lot of new faces appeared at the box office," Mr. Bainbridge said. "During the visit of Mrs. Leslie Carter the bulk of my business came from the older class of people who have been admirers of Mrs. Carter for years. The last two weeks Florence Reed has attracted an entire different class than my regular patrons. She has been greeted by the better class of theatregoers. That is, those who are intelligent and could pay top prices to see Miss Reed. It remains to be seen what class of people will come to see Sarah Padden during the remaining two weeks of the season. Miss Padden will offer 'Kindling' and 'The Third Degree'."

Praise of the Bainbridge Players for the support given the visiting stars has been forthcoming from all newspapers. The local stock organization after a hard season has snapped right into the work of furnishing good support for the visiting stars. Both Mrs. Carter and Miss Reed highly commended the work of the Bainbridge players.

Mr. Bainbridge at the close of the present season expects to go East to buy up new plays for the coming season. He hopes to land stock rights for some of the Broadway successes of this year.

## SWITCH IN PROGRAM BY PHILA. THEATRE GUILD

**"Winnie" Is Withdrawn for Week and "Annabelle" Substituted**

Philadelphia, May 16.  
The second bill of the newly organized Theatre Guild of Philadelphia was offered to the public Monday night. It was Clare Kummer's "Good Gracious, Annabelle," substituted at the last moment for the new play "Winnie and the Wolves," dramatized by William Gillette from magazine stories.

"Annabelle" was not as smoothly presented as was the first attraction of the guild, Miss Kummer's "A Successful Calamity." Perhaps it was the fact that William Gillette's calm and unruffled influence was removed. Also there were not enough rehearsals, and the playing showed it.

Nevertheless, the guild has proved itself deserving of support. Edward Douglas, both during the first week as an unsentimental lover and this week as a poet-gardener, has done especially well. Edward Rendel is also proving himself popular. George Graham, added to the cast this week, scored an individual hit, and C. Henry Gordon, Alan Bunce and Frederic Karr were also excellent. Lydia Dickson was imported to play May Vokes' old role of the comedy maid, and did it beautifully.

The only guest artist this week was Lola Fisher, who repeated the success she scored with Gillette in "A Successful Calamity." She will remain for a third week, playing the leading role, starting Monday, in "Winnie and the Wolves." The staging of "Good Gracious, Annabelle" was more than adequate, and again the stage direction of William Gillette was a feature.

The main trouble confronting the new organization has been to get business to the house on Monday night, and strenuous efforts have been made along this line. The subscription lists are said to be coming along nicely, and every effort is being made to interest educators.

It is understood the fourth week's offering will be Francine Larrimore in "Scandal," to be followed by the same star in a new play instead of in "Nice People," as was first announced.

## STOCK PARTNERS ROW BREAKS INTO COURT

**Partners of Arlington Players, Lynn, Seek Legal Settlement**

Lynn, Mass., May 16.

A bill in equity has been filed in Salem superior court by A. Guy Caldwell against his partner, Actor-Manager Charles A. Bickford of the Arlington Players, of the Auditorium theatre, Lynn, in which it is charged that Bickford was extravagant in the handling of partnership funds, paid excessive salaries to members of his family and gave little heed to Mr. Caldwell's advice.

The bill asks an accounting of the money received and expended by Mr. Bickford and a restraining order against the manager from incurring further liability under the partnership name and that the company be dissolved and a receiver be appointed to liquidate the company and that the defendant be enjoined from extending the lease of the Auditorium theatre in the name of the partnership.

It is alleged that Mr. Bickford was to receive \$125 a week, but got much more, and that he discharged

the leading lady, Gladys Frazin, and substituted his wife, known on the stage as Beatrice Loring, paying her an exorbitant salary. Miss Frazin sometime ago filed suit against Mr. Bickford to recover a sum of money which it is alleged she loaned him for the theatrical venture. This suit is now awaiting a hearing.

The bill sets forth that Mr. Caldwell put \$3,400 in the partnership and that Mr. Bickford did not invest any of his own money. The plaintiff alleges that he was to have been made stage manager, but the defendant employed another person in that capacity.

Characterizing the bill brought by his partner as "part of a general conspiracy to prevent him from renewing his lease on the Auditorium," Manager Bickford declared the bill "bristles with misstatements of fact," the truth of which will be decided in court.

Judge Frederick J. McLeod of Essex superior court has appointed Mrs. Sadie J. Barry, of Salem, an expert accountant, as receiver to conduct the affairs of the Arlington Players company until the case has been given disposition in court. The order is returnable the first Monday in June.

The Arlington Players last year were at the Arlington theatre, formerly the Castle Square, Boston.

ular Dakota institution, which is scheduled to open at Mitchell, S. D., May 28, may do so, if the weather is favorable. There was an inch of snow on the ground May 16. It is the intention of the Root Bros. to play the Dakotas all the year round, under canvas in summer, in theatres during the regular season. James W. Castle, formerly stage director for the Fred Whitney productions, is now the Root Bros. general director.

"Wit Outwitted," the new Hurlitz & Seamon show, drew good business for Mabel Brownell at the Strand, Newark, last week. This stock is cut-rating by means of tickets passed rather freely, and it is hard to tell just how profitable business is.

William Harder has severed his connections as manager of the stock at the Lyceum, Binghamton, which has been playing two weeks. The members of the company have taken over the management, operating on a commonwealth basis.

The management of the Alhambra, Brooklyn, has arranged with a Brooklyn newspaper to conduct a popularity contest to secure amateurs for the stock presentation at the house of "Oh, Lady, Lady," the week of May 28.

Brown Brothers' dramatic stock is at Sullivan, Ill., this week under canvas. The Collihan show opened last week at Lincoln, Ill., with weather unfavorable. The Gordon-Hewitt show opened last Friday night at Heburn, Ind.

The Fulton O. H. Lancaster, Pa., discontinuing dramatic stock last week, has installed musical comedy tab stock. Barry McCormack, who appeared with the dramatic company, is handling the new musical organization.

The Carl Davis Players closed Saturday at the Star, Pawtucket, R. I., completing a season of 33 weeks. Henry Carpenter, manager of the company, has arranged to return in the fall for a third season.

The Nat Burns-Edwin Kasper stock will move from Halifax to the Maryland theatre, Cumberland, Md., opening June 4 in "Her Temporary Husband" and continuing with a one bill a week policy.

A stock leading man who has been appearing in vaudeville and is about to return to stock is informing agents he will only accept a joint engagement with a juvenile man with whom he has been playing in vaudeville.

Charles Pitt has returned to the Trent, Trenton, N. J., as director, replacing Louis Dean.

## LEGIT ITEMS

The second and final accounting of the estate left by Dr. Joseph Fraenkel, famed specialist in diseases, who died April 24, 1920, and was the second husband of Mme. Ganna Walska, the opera singer, recently filed in the Surrogates' Court, New York, is inaccurate, according to objections filed last week demanding that the executor be not freed by the court from further responsibilities until a better accounting is filed and the alleged errors corrected.

The people engaged by the Arden Corp., a new producing organization, for "Greater Than the Law" have been notified the production is off. The corporation has also vacated its offices in the Astor building.

Lawrence Weber's "Fires of Spring" closed in Stamford, Conn., May 16. Mr. Weber considers it a valuable piece of property and will give it an early fall production, with Josephine Victor starred.

The original company of "Secrets," with Margaret Lawrence, closing at the Fulton, New York, Saturday, reopens Aug. 21 in Detroit, and moves into Chicago the following week.

## COSTUME PLAY TRY

Andrews and DeMilt (Vanderbilt Productions) have accepted "The Greater Love" for an immediate production, as a tryout for its prospects next season. It is a costume play of 1818, with a "Maytime" atmosphere, for which reason, probably, Charlie Purcell has been engaged and will be starred.

Stephen Foster, who wrote "Old Black Joe," is one of the characters.



W. CLAYTON PRYOR

Dramatic Critic Dayton "Journal," Editor the "Evening Herald"

Started career as "sprigger" in a tobacco warehouse and was fired. Tried factory work, but quit to become a cub reporter on The Miami (Fla.) Herald. That didn't take, so he came North and drove a taxi until cold weather set in. Then went to work in an ammunition factory, helping make shells, which he eventually followed overseas. Then yearned for the higher things, and got a job writing advertisements for patent medicines and gas ranges, until he was fired again. Got even later, however, by marrying the boss's daughter. In between times he was a motion picture operator. Then art school in Chicago, then France for two years. Did his "fighting" in the highly-dangerous S.O.S., and was one of the heroes of the battle of Paris, where he also went to art school again. Finally, came home, and after a preparatory course as city hall man became a dramatic editor. Now, merely to kill time between shows, is make-up editor on The Evening Herald. Pet peeves: Fatty Arbuckle, Raymond Hitchcock, Cecil B. De Mille movies and sex plays. Hobbies: books and pipes. Principal recreation: sleeping. Principal occupation outside of office: sleeping. Favorite shows: nearly all of 'em. But he gets paid for reviewing.

(The 15th picture and brief sketch of the dramatic editors of the country.)

cluding Susanna Jackson, Alsworth Arnold, Virginia Zollman, will be transferred to Montreal with other members, including Louis Albion, George Phelps and Teddie Le Duc. William Blair, director of the Richmond company, will handle the new organization.

Inquiries at the various stock company agencies and play bureaus indicate that the demands for companies and plays are increasing. The Paul Scott office has placed the following during the past week: Buford Armitage and Olga Lee for the William Augustin Stock Co., which opens at Taunton, Mass., May 14.

Ned Seabrook, Charles Brokaw, Elwood Gray, A. Holly and Gay Seabrook for the Leon Brown Stock at the Priscilla theatre, Lewiston, Me.

Having inaugurated a successful

stock season at the Harlem opera house, New York, with Piner's "The Second Mrs. Tanqueray," Jessie Bonstelle will produce "The Vigil," a new play which Sam H. Harris will produce in the fall if it shows possibilities. Miss Bonstelle is out of the Harlem cast this week. She is in Detroit supervising the opening of her summer stock company in that city.

The Vaughn Glaser stock closes a two-year engagement at the Uptown, Toronto, June 2, the Glaser lease on the house terminating at that time. The company will be transferred to Orchestra Hall, Detroit, for the summer and will return to Toronto to another theatre in September. Glaser has failed to renew his lease on the Uptown, due to differences over the rent with the Loew interests, the owners.

Root Bros. tented drama, a reg-

## STOCKS

Gertrude Berkeley, prominent in Kansas City a number of years ago when she was connected with the old Auditorium Stock Company and later when she was at the head of the Gertrude Berkeley Stocks Company in the old Century theatre, has announced her intention of trying the stock game here again next season. It is known that Miss Berkeley has looked the rebuilt Century over as a likely place for her stock venture, and it would not be surprising if she would get the house, as the Shuberts, who have it on their hands, are reported as being willing to stand a loss in getting rid of their lease. Although the papers are constantly crying for a permanent stock, or repertory company, and have been extremely generous in their columns to the ones that have tried the field, there have been none that seemed able to make the grade.

The Packard agency reports bookings for the last week as follows: Proctor's Stock Co., Troy, N. Y.; Russell Hicks, former leading man for May Robson; Dillon Deasy, Harrison Gilmore, Ruth Iticaby (leads), Virginia Holland, Harrison Hay and Jeanette Conor; Helen Stewart and Stoke McCune, Majestic Stock, Detroit; William

David and Courtney White, special two weeks' engagement during Francine Larrimore's starring visit to the Robert McLaughlin Players, Ohio theatre, Cleveland; Burke Clark, Joseph Sweeney and Lorraine Lally for the regular McLaughlin Stock, Cleveland; Dorothy Blackburn for the Jessie Bonstelle Stock, Detroit; Edwin O'Connor as stage manager for the Edward Renton Stock Co., Hamilton, Ont.

The Proctor Players open a summer run at Proctor's, Troy, May 28 in "Why Men Leave Home." Ruth Pickaby and Russell Hicks will play the leads; Virginia Holland will be second woman, and Dillon Deasy second man. Others in the company are Lola Maye, Harry Gilmore, Jeanette Connor, Harrison Hoy, Massena Clark and Lew Harris. Jack Edwards is to direct and William Amstell is to be stage manager. Vassar Elean will be scenic artist. A 30 cent top will prevail in the afternoon and 45 at night.

Stock under the management of Harold Hevia opens at the Orpheum, Montreal, May 28, with a company headed by Robert Glickler and Norma Phillips. Several members of the Hevia company from Richmond, which closes Saturday, in-



# FIVE CHICAGO HOUSES DARKENED MONTH BEFORE NORMAL CLOSING

Showmen Waiting to See if Survivors Will Pick Up Under Reduced Competition—Talk of Over-Supply of Loop Theatres

Chicago, May 16. Four attractions departed from the loop last week, leaving three of the theatres dark for a probable summer span while the fourth, through the booking of "Hitchy-Koo," will only keep the lights on at the Garrick for the current week. Add the three which went under lock and key last Saturday night to the two houses already closed (Blackstone and Illinois) and the tabulation is five darkened houses for Chicago fully one month ahead of the usual summer period.

Maybe the lessening of the loop's area of nightly entertainment will show a point to long that has been much debated this season. The point is the possibility of the shows that will stick so improving in business as to vindicate those who claim Chicago's legit situation in the loop expanded so rapidly in the way of new theatres since the erection of the Apollo and the double blast of the Twin theatres last fall that there possibly may be something logical to the assertion that Chicago holds too many theatres for the producers to rightly expect the average high business which has been sensationally missing this season. There was just a touch of promise in the improved business at all the houses Sunday night and repeated again Monday night. Anyway it gave those with the view that Chicago is overstocked with legit theatres in the loop, under the conditions of the playgoing clientele expanding not in the loop area but in the furthest spots on the south and north sides, something to believe their contentions will be supported within another month. Maybe so, say the statisticians.

The heavy financial "draw" that Ziegfeld's "Sally" made on the pocketbooks of the local theatre-goers at the Colonial, with the prevailing record scale of \$4.40, came to an end with the exit of the successful organization to Milwaukee. For 11 weeks "Sally" kept up an unbelievable pace. When the slip did come, the slump kept far from approaching the losing point. The last three weeks, however, did substantiate Flo Ziegfeld's judgment in shortening the run against the original plans to hold the piece well into the summer. "Sally" was a huge success at the Colonial. The high price charged for "Sally" created a new class of playgoers in Chicago—a class christened as "Sally" devotees—who found themselves in the predicament of saving money to see the show before it left town like the urinals were wont to do in the old days of the circus-coming-to-town. Probably the kids still save their money for days ahead of the date of a circus, but it took "Sally" to make a new class of playgoers for Chicago.

"Cat and Canary" finished its record run at the La Salle, compiling 26 weeks. There's no question that "Cat" could have lasted close to an average business of \$10,000 per week if the cut-rates hadn't been suddenly cut off at the La Salle. Long before it became known to local managers, who were amazed at the manner in which "Cat" was holding on after moving from the Princess, this report mentioned the success of the cut-rates at the La Salle. So it was with the prediction that "Cat" wouldn't last long once the cut-rates were taboored. It's a solid claim that as soon as New York managers get close to the heart of the cut-rate ticket possibilities, as well as necessities to regain the balcony trade in the loop houses, there will be a rapid retirement from the present stand.

It was a peaceful getaway that "Hurricane" made at the Olympic. Probably "Hurricane" was one of the easiest premiere plays of the year for Chicago to figure as to its chances of sticking here. When Mme. Petrova's piece was removed from the Selwyn to the Olympic, instead of closing, on the strength of failing to show the least response to a well managed premiere, the statisticians were again fooled. The Olympic is dark once more, and in all probability the new season will find this Randolph street theatre in the hands of burlesque managers. "Tangerine" moved out of the Garrick after a flop, leaving the house dark until Saturday night, when Raymond Hitchcock with his new edition of "Hitchy-Koo" will strive to keep this house open for the summer. Under normal conditions it would be guessed that three musical shows could last the hot period east in Chicago, but this year is the

strange year, and the possibilities of "Blossom Time" at the Great Northern and "Hitchy-Koo" at the Garrick will be closely followed. "The Dancing Girl" comes to the Apollo, following the Howard Brothers, so the musical menu will be furnished, for a time at least, by the Apollo, Garrick and Great Northern.

Forecast is that another fortnight will find all of the so-called "syndicate houses" closed, since only one remains open now—the Powers, which is housing the Equity play, "Why Not?" It is figured that a gross of \$6,500 will prevent a loss for "Why Not?" but even that amount is not being made up. To have all four of the syndicate houses closed before June 1 is a situation never before chronicled here.

The Twin theatres are making a good battle to keep open on top of the independent struggle to get attractions. "Light Wines and Beer" is showing improvement at the Selwyn. Just so long as the weekly gross figures around \$9,000, it is probable the Hoffman piece will be kept here. "Peter Weston" departs from the Harris Saturday night and "Rolling Home," starring Donald Brian, comes. It will be a metropolitan premiere for the new piece, which has Carl Reed for its sponsor in association with James Sheggen. It will depend upon "Rolling Home" if July 1 will find the Harris open.

"For All of Us" has picked June 2 for its departure. The big success of the Studebaker show has been the talk of the town for weeks. The Cort will probably draw "The Voice," starring William Courtenay, on June 3. The Playhouse changes

attractions Monday night with the premiere of "Chains," which introduces Lester Bryant and John Tuerk as a new combination of local producers. Bryant is the manager of the Playhouse, while Tuerk is company manager for various William A. Brady attractions.

Last week's estimates: "Passing Show" (Apollo, 3d week). Pace-setter in town for business. Tipped off another \$24,000 without much effort.

"Sally" (Colonial, 15th and final week). Went to Milwaukee after finishing up with gross of \$22,000.

"Tangerine" (Garrick, 6th and final week). Disappointing engagement. Figured around \$11,000.

"Blossom Time" (Great Northern, 9th week). Just making the grade to keep from exiting. Reported around \$10,500.

"Why Not?" (Powers, 2d week). No interest. If "break" doesn't come will go out in two weeks. Little over \$5,000.

"Steve" (Princess, 4th week). "Block party tickets" reported to be in existence, helping greatly. Estimated around \$8,000.

"Peter and Paula" (Playhouse, 6th week). \$6,000 gross. "Chains" opens Monday next.

"Peter Weston" (Harris, 11th week). Little over \$3,000. "Rolling Home" will succeed May 20.

"Light Wines and Beer" (Selwyn, 8th week). Improving all the time. Figured slightly below \$9,000.

"R. U. R." (Cort, 4th week). Will stick until "The Voice" arrives. Hit around \$8,000.

"Two Fellows and Girl" (Cohan's Grand, 9th week). Stuck around \$9,000.

"Hurricane" (Olympic, 6th and final week). Departed around gross of \$3,500. House dark balance of season.

"For All of Us" (Studebaker, 26th week). June 2 now definitely picked for farewell. Grossed \$8,500.

"Up the Ladder" (Central, 6th week). Still alive with cut-rates, doing \$5,800.

## SHOWS IN N. Y. AND COMMENT

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities, with the varying overhead. Also the size of 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 (52d week). Completes solid year on Broadway Saturday, and from remarkable record should last through summer. Business last week better than \$11,500.

"Barnum Was Right," Cohan (10th week). Better last week, that credited to new berth (was at Frazee); takings jumped \$1,500 first week at Cohan. Over \$6,000; another week, then "Adrienne" scheduled. If "Barnum" holds profitable pace it will move.

"Bombo," Winter Garden (1st week). At Johnson returned to Broadway for a second engagement after cleaning up on road. When attraction was here first it opened the 59th Street, now called Johnson's. Playing at \$3.50 top as against \$3 for first engagement.

"Caroline," Ambassador (16th week). Has been better last two weeks; pace nearly \$8,500; operetta can make a little if pooled with house. Will probably run into June, but weather will decide.

"Cat and Canary," National (4th week). Second engagement of mystery drama claimed to be making some profit. Two for ones supplying bulk of trade, which is got late in week, \$6,000.

"Dew Drop Inn," Astor (1st week). James Barton featured in new musical, which originally was called "Under the Bamboo Tree" and starred the late Bert Williams. While breaking in it was called "In the Moonlight." Opens to-night (Thursday).

"Follies," New Amsterdam (50th week). Gait for May better than \$30,000. That mark again drawn last week. Revue will break record by staying a year, and June 4 a new version of "Follies" will be presented, aimed to take show through summer.

"For Value Received," Longacre (2d week). Started weakly but picked up the last half last week. Business, however, hardly indicative of a run first week being quoted about \$3,500.

"Give and Take," 49th St. (18th week). A few weeks more will likely conclude engagement. Has done fairly well, with first three months played to good profits. An even break at \$5,500 last week.

"Go Go," Daly's 63d St. (10th week).

Cort's musical credited with very good trade at this uptown house. Has been aided by cut rates, which counted in beating location handicap. Business claimed around \$10,000.

"How Come?" Apollo (5th week). Has not been able to beat \$5,000; the gross being slightly under that mark. With the house getting the first \$4,000, attraction is losing, but management extending run to "make" it for the road. Liable to terminate at any time, however.

"Icebound," Sam Harris (14th week). Another two weeks for excellent drama, which was not able to climb. Moderate business throughout, but a probable profit. "Jack and Jill" listed to move down from Globe June 4. "Icebound" under \$7,500 last week.

"Jack and Jill," Globe (9th week). Classy musical jumped last week, when business was about \$18,000 and netted a profit. Never recovered from premiere setback, but cast changes lifted performance and it is doing fairly good business for \$3.50 top. "Scandals" due for summer.

"Little Nellie Kelly," Liberty (27th week). Has been on the boards nearly a year, counting the 22 weeks' run in Boston. Its draw as good as ever, with the gross going to better than \$21,000. Looked on as sure thing all summer.

"Mary the Third," 39th St. (15th week). Will be run into the summer and has a chance to last through. Comedy strength demonstrated several times; average is about \$7,500 weekly, and that is profitable for both attraction and house.

"Merton of the Movies," Cort (27th week). London flop of "Merton" certainly the reverse of the Broadway showing. Stands out as one of the comedy leaders and is getting almost as much money weekly as any non-musical. \$14,500 and over.

"Music Box Revue," Music Box (30th week). From Wednesday on business is virtually capacity, with takings \$24,000 (top is \$4). No reason why it cannot run another two months.

"Papa Joe," Lyric (12th week). Final week. Will try subway time. Saturday the four week guarantee period expires. After moving from

# BOSTON LEGIT SEASON ALL SHOT; ONE OF SEASON'S WORST WEEKS

Mitzi Dropped Over \$6,000 Since Last Week—  
"Lightnin'" Pulled Half Houses to \$8,000 Gross—"Reilly" and "Come Clean" Look Good

Boston, May 16. "Lightnin'" doing a business that must show a very small, if any profit, Mitzi slipping off over \$6,000 from the business of the week before and Jack Donahue's show, "Molly Darling," grossing less than \$15,000 for its first week in the city gives an idea of how things are going here theatrically. As was the case with these houses so went the entire city, theatrically speaking, and it was one of the very worst weeks of the season. It could not be blamed on the weather for despite the time of year the weather conditions here are still of the sort that call for indoor entertainment.

Therefore, the natural conclusions are that the season is just about shot and that the only possibility is for a show that is in for a summer run and is of the style that Bostonians will go to see during the summer.

There are two shows of this type

Princess continuance was based on chances of selling picture rights. About \$3,000 last two weeks here. Guarantee more than that.

"Pur Gyn," Shubert (15th week). Final week for this one, which pulled fairly good business after moving up from Garrick, but slipped in last three weeks. Little under \$8,000. House may have "Bal Tabarin" as summer show, but "Blossom Time" returns for second engagement next week.

"Polly Preferred," Little (18th week). Comstock and Gest produced this hit while attention was diverted to their Russian show offerings. Has been getting close to capacity in small house right along, and is among best sellers in agencies.

"Rain," Maxine Elliott (28th week). Sweetest money getter of all the theatres this season, playing to standing room from the start and for all performances. Over \$15,000 weekly and likely to hold it through into next season.

"Romeo and Juliet," Henry Miller (17th week). Next to "Hamlet" this is most successful of the Shakespearean revivals, and in point of run beats them all. Last week not far from \$11,000; figured to stay through June.

"Sally, Irene and Mary," Century (37th week). Will probably tail it a season at end of this week or next. Has been making money ever since, starting at Casino and moving to 44th Street. Cut rating here got some returns, but business dropped to \$10,000 or less.

"Salome," Frazee (2d week). While this is second week of the Ethiopian Art Theatre, "Salome" was taken off "Comedy of Errors" offered this week. Takings last week hardly \$2,000, and colored dramatic attraction due to stop at end of week.

"Secrets," Fulton (21st week). Final week for clever English play. Chances highly regarded at first and business promising, but show hit a groove of about \$12,000, which it under leaders. About \$8,000 last week. "Cold Feet" succeeds Monday.

"Seventh Heaven," Booth (29th week). John Golden's most successful production since "The First Year." Dramatic strength is second only to "Rain" thus far, and looks sure for summer continuance and may extend into next season.

"So This is London," Hudson (38th week). Cohan's comedy winner, which is now topping American attractions in London. Figured to run through June. Pace about \$10,500 last week.

"The Adding Machine," Comedy (9th week). Final week. Was supported mostly by cut rates, with liberal distribution of two for ones. Takings are around the \$5,000 mark.

"The Comedy," Punch and Judy. Was withdrawn Saturday and Sunday played one week. Attraction has rented house for two weeks, but draw so weak it was decided to stop.

"The Clinging Vine," Knickerbocker (21st week). Another week or two will probably end season, with attraction going to the road in August. Business last week, however, bettered previous going; nearly \$11,000.

"The Comedy," Belasco (10th week). Continuance dependent on weather; moved here from Lyceum last week, with expectation of running into early June. Pace has approximated \$10,000 lately.

"The Devil's Disciple," Garrick (4th week). Shavian revival attracted quite some attention, and Theatre Guild intends trying to extend engagement over Guild's usual sub-

on the horizon at the present time. One is Cohan's newest, "The Rise of Rosie O'Reilly," which for its first performance during the coming week, it was planned to open next Monday night but the opening has been postponed and it does not look as it will start off before Wednesday or Thursday. Unless all signs fail, and the show is a terrible surprise and disappointment, it should be running at top speed until Cohan's time expires next October. The other possibility for a summer run is a show now on the road playing through New England, booked by the Erlangers, "Come Clean" which is due to go into either the Hollis or the Wilbur May 28 for a summer run. The chances are that it will go into the Wilbur for it is doubtful if the Hollis will be kept open after the last showing of "Lightnin'".

"Come Clean" is said to have a good cast and to be on the style of (Continued on page 15)

scription period. About \$7,000 last week.

"The Enchanted Cottage," Ritz (7th week). Few weeks more for late arriving Pinero romance. Business moderate all the way, but show might have had a chance for run if brought in earlier. Around \$6,000.

"The Fool," Times Square (30th week). Pulled sensational business until past few weeks. Drop is proportionately not as great as it seems, as extra matinee was dropped. \$11,000. Ought to attract summer visitors and may run through.

"The Gingham Girl," Central (38th week). Expectation is for run to continue into July. Moved here from Earl Carroll two weeks ago, with business bettering. Over \$9,000, which is profitable both ways.

"The Love Habit," Princess. Closed last Saturday without announcement. Moved here from Bijou three weeks ago. Lost money in both houses. Total engagement eight weeks.

"The Mountebank," Lyceum (2d week). Did not develop business that gives hope of a run, the first week's gross approximating \$6,000. Show had attracted attention out of town.

"The Old Soak," Plymouth (39th week). Is being cut rated for the first weeks of the run. During fall it was among the non-musical leaders, and has been consistent winner. Got about \$7,000 last week.

"The Waap," Selwyn (8th week). Two or three weeks more likely, with business climbing encouragingly last week, aided by cut rates, where it is a good seller. Grossed \$7,000 or \$1,000 more than previous week.

"Up She Goes," Playhouse (28th week). Brady's musical has been holding up to its spring pace, business being about \$7,500 and probably profitable, with house and show under same management.

"Uptown West," Bijou (4th week). A short cut drama, which has climbed and has a chance to stick. \$5,500 claimed last week, which is satisfactory for co-operative venture and lucky break for house at this period.

"Whispering Wires," Broadhurst (39th week). This one likely to be run until hot weather stops it. Takings down to \$5,000 division; but, rent period for house is off. Longest stay of mystery plays.

"Wildflower," Casino (15th week). The musical wonder of the season. Started to moderately good business and started climbing after first month, each week seeing a sure increase. Last week \$20,700 in. House can hardly do more at \$2.50 top.

"You and I," Belmont (13th week). Continues to attract excellent trade and is regarded best attraction house has yet presented. Getting between \$8,000 and \$9,000 weekly. Will try for summer run.

"Zander the Great," Empire (6th week). Empire's season will extend into July and perhaps longer, which is exceptional for this house. Agencies doing lively business with new show and last week climbed, gross bettering \$11,500.

"The Rivals," listed for one week at the 48th Street, moved to the Earl Carroll Monday, with revival due to continue several weeks more.

"Sweet Nell of Old Drury," with Laurette Taylor, will open at 48th Street Friday for subscription period of five weeks. "The God of Vengeance" is in second week at Greenwich Village Theatre, moving back there from the Bronx last week.



# DROP IN PHILLY, BUT MANY HOUSES WILL TRY LATE RUN

**Walnut Summer Revue and Lyric With New Guild Appear Most Promising for Warm Weather—"Shuffle Along" Doing Well**

Philadelphia, May 16. The arrival of some real summer weather sent the grosses tumbling last week. The number of houses planning to continue is unusually large this year. The Lyric, housing the newly-formed Philadelphia Theatre Guild; the Walnut, which closes Saturday but reopens in June with a summer revue; the Forrest, which will keep "Shuffle Along" as long as business warrants it; the Garrick, which has a month of pictures following the fortnight's stay of "Adrienne," and now, though no official announcement has been made, the Shubert with "Lady Butterfly."

Even the Chestnut will stick along with its revue policy, since its current attraction, "Make It Snappy," is doing excellent business, and is to be held over for a fourth week. This leaves only the Broad and the Adelphi actually out for the summer months.

There is a great deal of conjecturing here as to what house (or houses) have the most success with hot weather engagements. The choice lies between the Walnut and the Lyric, with the general belief that the revue will find more trade during July than the straight shows presented by the Theatre Guild.

The latter, however, had a promising opening last week. Tuesday night saw a big jump in gross over the opening, and the Wednesday night gross practically doubled the Monday gross. The Wednesday and Thursday matinees were off, but by the end of the week the crowds were coming, and both Friday and Saturday saw lots of real money in the house. The week's gross was reported at about \$5,000, and those interested in the venture profess to find real satisfaction at that figure, which normally would mean a neat profit. The fact that Gillette was the star of the week meant, however, a loss at that figure.

A switch was made in the play for this week. It was to have been "Winnie of the Wolves," a new play, dramatized by William Gillette from a series of magazine stories, but at a late hour this was postponed and Claire Kummer's "Good Gracious, Annabelle" was substituted. To many this switch appealed as bad policy, as "Annabelle" has been here before, and Lola Fisher, who is featured as guest star, is not believed to be enough of a drawing card here to make a revival of much interest to theatregoers, whereas a brand new play, especially one written by Gillette, was considered a strong bet. The reason given for the change was that there had not been enough rehearsals for "Winnie" to give it a smooth performance. The advertisements now announce "Winnie" for the third week, but there seems to be some question about this, as Francine Larrimore is commonly reported as coming in for two weeks, beginning Monday. One of her plays is to be a new one. William Gillette is another star the Guild is trying to bring in during the hot months, following their policy of light comedies for the summer.

"Shuffle Along" caused its backers some uneasy moments at the start, but at present everything is rosy for this all-colored revue. The Monday-night house at the Forrest was good, but by no means capacity, which was taken by some as a bad sign, but Tuesday showed a definite gain, and by Wednesday there were only a few odd seats out downstairs, with a big balcony play. Strong emphasis is still being laid on the fact that it is "limited engagement," and some of the wise-agers give "Shuffle Along" not more than four weeks, but it is generally believed that, with any kind of weather breaks, it will stick it out through June, and probably make a substantial profit.

The "Follies" had one of the worst Wednesday matinees the Shubert has had all year, and that's going some, as this house has had some weak sisters. In fact, the matinee trade for this crack-jack revue has been consistently off from the start. Nevertheless, business has been good enough to keep the revue in for five weeks, and last four was the expected lift. Last week, however, it started to slip all around, and there is doubt if it shows a profit on this week's figure. The Cantor revue has held up re-

markably well, considering that this is its second engagement here. Last week it ran very unevenly, registering big grosses some nights and low ones others. Nothing was said about further continuance until Monday, when a fourth week was announced, with "Happy Days," with Harry Delf, booked to follow for a limited run. The house has taken on a new lease of life recently and may stay open late into June.

The new Shubert musical comedy, "Bal Tabarin," had a rather sad time of it at the Garrick. It was a last-minute booking and if there is one thing that Philadelphia refuses to patronize that's it. Half houses were the rule all week, with the balcony trade off.

The Walnut had a rather dreary week with "Kempy," but arrangements were finally made to hold this Nugent comedy in for a third week rather than take a chance on "Bal Tabarin," as had been contemplated. "Kempy" will wind up Saturday, and the house next week will have an amateur performance presented by the Philadelphia Electric company. The week of May 23 will find the theatre dark, with the reopening on June 4 with the new Galtos revue whose name, it has been decided, will be "I'll Say She Is." The cast is headed by the Four Marx Brothers.

The wind-up of "Blossom Time" had nothing of a triumphant nature about it. This Schubert revue had outstayed its welcome by a number of weeks, and even the announcement of the finale did not succeed in dragging crowds to the Adelphi. Just above \$5,000 mark.

This week/saw two novelties, the premiere of Werba's "Adrienne" at the Garrick, and the Guild's second show. The first-named is in for two weeks only, when it goes immediately to New York. The opening night house had some real money.

Next Monday the only opening will be "Winnie and the Wolves," the Guild's third play (unless plans are again changed) and after that there is nothing in sight until the Walnut revue on June 4. It is understood on good authority that Monro's "Lady Butterfly" is coming into the Shubert (which will be dark after this Saturday), but no official announcement has as yet been made. A month of films will start at the Garrick on May 28.

Estimates for the week: "Greenwich Village Follies" (Shubert, fifth week). Dropped badly last week, matinee trade being especially hard hit. Might have recovered more if warm weather and rain had not hit town at very end of week. Ends Saturday. \$19,000.

"Shuffle Along" (Forrest, second week). Negro revue started a bit slowly, but got started soon and sailed through week to big money, although here too Wednesday matinee was way off. House scaled lower than usual. About \$21,500.

"Adrienne" (Garrick, first week). Musical comedy opened with much promise and ought to realize real promise in two-week stay. "Bal Tabarin" was way off in single week here, grossing less than \$10,000.

"Kempy" (Walnut, third week). Second week of this fine Nugent comedy was weak, gross falling to hit \$6,500 mark. Nevertheless, house management preferred taking chance on another week of this rather than switching in "Bal Tabarin."

"Good Gracious, Annabelle" (Lyric). Second attraction of newly organized Philadelphia Theatre Guild which, as a rule, will limit engagements to a single week. Business picked up steadily last week with "A Successful Calamity" and reached the \$3,000 mark, satisfactory to those in back of the movement.

"Make It Snappy" (Chestnut, third week). Cantor show has done fine business here for a repeat. Started to slip some last week, but will be held for a fourth week. Between \$13,000 and \$14,000.

## SHOWS IN BOSTON

(Continued from page 14)

"The Fortune Hunter" and "Turn to the Right." It is figured to be the sort that will hit Bostonians right for light entertainment during the summer, and if it does come to the Wilbur will be the only attraction they will have in their houses, according to the present outlook, strong enough for a summer playing.

The chances are that Cohan will have the field alone for his musical attraction. There is little like-

lihood of any other producers giving him a fight because past experience has shown that his shows can get over here under the most torrid weather conditions when a show produced by anybody else would flop. This is not idle flattery. It is simply that the town always has gone big for a Cohan production; he has always come through for them, he has his patrons waiting for him and they come in with the minimum amount of urging.

Some talk was heard about town about "Molly Darling" being switched over to the Colonial after Mitzl gets through there. This, however, is taken with considerable salt by those familiar with the local situation. In the first place the showing of the play on its repeat engagement at the Tremont doesn't warrant this action, a balance sheet of \$14,000 for a week not comparing favorably with the \$20,000 and \$22,000 grosses that prevailed when it played the house earlier in the season. Another factor to be considered is that Donahue would have to play opposition to Cohan's show and as he draws from the same personal drawing power of the star. From the first the tip was out that the show was not up to the standard of those that she has been seen in before and it was not suited to her talents. It was said she was not given enough opportunity to do the things she is best suited for. As a result there is a belief current that Savage after the finish of the Boston engagement will with draw the show and have it rewritten or substitute another. On the road the show might go over on the reputation of Mitzl but it will never be the money maker of those she has been seen in before. With another show she would, in all probability, repeat her former successes.

"Minnie and Me" grossing less than \$14,000 last week was considerable of a surprise. It did \$20,000 the week before that and showed great strength. The blame is placed on the show and not on Mitzl. It is claimed the only thing that has kept the show doing good business is the personal drawing power of the star. From the first the tip was out that the show was not up to the standard of those that she has been seen in before and it was not suited to her talents. It was said she was not given enough opportunity to do the things she is best suited for. As a result there is a belief current that Savage after the finish of the Boston engagement will with draw the show and have it rewritten or substitute another. On the road the show might go over on the reputation of Mitzl but it will never be the money maker of those she has been seen in before. With another show she would, in all probability, repeat her former successes.

But one new show was booked into town this week, that being "Lady Butterfly" which opened at Shubert on Monday night, replacing "Bomber." The show opened against real opposition with "Sun Showers" playing the Wilbur, and musical shows at two of the syndicate houses. This is the final week of "Lightnin'" and is also the last of the two week's engagement of the Russian players at the Majestic. On next Monday night the Majestic will have "The Covered Wagon" (aim for an attraction) at a house scaled at \$150 top. It is being advertised extensively.

"The Fool" continues at the Selwyn, playing to fair business, but with no definite announcement of how long it will be kept on at the house. Under weather conditions such as prevail now it can get by but with the first hot spell it is expected to crumple. Despite its drawing power it is rated too heavy for a summer attraction here.

This has been a season of long runs in the city, with several shows that played here during the season cleaning up remarkably at the box-office, in direct contrast to conditions which prevailed in other parts of the country. "The Bat" which opened at the Wilbur on Labor Day holds the record with a stay of 24 weeks, playing to capacity on all but a few weeks of that period. It got the cream of the business and the money shows which followed here found the going very hard. "Lightnin'" will run second with a stay of 21 weeks when it finally closes at the Hollis. This show came in here under a big handicap, following the death of Frank Bacon and then the illness of Pollock. Despite this it got along very well until the past few weeks when it showed signs of weakening and now it is about done. One of the surprises of the season was "Just Married" which from a standing start did so well at the house that it was kept on for 14 weeks and then sent on a tour throughout New England.

Estimates for last week:

"Lightnin'" (Hollis, 21st week). Final week of this show with business running in the neighborhood of \$3,000 for last week. This, about half capacity for the house and not at all satisfactory.

"Minnie and Me" (Colonial, 5th week). Slid to \$13,800 last week, off from \$20,000 the week before and will go out in two weeks.

"Molly Darling" (Tremont, 2nd week). Flopped on the first week playing to \$14,000 when nearer \$20,000 was expected of the show judging it by past performances.

"The Fool" (Selwyn, 13th week). Dropped to \$5,000, but stay still indefinite.

"Sun Showers" (Wilbur, 3rd week). Started to mediocre takings for a musical; \$6,000 first week.

"Lady Butterfly" (Shubert, 1st week).

"The Monster" (Plymouth, 3rd week). Getting its share among non-musicals.

"Russian Players" (Majestic, 2nd week). Started to big money, nearly \$23,000 in first week, but management expects increase this week.

# BEDSIDE CHATS

By NELLIE REVELL

It would seem that after surviving so many other holidays without giving away to self-pity, I surely must be immune from that inexcusable fault. But somehow Mothers' Day almost submerged me and I found myself dangerously near to sympathizing with myself, when I realized that more than a thousand miles lay between me and mine.

Then there came a wire from my littlest little girl to tell me that she hoped she could be as good a mother to her little girl as I had been to mine. After that there arrived some pink carnations, and among the blooms there was a little card in the handwriting of my other daughter. Though hundreds of miles away, she had arranged to have Mothers' Day flowers brought to me, and it had been done out of her very meager salary.

There were a lot of other wires on the special Mothers' Day blanks, supplied by the telegraph companies, from other children's parents and other parents' children, all reflecting the spirit of the day. And it seemed as though the more wires and flowers I got the more I wanted to cry. Then, remembering that if I looked around for someone else to feel sorry for, I wouldn't have time to feel sorry for myself.

So I went over the list of my fellow-patients and discovered an old lady in the public ward who had raised five children and had done a good job of it. Two of them were still living, but there were no flowers or wires for her, and I felt sorry for her. Another mother, I learned, had had three children, but once again she was childless. For her, also, I felt sorry. Then I remembered an unmarried woman who had been here for seven years and who will be here until the Grim Reaper releases her from her invalid's bed. She had never had any little girls or boys and has not even the luxury of memories to help save her as have the other two. I felt sorrier for her than for the lonely mothers.

Whether Mothers' Day was inaugurated by Miss Jarvis, Uncle Bob or the Florists' Association it matters little. It is to most of us just another excuse for heartaches. For any mother who has ever felt the warm grip of tiny fingers about her own or thrilled to their pat on her bosom, or has ever looked down at a baby's happy face as it was nursing, or kissed its little toes as she was bathing it, has already been sufficiently honored. And everything else is gliding the lily.

Work on the book and in fact everything else is temporarily suspended while I wade through the program used at the N. V. A. benefit, and I am having the time of my life renewing acquaintances with old friends in it, tearing their pictures out to put under the glass top of my table. And what a thrill of delight at seeing the caption on my own picture. It reads "An appreciation from the boys in the booking office to 'Our Nell,' whom B. F. Keith called the big sister of vaudeville."

It must have been some of my ancestors. I am sure it wasn't me to ever deserve anything so big and fine as that, and I am going to keep it near me, and every time I find the going too hard or the hill too steep, or feel like being a quitter, I am going to look at it and remember that I have to live up to what you have all thought of me and done for me and are still doing.

Years ago there originated the notion that in order to "play the tanks" one had to bid farewell to Old New York and seek out such selected spots as Mauch Chunk, Pa., and Stebbinsville, Kans. Misguided persons also thought that it meant sleeping in a different hotel—they call them that—every night, getting up at 5 in the morning to catch the accommodation, eating at railroad lunch counters and playing in dusty, ill-lighted "opery houses."

But I have found that one can "play the tanks" in New York, too, even within the radius of a few minutes' travel from Times Square, and I will prove it to anyone who is willing to come down to the hospital and gaze at the view afforded by my fourth-floor window. Every way the eyes are directed they meet with the spectacle of tanks, sprawling ungraciously on the roofs of buildings. Some of them are round and pot-bellied, others are tall and awkward-looking and all of them are things of ugliness and a bore forever.

The circumstances of my tour are different than those of the ordinary traveler from tank to tank, for I, at least sleep in the same bed every night, hard as it is; I couldn't get up at 5 in the morning if I wanted to, my lunch-counter is my chest and when my "opery house" gets dusty I can always get the nurse to clean it.

But, just the same, four years of "playing the tanks" without a day's layoff is probably the non-stop record of the profession.

Out of the Thousand Islands I have managed to get a prior lien on one. It belongs to my doctor and he tells me that if I will get a tent and enough strength to travel as far as the St. Lawrence I can have a perfect outing. The only thing that bothers me is that half of it is Canadian and half is American. I'm glad I won't need passports to go from the kitchen to the dining room, but will it be considered smuggling every time my maid carries a steak—medium rare, please—from the stove to the dining room table? I suppose I'll have to have a couple of customs officers at the door of the butler's pantry. The matter of liquid entertainment adds another complication. My guests on the front porch can only drink Moxie and those on the back porch can drink anything they want. But who will be on the front porch, I wonder. Of course, that means that a couple of prohibition enforcement officers will have to join the others already stationed at the butler's pantry. I can see that I'm going to have a rather large household.

But what puzzles me most is this: Why does "my doctor" offer me five acres to walk around up there when he is trying to get a constitutional amendment to prevent me from walking five feet here?

In the paper last week I noticed a photograph of the Hospital for Joint Diseases. And I breathed a silent prayer of thanks that I could have my illness all by myself. It must be something like the plan whereby they selected the livestock for Noah's Ark. Imagine the patients coming in two by two, a couple of appendicitis, a pair of tonsillitis, a twin of fever patients. However, there must be this advantage in having one disease between two people; each one could only have it half as badly as though it were all his own. But I wonder how they would divide a broken back?

Mary Moore is nothing if not consistent. And whether it's through Mary's sense of fitness or a coincident ever since the tragedy that broke her neck, she spends her summers at Little Neck. I suppose I can divide my time between Hartdale and Back Bay. I'd be quite at home in Scarsdale. Hope I can dodge Cripple Creek.

Now I lay me down to sleep,  
I pray the Lord my doctors keep  
My constitution free from bile,  
So I can wake up with a smile.

## SUMMER SUBSCRIPTION

for VARIETY

\$1.75 (three months)

\$2 Foreign



Jacob Goldman, who has occupied the front pages of Chicago newspapers through it being disclosed he has been engaged in receiverships to a great extent, testified that he owned 43 per cent. of "Up the Ladder," which is at the Shubert Central, Chicago. In the list of names of those who had obtained funds from Goldman, not repaid, were Julian C. Riner, attorney for the Shuberts in Chicago, Lester Bryant and Benjamin H. Ehrlich. Bryant's name was coupled with the sum of \$7,000.



# CHICAGO HARMONY BATTLE

## 12 PARAMOUNTS FOR FIRST QUARTER OF THE SEASON

**Sales Convention to Emphasize Concentrated Efforts—Only Two Outside Productions—Going in for Specials—"Covered Wagon's" Success Prompted Decision**

Paramount is to have 12 pictures for the first quarter of the year of 1923-24, starting in August. That was the decision arrived at by S. R. Kent and the executives of that organization and was unfolded to the sales force of the organization first at the district convention held in New York the early part of last week. The entire eastern territory was represented at the gathering. Similar conventions have been held in Chicago and New Orleans, and the final meeting opens in Los Angeles next Monday.

Concentrated sales activity for a period of three months on the pictures that are to be released during that time is to be the order of things, and outside of two productions made on the outside that are included in the first series of 12, all of the pictures released by Paramount next year are to be Famous Players-Lasky product.

The first dozen will comprise Pola Negri in "The Cheat"; Cosmopolitan's "The Love Piker"; "Rugles of Red Gap," directed by James Cruze; "To the Last Man," a Zane Grey story; "Mortal Love," directed by William de Mille; "All Must Marry," with Thomas Meighan; Gloria Swanson in "Zaza"; "Salomey Jane"; "The Silent Partner"; "Taming the Whirlwind"; "The Purple Highway," a Madge Kennedy production, and "Lawful Larceny."

These releases are to cover the period of August, September and October.

It is the plan of Paramount to devote its production activities to making of nothing but pictures of the "special" type and cutting out the regular program picture entirely. Beginning with the last half of the picture year the organization expects to place nothing but terrific specials on the market. Their success with "The Covered Wagon" as a special is prompting them to take this step.

## EXHIBITOR KICKS BACK AGAINST AUTHORITIES

**Arrested for Sunday Show, Texas Showman Asks for Police Chief's Recall**

Austin, Texas, May 16. Following the arrest here of two motion picture exhibitors on charges of operating their theatres on Sunday, one of the picture men, J. J. Hegman, circulated a petition for the recall of Police Commissioner Harry W. Nolen. In the petition it was alleged that the "Police Commissioner was failing to enforce the penal laws of the city and State in so far as he was discriminating against the picture shows in the enforcement of laws."

The fight against blue laws in Austin dates back for several years. From all indications and from the rapidity with which the petition was signed it would seem that the motion picture men have the public on their side in the present battle, which is being waged under the very noses of the lawmakers, who are in special session as this is being written.

## ABE AND MAWRUSS SIGN

Samuel Goldwyn Films will start filming "Potash and Perlmutter" at the Fort Lee studio, and has engaged Alex Carr and Barney Bernard to portray their original parts in the screen version. Clarence Badger will direct.

## KIRKWOOD'S MAKE-UP; MRS. REID SIGNS STAR

**Actor Who Resigned from 'The Fool' to Be in Drug Expose Film**

Los Angeles, May 16. James Kirkwood, who has returned here to play an important role in the production being made by Mrs. Wallace Reid, under the title of "Human Wreckage," and his wife have effected a reconciliation. The divorce action that was filed by wire has been discontinued.

Kirkwood's resignation of the role of Gilchrist, the minister in "The Fool" in New York, was, according to the star, tendered after he had been advised by clergymen that he would be accomplishing a bigger work were he to undertake the role in the screen production to combat the drug evil.

Whether or not the star assimilated the spirit of the role that he was enacting in "The Fool" to such an extent as to affect his personal life is now more or less a matter of conjecture.

As soon as Kirkwood completes his work in the Mrs. Wallace Reid picture he is to be placed under contract by the Goldwyn Corp. to enact the title role in its production of "Ben-Hur."

## \$1,000,000 CAMDEN HOUSE

**Stanley & Co. to Build It—Turning Towers Over to Vaudeville**

Philadelphia, May 16. The Stanley Company will build a new theatre in Camden, according to an announcement which will not be made public until the end of the week.

It will be a million-dollar house and will be devoted solely to the showing of films, and will be located at the central corner, Sixth and Market streets. It will accommodate 2,500 people and will be fitted out with the most up-to-date organ in addition to the regular orchestra.

When the new house is built the Towers, now the principal Stanley house in Camden, will be devoted entirely to vaudeville, booking through B. F. Keith's. This will make four Stanley houses in this city.

## PLAYS BOTH WAYS

Kansas City, May 16. Kansas City has one suburban theatre manager who believes in playing both ends against the middle. He recently had a Betty Compson picture and his advertisement read:

"Approved by the Parent-Teachers' Association—Best Eye Show in Town—When He Spied Betty in Her Silky One-Piece Frisking on the beach at Waikiki—When He Saw Her Do the Hula-Hula—No Wonder the Young American Fell—You Will, Too."

## AGENCIES UNDER FIRE

Los Angeles, May 16. The motion picture employment agencies, which have been under investigation by women operatives of the local police department, are flayed unmercifully in the reports that have been compiled by them.

The practice of milking of impressionable applicants and amateurs is a most extensive one, and the report recommends action be taken to stop it.

## LIFE OF M.P.T.O.A. AT STAKE IN CONVENTION

**All Candidates Agree That Strong Constructive Organization Work Only Will Bring Salvation of Exhibitor Ass'n.—Seven Possible Contenders for Presidency—Ritter, Steffes and Smith Favored—Four Possible Dark Horses**

## COHEN WON'T RUN

"On to Chicago!" is the cry in the motion picture exhibitor ranks this week, for the fourth annual convention of the M. P. T. O. A. opens there at the Coliseum on Monday, although the Palace of Progress devoted to the display of the progress that the industry has made in the last couple of years is to be formally opened Saturday night. From every point of the country theatre owners are heading for the convention scene, and the meeting promises to be one of the most important that has ever been held in the history of exhibitor organization in the industry.

There are at least three candidates that are outstanding figures at this time, although there are some four or five others who are in the field as dark horses and whose campaign committees will be active on the scene the latter part of this week.

W. R. Steffes, president of the Minnesota unit of the M. P. T. O. A., issued the platform on which he proposes to make his fight for election, and it contained a plan for financing the organization over the period that the new administration would require to set in motion certain reforms that he proposes. He also stands for a redrafting of the constitution of the organization, the abolishment of advance deposits, the creation of a credit bureau for exhibitors as well as a fight for lower film rentals.

James C. Ritter, of Michigan, is also in the field with his platform, which is all in the interests of a greater organization of exhibitors, properly financed to fight their battles, the co-operation with all interests within the film business no matter what branch they represent and a general coalition of forces for the battle for the betterment of conditions for the industry.

Both of these candidates are for an open convention, with all exhibitors present given power, to vote, whether their state quotas are paid or not, so that the exhibiting end of the industry can be welded into a solid organization and the differences now existing wiped out.

Martin Smith of Ohio, president of the unit of that State, is also in the field, his statement also being a call for greater understanding and organization among the exhibitors.

Among the dark horses that are entered are F. J. McWilliams of Madison, Wis., and Joseph Mogler of Missouri, both of whom will be watching, while early this week New Jersey placed a candidate in the field in R. F. Woodhull, who is one of the National directors. C. A. Lick of Fort Smith, Ark., makes the seventh candidate in the race, which, on the face of things, should prove to be a most interesting one once the machinery of the convention gets under way.

Before leaving for Chicago yesterday (Wednesday) afternoon Sydney S. Cohen reiterated his oft-made statement that he, under no circumstances, would consider being placed in nomination for go-

(Continued on page 21)

## PICTURE INTERESTS QUIT COAST MONROE CENTENNIAL

**Los Angeles Exposition Declared a Fiasco—Film Executives Failed in Active Backing—Showmen to Run It as a Local—Reynolds to Watch Box Office**

## GOLDWYN BUYS CHICAGO ROOSEVELT

**Balaban and Katz Retain Lease at \$200,000 Year—Aschers Get 50 P. C.**

Chicago, May 16.

The Goldwyn Corporation today closed a deal whereby they purchased outright the Roosevelt here, at present playing the Cosmopolitan feature, "Enemies of Women," paying \$1,700,000 for the property. The house is under lease to Balaban & Katz, and their first-run house in the Loop section. They will retain their lease and pay the new owners more than \$200,000 a year rental for the theatre.

The Ascher Brothers, who were the original lessees of the house, turned it over to Balaban & Katz about six months ago. At that time agreement was to the effect that the B. & K. firm was to pay the rental of the theatre, as well as taxes and all other charges and give the Aschers 50 per cent. of the profits.

The Roosevelt has a seating capacity of 1,275, and is located in one of the best spots in the Loop. Playing a "grind" policy, the house manages to show as high as a \$27,000 gross on some weeks. Around \$20,000 is considered average business for the house.

## APPROVED LIST

**K. C. Parents-Teachers' Association Tells What It Regards as Best**

Kansas City, May 16.

Films securing the endorsement of the Parent-Teachers' Association for Kansas City showing are:

"Bell Boy 13," Douglas MacLean; "Smudge," Charles Ray; "Masters of Men," Wanda Hawley and Earle Williams; "Trifling with Honor," Rockliffe Fellows; "The Detective," Jim Aubrey; "Easy Terms," Ed Neely; "Right of Way," "Fortunes of Wheel," "High Power," "Plant Life," "The Skeleton," "Further Exploits of Yorke Norray," "Silvery Salmon," "Oh, Nurse," Jack Cooper; "Silas Marner," Crawford Kent; "Adam and Eva," "Drums of Fate."

## SHAKEUP IN LASKY'S SCENARIO STAFF

**Three More Members Out on Eve of Famous Sales Convention**

Los Angeles, May 16.

There has been a shake-up in the scenario department at the Lasky lot, with the result that three prominent script writers have resigned suddenly. They are Waldemar Young, Aubrey Stauffer and Milton Schwartz. Young has announced that he is going with B. P. Schulberg. Randolph Bartlett, however, is still remaining in charge of the department.

This shake-up, occurring as it does right on the heels of two resignations in the publicity department with Jerome Beatty and Adam Shirk withdrawing from the organization and right on the eve of the sales convention of the organization which is to be held here next week, may indicate other changes.

Los Angeles, May 16.

The Monroe Doctrine Centennial and Motion Picture Exposition, which has been widely heralded for more than a year to occupy a month in Los Angeles this summer, appears to be losing prestige. At any rate it seems definite that the motion picture end of it will be dropped, if the transpirings of the last few days foretell the plans. For some time the plans for the big celebration at which President Harding and other officials of the government had promised to be present, have been running into snags. But the blow-up did not occur until this week.

The first inkling that all was not serene came a short time ago when Frank P. Davidson, director general, who formulated most of the exposition prospectus, stepped down and W. J. Reynolds, secretary of the Los Angeles Motion Picture Producers' Association, stepped up. Davidson, after persuasion, consenting to remain in an inactive and unofficial capacity. Saturday the press department, headed by El Snyder, and comprising four assistants, one of whom is at present in the east travelling with Ruth Roland, who is acting as an exposition delegate, resigned and it is given out that their action was prompted by an order from the management to stop all national publicity and advertising.

This act explained by a statement is to the effect that the promoters now intend to strictly localize the affair in an effort to get back the money that has been already expended.

Ed Carruthers, an outdoor show promoter, and Charles Duffield, the fireworks exposition manager, have been given a contract for the exposition and it is understood that they will operate much on the same plan as was the Pageant of Progress that was held here a year ago.

W. J. Reynolds, it is believed, will have nothing further to do with the show except to watch receipts and protect the money already invested.

It is said here that the blowup was really precipitated by the refusal of the motion picture people to get interested in it and give their active support to the project. While it was announced that the producers located here would give their active support to the exposition, it is known that only a few favored it from the start, and it was only a short time before the affair was referred to as Reynolds' private enterprise.

Many producers knew so little about the project that they did not even know the date on which it was to take place. Originally the exposition had the backing of the Community Development Association and the Chamber of Commerce as well as the support of film producers. Now it seems the two associations have also withdrawn. As late as early this week when a proposition was made to the Chamber of Commerce that they take over the entire project they managed to wiggle out of it.

Comment generally in both theatre and film circles is that a fiasco has been made of the entire affair. The exposition grounds laid out near the new stadium that was built to hold the next Olympic games was to have been the scene of the exposition.

## \$3,000 FOR PRESENTATIONS

Fort Wayne, Ind., May 16.

The Strand is spending as much as \$3,000 for presentations in connection with pictures. Last week's bill was Clyde Doerr and Orchestra Mises Leonard and Barnett and Pierce and Roslyn.



# PHILA. BUSINESS PICKS UP; 'SOULS FOR SALE' GETS \$25,000

Daylight Time Problem Solved and Good Weather Helps—Negri Disappoints—"Down to Sea" Off On Final Week, Taking \$8,000

Philadelphia, May 16. With the daylight saving mix-up ironed out and a stretch of good weather toward the end of the week, the downtown film houses all breezed through with good business last week.

The Stanley again led the way, with Rupert Hughes' "Souls for Sale," and a number of musical features, including selections by Minerva Rose Chadwin, a prominent local soprano. The feature photoplay was not kindly received by all the critics, but it proved a popular drawing card, especially in the women's matinee crowd.

Predictions that "Bella Donna" would not remain at the Stanton for as long a period as most of that theatre's features this season were borne out by announcements Sunday that this is the last week. This makes three for the Pola Negri picture, as compared to four weeks for "Adam's Rib" and two months or more for "Robin Hood." The fans appeared rather lukewarm in their reception of Pola, whose recent European-made pictures have not had the showings here that they have had in New York and elsewhere.

Business last week lagged on a number of occasions, and, as a matter of fact, hardly justified a continuance for a third week.

The Aldine had a better week than it has had in some time, with "The Trail of the Lonesome Pine," which was only mildly received by the critics, but attracted trade by its name, even at this more or less remote film house.

The Kariton, with "Down to the Sea in Ships," running its third week, showed a definite falling off after two big grosses, and it was finally decided to switch this week's picture on Saturday. Nevertheless, the whaling feature did the best business the Kariton has seen in several months.

Neither the Palace, with "Glimpses of the Moon," nor the Victoria, with "The Village Blacksmith," had more than average weeks, but neither did they slump, and the same goes for the Arcadia, with "Money, Money, Money," and the Capitol, with "Are You Guilty?"

This week has some likely looking high gross winners at several houses. The Stanley has Harold Lloyd's "Safety Last," which, if it cleans up as emphatically as Lloyd's last one, "Dr. Jack," will come close to the theatre's record. In connection with the Music Week celebration, the Stanley also has Israel Vichnin, a young pianist of this city, and a trio, rendering one of the big scenes of "Faust." A free concert on Sunday, with the house orchestra, prominent soloists and a chorus of 400 under the direction of Henry Gordon Thunder comprising the program, opened the Music Week celebration.

Edwin Carewe's "Mighty Lak a Rose" is the Aldine feature for a single week only, in pursuance of the recent policy of this house against extended engagements.

The Kariton has "Can a Woman Love Twice?" with Ethel Clayton. This feature opened Saturday, following the three-week stay of "Down to the Sea in Ships." So far the Clayton picture has failed to pull, and is figured by some as a poor choice for this house. It's in for a week only, when it will make way for "The Tiger's Claw."

Saturday "Bella Donna" will conclude its stay at the Stanton, and "The Ne'er-Do-Well," with Thomas Meighan, will succeed. This is being definitely advertised as a "limited engagement," and it is generally believed that for the rest of the present season two weeks will be the regular length of runs at this house.

"Grumpy" is the Palace feature, and judging by the way it picked up during its first run at the Stanley, it will be a real money-maker. The Arcadia has "Love in the Dark," with Viola Dana. "The Rustle of Silk" at the Stanley and "Suzanna" at the Aldine are two bookings for next week.

Estimates of last week: Stanley—"Souls for Sale" (Goldwyn). Another case where some roasts in the criticisms didn't count in all the business. With Philadelphia girl, Eleanor Boardman, featured, picture went over with bang, and gross of over \$25,000 was recorded. Musical features undoubtedly helped. (Capacity, 4,000; scale, 35 and 50 cents matinees, 50 and 75 cents evenings.)

## GOOD PROSPECTS FAIL AS KANSAS DRAWS

Uneven Results from Pictures  
—Heavy Exploitation

Kansas City, May 16.

Those who had heard that the novel "Brass" had been barred from the public library, and therefore went to the Liberty last week to see the film of the same name, expecting some extra thrills, were disappointed, for most of the "frankness" in the book had been "trimmed."

The management had boosted this picture strongly but the business failed to live up to expectations, and coming after a three weeks run of "Safety Last" could almost be classed as a flop. But this was not the only film that failed to do the expected in the way of financial returns. The "Grumpy" picture at the Newman, was expected to prove one of the best sellers of the season, on account of the popularity of Theodore Roberts. The picture started off Sunday with sell outs but dropped Monday and Tuesday, picking up some after that. The nights were capacity after Tuesday but the mats were not so good. The same story would hold good for the Royal where "Down to the Sea in Ships" was the offering.

The Pantages also took a whirl at extra publicity for "The Abysmal Brute," and used half sheet tack cards, printed in the same style as those used for athletic events at Convention Hall, calling attention to the boxing events to be seen in the picture.

The Liberty management is this week relying on the Goldwyn feature "Souls for Sale," while all three of the Newman houses are offering Paramounts; "The Ne'er Do Well," "The Go-Getter" and "The Nth Commandment." In the case of the two latter films last-minute changes were made as the photograph sections of the Sunday papers carried pictures of the stars of "Scars of Jealousy" and "Sunshine Trail" for the bills instead of the pictures being used.

Last weeks estimates: Newman—"Grumpy" (Paramount). Seats, 1,980; scale, 35-50c. matinees; 50-75c. nights. Gross going close to \$11,000.

12th St.—"The Sunshine Trail" (Thomas H. Ince picture). Seats, 1,100; scale, 30c.; children, 10c. Douglas MacLean featured. Round six of "Fighting Blood" furnished additional thrills. Something like \$1,800.

Liberty—"Brass" (Warner Bros.). Seats, 1,000; scale, 35-50c. Patronage was not so steady. Gross around \$6,000.

Royal—"Down to the Sea in Ships" (Hodkinson). Seats, 890; prices, 35-50c. Having been dropped back to the regular house scale, from the advanced figures which prevailed during the "Robin Hood" four weeks. Business close to \$7,500.

Opposition pictures at the vaudeville houses—"The Abysmal Brute," Pantages; "The Forgotten Law," Mainstreet; "What Wives Want," Globe.

## SURGICAL COINCIDENCE

Los Angeles, May 16.

Shirley Mason was operated on yesterday morning for appendicitis. It is seemingly a coincidence that her sister, Viola Dana, was operated on for the same thing in the same hospital, same room, at the same time by the same doctor a few months ago and is now recovering.

scale, 35 and 50 cents matinees, 50 and 75 cents evenings.)

Aldine—"The Trail of the Lonesome Pine" (Paramount). Better business than recent features at this house. Gross reported at about \$8,000. House expects to recoup with "Suzanna" next week. (Capacity, 1,500; 50 cents straight scale.)

Kariton—"Down to the Sea in Ships" (Hodkinson). In third and final week gross slipped considerably, reported at around \$3,000. Taken off Friday and "Can a Woman Love Twice?" this week's feature, showed in. (Capacity, 1,100; scale, 50 cents straight.)

## WASHINGTON GROSS FOR MEIGHAN IS \$13,000

Good Weather Break Helped  
All Theatres—"Racing  
Hearts" Does Well

Washington, May 16.

Local theatres are getting a wonderful break in the weather. It has continued cool and although a few of our citizens are endeavoring to rush the season with their straw hats the managers are sitting back with a smile and watching very comfortable grosses running up continually at their box offices.

When something worth while comes along it doesn't take long for the local movie fan to find it out. A combination of Thomas Meighan, always a money-getter here, with Rex Beach as the author of history, which was excellently directed, was sure to get money, but it even went a little higher than was expected.

"Racing Hearts," with a Paramount cast, did fairly well at Tom Moore's house, the Rialto.

Estimates for the week: Loew's Palace (seats 2,500; 35-50c. nights)—Thomas Meighan in "The Ne'er-Do-Well." A money getter, doing a little over \$13,000 on the week.

Crandall's Metropolitan (seats 1,700; 35-50c. nights)—Norma Talma in "Within the Law" (First National). A good week. Indications pointed to its being held over; a last-minute decision, however, took it off with a gross at about an even \$13,000.

Loew's Columbia (seats 1,200; 35-50c. nights)—"You Can't Fool Your Wife" (Paramount). Regular patrons of house filled in gap; picture should have filled. Liked by those seeing it. Did around \$10,000, some \$3,000 to \$4,000 under the usual gross of the house.

Moore's Rialto (seats 1,900; 50c. nights)—"Racing Hearts" (Paramount). Failed to attract to the business being done of late by this house, which for a time went through quite a slump, but which is gradually getting on a consistent business basis when picture presented is right. This film got less than \$8,000 on the week.

## FILM ITEMS

J. J. Mooney, brother of Paul Mooney with Louis B. Mayer, has been appointed sales manager of the Oliver Morosco film productions and is handling the sales on "The Half Breed" and "Slippy McGee."

The latter production is scheduled for a Broadway showing during the summer. Paul Mooney incidentally returned last week from a tour of the country which covered three months, visiting both the First National and Metro exchanges in the interests of the Mayer productions.

George F. Dembow has been named as sales manager for the New England States for Goldwyn and will handle the Boston and New Haven exchanges, with his headquarters in the former town. Arthur Lucas, who has been doing special work in Boston, has been returned to his former duties as southern district manager, with headquarters in Atlanta.

Will Rogers is to leave for the coast on June 3, immediately after closing with the "Follies," and on June 11 starts work on the Hal Roach lot at Culver City, Cal., on the first of the series of 13 two-reel comedies that he is to make for distribution by Pathe. The comedies are to be delivered at the rate of one every 28 days.

Mike Connelly, who has been casting director at the Cosmopolitan studios, returned from Los Angeles in the last week. At the same time he resigned his connection with the Hearst organization and is about to launch himself as personal manager of a number of featured and star players, with an office located in the theatrical district.

## 2,000 WANT THEATRE

Minneapolis, Minn., May 16.

It is not unusual for 2,000 persons to attend a theatre, but it is unusual for 2,000 persons to sign a petition requesting the city council to grant a license for a new theatre.

This unusual step was taken in Minneapolis this week when a petition bearing approximately 2,000 signatures was presented to the city council asking that body to grant a license to George Crisch to build and operate a suburban picture house.

Opposition to the proposed theatre came from church people. They do not want a theatre near the church. The council will act on the petition next week.

## COAST FILM NEWS

By EDWARD G. KRIEG

Los Angeles, May 16.

T. Roy Barnes and his wife, Beale Crawford, appeared at the Orpheum while between pictures. Barnes kidded the film colony in his act and they liked it.

Mack Sennett produces other things besides pictures. In the rear of his big home in Westmoreland place the magnate has a regular farm, raising ducks, chickens, etc.

Harry Tighe and Ned Sparks, former vaudevillians, now being directed in film comedies by Roscoe Arbuckle, will spend a month this summer in the east. They leave June 1.

Harry Hammond Beall has established a new office and bachelor quarters in Hollywood, leaving the Alexandria flat.

Mark Larkin finds it expensive having twins. He was forced to buy double for his friends.

Ernest Wilkes is writing photoplays while waiting for his brother, Thomas Wilkes, Pacific Coast impresario, to produce two of his stage plays.

Louis B. Mayer, head of the Louis B. Mayer Film Corporation, has arrived in Los Angeles after a four weeks' business conference in the east with his associates.

Lincoln J. Carter, writer of thrillers, is expected to arrive in Los Angeles about June 1. He will furnish the Fox Co. with several new plays.

Charles Ray within the next few days will leave for Chicago.

Ralph Bushman, son of Francis X. Bushman, is the latest to arrive in Hollywood. The young actor will go into pictures.

James Woods Morrison, screen actor, is recovering from a severe attack of influenza.

Easto Ekman, Swedish screen star, is to come to Los Angeles, where he will be featured in a Goldwyn production.

Principal Pictures Corporation announces that it will film all of Harold Bell Wright's stories.

Noah Beery has just been signed to a three-year contract by Lasky.

Gloria Swanson is expected to leave for the east within a fortnight, and while there will make a picture at the Fort Lee Studios.

According to Thomas G. Patten, the following organizations have announced their intentions of becoming members of the Producers and Distributors, Christie Film Co., Bray Productions, Distinctive Pictures Corporation and the Principal Pictures Co.

Sidney Chaplin, brother of Charlie, has been engaged to play the leading role in "Her Temporary Husband," which will be made under First National supervision.

For the first time in his life Theodore Kosloff, dancer and actor, is portraying an American role. This takes place in "Children of Jazz."

Virginia Pearson has been signed by Arthur H. Jacobs. She will be directed by Frank Borzage.

Irene Rich, one of the Warner Bros. stars, has been loaned to Mary Pickford for one picture.

Charles Kurtzman has been placed in charge of publicity at the Warner Bros. studios here, succeeding Andy Hervey, resigned.

Fat Carr has replaced Harry Meyers in the cast of "Little Johnny Jones," which the Warners are making with Johnny Hines in the title role.

Marshall Neilan is considering a trip to Russia to take scenes for his forthcoming production, "The Rendezvous." In the cast for this production he already has Conrad Nagel, Syd Chaplin, Lucille Rickson, Emmett Corrigan.

Emmett J. Flynn has started work on "In the Palace of the King," his first production for the Goldwyn Corp. Blanche Sweet, Hobart Bosworth, Pauline Starke, Edmund Lowe, Aileen Pringle, Sam de Grasse and Charles Clary are in the cast.

Marshall Neilan is to direct his wife in a Goldwyn Corp. production, "Foss of the Silverdell," as soon as Miss Sweet finishes her work in the Flynn-directed production.

Sam Dembow, Jr., has been ap-

pointed district manager of the Goldwyn Corp. west coast exchanges, including the territory served by Los Angeles, San Francisco, Portland and Seattle offices.

William deMille will start on his next production for Paramount on the Lasky lot about June 1. The title has been definitely set as "Mortal Love." It is an adaptation of Edward Knoblock's "The Faun."

Hazel Keener, the "most beautiful girl in Iowa," winner of the Chicago Tribune prize, has been given a role in the Maurice Tourneur production, "The Brass Bottle."

## FRENCH FILM NOTES

Paris, May 12.

Jean Angelo, who played in the screen version of "Atlantide," has obtained liquidated damages from the producer, Leonce Perret, for having omitted his Christian name of Jean from the advertising matter.

Pierre Antonio Garriazzo, who filmed the Bible, is in Paris and announces his latest production, in which Diana Karene is featured, will be launched in France shortly.

Henri Baudin has been awarded 5,000 francs by the Paris court as indemnity payable by Miesec, of the Siles Film Co., for non-execution of contract, that firm having failed to screen "Anna Karoline" as arranged last year, for which Baudin was booked for the role of Alexandrovitch.

Professor Bedier alleges the version of "Tristan et Iseut" filmed by Frantz Jourdain and Nalpas for the Union Eclair is a copy of his book, and is bringing an action against the offenders, claiming damages.

The entertainment tax in France during 1922 brought to the French treasury over 20,000,000 francs, compared with 18,644,377 francs in 1921, 14,077,320 francs in 1920 and 8,783,000 francs in 1919.

The Stoll Film Productions troupe is at present at Nice, shooting scenes for "Indian Love Lyrics," supposed to be laid in India. Malvina Longfellow is the principal woman of the troupe, supported by Owen Nares, Gardner, Raynal, Travers, Contil, Sinclair Hill is producer, assisted by Peers, with Cooper as first cameraman.

A new Anglo-French producing concern is being organized with head offices in France, to be registered as the Argus Films Corporation.

Mae Murray is due in Paris soon for exterior scenes.

Marthe Regnier, French actress, is launching out as a picture star and will be seen in "La Guitar et le Jazz Band," adapted by Adrien Caillard from a novel by H. Duvernois.

Leon Poirier is now completing his last production for the Gaumont Corporation. It will be a version of Lamartine's "Genevieve," and is being partly executed in the Alps. He then starts on his own account, and it is stated Poirier will be at the head of a big producing company grouping several other producers.

An international exposition will be held at Bayonne, France, July to September, under the direction of the Chamber of Commerce of that port, and also of Biarritz, near by, frequented by many Americans during the season. A picture section is being organized. Address communications to M. Fournier Exposition Commissaire, Bayonne.

Sarah Bernhardt was photographed at her home a few days before she died for a picture, "La Voyante," by an American produced, Abrahams.

Raquel Meller and Andre Ronanne are to play in another picture being realized by Henry Roussel. It is inspired by her popular song, and will be entitled "Violettes Impetiales," being produced mainly in Spain.

Costil, of the Gaumont company, is leaving for the United States this month.

Jenny Goldner, the Australian comedienne, who has been engaged for the past four years at Paris music halls for revues, will play in a picture this summer.

Montils, a French picture actor, is booked by the Samson Production Film to hold the role of Torio in the screen version of the opera, "Faust," which is to be made in Sicily.



# CAPITOL SURPRISES BROADWAY WITH \$43,500 FOR "VANITY FAIR"

Picture Conceded Poor—Radio Broadcasting Credited with Draw—Strand Off \$17,000 on Week—Cameo's \$90,900 for 12-Week Run

The surprise of Broadway for last week was the tremendous business that was done at the Capitol with the production of "Vanity Fair," a picture that was generally conceded to be a bad baby topping the street's business and rolling up a gross of \$43,500. The only manner in which these figures can be accounted for is the fact that the public of New York have come to look upon the Capitol as an institution as far as motion picture presentation is concerned, and they attend, no matter what the picture is, because of the fact that they are certain to receive good value in entertainment for their money outside of the feature itself. This together with the pulling that the radio broadcasting is doing for the house, is what the management attributes the big receipts to, despite the fact that a poor picture is shown.

Against the Capitol's big week the Strand fell off considerably, also because of the fact that the feature production, "Scars of Jealousy," was generally condemned by the critics and the public refused to come, the house finishing with \$21,870 on the week. This was a drop of more than \$17,000 on what the house did the week previously with "The Bright Shawl."

The Rivoli was in line with third money on the street—"The Rustle of Silk" was the attraction at the house, and the gross receipts on the week totaled \$20,184, with the Rivoli acting as runner up and delivering \$19,842 with "The Ne'er Do Well," with Thomas Meighan, in its second week on Broadway, the picture having drawn \$24,000 the week previously at the Rivoli.

"The Covered Wagon" is still hitting on all six at the Criterion, where the receipts only vary as to the standing room that the house contains. Last week the gross was within a few dollars of \$11,000.

The record run of "Down to the Sea in Ships," which was at the Cameo for 12 weeks, ended Saturday night. The picture broke every sort of a record that existed at this little theatre, which, with its small capacity of 529 seats, managed to roll up a gross of almost \$100,000 on the 12 weeks. That is absolutely terrific business for the little theatre.

Next week the Lyric, which has been playing a legitimate attraction for a few weeks, again reverts to a motion picture policy with the advent there on Tuesday night of the D. W. Griffith production, "The White Rose," which has been playing around in the dog towns for the past ten days, having opened in New London last week and then been taken into several New Jersey towns. This picture is coming into the Lyric for a run which may last through the summer.

"Masters of Men" was the attraction which followed "Down to the Sea in Ships" at the Cameo this week, and the business has been gratifying thus far.

An estimate of the receipts along Broadway last week are:  
Cameo—"Down to the Sea in Ships" (Hodkinson). Seats 529; scale, 55-85. Closed last Saturday after completing a record run of 12 weeks at this house. Was succeeded on Sunday by "Masters of Men." The final week brought a box office gross of \$4,919, the lowest that the picture played to since opening at the house. Of the 12 weeks there was a gross business of \$30,930, which was an average business of more than \$7,500 a week for the run.

Capitol—"Vanity Fair" (Goldwyn). Seats 5,300; scale, 55-85-\$11.00. The feature was generally conceded to be below the average for this house, yet the business grossed \$43,500 on the week. The radio broadcasting is given credit for pulling a large portion of the business. The Capitol is receiving on the average of 10,000 letters weekly from radio fans as the result of its broadcasting its programs. "This week business started strong with the Charles Ray picture, "The Girl I Love."

Criterion—"The Covered Wagon" (Paramount). Seats 608; scale, mats, \$7 top; evens, \$1.50. (Eighth week.) Still pulling all that the house will hold, and only varying in its gross according to standing room. Last week the figures read \$10,837.

Rialto—"The Ne'er Do Well" (Paramount). Seats 1,200; scale, 55-85-99. This Thomas Meighan feature moved down from the Rivoli for its second week on Broadway and pulled a gross of \$19,812, which gave it almost \$45,000 for its two weeks on the main stem.

Rivoli—"The Rustle of Silk" (Paramount). Seats 2,200; scale, 55-85-99. This feature seemed to please women patrons particularly. The gross on the week was \$20,180, but the feature was not given the cus-

## LOS ANGELES "MET" TOPS WITH \$23,500

Excessive Heat Hits Business In All Houses—"Covered Wagon" Holding Pace

Los Angeles, May 16. Last week Los Angeles was hit by a most unusual heat wave that knocked the business at the film box office to pieces. The beaches and other outdoor resorts took all the trade, while the picture house managers could only look on at the passing crowds beachward bound and crab at their hard luck. However, the business drop was not confined to any one section of the town; all the houses suffered alike. This is most aptly indicated by the fact that the big new Metropolitan, with "The Ne'er Do Well," did but \$23,500. Grauman's Hollywood, with "The Covered Wagon," came next, with a gross of \$16,740, which was nearest of holding to the pace of any of the attractions on the screens, although it was somewhat off even for that picture.

Estimates of last week's grosses around the town are:  
California—"Wonders of the Sea" (J. E. Williamson). Seats 2,000; scale, 25-35. Charles Murray in "The Pill Pounder," added attraction. Gross on the week around \$13,250.

Kinema—"Bellboy 13" (First National-Ince). Seats 1,800; scale, 25-55. Douglas MacLean starred. Marmalade comedy, "Cold Chills," also billed. Got \$11,000.

Grauman's—"Bavu" (Universal). Seats 2,200; scale, 25-35. Wallace Beery featured. Prolog of 20 people staged by Grauman. Waring's Pennsylvanians also featured; final week for band. Receipts \$12,000. Metropolitan—"The Ne'er Do Well" (Paramount). Seats 3,700; scale, 35-60. Thos. Meighan starred. Lila Lee and Gertrude Astor featured. The Ben Ali Haggin tableaux from the Ziegfeld roof, presented by Ned Wayburn, a sensation. Drew \$23,500 on the week.

Grauman's Rialto—"Enemies of Women" (Cosmopolitan-Goldwyn). Seats 804; scale, 35-55. Has been attracting good business for several weeks. Nothing else on bill featured. Grossed \$9,000.

Grauman's Hollywood—"The Covered Wagon" (Famous Players-Lasky). Seats 1,800; scale, 50-\$1. Has settled down for what appears will be an all-summer run. The prolog with Indian chiefs and 49ers pulling big. Receipts, \$16,740.

Mission—"Main Street" (Warner Bros.). Seats 900; scale, 35-80. Unique advertising and plenty of it is attracting crowds. It looks as though the picture will have a run of at least 10 weeks here. Got \$10,500.

Loew's State—"The Little Church Around the Corner" (Warner Bros.). Seats 2,400; scale, 25-65. Eight or nine featured players in picture and the usual supplementary features on the bill. Took \$14,800.

CINEMA BOMBED  
Kansas City, May 16. The second attempt within the year to damage, or destroy, the Ashland theatre by dynamite was made this week. W. L. Shelton is manager of the house. He has had a dispute with unions since September, 1920, owing to a disagreement over the work and wages. Since that time the house has been picketed by union men. The first attempt, with the explosive was made in July, 1922, and twice stench bombs have been thrown into the theatre.

This last attempt tore a hole several feet in width in a wall in the rear of the house, but fortunately did but little damage to the theatre itself.

tomorrow second week's run at the Rialto.

Strand—"Scars of Jealousy" (First National-Ince). Seats 2,000; scale, 35-50-85. This feature was severely panned by the daily critics, and this hurt the Strand's business tremendously, even though there was lavish praise for the show with which Joe Plunkett surrounded the film. The gross on the week was around \$21,870, which was some- thing like \$17,000 under what was done, by the house the previous week.

## RIVAL ANIMAL FILMS COMPETE IN DETROIT

Snow Pictures and Two Big Johnsons in List—Animal Acts Also

Detroit, May 16. The sudden change in the weather played havoc with theatre business last week. Up to the time of its arrival every indication pointed to big business for everybody. Weather was mild the first part of the week, but on Wednesday came the worst blizzard in many years. For two days theatre attendance took a terrible flop, but business came back Friday and was much better on Saturday.

Competition was keen on animal attractions. The Broadway-Strand had the Snow African Hunt pictures through Universal, and big space was taken in the dailies, carrying the caption, "Beware of Imitations. Don't Be Deceived, etc." The Madison advertised the first instalment of the new Martin Johnson pictures. These are the same pictures that previously were shown simultaneously at the Miles and Regent. The Madison is presenting about 1,200 feet each week, and will run them about four weeks. The Fox-Washington booked the older Martin Johnson pictures through the American Theatrical Corp. At the Colonial was advertised "Soul of a Beast," a Metro feature, and at several of the Miles houses big animal acts were featured over the rest of the bill. The Broadway-Strand got the best play among the animal acts.

"Bella Donna" did quite well at the Adams. No telling what might have happened had the weather been right. It is being held for a second week. It will probably be followed by "Enemies of Women."

Bushman and Bayne in a personal appearance with their picture, "A Modern Marriage," also failed to bring the expected box office returns, although here again is a case of weather interference. The Capitol has the largest seating capacity in Detroit, and two off nights cut quite a dent into the box office receipts.

Broadway-Strand—H. A. Snow African Hunt Pictures. Did around \$10,000, which is mighty big business, weather considered.

Madison—"The Rustle of Silk" and the first 1,200 feet of the Martin Johnson Animal Pictures. Fell off on account of weather. Around \$9,000.

## BUFFALO PAYS \$16,000 AT BOTH BIG HOUSES

Figure for "Brass" and "Woman of Bronze"—Lloyd Picture Grosses \$18,500

Buffalo, May 16. Heavy attractions at local picture houses kept business on the peak last week. Continued cool weather appears to be playing a prominent part in averting the usual spring drop.

Downtown picture houses are continuing to vie with each other in offering the local public top-notch bills with the heaviest features obtainable, both for feature pictures and vaudeville.

Last week's estimates:  
Loew's State—"Brass" and vaudeville. Capacity, 3,400. Scale nights, 30-50. This week's card held strong local interest by reason of the appearance of Al Bergman and his Society Syncopators with Billie Beck-erich. The act, which was readied and booked here, drew excellent comment. "Brass" went particularly strong with the feminine contingent. Over \$15,000.

Tip—"Safety Last," "Fruits of Faith" and musical features. Capacity, 2,400. Scale nights, 35-50. This bill had the town by the ears. The week showed over 18,500.

Lafayette—"Woman of Bronze" and vaudeville with the Courtney Sisters. Capacity, 3,400. Scale nights, 35-55. This picture proved one of the strongest the house has shown in weeks and the vaudeville card ran a close second. Business continued good, but still short at matinees. Estimated between \$15,000 and \$16,000.

Olympic—"Love Letter." Capacity, 1,500. Scale nights, 20-25. This house going along neatly and profitably benefited somewhat from the closing of its direct competitor, the Criterion, which was scaled at the same prices. About \$2,800 last week.

Lila Lee will again be leading woman for Thomas Meighan in his next Paramount picture, "Home-ward Bound," an adaptation of Peter B. Kyne's story, "The Light to the Leeward." Ralph Ince, who just completed "Leah Kielesha," with Dorothy Dalton as star, is directing the new Meighan production. In the cast will also be Charles Abbe, Hugh Cameron, William T. Carleton, Gus Weinberg, Cyril Ring and Alva McGill.

## SNOW ANIMAL FILMS SWEEP CHICAGO OPPOSITION UNDER

Exploitation Tie-up Too Strong for Johnson Films Which Are Rushed In—"Covered Wagon" Satisfactory Showing

## 'PRODIGAL DAUGHTERS,' \$16,000 IN BALTIMORE

"Vanity Fair" Gets \$5,000 in Smaller House; "Bright Shawl" Capacity All Week

Baltimore, May 16. Business in the picture houses in Baltimore last week was bang up all the way around, from the small Parkway, uptown, which with "Vanity Fair" as the attraction, pulled around \$5,000, to the larger downtown houses, the Century and the Rivoli. The former, with "Prodigal Daughters," going for a gross of \$16,000, which is about \$2,000 better than average. "The Bright Shawl," at the Rivoli, packed them all week and is being held over for a second week, a thing that happens only four or five times a year here. The critics lavished praise on the production, and stated that it was about 95 per cent. perfect, and this brought the business.

The Century inaugurated tabloid operatic presentations last week with "The Chimes of Normandy," J. Humbird Duffy and Alice MacKenzie as the stars, and a company of about 12 people. The innovation did more than its share toward attracting business. This week, for "The Gondoliers," the company has been enlarged to 15 people. The operatic features are to be given from week to week. The regular house card is being augmented by students from the Peabody Conservatory of Music, which adds a local touch. The music critics have been lavish in the praise of the two condensed versions presented thus far.

The third and final week of "Robin Hood" at the New theatre did about \$3,000, which is fair business. "Brass," which had a road show presentation at the Lyceum here a few weeks ago, came into the New this week and started with a bang.

Last week's grosses were:  
Century—"Prodigal Daughter" (Paramount). Seats 3,500; scale, 25-50-75. "Chimes of Normandy," tabloid form added attraction, pulling heavily. Played to packed houses, getting \$16,000, which is about \$2,000 over previous week.

Rivoli—"The Bright Shawl" (First National). Seats 2,000; scale, 25-50-75. Picture has been held over for second week on strength of last week's business, which was standing room at the full shows and capacity at the intermediate performances.

New—"Robin Hood" (United Artists). Seats 1,800; scale, 35-50-75. This was the third and final week, and the gross was \$3,000—good, considering the fact that the entire town tried to see it the first week. Picture will move to the Parkway in about a week.

Parkway—"Vanity Fair" (Goldwyn). Seats 1,200; scale, 25-44. Played to \$5,000 on the week, which was a jump of about \$2,000 over previous week, even though the critics did not take kindly to the picture. Despite this the crowds were attracted.

## POWELL IN DALLAS

Dallas, Texas, May 16. Bruce Fowler has been named as new city manager for Southern Enterprises, Inc. Mr. Fowler started as booking manager for the Griffin Vaudeville Circuit at Toronto, Canada, and became manager of the Olympic theatre in Buffalo in 1913. He remained at this theatre until 1917.

Mr. Fowler then became manager of the Elmwood, Buffalo, and remained there five years. For the last six months he has been manager of Paramount's Indiana theatre at Terre Haute, Ind. Mr. Fowler will have charge of the Palace, Old Mill, Queen and Crystal theatres.

## HAMILTON OFFICE OUT

George Hamilton is closing up his business of dealing in independent product and will give up his office at 729 Seventh avenue, New York. He will go to Canada to handle distribution of "Through Three Reigns," the Hepworth historical subject, which is being handled in the Dominion on a division with the provincial government under the auspices of the Empire Club, in which associated Chambers of Commerce are concerned.

Chicago, May 16. The value of exploitation in connection with pictures was never more emphatically demonstrated than in the showing of the two "wild animal" pictures in Chicago. The Mr. and Mrs. Martin Johnson film was rushed in here after the success of the Snow "Hunting Big Game in Africa" was assured at the Randolph and played the Castle on State street but one week, when it was moved to Madison street, where it takes rank with the "also rans" of the film world. This, top, in spite of the fact that the Johnson film is classed as quite as good as the Snow film, and it was displayed in a theatre which compares with the Randolph in every way, including location. The Snow film was exploited to the limit in Chicago, and the tie-up with schools and with boys' organizations has been effected in such a way that an "opposition" picture of the same character had no chance, and the managers of the Johnson film realized this and confess failure in moving it after a single week at the Castle.

"The Covered Wagon," which is the only photoplay running in Chicago at high prices, is not doing capacity business, but the returns are highly gratifying since the patronage comes largely from those who buy high priced tickets, mainly through the Couthout agencies.

Sam Katz gives out some interesting figures on attendance the last three weeks in Chicago. He says "Enemies of Women," the Cosmopolitan special, the first twenty-one days sold 125,007 tickets at the Roosevelt theatre. During the same period "The Covered Wagon" at Woods played to 57,345 people.

The business at the Chicago Theatre for the month of March averaged \$47,000 a week, as is shown by the income tax returns, which totaled \$9,000 for that one month.

"Syncope Week" programs attracted more than ordinary business at outlying houses and added some seat to a week which would otherwise have been commonplace.

Estimates for last week:  
Chicago—"The Famous Mrs. Fair" (First National). Seats 4,200; nights, 55 cents; Sundays, 65 cents. About \$45,000.

McVicker—"Thomas Meighan in 'The Ne'er Do Well' (Paramount). Seats 2,500; nights, 59 cents. About \$29,000.

Reessault—"Enemies of Women" (Cosmopolitan). Seats 1,275; 55 cents. Total receipts exceeded \$18,000.

Woods—"The Covered Wagon" (Paramount). Matinee, \$1.10; nights, \$1.65. Seats 1,150. Did about \$11,500.

Randolph—"Hunting Big Game in Africa" (Universal). Seats 650; all seats 50 cents. Did more than \$10,000.

## 'COVERED WAGON' \$1.50 SCALE IS HUB HANDICAP

Film Taking Better as Legit Season Nears Its End

Boston, May 16. With things pointing toward the finish in the legitimate houses, the picture business in this town seems to be taking on added speed. "Westward Limited" opened at Tremont Temple on Monday, playing at a 25-cent top, and "The Covered Wagon" is due at the Majestic on next Monday night, playing at \$1.50 top for evenings and Saturday matinees, and scaled at \$1 top for the other matinees.

The show at the Majestic is being plugged big from an advertising and publicity standpoint, but there is some doubt whether a picture priced at \$1.50 top can get over in Boston.

Estimates for last week:  
State (capacity, 2,400; scale, 25-50)—"Soul of the Beast."

Park (capacity, 1,100; scale, 40-60)—Third week of "The Affairs of Lady Hamilton." House did about \$4,500 last week.

Modern (capacity, 800; scale, 30-40)—"The Stranger's Banquet." Last week's gross \$5,500.

Beacon (capacity, scale and attraction same as Modern).

Carmel Myers Sues Again

Los Angeles, May 16. Carmel Myers has filed her second suit against Isadore Kornblum, a lawyer. The first action was dismissed. The picture star now charges desertion.



## INDEPENDENTS SEEKING PRE-RELEASE OUTLET

**But Fairbanks' Lawyer Denies  
Star Will Acquire  
Theatres**

Last week it was rumored that Douglas Fairbanks was interested in a proposition to obtain a number of theatres in the bigger cities of the country for the purpose of guaranteeing the independents linked in the association headed by him pre-release dates to popularize their wares and thus practically compel the houses that were shutting out their pictures to play them because of public demand. This, however, was denied by Dennis F. O'Brien, attorney for both Douglas Fairbanks and Mary Pickford, who stated that Fairbanks had no intention at this time of entering the theatrical field as a operator of theatres.

He stated that the rumor might have grown out of the fact that some time ago when the Federal Trade Commission investigators were on the coast, it was intimated to Fairbanks that the Lynch chain of houses which the Famous Players contract could be purchased at a reasonable price. Fairbanks is reported to have stated that he was not interested.

It is intimated, however, although not by Mr. Fairbanks' attorney, that there might be a plan on foot by the independents which might eventually lead to their becoming interested in the operation of theatres. The possibility is that their propaganda campaign for sympathy might bring about local financing in some towns that would enable them to have their own theatres for the showing of their films.

## BLANEY IN FILMS

**To Screen Many of Famous Melodramas**

Charles Blaney, the melodrama king of the days of the popular priced combination houses in the legitimate field, is going to enter the motion picture producing field. This is not his first venture into the silent drama. For years ago he was associated with the old World Film organization and produced several pictures for them of the popular type that proved big money-makers.

At present Blaney is laying plans for his organization and arranging for distribution of the pictures.

The Blaney Play Co., in which he and his brother, Harry Clay Blaney, are associated, controls about 250 of the best known melodramatic plays of the popular variety.

Blaney, it is understood, intends to start producing in about two months, with an idea of grinding out something like eight pictures a year.

## OLDFIELD NEGOTIATING

Barney Oldfield, the dare devil auto racer is here. He is negotiating a motion picture contract with one of the big companies.

## ORDER DRY SCREEN

Marshall, Texas, May 16. Drinking scenes in motion pictures bring the Federal Constitution into disrepute and must be eliminated when shown here, the local board of censors has declared. Dr. G. J. Rousseau, chairman of the board, says that no scenes showing any violations of the Constitution or its amendments should be flashed on the silver screen.

## POLA BACK AT WORK

Los Angeles, May 16. Pola Negri, who was operated on last week for an infection of the throat, has seemingly recovered and is back on the Lasky lot continuing work in the production of "The Cheat."

## Linick Goes Abroad

Chicago, May 16. Adolph Linick, of Jones, Linick & Schaefer, has left for Europe; Peter J. Schaefer has gone to Eagle River, and Ralph T. Kettering to West Baden.

## Miss Harris' Discharge

Los Angeles, May 16. Mildred Harris, formerly Mildred Harris Chaplin, has been discharged from bankruptcy by order of Judge Trippett. Creditors claimed there was \$31,461.90 due them.

# PRODUCTION SCHEDULE POINTS TO BIGGEST SUMMER EVER

**Los Angeles Studios All Active—Players Dividing  
Time Between Several Features—Independents  
at United to Spend \$7,000,000**

Los Angeles, May 16.

It appears as though Los Angeles and its environs are to witness the busiest summer ever in the matter of motion picture production. For some months past production has been speeding up at a tremendous rate in practically all the studios, and at present things seem to be moving along at top speed, which it is generally believed will be maintained until late in the fall. At present there is a condition prevailing which necessitates the appearance of some of the most popular of the supporting players of the silent drama in two productions at the same time, and, in some instances, in three, dividing their time as best they can between several studios. It is a condition, not only as far as the actor is concerned, but a general condition that is practically without precedent in the history of picture producing.

The surprising thing is the tremendous independent activity. At both the United and the Warner studios things are moving at a great pace, while on the Lasky lot there are 17 units at work. At Goldwyn, over in Culver City, there are about 10 units either getting in readiness or already working, while at Fox and Universal they are working overtime.

At the United studios the program for independent production as laid out at present calls for an expenditure of more than \$7,000,000 during the coming year. The new building program and installation of new equipment at this studio, which called for an outlay of about \$800,000, is practically completed and at present the Melrose Avenue plant is having its streets relaid out and repaved. The United lot is the scene of the activities of the First National production units and those of Joseph M. Schenck, while Maurice Tourneur is also working here, as are also the Sam Hork productions and the Arthur Jacobs productions. The Schenck organization is at work on the Norma Talmadge feature, "Ashes of Vengeance," which is nearing completion and which is costing \$500,000 to make. Work on a series of Constance Talmadge productions, which are to cost something like \$600,000 in total, is also under way. Richard Walton Tully is working on the production of "Tribby" for First National, and Earl Hudson, who represents the organization here, is laying plans for a campaign of production for other units for the organization.

The Warner Bros. plans call for 13 productions to be made for the coming year and work is going along on two productions at present. "Little Johnny Jones," with Johnny Hines starred, and the Wesley Barry feature, "The Printer's Devil." Early next month Lenore Ulric is to begin work on the Warner lot on "Tiger Rose," under the direction of Sidney Franklin, and Hope Hampton is expected here any day to begin work on the production of "The Gold Diggers," in which she is to be directed by William Beaudine. During the summer John Barrymore is also to be on the lot for the making of "Beau Brummel."

At Goldwyn four pictures have just been completed. They are "The Eternal Three," "Three Wise Fools," "Red Lights" and "The Spoilers." Four new ones have been started; these are "The Rendezvous," with Marshall Neilan directing; "In the Palace of the King," with Emmett Flynn in charge; "The Day of Faith," which is being directed by Tod Browning and incidentally is his first picture for the organization; and "The Magic Skin," which George D. Baker has in charge, for the Achievement Films.

Victor Seastrom is soon to start work on the Hall Caine novel, "The Master of Men," and King Vidor is now working on an original script.

Rupert Hughes is after a new story and will shortly start working, while Hugo Ballin, after making a trip to New York with his wife, Mabel, is to return and likewise start filming a feature.

Eric von Stroheim is hard at work on "Greed" and just returned to the studio from San Francisco, and Charles Brabin is directing Elinor Glyn's "Six Days." Other features that are planned to go in work here in the near future are Joseph Hergesheimer's "Wild Oranges," "Tess of the d'Urbervilles," "Three Weeks" and "The Merry Widow," with "Ben-Hur" to be the big smash of the year for the organization.

At the Lasky studios there are 17 units either at work or about to start. There are 12 productions under way at the present time, with the interest largely centered on the Cecil B. DeMille production, a screen version of the "Ten Commandments." The public is promised in this picture some of the biggest sets that have ever been screened. While the picture has many biblical scenes in keeping with the theme suggested by the title, the picture will tell a modern story. It is said that this will be the biggest and most pretentious picture Paramount has ever released. Fred Elles and Edward Chandler are acting as staff aides to DeMille and he is gathering about him an organization for this production that would indicate that something unusual and extraordinary even for DeMille is afoot. Work has already been begun on a tremendous ancient city, which is to be utilized in the picture.

James Cruze is about finishing "Hollywood," which he has been working on since he completed "The Covered Wagon," but this picture will not be released until the fall schedule is placed on the market, even though it was included in the unit that was to have been released during the period up to August 1. Herbert Brenon is to direct the third Pola Negri Paramount. It is to be entitled "The Spanish Dancer" and is an adaptation of the play, "Don Caesar de Bazan." As soon as William DeMille returns from New York, where he is finishing "Only 38," he will begin work on "Mortal Love," adapted from "The Faun," in which William Faversham starred on the stage.

Jesse Lasky is expected back from New York within a week or so, and then all production plans are to go forward at top speed. Gloria Swanson incidentally is to leave for the east shortly to start work on a screen production of "Zaza," which is to be directed at the Long Island studios by Allan Dwan. She has just completed "Bluebeard's Eighth Wife."

"To the Last Man," Zana Grey's latest novel, is to be filmed under the direction of Victor Fleming, and it is to be the first of a series of his stories that Famous Players-Lasky is to do. This will be the first feature in which Richard Dix will appear for the organization under his new contract with them. George Melford is at work on "Salomy Jane," which has Jacqueline Logan and George Fawcett in the principal roles, while Charles Maigne is directing "The Silent Partner," with Leatrice Joy, Owen Moore and Robert Edeson. Jack Holt is at work under Jerome Storn making "A Gentleman of Leisure," which was originally intended for the late Wallace Reid.

In addition to these west coast activities on the part of Paramount there are at present working in the east Thomas Meighan on "Home-ward Bound," Bebe Daniels and Antonio Moreno in "The Exciters" and Dorothy Dalton in a production that has not as yet been titled. Agnes Ayres has just completed "The Heart Raider" at the Long Island studios.

This is only a partial list of what is going on here at present and in it there is no reference to either the Fox, Universal, Ince, Pickford, Rob-

## HAYS SAVES GOV'T FILMS

**Arranges With President to Store  
Material in White House**

Washington, May 14.

Motion pictures of historical value are to be preserved by the government. Although Congress has made no appropriation for this purpose, President Harding, following a conference with Will H. Hays, the czar of filmdom, has agreed to store these films in a portion of the Executive Mansion, which will be prepared for this purpose, until such time as the legislative body of the country supplies funds for proper care.

After the conference with the President, Mr. Hays stated that the offer of the producers and distributors of the country to assist in the collection of the films had not with the hearty approval of the chief executive. The expense of the erection of the vault in the White House for the storing of the films will be borne by the producers and distributors as the matter is to be the subject of another conference between Mr. Hays and President Harding.

## ACTRESS VINDICATED

Lillian Walker, the screen actress, was cleared by New York Supreme court Justice Mahoney last week when her name was stricken from the records in the Wilkinson divorce case, a litigation between two lay people that has been aired in the dailies because of the mention of five or six co-respondents. Miss Walker and Diana Allen, a "Follies" girl, were among those mentioned. Miss Allen was cleared previously when she proved she did not even know the defendant, Wilkinson, a wealthy color printer.

Miss Walker testified that she met Wilkinson only once and that in the company of a third party.

## "ANNA CHRISTIE" FILM

**Rights Sold to Thomas Ince—Costume Play Also**

Contracts were signed late last week between Arthur Hopkins, Eugene O'Neill and Thomas H. Ince for the film rights of "Anna Christie" at a consideration reported at \$35,000.

Ince is reported about to do a costume picture dealing with the French revolution, besides the O'Neill piece.

## EXPLOITING DRUG FILM

Phil Selznick has just secured the rights to "The Greatest Menace," a drug film, for Western Pennsylvania, West Virginia, Kentucky and Ohio and is planning to road show the feature.

He is trying to tie up two motion picture stars, formerly great screen favorites, and now regenerated drug addicts, Juanita Hansen and Evelyn Thaw, but thus far he has been unsuccessful in coming to an arrangement with either of them. In the event that he fails with both he is going to try out a "masked woman" idea.

## SCRIPT CLAIMANT LOSES

Los Angeles, May 16.

The action which Almee Berkeley against the Goldwyn Corp., seeking to restrain them from presenting their film production "Flame of the Desert" has been dismissed. Miss Berkeley claimed that she wrote the script of the story and that the company had appropriated it.

## FLORENCE VIDOR SIGNS

Los Angeles, May 16.

Florence Vidor has signed a long term contract with the Principal Pictures Corp. Her first production will be "The Winning of Barbara Worth." King Vidor is now directing for Goldwyn and there are rumors to the effect that he and his wife are separated, in more ways than working for different picture organizations.

Ernest Cole and like activities. All of these studios are also working at top speed, and in the smaller independents, such as the Mayer-Schulberg studios, at the other end of the town, things are also humming.

## FILM HISTORY OF BILL ENACTMENT INTO LAW

**Penna. Eagles to Use Picture  
in Old Age Pension Campaign**

Harrisburg, May 16.

The Famous Players-Lasky cameramen will complete here this week the shooting of the complete history of a legislative bill showing the conferences that preceded its introduction, its actual introduction, its consideration in committee, the public hearing given it, the speeches made for it in Senate and House and the signing of it by the Governor.

The pictures are being taken in connection with the Old Age Pension measure, which, on May 17, was approved by Governor Gifford Pinchot, and is now a law. The law provides an old age pension system, but there will be no money available for its carrying out for at least two years, for the \$25,000 appropriated will merely permit the building up of the necessary machinery.

The fraternal order of Eagles is having the photoplay of the bill made and will use it for propaganda in other States where there is no old age pension system. But two States besides Pennsylvania now have such laws.

## EAST SIDE MERGER

**Reported Opposing Circuits Talking  
of Centralizing Properties**

A deal involving about 15 houses and film playing time totalling around \$5,000 or \$6,000 is reported on the New York lower east side. The plan is to end the costly competition of opposing groups, one with Mayer & Schneider and the other comprising the interests of Charles Steiner, Harry Blinderman and Rogensweig.

The properties are all within a narrow district of closely packed population and the rivalry has been extremely keen on bidding for material. The understanding in the trade is that negotiations are on for one side to buy the other out complete, but which way the transaction will go is not known.

## FILMING COHEN YARNS

**Vaudevilian to Produce Series of  
Negro Comedies**

Roy Rice, of the vaudeville team of Rice and Werner, has acquired the screen rights to Octavus Roy Cohen's Satepost stories of colored life. Rice is at present in New York casting the comedies, his intention being to produce a series of twin-reelers.

Production activities will be centered in Birmingham, Ala., the locale of the stories dealing with the exploits of the colored Beau Brummel, Florian Slappey et al. Birmingham is also the home of Mr. Cohen, the author to be financially interested in the productions and also in a supervising capacity.

The players will all be Caucasians working under cork.

## WRIGHT FILMS HALTED

**Series Put Off Until Fall—No  
Explanation Offered**

Los Angeles, May 16.

The Sol. Lesser organization known as the Principal Pictures Corp., which was to have started this week on the shooting of the first of a series of Harold Bell Wright stories, has definitely postponed work on the series until some time in the fall. No reason is given and no explanation forthcoming.

The first of the Wright stories was to have been "The Winning of Barbara Worth," in which Florence Vidor was to have been starred.

## BOOSTING "GO-GETTER"

Los Angeles, May 16.

A nifty plan in the way of exploitation for a feature picture was pulled here by Cosmopolitan, which, with the aid of the local Hearst papers, managed to get the Chamber of Commerce and the Mayor to proclaim the week "Go-Getter Week" coincident with the showing of their picture "The Go-Getter" at the Metropolitan. There was a parade of "go-getters" and the lower part of the city was hung with banners at the city's expense.



# CHICAGO HARMONY BATTLE

(Continued from page 17)

election as the president of the organization.

The delegation from New York is to leave on Sunday and arrive in Chicago Monday morning. Two special cars will be attached to the Century for them. These do not represent the insurgent element of the New York State unit, but are exhibitors who, while still members of the State organization and the Chamber of Commerce as well, believe that the success and continued life of the national organization are matters that are paramount over all personal differences.

Incidentally, New York State Senator James J. Walker is to be in Chicago next week, but not because of the fact that the M. P. T. O. A. is in session there, but to attend the convention of the International Sports Alliance, which is to hold a meeting and huge banquet at which he is to be the guest of honor.

## Steffes Platform

W. A. Steffes, the candidate of Minnesota, in presenting the platform on which he intends to make his fight for election, states in part: "As one of the founders of the M. P. T. O. A., and with a record of unflinching loyalty to the organization in three years of service as a member of its board of directors, I renew my pledge of undivided allegiance to the organization and the principles and ideals on which it was founded. I pledge to resist all attempts to swerve it from the principles and ideals on which it was founded, whether in the form of attacks from without or within."

I greet the present administration, congratulating it for its work in behalf of the independent exhibitors of the United States. During the last year the administration has been seriously handicapped by a lack of adequate finances, with a result that many of its aims have been impossible of fulfillment. This lack of financing is due in part at least to the laxity of members in bearing their share of the expense of maintaining the organization. The organization to-day faces the most critical period in its history. Never before have so many vital and grave problems confronted it. The members are entitled to know precisely how presidential candidates intend to solve its many problems. To that end I declare my policies and program to be as follows:

## Adverse Legislation

Adverse legislation enacted against the motion picture industry is the result of misunderstanding regarding the industry's rights. The so-called music tax, admission tax, excise tax, are examples. To eliminate present and forestall future misunderstandings of our rights, I pledge an administration that will properly present our rights to the legislative bodies of our government.

## Constitution and By-Laws

The present constitution is inadequate to assure the democratic administration of its affairs so essential in an organization of its kind. I favor a redrafting of the constitution, with such alterations as will permit the prompt, efficient and democratic administration of the organization's executive and business affairs.

## Business Administration

As the M. P. T. O. A. is a protective association of business men, the administration of its affairs should be on a strictly business basis. I pledge a business administration that will entirely eliminate personal alliances in the conduct of our affairs, and undertake to place the organization on a firm business basis.

## Harmony

At the present time there are state units and regional factions which through secession have severed their affiliations with the national organization. As unity is the chief requisite of the organization's strength, I undertake to amicably settle the misunderstandings which have divided the organization's ranks and pledge an administration functioning for the good of all.

I also undertake to bring into the organization state and regional units in unorganized territories.

## Government

The M. P. T. O. A. should be governed by and for its members. There should be no usurpation of authority or power by any officer of the organization. Each should be bounded by the limitation of power vested in him by the redrafted and amended constitution. I pledge constitutional government to the members.

## Relations with Producers and Distributors

Our organization does not expect, nor is to be expected, to make any concessions to producers and distributors—not founded on fairness and with the good of the entire industry the chief consideration. Any attempted dictates by producers and distributors, or their employees, which encroach on the rights and privileges of the independent exhibitors, or any destructive policies

which impair or imperil the investment of the independent exhibitor, must be met with stern opposition. Our rights must be respected. I pledge that I will relentlessly combat any individual, group or faction whose policy or program is contrary to the best interests of the independent exhibitor. I pledge an administration that will accept no outside interference or dictation, which will work only for the best interests of its members and the motion picture industry as a whole.

## Economy

Only through careful anticipation and preparation can rigid economy be practiced in the administration of the organization's affairs. I therefore favor the adoption of an executive budget as the means to secure effective co-operation, which will mean greater efficiency at proportionately less cost between the executive heads.

## Financing

The chief obstacle to accomplishments during the organization's life has been the lack of adequate financing. Direct assessment of members is an unsatisfactory manner of obtaining the major portion of the revenue necessary for the maintenance of the organization and the proper discharge of its duties.

I therefore undertake to negotiate a loan with members, who will volunteer to advance the organization \$50,000.00 on notes payable in one year, bearing interest at the rate of 6 per cent., as the means to secure an immediate financial footing. I further propose to limit the direct assessment to \$10.00 per theatre, payable directly to the national organization, undertaking to secure the remainder of the necessary revenue through a system of indirect assessment, such as percentage on revenue secured from distribution of the organization's publications, commission on insurance premiums, etc.

Such avenues of revenue offer a proper and efficient means to adequately finance our organization without impairing its character or prestige, and reduce to a minimum the burden placed on members.

## Film Rentals

The excessive film rentals being exacted from the independent exhibitor are, in many instances, working a severe hardship which is rapidly becoming unbearable. Film rentals cannot be determined in advance, nor can any hard and fast rule be adopted in outlining a policy to secure the reduction which must be made.

Through the elimination of the tremendous waste now attending the production and marketing of films rental reduction will be made possible. I undertake to work for the elimination of such waste through securing a form of contract that will be equitable and inviolable, and, if necessary, enlisting the aid of the public in curtailing picture lengths, in convincing producers of the fallacy of exorbitant salaries for players, duplication of effort and needless expenditures.

My candidate also went into detail regarding his insurance plan, as well as taking a stand against the "block booking" system, and pledged himself to establish a credit bureau for exhibitors which would wipe out the advance deposit system. At the same time he decried the practice of the producers of including paid advertising in the productions they sold the exhibitors, and likewise stated he would undertake to continue and extend the public relations work that the present administration has been carrying on.

## Ritter Against Compromise

James C. Ritter, the Michigan candidate, let it be known this week that he would absolutely oppose any plan for a compromise with the American Society of Authors, Composers and Publishers on the question of the music tax, in the event that a proposition for a reduced tax was presented to the convention. His wire stated:

"There is no compromise between right and wrong. By making ourselves a party to such an arrangement we would be admitting the tax is just and that at least a portion should be paid. I believe the exhibitors of the United States are demanding that the present copyright law that makes it possible to burden them with this tax should be amended or repealed and that such action should be taken by the national organization through Congress to make this possible, with of course the 100 per cent. backing of the exhibitors of the country, which I am confident that such a movement would have. In many sections of the country the rate of seven and a half cents a seat is not new. The entire nation is unfair for motion picture theatres and other places where the playing of music is a benefit to the composer and publisher instead of damaging him."

## Ritter's Platform

Ritter's platform, which has been issued in book form, holds some

pertinent thought for the exhibitor. Its outstanding features are:

My platform is a simple one. I am for a non-political, non-personal business administration, with adequate finances to carry out an intensive program of organization.

In allowing my name to be used as a candidate for the national presidency I do so reluctantly, realizing that it will be a huge responsibility and will mean a great personal sacrifice. But the experience I have had in our own state brings me to the conclusion that the exhibitors of the country are only waiting to support an organization the forces of which are directed in the right channels.

I believe that the Motion Picture Theatre Owners of America should be run as a great business institution and that results are not obtained through petty politics and personalities.

Our organization should be devoid of personal ambitions and differences. We have no place for them in our organization work. We are organized to protect ourselves and our investments.

When we consider the millions of dollars invested in our business it seems inconceivable that the exhibitors of the country will not support and adequately finance their organization, and I am confident that they will once they see their organization placed in a position where it can and will be a power for good.

Reviewing our efforts in the past, I would say that two things have hindered our progress—lack of confidence and lack of finances. I am also convinced that the plan of organization that we have been operating under nationally has not been conducive of results.

I am convinced that we should have an experienced organizer, to whom we can give our outline of work and insist that this program be carried out. He would be the man who would go into states not now organized and whip them into efficient state units, and they in turn would be placed in a position where they could and would support the national organization.

Efficient organization will go a long way toward the solving of such national problems as admission tax, music tax, etc., for when we get 14,000 theatre owners together and working as a unit, nothing in the world can stop them. The opportunity lies almost within our grasp, and it takes only a cohesion of our forces to accomplish it. But first our forces must be amalgamated, and that is the biggest work of the national organization. Not attempting a fight with anyone until we get all of our forces under one banner, and then you will find that it is unnecessary and that every single situation can be solved by a round-table discussion.

What do I think we should do regarding Will H. Hays and the motion picture producers' and distributors' organization? The answer is so simple that it seems a waste of time even to mention it. There never has been a problem so big that two organizations, really organized and really representing something, could not get together over a table and iron out their differences. We don't want to fight against them. We should be able to fight with them to solve some of the problems of mutual interest, and there is no use, as long as we are to be so intimately allied, of continually having misunderstandings. It isn't so in other businesses, and there is no place for it in ours.

The issue has come up as to who should vote at the coming Chicago convention. Do you know any good reason why any state should not be permitted to vote, especially this year? When we get all states efficiently organized, then is the time to talk about limiting votes to states which have paid their quota, not now. And perhaps no one state could raise this question more than Michigan, which has paid this year about 30 per cent. of the entire amount paid into the national organization from quotas. But, men, let's get organized first.

Smith Ohio's Candidate  
Martin G. Smith, president of the M. P. T. O. of Ohio, is also a candidate in the field, and while he has not issued a complete outline of the program that he would adopt as his platform, he has made a statement that is a plea for constructive work at the Chicago convention. In regard to the differences in the exhibitor ranks he says:

"The so-called differences within our ranks cannot be compromised. They must be ignored. Let us not allow personalities to interfere with the accomplishment of the really important task now confronting us."

He also decries the fact that the organization is the result of sacrifice and effort on the part of a few individuals and not of the mass, and makes a plea for the uniting of all the exhibitors of the country—insurgents and unorganized exhibitors—so that a solid front can be placed before the forces that would exterminate the independent exhibitors, which forces he likens unto packs of wolves.

Chicago, May 16.

When Mayor William E. Dwyer officially opens the Motion Picture Palace of Progress at the Coliseum Saturday he will set in motion the most important convention ever held by the M. P. T. O. A., officials believe.

No less a problem than the fostering of greater harmony between

distributor, theatre owner and public has been placed before the fourth annual meeting, and to solve it no stone has been left unturned by those responsible. Jules J. Rubens, Chicago representative of the theatre owners, and A. J. Moeller, general manager, have been working steadily 18 and 20 hours a day for the last few weeks to make the huge affair a success.

Besides 2,500 theatre owners from every part of the United States, scores of motion picture stars and directors are expected. Visitors are to register in rooms 203, 204 and 205 of the Hotel Sherman, headquarters of both the convention and the Palace of Progress. Messrs. Rubens and Moeller will be in charge.

Elaborate plans have been made for the entertainment of the visiting theatre owners and movie stars. One event will be a luncheon tendered by the Association of Commerce. Balaban & Katz, who operate several movie palaces, have sent Mr. Rubens 5,000 tickets to the Chicago theatre for distribution.

Andrew Karzas, owner of the Woodlawn and Stratford theatres, has sent a like number of tickets to the Trilanon (said to be the finest ballroom in this country). Through the co-operation of women's organization several novel features of entertainment are possible.

Unusual exploitation will help make this the outstanding event of the movie world. One thousand theatres in Chicago and vicinity, for instance, have been supplied with special slides, which will flash announcements of the Palace of Progress on the screen, with trailers showing glimpses of the palace and with striking posters for the lobbies. Surface and elevated cars and submarine trains, together with elevated platforms and waiting rooms, have been covered with 10,000 cards and posters. Chicago as well as surrounding newspapers have been unusually liberal in the use of special and news stories for five weeks. The Chicago Evening Journal is just finishing a contest for the selection of a cast for a three-reel film to be taken during the convention. The film will be made under the direction of David M. Hartford. The Journal, the Chicago Evening Post, the Chi-

cago American and the Herald-Examiner have all arranged for special supplements on opening day.

The entire work of exploitation has been handled by Nat Royster, well-known theatre and movie publicity man.

The Palace of Progress will illustrate in scores of ways the importance of the motion picture to the public. The use of the movie in Americanization and naturalization work, the promotion of vocational education and better health will be shown. Other exhibits will indicate graphically the part movies play in aiding the Red Cross, the Army and Navy, the postoffice, industry in general, the city, State, school and church.

The entire progress of the motion picture will be worked out by a whole series of exhibits. In contrast to the latest and most perfect films will be run off some of the old thrillers, including "The Great Train Robbery," one of the first three-reelers. The latest scientific developments in the film world will be shown, including the new stereoscopic film, which throws persons and objects on it into relief; submarine photography, X-ray pictures, colored films and the recently invented talking-moving pictures.

Visitors to the Palace of Progress will see exactly how a movie is made—from the manufacture of the film and the training of players to the flashing of the drama on the screen.

One of the important feature events will be the showing of the safety first picture, taken by the Atlas Educational Film company, under auspices of the Motion Picture Owners of America, and a special committee on safety appointed by Mayor Dever. The film will be part of a campaign waged in Chicago against speeders and traffic regulation violators in an effort to eliminate the alarming number of deaths from reckless driving. The film will be made under the direction of Chief of Police Morgan A. Collins and Captain John Naughton, head of the Motor Traffic Department, with Coroner Oscar Wolf co-operating.

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## PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

## PAN-AMERICAN FOUR

Male Quartet  
15 Mins.; One  
LeClaire, Moline, Ill.

Moline, Ill., May 16.  
The Pan-American Four is one of the best of the colored quartets. It consists of Charles H. Downs, formerly of Downs and Gomez; Walter Hilliard, John Kinnebrew and John W. Turner, the basso, who was formerly with Dunbar's Old Time Darkies. The quartet has been playing picture houses all season with the exception of a single week, which was filled in at the Majestic in Chicago.

The routine of songs offered here is widely different from that heard at the Majestic in Chicago and gives the singers excellent opportunity to shine vocally while at the same time the numbers are lively enough and contain enough comedy to give the offering value on this score. John W. Turner sang the only solo, "Old Black Joe," and he certainly sings it. He has a rich bass voice. "My Home Town," "Maryland" and other numbers scored a hit, while a calypso number is done exceptionally well. The LeClaire is operated in conjunction with the Delmonte at St. Louis, and has played some of the most important presentation numbers.

Loop.

## CLIFF NAZARRO and ORCHESTRA

10 Mins.; Two (Gold Drapes)  
Missouri, St. Louis

St. Louis, May 16.  
Nazarro and his band is one of a series of acts being routed by the Famous Players-Lasky Corp. for its chain of theatres to reach St. Louis. Cliff is of the famous Nazarro family of dancers. He has nine men grouped, all in tuxedos and with the gold drape background make a splendid stage picture. George Hall is up front leading and they put over "Burning Sands" for the opener.

Nazarro received a big hand when he entered and rewarded the fans with a comic number. The orchestra got a nice hand after rendering "Song of India." There were several other numbers by orchestra and songs by Nazarro. Then Nazarro and band put over "Down Yonder in New Orleans." For a finish Nazarro does a remarkable bit of foot work with band working up to a grand finish that sent them over a positive hit. Nazarro with his present offering and George Hall's Society Orchestra is a sure attraction.

Ross.

## COURTNEY SISTERS and ULTRA STRING ORCHESTRA (6)

12 Mins.; Full Stage (Special)  
McVickers, Chicago

Chicago, May 16.  
The Courtney Sisters are the feature of the "Jazz week" program at McVickers, but do not appear in connection with the specially arranged features nor are they given advertising prominence, excepting as the principal act of the "Jazz" program. Their offering follows the special numbers and the news weekly comes between them. It is not so difficult for the Courtney Sisters to follow singing features such as are presented, but it is to the credit of the Ultra String Orchestra that it makes good with a piano solo and an ensemble number following an overture by the splendid regular McVickers orchestra and Al Copeland's band.

The Courtney Sisters sing "Way Down Yonder in New Orleans" after the same entrance they do in vaudeville, then take chairs at opposite sides of a table and render "Who Cares?" which gives Fay opportunity for comedy. They exit and the musicians fill the gap until their next appearance with a change of costume, when they sing "Just a Girl That Men Forget," giving it a dramatic touch, with the smaller one doing a sort of "Broadway Rose."

They alternate the lines and make this number very effective, finishing with a storm of applause, but taking no encore at the first performance Monday night, probably under instruction, as the program was long. The Courtney Sisters make an ideal picture house act. Their set is flashy, the costumes are attractive, the band is a feature and their singing is highly enjoyable.

Loop.

## "A STUDY IN DELPH"

Dancing

4 Mins.

Missouri, St. Louis

St. Louis, May 5.  
"A Study in Delph" is a perfect presentation, in time limit, cost and beauty. As an applause getter it surpasses many more costly. Charles Dahl staged the piece and Isidore Cohen arranged the music.

The curtains part to a timely overture. In the center of stage hangs a large Dutch plate, in blue and white. In the center are two Dutch characters in costume. They pose; then step down and go into a wooden shoe dance. Without stalling they go in to a second dance and pantomime a flirtation bit, proposal and acceptance then return to center of plate and pose for curtain. The dancers are worthy of mention, Melba Vierdag and Woody Wilson (not the former president) and are excellent wooden shoe dancers. The plate is made of beaver-board and is 10 feet in circumference.

Ross.

## FIGHT PICTURES

These are claimed to be exclusive pictures for the Rialto, N. Y., and were shown last Sunday, the day after the heavyweight tournament at the Yankee Stadium for the benefit of the Mayor's Milk Fund. The pictures were made by Universal, and whatever is obtained from their release is also to be given to the fund. Time, 37 minutes.

The fight special started with a number of scenes depicting the work of the Milk Fund in furnishing life-giving nourishment to the poor babies of New York. Then followed a number of scenes in and about the big Yankee stadium, where the bouts were held. Finally the three rounds of the Firpo-McAuliff bout start the real fighting. It is a graphic accounting of the bout that showed how amazingly fast Firpo is. Then followed the first, fifth, eighth, ninth, tenth and eleventh rounds of the Willard-Johnson bout, which, after being first shown as taken by the regular speed camera, also had two rounds (the eighth and eleventh) as the slow motion camera caught the bout. It was interesting and thrilling, with the Rialto's audience being roused to cheers at various points.

The pictures look as though they are a sure business getter in any part of New York State for the next month at least. Every one was interested in Willard's effort to come back. The fact that he did and the chances that he and Firpo will be matched for July 4 will make the pictures hold their interest longer than the average pictures of a non-championship battle ordinarily would. They certainly pulled extra business to the Rialto, judging from a practically all stag crowd present Sunday afternoon.

Fred.

Holmes Walton, sales distributor in England for the Bennett Pictures, has made an offer for the screen rights of the Sanger & Jordan production of some years ago "The Girl from Rector's," but the deal has not been closed.

Harold Horne is managing Loew's Palace, Memphis.

## MASTERS OF MEN

Vitaphone production, presented by Albert E. Smith. Two other Smiths are concerned in the technical end of the picture, David Smith directing and another of the Smith clan "shooting" some corking photography. Adapted from the late Morgan Robertson's novel by C. Graham Baker. At the Cameo week of May 13. Run 78 minutes.

Leutenant Breen.....Earle Williams  
Mabel Arthur.....Alice Calhoun  
Dick Halpin.....Cullen Landis  
Bessie Fleming.....Wanda Hawley  
"Pig Jones".....Dick Sutherland  
Sawyer.....Charles E. Mason  
Mr. Thorpe.....Bert Appling  
Captain Bliker.....Jack Curtis  
"Nigger".....Martin Turner

Sea stories are having their inning along Broadway these days. At the Cameo "Down to the Sea in Ships" held forth for about three months to very profitable business, and the Strand currently has a sea feature. This may account for the unusual number of nautical looking men seen around in this particular theatre.

The Morgan Robertson story has been pleasantly visualized. It is far from subtle in its denouement, but, for the average film fan, that commends it, if anything. The suspense is not maintained any too long, and the observer sits back with a contented feeling in the subconscious knowledge that everything will turn out hunky-dory for the principal quartet of sympathetic characters.

The scenario maker follows the course of least resistance in his untolding of the tale. The very first title, following the usual credits, refers to Mr. Robertson, the idea being conveyed that a visualization of the book will be unfolded. The audience, if it does become lost in the realism of the story, is intermittently reminded by references to the author. Thus, after a couple of reels have run their course, a title flashes, reading something to the effect: "We now come to what Mr. Robertson calls the Iron Age."

The story is divided into four "ages"—stone, iron, barbarism and civilization. In sequence the stone age deals with the experiences of the youthful Dick Halpin (Cullen Landis) at school to shield the erring brother of Mabel Arthur (Alice Calhoun), with the result he is accused wrongly of stealing the school's athletic funds, a crime committed by Mabel's brother. It results in the boy's running away to sea (iron age), where Dick has become quite adept with his fists and earned the interest of Lieut. Breen (Earle Williams) of his vessel. Breen's sweetheart is Bessie Fleming (Wanda Hawley), but a screen complication that would and could have been easily explained in real life estranges the twain. The crew is enjoying a week's shore leave along with the officers, Dick cutting up considerably in returning to pay back to his cowardly schoolmates a thrashing they inflicted upon him after the missing athletic fund's episode.

Dick decides to desert, and changes his sailor regalia for "civvies" with Lieut. Breen, also sans uniform, seeking him out in the slums for the purpose of dissuading him. A stop in a gin-mill for the purpose of administering alcoholic first aid to Dick results in both being fed "K. O. drops" and shanghaied.

The third episode of the tale, the age of barbarism, recounts the duo's experiences aboard a vagabond vessel. A broad discrepancy becomes apparent to most all of the audience here, resulting in comment from neighboring spectators. Lieut. Breen, immediately on being kicked back into his senses by the none-too-gentle officers, says: "I demand to be put ashore. I am an officer of the United States Navy." Later, when Halpin salutes and "sirs" Breen as his superior officer, the latter says he has lied; that he is a valet in civil life because as an officer they would not dare allow him shore leave for fear of communication with an American consul.

However, through force of habit Breen gives himself away in assisting the outlaw captain of the ship in the flag-signalling. Captain Bliker queries: "How did you know which was the right flag to answer with?" and Breen recurses to physical action to take command of the ship in the name of government, reading the distant warship's signals that war has just been declared with Spain (all the action led up to the 1898 period) and that the ship is now part of the U. S. N.

The age of civilization finds Dick Halpin promoted to officership after distinguishing himself in naval

strategy in trapping the Spanish commander, Cerveres's, fleet almost single-handed, with the duo's affairs of the heart becoming straightened out satisfactorily.

The film is pleasing entertainment, and should deliver in any grade picture house. Its quaintness of costume is a fetchingness of charming. The women's regalia is particularly contrasting to present-day modes.

The cast is well balanced. Dick Sutherland as "Pig" Jones has a phiz that rivals Bull Montana's. Truly, his face is his fortune, if not for leading man purposes. Abel.

## ISLE OF LOST SHIPS

M. C. Leyer presents a Maurice Tourneur production, adapted from "The Isle of Dead Ships," by Crittenden Marriott, per se. Directed by Maurice Tourneur and distributed through First National. Projection time, 75 minutes. At the Strand, New York, May 13.

Dorothy Fairfax.....Anna Q. Nilsson  
Frank Howard.....Milton Sills  
Detective Jackson.....Frank Campeau  
Peter Forbes.....Walter Long  
Patrick Joyce.....Bert Woodruff  
Mother Joyce.....Aggie Herring  
Captain Clark.....Herhall Mavall

Rather a top-heavy melodrama, its bizarre complications in the end become rather staggering as though author and film producer sought to outdo Jules Verne in their accumulation of startling and outlandish dime novel incidents. Nevertheless, the picture has many elements of striking ingenuity.

The locale is a weird spot in the unknown seas, where all the derelicts have congregated, from ancient Spanish galleons to the ocean grayhound of modern commerce, and the conception is that these lost craft have become entangled to form an island. To this strange spot come the hero, a convicted murderer being brought back from Central America to face justice in the States, and the heroine, a rich young American tourist.

Their ship is wrecked and deserted by passengers and crew, leaving them alone on board. Instead of sinking the big ship drifts to the isle of lost ships, which is found to be tenanted by about 50 other persons, all desperate characters.

The sudden introduction of the beautiful young woman into this community of brutalized men is pretty daring fiction for screen purposes, but there is something of a punch in the battle between the murderer and the self-appointed ruler of the "island" for her possession. It's all rather a brutal romance, but not without its power, particularly when the fist fight is one of the most violent and realistic filmed in many a day.

So much of the story is none too plausible, but when the recital goes further and stages the escape of hero and heroine in a submarine one is inclined to blink and draw back from such dime-novel imaginings. That is the picture's principal defect—its fictioning run amuck in search for effect and the structure draws an obstinate grin instead of a gasp. It's all just a bit too feverish and strained, and the dime novel story balks interest at a certain point.

It's a pity, too, for the producer has employed a good deal of skill in achieving some of his effects. The scenes of storms at sea are remarkably vivid and impressive, and only a resourceful picture maker could have secured the bizarre effects of the weird island of stranded ships. These are studio sets, of course, but they convey an astonishing effect of reality. The submarine episode has been elaborately managed. The scenes in the subsea craft are absolute in their actuality, and at the finish the adventurers do actually come to the surface in a real sub just as a real torpedo boat destroyer comes up from the distance blowing clouds of smoke. The film must have cost a considerable sum, and its production standard is high, but there are points where the story overreaches itself. The cast is a notably excellent one, with the always satisfactory Milton Sills in the heroic role, the beautiful Anna Q. Nilsson as the American girl and Walter Long playing the vicious ruler of the outlandish community.

Rush.

Southern Enterprises, Inc., is reported to have secured an interest in the Criterion, Oklahoma City, paying \$10,000 or thereabouts. It means a Famous Players connection. A 12-piece orchestra will be installed at the Criterion, to be operated in conjunction with the Capitol in the same city.

## 60 CENTS AN HOUR

A rural comedy drama by Frank Condon, adapted for the screen by Grant Carpenter and directed by Joseph Henabery. Starring Walter Hiers. Shown at the Rialto, N. Y., week May 13, 1934. Time, 85 minutes. Jimmy Kirk, a soda jerk.....Walter Hiers  
Mamie Smith, his sweetheart.....Jacqueline Logan  
William Davis, Jimmy's rival.....Ricardo Cortez  
James Smith, a banker.....Charles Ogle  
Mrs. Smith, Mamie's mother.....Lucille Ward  
Storekeeper.....Robert Dudley  
Three Crooks.....Clarence Burton  
Clarence Burton, Guy Oliver, Cullen

This is the second of the Famous Players-Lasky features starring Walter Hiers, and this picture goes in for a little broader boob comedy than the first. Perhaps the adaptation of the story, made by one who has a knowledge of picture values of the fat comedian, has something to do with the fact that here is a picture that really has some laughs in it. Playing opposite Hiers is Jacqueline Logan, who also contributes a fair share to the proceedings. The picture, however, is a little too long as it now stands and could easily be cut 10 or 15 minutes.

The story is one of those tales that are only too true in southern California, where a great real room is in progress. The action takes place in a town that has sprung up practically overnight. James Smith is the banker of the town and the heroine, his daughter, is also the cashier and the works of the banking institution. Next to the bank is the original shack around which the town was built, and here Jimmy Kirk gets a job as soda jerk at \$7.50 per hr. He seems to be the only one that is not cashing in on the town's wave of prosperity.

Of course, he is in love with the banker's daughter, and so also is William Davis, a speedy young real estate broker. The latter works fast and becomes engaged to the girl. And finally she lets the soda clerk take her for a flivver ride to break the news to him that all is over. The night before, however, the bank has been robbed, and the crooks have been using one of those "60 cents an hour rental and drive it yourself" flivvers, and the fat boy of the tale gets the same fliv to take the banker's daughter riding. The crooks, however, had not paid off on the car yet and were only storing it for a few minutes, having left the biggest part of the loot in the car. Then the old motion picture chase starts. The father and sweetheart of the girl are hunting the pair, believing that the fat boy committed the robbery and kidnapped the girl. The police are looking for him for both crimes and the crooks are also on the trail to get the dough in the car. The boob, however, turns the works on them and captures the real crooks and finally wins the girl's forgiveness and her hand as well. Incidentally a "joke lease" that he has had put over on him, on four feet of ground between two buildings turns out to be the means of his getting considerable fortune, for the lease is for 99 years and the bank itself encroaches on his property to the extent of three inches.

The picture might have some of the chase stuff clipped to advantage.

Fred.

## DEAD GAME

Universal five-reeler, featuring "Hot" Gibson. Story by Edward Sedgwick, who also directed. Projection time, 54 minutes. At Loew's New York, April 24.

Regulation western, following the ancient formula pretty closely, but taking a good deal of interest from its rough riding. Gibson is always a likable cowboy hero, and in this subject does some rather wonderful feats of horsemanship. One is falling down the face of a steep cliff mixed all up with the mount and another is the feat of capturing a bridleless horse, mounting it in an open desert and riding it bucking furiously across the field of vision. This latter performance was a conspicuously thrilling bit of filming.

The story is weak in its artificial staginess, one of those things with the will-the-hero-arrive-in-time-or-where-is-the-mortgage-on-the-ranch things. Gibson is working with a new leading woman. She doesn't figure in the billing, and this reviewer wasn't quick enough on the trigger to take it from the title on the fly, being a little stunned by having to inhale a double feature bill at one sitting. She is rather a colorless actress, pretty in face but rather awkward in bearing.

The picture has all the official stuff of the hero who battles and beats a whole gang of outlaws by force of quick wit. It isn't explained how he escapes from the

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watchful eyes of the desperadoes long enough to get miles away and capture the heroine by holding up the stage. You just have to take it on faith. Indeed, you have to take most the whole story on faith, but the swift riding and the melodramatic finish in which the mounted hero dashes on horseback right to the altar rail, snatches up the bride and carries her off from the clutches of the designing villain who wanted to marry her to get possession of her property, was unquestionably thrilling in its crude dime novel, melodramatic way and effectively staged to deliver a maximum kick such as the neighborhood audiences revel in. That's about the picture's grade. It was done at the New York as half a double bill.

BAVU

Universal-Jewel production. Based on the play by Karl Carroll. Adapted by R. Shreck and A. G. Kenyon. Directed by Stuart Paton. Shown at Fox's Academy, New York, April 29-May 2, on double feature bill. Time, 67 minutes.

Felix Bavu.....Wallace Beery  
Princess Anna.....Estelle Taylor  
Mischka Vleck.....Forrest Stanley  
Lisa Stropik.....Sylvia Breamer  
Prince Markoff.....Joseph Swickard  
Kuroff.....Nick De Ruiz  
Piplette.....Martha Mattox

This is straight drama that was written for the screen more than it was for the stage, although it had a stage presentation in New York in the theatre that is controlled by the author. It is screen drama at its best, there is punch after punch in the story as it proceeds, and as the action narrows down to practically four people after the first flare of excitement it is easily followed. Yet with the action confined to practically one room and carried on by a quartet of characters the suspense is so great that it virtually keeps the audience on the edge of its seats.

For a Universal it is an exceptional picture, and for any one else it would have been better than the average. There is but one fault that can be found with it, and that is the title. True, it is the name of the character of the heavy in the story, but it means nothing until after one has seen the picture. Any exhibitor that plays this one and who happens to have a Russian or Yiddish section in his town wants to plaster it with paper in the native language. It is a story of the beginning of the Russian revolution, and as such is a whale of a tale, not only for those Russian-born, but for every one. It is gripping, intense and thrilling.

The story in brief is that of a comrade of the newly formed Soviet force, who, for love of his Princess, aids her to escape from the mob incited to violence by the Treasurer of the revolutionists, who knows that with the looting of the city he will be able to fatten his own coffers. After the uprising the brute Treasurer plans to escape the city with the girl who has incited him to plunder and theft, accompanied by his two servants. It is, however, necessary to obtain passports from the rescuer of the Princess, and when the request is made of him he plans to escape across the border with the passports that have been stamped by the Treasurer, who believes that they are being made out to him. He cannot tell the difference because of his inability to read or write. Finally after several reels of action, in which both factions are working at cross purposes, the hero and the Princess escape and cross the border as the heavy in pursuit sinks through the ice with his team of horses and sleigh.

The direction is perfect. The early action with the mob scenes has thrill after thrill, and the burning of the city, evidently done in miniature, is so handled as to appear as though a real city was being destroyed. In the chase stuff a number of falls on the part of horses were well done, although there appeared to be a suggestion of hobbies on some of the animals.

In casting the picture seemingly the best possible types were secured. Wallace Beery as the heavy Bavu was really a screen sensation. His performance can be marveled at, so gripping is he in his work, and the duel between him and Forrest Stanley as Mischka is a corking bit of work. Stanley was the heroic figure that looked and managed to act the part in a convincing manner. Estelle Taylor endowed the Princess with a human as well as an imperial atmosphere, and Sylvia Breamer as the sweetheart of Bavu contributed a clever performance. "Bavu" is a picture well worth the playing anywhere for any class of audience. But it is one that the exhibitor will have to go out and work up, because the title does not suggest either the story or the theme.

Fred.

YOUR FRIEND AND MINE

A. L. Pictures Production. Distributed by Loew-Metro. Adapted by Winifred Dunn from playlet by Willard Mack. Directed by Clarence Badger. Photographed by Rudolph Bergquist. Special production. Five reels. Running time, 65 minutes at Loew's State, New York.

Patricia Stanton.....Enid Bennett  
Hugh Stanton.....Huntley Gordon  
Ted Madison.....Willard Mack  
Mrs. Beatrice Madison.....Rosemary Theby  
Victor Reymier.....J. Herbert Frank  
Andrea Mertens.....Otto Lederer  
Marie Mertens.....Alleen Ray

Willard Mack's sketch "The Rat" played by Mack in vaudeville several years ago formed the basis of "Your Friend and Mine." It classes with the better sort of films produced for the first run houses, with the usual padding out of a story that while familiar has been capacity handled in its transition to the screen.

It's the world-old triangle with the picture carrying a sort of message to husbands that wives should come before business. That's been done before in pictures and stage plays, but it's one of those things that's always good if presented right.

All pictures are supposed to have good photography and lighting nowadays, but all don't. This is one that carries a real big time atmosphere, not only in its lighting but in the convincing staging given it.

The film is also fortunate in its cast. Enid Bennett plays a weak-willed wife in a natural easy way that makes it stick. Mack has a contributory part and also plays with a likeable ease.

One thing about the film that makes it decidedly unusual—its hero is not the central character, that being played by the heavy, J. Herbert Frank. And he plays it as it should be for pictures, with a leer, a trick waxed mustache and cigaret that recalls the heavy villains of the old melodramas, but not overdoing it.

The tale sweeps along for the better part and holds interest. A bit of hoke here and there has been dragged in, but its good hoke and registers.

A thunder and lightning storm for the climax scene is a realistic bit of picture production, nicely timed with the tempo of the story.

Others appearing include Rosemary Theby, Otto Lederer, Alleen Ray and Huntley Gordon, each a good type for the role and playing in an experienced way. And as a clincher there's that message to husbands to keep tab on their wives, and not let 'em play around with heavy villains, with or without waxed mustaches and cigarettes. That never failed to get a picture audience and probably never will.

Willard Mack and Enid Bennett should carry drawing power. Bell.

A FRONT PAGE STORY

A. E. Smith presents the Jess Robbins Production. Story by Arthur Goodrich, adapted by F. W. Beebe, directed by Jess Robbins. Projection time, 74 minutes. Edward Horton and Edith Roberts featured. At the New York as half a double bill, April 24.

Here is a case where an amusing scant five-reeler was wrecked by expanding it into a total of around seven reels. The story has a certain interest, but it simply won't spread over that unreasonable length. The inconsequential episodes are elaborated to the last degree of tediousness, and by the end of the third reel one's attention is stretched to the breaking point.

There isn't a spot in the picture that is not logical, convincing and neatly done, but nothing happens but commonplaces, and you can't concentrate on commonplaces for an hour and 15 minutes without feeling drowsy. The acting and direction are faultless, and the story is well thought out but without dramatic action, and with a quiet vein of comedy it just bores. Edward Horton, whose name strikes unfamiliarly on the ear, has possibilities for a style of comedy resembling that of the late Sidney Drew, whom he closely resembles in facial appearance. He has, besides, a first-rate equipment of smooth comedy style. Maybe it will mean something to this producer to recall that the Sid-

ney Drew comedies were always confined to two reels. If this picture had been about cut in half and the comedy situation reached promptly and knitted up economically, it would have been a splendid subject.

The characterizations are skillfully developed. Two old men, one the mayor of a small town and the other its newspaper editor, have been devoted enemies. In one of their quarrels the rich mayor determines to ruin the editor by destroying his business and getting possession of his outstanding notes. There arrives in the town at this time an adventurous youth (Horton), who forces the editor to give him a job and later admit him to partnership in the paper.

The young man starts a violent publicity campaign against the mayor in the paper, against the wishes of the editor, and by overdoing the attack brings the loving enemies back to friendship, winning the editor's beautiful daughter (Miss Roberts) in the meantime. The young stranger's trick sliver and the fury of the mayor as one after another a dozen different people call his attention to the newspaper attack both made good comedy. So did the battles of the two old men. But the good points were smothered by quantities and quantities of dull material.

Rush.

(Continued on page 26)

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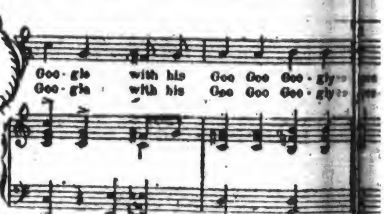
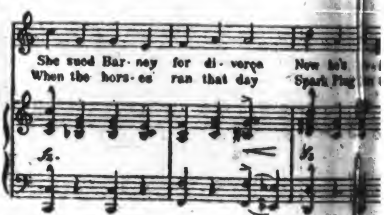
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## THE PURPLE DAWN

Charles R. Seeling production, presented by Nathan Hirsch, released by Aywon. Story, script and direction by Seeling. Bessie Love starred. At Loew's New York. Time, 55 minutes.

Red Carson.....Hert Spottle  
Bob.....William E. Aldrich  
Queen Bee.....James H. Leong  
Wong Chang.....Edward Pell  
Mai Par.....Bessie Love  
Mr. Ketchell.....William Horn  
Ruth Ketchell.....Crisella Bonner

One of those weird melodramas turned out every so often by one of the independently operating producers. One of those pictures that any self-respecting audience takes exception to, for it is an insult to the intelligence of those that patronize even the cheapest type of neighborhood houses.

Why any one should permit an ingenu lead star of the type of Bessie Love to appear in a story that is as utterly impossible and far-fetched as this one is a question.

Charles R. Seeling is the author, script writer and director of this picture. He has dedicated the film version to the city of San Francisco. That city will never mention it.

The plot, such as it is, revolves about stolen cans of hop, worth \$120. They were brought to San Francisco Bay on a small boat, the skipper of which is Red Carson. He has aboard with him a youth by the name of Bob, whom he has browbeaten. This youngster he sends ashore with a package to be delivered to a Chinese, Wong Chang. The boy makes the initial delivery and then returns on board ship with the money and a note. The latter calls for an additional consignment, and the boy makes a second trip ashore, only to be seized by a couple of Chinks who have trailed him. They knock him over the head, steal the hop and then dump him into an automobile, which carries him to the country. When he comes to he goes to the village store and immediately gets a job there, also falls in love with the daughter. Meantime the skipper, robbed of \$120 in hop, has the Ching tong send a searcher broadcast to find the culprit. When he is pegged another auto is sent after him, and he is again knocked on the head.

Then, in the headquarters of the Tong, he is beaten and asked where the hop is. When he can't tell further punishment is administered until he is finally unconscious. Then he is placed into charge of the tong leader's daughter, who is in love with him, having seen him once in the old man's place and fallen like a ton of coal. She finds out where the boy has been and the girl that he has fallen in love with and slips across the street into a place that has been planted earlier in the picture as a house of ill-fame, and phones into the country making a date for the girl to "meet me at the Federal Building." A few scenes later both are disclosed walking into each other in the office of the inspector. Then there is a trip in a motor boat with three Federal men, who arrive on the scene just in time to prevent the hero from meeting his death at the hands of a Chink stranger, who is doing his work even though another Chinaman who has been accused of the crime has been killed for it just a few feet ahead of this.

We are now at the point at which the picture gets its title. About a hundred feet of film have been tinted a light purple, and that is "The Purple Dawn" with the Chinese heroine walking out into it and leaving the boy she has braved all the dangers for in the arms of his white sweetheart.

The foregoing, as told on the screen, made the audience at the New York laugh. The direction is draggy in spots and jumpy in others.

In all the picture might well be termed a piece of junk. Fred.

## LOVEBOUND

A William Fox production starring Shirley Mason. Story by George Scarborough, adapted by Josephine Quirk and William Furthman. Directed by Henry Otto. Shown at Loew's New York. Double feature bill May 11, 1923. Time, 52 minutes.

John Mohrly.....Al Roscoe  
Belle Holway.....Shirley Mason  
Belwin.....Joseph Girard  
Paul Macintosh.....Richard Tucker  
Stephen Barker.....Edw. Martindale  
Fred Hahn.....Fred Kelsey

Just a fair little dramatic program offering that will get by nicely in the daily change houses. The story is one that could have been built up in the picturization to greater dramatic strength, but it is an interesting little tale that will

## E. K. LINCOLN

—IN—

## "The Right of the Strongest"

A GREAT Picture  
with a GREAT Cast

please most audiences. Incidentally it also gives Miss Mason a chance to show her figure in a bathing suit, even though it had to be dragged in by the heels.

In Al Roscoe a strong leading man was given to the little star, and he carried the picture fully as much as she did. The balance of the cast was good.

The story deals with a young girl who has managed to become the secretary of the District Attorney. The latter falls in love with her, proposes and is accepted. The father of the girl is a reformed crook and one of his former pals, on being released from prison, calls on him and, learning of the affair between the daughter and the D. A., forces the girl to assist him in a crime on pain of exposing her father.

There is considerable suspense in the manner in which the girl escapes detection though more than a year after the crime, as she comes in contact from time to time with those who were either the victims or pursuers of the crooks. Finally the girl, who has by this time married the D. A., makes her confession through shooting the crook who tried to blackmail her, and he is killed by a fall while trying to escape from the house. The husband then makes restitution to the jeweler and the story ends happily.

The continuity is well handled, and the direction is fair throughout the picture for the calibre of program production that it is.

Fred.

## A CALIFORNIA ROMANCE

Burlesque melodrama, with John Gilbert starred, presented by William Fox. Story and script by Charles Banks, directed by Jerome Storm. Four reels.

Don Patricio Fernando.....John Gilbert  
Dolores.....Charles Banks  
Don Juan Diego.....George Seligman  
Don Manuel Casca.....Jack McDonald

It is hard to believe that this picture was made with the intention to burlesque. It looks as though it had been shot straight and after it was completed some one decided that the best thing to do was to kid it through the medium of titles. Whoever suggested that had the right idea, and the idea was carried out cleverly. To anyone who has seen any of the real romantic thrillers this picture will be a delight, providing, of course, that they have a sense of humor. It is a short subject, for it runs less than four reels.

The tale is that of a guitar-playing young Spaniard in the early days of California. He is in love with a girl who is also of Spanish extraction, but she spurns him because he will not take up arms against the American invader who is coming to take their California. The heavy of George Siegmann is a swashbuckling type who promises to lead the native sons to victory, but in reality he has a deal on with an outlaw band by which, when he is in possession of land grants of the natives, they are to sweep on the scene and kill off the men and grab off the women. In the midst of this attack the U. S. cavalry, with the hero at their head, arrive on the scene and the day is saved.

It's hoak pure and simple, and good for a laugh anywhere. Fred.

## GOSSIP

A Universal starring of Gladys Walton. Story by Edith Barnard Delano, script by Hugh Hoffman. Directed by King Bagot.

Caroline Weatherbee.....Gladys Walton  
Hiram Ward.....Ramsey Wallace  
John Mago.....Albert Prisco  
Robert W. Wood.....Freeman Wood  
Mrs. Boyne.....Carol Holloway

Here is a picture that not only fails to live up to the title that it bears but proves to be a very wishy washy sort of screen affair without any particular punch that could recommend it to the public in the smaller houses. It is just a lot of the old hoak somewhat reshaped in the hope if the public liked it once they are certain to like it again. That seems to be more or less of a general trouble with screen productions these days.

For the average exhibitor running a daily change house where he has to have something to fill in on a double feature day it will serve well enough providing he has a fairly strong picture with it and can get it at a price.

It is a capital and labor story for a short distance and drops off in something else and finally just is a picture, that's all. A factory town with the third generation in charge of the works. His dad and granddad have been the idols of the workers, the young successor is a hard hat man and refuses to treat with the workers when they make a demand upon him. At that point a Southern girl comes to his home. She is the niece of the girl that the young man's father wanted to marry, but the two were parted by their parents. The girl is an orphan, and when the young man is about to turn her out, his secretary takes charge of the situation.

Once in the home she not only wins the heart of the younger Ward, but also wins him over to the point of treating with the workers and ending a strike. In the end there is a proposal and a happy ending.

Not much in that to rave about. There isn't anything in the production either in acting or direction that is more worthy than the story itself. Fred.

## BREAKING HOME TIES

E. S. Manheim presents the six-reeler via Associated Exhibitors and Pathe. The billing and main title are silent as to writer and history of the piece, except to say that the story was inspired by "Ellie Elli". In the cast are Leo Kohlmair, Richard Farrell, James Thomas, Betty Howe and Rebecca Weintraub.

The play is all atmosphere, character sketch and has very little drama. The dramatist was so anxious to make a graphic picture of Jewish family life that he forgot to have his people do anything that would constitute an interesting story. That he has made a picture that reflects Jewish family life vividly is true. So much might have been well worth while to set up an interesting background against which dramatic action would have received heightened effect—such, for example, as the case of "Humoresque"—but the atmosphere alone is not sufficient.

The picture probably was as much inspired by "Humoresque" as by "Ellie Elli", for its central figure is a Jewish mother. She appears in a number of finely wrought sympathetic passages, and the character is smoothly played by Rebecca Weintraub, as before observed, nothing happens in the picture of weight enough to engage one's interest. There is never any suspense or uncertainty as to what is going to happen. The nearest approach to tension is the episode early in the picture where the son's best friend is caught in a compromising position with the son's fiancée and the two men fight it out.

David, the son, thinks he has killed the other man and flees to America, the family being Russians. Presently David is a prosperous American lawyer, holding a position of responsibility with an eminent firm and looking forward to a partnership and a marriage with the daughter of the firm's head. This change of status is brought about rather brutally in a few titles, the object of the scenario writer being otherwise than tracing the romance of David, the young immigrant.

David's father and mother back in Russia have sold their small belongings and come to America, but David, being a fugitive, has not disclosed his whereabouts, and as they search for him they suffer bitter privations in the strange land. As David advances step by step the old folks descend gradually to poverty and end in a home for the aged. There are touching details to the story of hardship of the loving old couple, but, as usual, the sob stuff is laid on pretty thick.

In the end, of course, David finds them out by accident and all are happy. One of the troubles with the picture is that the scenario writer has confused his purpose. There are times when he seems intent on David's romance and times when his main purpose seems to be a sympathetic picture of the aged father and mother. Confusion results. The best thing about the picture is the fine, artless playing of the casts, who give the Jewish characters a convincing air of authenticity. Rush.

## THE BUSTER

William Fox production featuring Dustin Farnum. Story by William Patterson White, director, Colin Campbell. Production time, 62 minutes. At Loew's New York.

Dustin Farnum is still trading on the reputation he acquired in the dramatic version of Owen Wister's "The Virginian," probably the best cowboy story ever written. "The Buster" is a crude effort on the same formula. It aims at something of the same order of comedy and fresh characterization and if the purpose is to furnish simple entertainment to simple people it serves fairly well.

The objection to this particular picture that must strike any observer is that its production details are careless, as though the director figured the film was going, before an unsophisticated grade of film fans and small details didn't particularly matter. One trifle illustrates the point. The modern flapper from the city is suddenly introduced to the rough and ready ways of the wild and woolly west. She is represented as the last word in modernity, but when her baggage is jolted out of the buckboard her suitcase bursts and the most conspicuous article of its contents is a harness-like corset of the vintage of about 1910, an item of wardrobe that no city girl would be found dead with in these days.

That's a sample of slipshod male directorship, but the whole picture abounds in similar defects. One isn't always sure why the people do as they do, or how they get away with it. It is asking the picture rather too much to picture the gently bred city girl as taking the wild western community by storm seizing a team of half-wild horses and driving them at break-neck speed over the countryside. In the same way she attempts to ride a wild horse and all but gets away with it.

On the other hand, when the purpose of the scenario writer demands it the heroine is just a poor, weak woman. The story is uncertain in its theme. The plotting of the situation is not sure and definite. When we meet the capable city girl and are given to understand she

will enter into a conflict of wills with the cowboy, the preparation all seems to be toward having her the victor, whereas it turns out the other way about. One gets the feeling of being hoaxed.

Gilbert Holmes is introduced in a low comedy role, a crude counterpart of Jeff of "The Virginian," but the humor is knockabout and rough, and so is some of the comedy business portioned to Farnum. Doris Pawn is the leading woman, a personable young player and considerable of a horsewoman, unless some one doubled for her in the wild horse episode. By a curious coincidence Miss Pawn played opposite Herbert Rawlinson in another picture by Universal, "Fools and Riches," which filled out the double feature program. Rush.

## GIRL WHO CAME BACK

B. P. Schulberg feature, produced by Tom Forman and released through the Al Lichtman Corporation. From the play by Charles E. Hiney and Samuel Ruskin (Golding, adapted for the screen by Evelyn Campbell. Shown at Proctor's 234 Street, New York, for three days, commencing May 7. Time, 20 minutes.

Shella.....Miriam Cooper  
Ray Underhill.....Gaston Glass  
Norries.....Kenneth Harlan  
Conviert 608.....Joseph Dowling  
Valhaya.....Fred Malatesta  
Belle Bryant.....Ethel Shannon  
Anastasia Muldoon.....Zasu Pitts

In "The Girl Who Came Back," a stage play of a decade ago is brought back to life on the screen. One of the old standby melodramas of the stage, it should be equally effective with a certain class of picture patrons. A certain demand for productions of this order exists throughout the country. This has been disclosed by the selection of plays by stock company managers as well as play bookers. It is apparent the old style melodrama has its followers both among the picture fans and legitimate theatre-goers.

This latest Schulberg production

cannot be taken as the best or worst of pictures of this class. It is melodrama of the old school from start to finish. It lacks the polish in many instances of the more modern film story, but nevertheless holds a punch in every reel.

Shella, a country girl, comes to the city and secures a position in a department store. With some of her co-workers she attends a dance hall and meets a young chap whom she marries shortly after.

Immediately after the ceremony he is arrested as an automobile thief. She is placed under arrest at the same time as an accomplice. Her term is short and she is released before him. He escapes with his cellmate, who had been convicted of swindling but who is willing to make amends for his misdoings. The husband is arrested shortly after in the girl's room, he in the meantime telling her where money his cellmate had hidden is located. She goes there, encounters the other convict and, knocking him out with a chair, makes her escape with the cash. She leaves immediately for South Africa. The money she secured was sufficient to give her every luxury. Later she meets and falls in love with a rich young diamond mine owner. He asks her to return to the U. S. with him as his wife. She agrees, believing her own husband dead. The new husband proves to be the first's cellmate. Both keep their identities hidden. The first husband puts in an appearance and complications arise. The true state of affairs is made known and their happiness assured when the first husband and another crook are killed.

The story moves swiftly and were it not for its melodramatic punches would have little value. The production meets requirements nicely with the cast suitably selected.

For melodrama patrons "The Girl Who Came Back" will furnish a thrill. Hart.

# MARK STRAND

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A melodrama made famous in opera, stage, literature and screen and a box office attraction second to none. Don't fail to book this great American drama. An Edwin Carewe production with all featured cast. Story by David Belasco. Adapted to the screen by Adelaide Hollborn. Photographed by Sol Polito, A. B. C., and Thomas Story. Assistant, director, Wallace Fox.



A First National Picture



# LONDON FILM NEWS

London, May 10.  
H. Kingo Armstrong, of Incorporated British Renters, will shortly release "Whom the Gods Would Destroy," a First National picture, said to have been made in opposition to "The Four Horsemen."

Tom Davies, of Western Import and Pearl Films, has sailed for America. His business is to give the industry the look over and get the British rights of as many big features as he can.

Stoll's has completed a big deal with Canada, having sold five supers to the Allen Theatres at a price declared to be the biggest ever paid for British pictures.

Clarice Mayne, widow of James W. Mayne, is the latest convert to the studio. She will play in a screen adaptation of a novel written by herself and R. Thurston Hopkins.

Jane Novak will play the lead in the Graham Cutt's film version of Willette Kershaw's success of the Globe, "Woman to Woman." As an opposition attraction the Wilcox firm ("Astra") have engaged Betty Blythe to play the Lily Brayton part in their forthcoming production of "Chu Chin Chow."

Welsh-Pearson, England's big artistic firm, is making a new feature "Tip-Toes," at the Famous-Lasky studio, Islington. Betty Balfour is the "star."

Josephine Earle is throwing up her cabaret work in Paris and returning to support Betty Compson in the Graham Cutt's film version of the Globe play, in which Willette Kershaw made such a big hit here, "Woman to Woman." Since leaving Gaumont Miss Earle has been seen seldom in pictures, although she played in a Samuelson production a little while ago.

When he has completed working in "The Wandering Jew" for Stolls Matheson, Lang will be seen as the misguided Guy Hawkens. Following that a "Henry Navarre" story will occupy his attention. Lang has a long picture contract with this company at what is said to be the biggest salary ever paid to an English actor for work in pictures.

Horace Judge, after 10 years in America, has returned here to take over the publicity for First National.

The profits of the film season at the Palace are said to be £7,000, this despite a rental of £300 and the entertainment tax, to say nothing of other expenses. This is not big profit, but is much better than the majority of theatres and kinemas. The big money will come on the provincial bookings.

Travel and interest films are booming. "Hunting Big Game in Africa" goes into the Pavillion; "Blazing the Air-Way to India" and "A Wonderland of Big Game" are both at the Polytechnic; "Wildest Africa" is at the Philharmonic, and Lowell Thomas's new travelogue is being presented by Percy Burton at Covent Garden.

The producer of "Peg o' My Heart" made a bad mistake in the finish of film. From people who saw it appears that the picture ended with the presentation of Peg to the king and queen. This scene was so ludicrous it made the band laugh. It was also so libelous the management straightway cut it out. Had they not done so it is probable it would have killed the picture and got the management into very severe trouble.

"Blazing the Air-Way to India," with Capt. Geoffrey Malins, goes into the Polytechnic for a run. This picture was shown first at the West End Kinema, but was withdrawn after the first day on account of the lecturer's sudden illness. Captain McMillan, the other aviator, could not be found in time to carry on. Additional interest is being roused by the arrival in the Thames of the supply boat "Frontiersman," which will leave shortly to establish the "dumps" of food and petrol for the aviators who will shortly make a second attempt to fly around the world. The last flight ended in a bad crash in the Bay of Bengal.

The Samuelson company is working on a new film, entitled "Married Love." This purports to be a story by Dr. Mary Stopes, the authoress of a book on birth control with the same title. The book was recently the basis of a libel action, during the

course of which many well-known physicians and surgeons gave evidence. Mary Stopes is a doctor of philosophy, not medicine. In the film which is being produced, by Alec Butler nobody seems to know much about the story, and from inquiries it is doubtful whether the producer does himself. In one scene the heroine, played by Lillian Hall Davies, is in the dock charged, with some mysterious offense, her husband brings down all sorts of anger on her head from the witness box, this part being played by Sam Livesey. Counsel for the prosecution also has much to say, and in the end the heroine gets "lime." None knew why these things were happening.

"The Four Horsemen" is a steady draw in the outlying houses, playing as long as three weeks in ordinary three-night stand kinemas. The far-seeing manager augments his orchestra and has his effects worked by the man who did them at the Palace. Music and effects had much to do with the picture's success in the West End.

## THE SIGN OF FOUR

London, May 2.  
This new Stoll picture, shown at the Alhambra, is one of the best screen melodramas this firm has made. Keeping well to Sir Arthur Conan Doyle's story, the film runs smoothly and is full of grip and thrill. Maurice Elvey has seized every opportunity the story gives and the result is a "Sherlock Holmes" story which is fine entertainment of the strong, sensational type. In his production he has several novel effects, the best, perhaps, being the race between Sherlock Holmes in a motor boat up the Thames and the villains trying to reach the coast by motor car. During the race the progress through London of the two parties is shown alternately, and some unusual views of Thames-side and greater London are shown, while all the time the excitement is working up.

No less effective are the scenes when the villain's car having beaten the launch, as he is killed by a falling mass of coal, and Marie, disguising herself, gets down into the mine, meets her husband and asks forgiveness. He takes her in his arms, but it seems too late, for they are cut off from the exit by another terrific explosion. Terrible days of waiting follow, while the rescue parties get nearer. Will they find them before it is too late? One headed by Thomas' father almost goes by where they are, as Thomas is too weak to answer his father's pounding. But they are rescued, and all ends happily.

The direction is first rate through-

out, the scenes in the mine being particularly well handled, especially from a technical angle. The photography is satisfactory, except for certain interiors, which are lighted much too indistinctly as regards the faces, and thus much good facial expression is lost.

The acting throughout is superior, even the bit of Marie's father being perfectly played by Hermann Valentin. Thomas' father is made a humorous gem by Leonhard Haskel, and Liane Haid fulfills the promise she gave in the title role of Lady Hamilton. But the best performance of all is the giant slouching, good-humored and yet pathetic Thomas of Eugene Klopfer.

Trask.

Trask.

Trask.

Trask.

Trask.

## EIN GLASS WASSER

("A Glass of Water")

Berlin, May 1.

Just as one has about decided that the Germans never were going to make another decent film, along comes Ludw. Berger with his adaptation of Scribe's old farce. This is one of the very best atmosphere pictures ever done anywhere; a mood, a period of history is created and sustained throughout with marvelous definiteness.

Queen Anne's England lives before us again and over it all is thrown a delicate veil of fantasy that keeps everything out of touch with the every day. The photography also, a very rare thing in German pictures, helps remarkably to sustain this illusion; many of the shots are as beautiful as anything we have seen anywhere—all of which goes to prove that good photography can be gotten here if only trouble enough is taken. It is

not new to find interesting and well-designed architecture in German films, but nevertheless the designers, Hermann Warm and Rudolph Bamberger, deserve credit for the absolute completeness of their work.

The story is well known, but merely to outline it briefly, it is concerned with Masham, an attractive young boy, who catches the fancy of both Queen Anne of England and of the Duchess of Marlborough, the leader of the war party and the power behind the throne. The boy really loves Abigail, a little girl employed in a jewelry shop.

Lord Bolingbroke, the head of the peace party, now out of power, learns of this infatuation for Masham and uses it to make the Queen jealous of the Duchess of Marlborough and to get her thrown out. The boy is to marry Abigail.

Ludwig Berger has himself adapted this rather slight story for the film and the additions he has made have always been tasteful and never harmful. He adds, for instance, a festival and play at a castle belonging to the Duchess and gets many charming scenes between the Queen and the boy.

The cast, with one exception, was excellent. Lucie Hofelich, as the Duchess of Marlborough, has not enough lightness for the role, and Agnes Straub, who played the role on the stage, should have been used. But the Queen of Mary Christians, the Bolingbroke of Rudolph Rittner and the Masham of Hans Brausewetter are all performances of first rank.

It is true that such a film would not have a big transatlantic appeal in America, but it should do well around the better-class theatres of the East.

Trask.

"Walter Hiers in '60 Cents an Hour' is excellent. It is the type of comedy Paramount does so well."

—E. V. Durling in NEW YORK GLOBE.



WALTER HIERS  
"60 Cents an Hour"  
JACQUELINE LOGAN  
A Paramount Picture

Walter Hiers zipped right into popular favor with his first starring picture, "Mr. Billings Spends His Dime." His second, "60 Cents an Hour," is playing to capacity crowds at the Rialto.

## And the Critics Say:

"The heavy Hiers, if he saw the throng outside the Rialto, might think that he deserved an increase in his salary. Miss Logan is very good."  
—NEW YORK TIMES.

"Walter Hiers continues on his merry way. He is funny and should satisfy audiences."  
—NEW YORK SUN.

By Frank Condon.

Adapted by Grant Carpenter

Directed by Joseph Henabery

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# HELEN WARE and Co. (4)

## "Her Dearest Friend" (Comedy)

### 29 Mins.; Full Stage

#### Palace

Hester Van Dam, Helen Ware, Ruth Minut, Anne Morrison, William Minut, Eugene MacGregor, Arvidus Fitzpatrick, Sherman Wade, Annie Lee.

For her vaudeville appearance about two years ago Miss Ware offered something of the Grand Guignol school of playlet. She now comes forth with a light comedy which seems ever so much more in tune for vaudeville and which is played by Miss Ware delightfully. "Her Dearest Friend" was an episode in "Within Four Walls," a full-length play which recently tried at the Selwyn. Glen MacDonough wrote it. Originally it was a series of episodes surrounding an old house in New York and at various times the episodes were presented as playlets in Lambs Gambols. About eight years were consumed in the writing. Just before the premiere on Broadway it was discerned that the episodes were not treated with the necessary continuity and that weakness accounted for the attraction's quick withdrawal.

"Her Dearest Friend" is one of the comedy portions of "Within Four Walls," being the diamond garter incident. It is set in the parlor of an old house, in the year of 1872. The gowns of the period are crinoline affairs and the atmosphere is that of 55 years ago.

There is mention of A. T. Stewart's department store being such a wonderful place, where nearly 500 persons are employed. One of the ladies has been shopping; not having any money she just shopped. The servant girl question is acute, all the maids coming green from the country and asking "as much as three dollars a week."

Miss Ware is Hester Van Dam, a lively matron, blonde wigged and bearded. She comes to call on Ruth Minut and their talk turns to husbands. It develops that if hubby is docile and affectionate and willing to pay the bills without objection, that is a sign he is misbehaving. Ruth's husband comes home unusually early, and just as Hester is taking her departure after boasting she knows how to keep her men friends at her finger ends, William explains he has been walking, on orders from his doctor, and goes upstairs to change his linen. Enters a caddy, who spills the beans that William has been riding in his carriage with a lady, whose diamond-buckled garter had slipped and dropped in the cab. Hester recovers it, rewarding the caddy so well that he proffers "good luck and may you be three days in Heaven before the devil knows you are dead," which won a laugh.

Contrary to expectations Ruth feels the incident a welcome disclosure. She tells her husband she always thought him a bore, but on finding him to be wicked she expected to have a happy time of it. Hester returns and is handed the garter, which Ruth says she found at the door. But though William and Hester declare flirtations all off they make a date for Delmonico's the next afternoon.

Miss Ware sparked in the role of Hester. Anne Morrison a pretty girl, made a fine impression as Ruth the contented wife, while Eugene MacGregor played the husband with assurance and skill. Sherman Wade made an amusing cab-driver. Mack Hillard who produced "Within Four Walls" is presenting the Ware playlet. Both her name and the act are fine vaudeville property.

# THORNTON and KING

## Comedy, Singing and Violin

### 18 Mins.; One

#### Fifth Avenue

This is a combination of straight man and Hebraic comic of the modern type. Straight starts a song; comic interrupts. A crossfire ensues along usual lines, with comic using catch-line, "I play a fiddle" for sure laughs, every time uttered. The bit where the straight hands the comic the latter's watch and the comic, in turn, returns the straight his watch has also been used by another team.

Straight has good singing voice and dominating presence requisite to acts of this type. Comic works in experienced way with a style and method that send the stuff across the footlights and insure its registration. He also plays the fiddle effectively for comedy results and warbles a song competently. Act shapes as standard two-man comedy team that will fit into the better bills handily.

Bel.

# THE AWKWARD AGE (3)

## Musical Farce

### 20 Mins.; Full Stage (Special

#### Drapes)

#### Riverside

This musical farce by Herbert Hall Winslow, with music by Harry Archer and lyrics by Harland Thompson features Eve Lynn and Clyde Dilson. The act has a consistent theme constructed around the efforts of a widow to keep her 21-year-old son in knickers in order to disguise her age from a prospective suitor for her hand.

The son (Clyde Dilson) has become smitten with a chorus girl (Eve Lynn) and is clandestinely changing to grown-up togs to meet her each night. The girl comes to the house, where the complications develop. She impersonates a music teacher until finally discovered by the mother. The son informs the suitor over the phone his real age, etc., for the final curtain and tag line.

Dilson puts over a couple of song and dance numbers acceptably and Miss Lynn proved a graceful dancer and personable ingenue. The third role was acceptably handled by Lillian Lee Anderson.

The act held the No. 3 spot and can repeat that showing in the same position on any of the big time bills.

Con.

# THE GOLDEN BIRD (2)

## Novelty Musical

### 14 Mins.; One (Special Drop)

#### American Roof

A real novelty for vaudeville. The act purports to show a canary trained to sing obbligatos to selections played upon a violin by a girl violinist. The bird also imitates the calls of other birds first played on the violin.

After the opening selection the bird is carried through the audience by an attendant. The singing continues slightly moderated. The audience believe this is due to the removal of the bird to considerable distance from the musician.

The turn is excellently handled and staged by a consummate showman. The calls don't follow easily after the violin cueing, but come after the bird has heard them played over several times upon the instrument. The obbligatos follow the same method.

The girl's song should be dropped, as it detracts from the turn. She hasn't the voice to put over the semi-classical song attempted. On the roof the turn was swallowed literally and can repeat before the most blasé audience. The method defies lay detection.

Con.

# FROST and MORRISON

## Songs and Piano

### 16 Mins.; One

#### 23rd Street

Jack Frost and Walter Morrison are perhaps a new stage combination, but they impress as having been working together for some time. Frost is at the piano throughout, duetting at times with Morrison, a well-appearing youth who clearly enunciates.

The first two numbers did not rate high, nor did the chatter matter. Frost is a composer, having several numbers to his credit. These have been used to advantage by other acts and are well handled by this one. On second the team served satisfactorily here.

Ibce.

# THE DEALANS (2)

## Acrobatic

### 9 Mins.; Two

#### Jefferson

Two men in fast routines of excellent ground tumbling, with some tricks which are new. The heavier of the two does a row of walk-back forward somersaults, and a full twister from a stooping position which are both advanced gymnastics.

The boys work with speed all the time and are a satisfactory opening act for any bill. It is suggested that they remove their coats after their first routine, as the awkward swinging of these conceals the grace of movement.

# LILLIAN'S DOGS

## Trained Canines

### 9 Mins.; Full

#### American Roof

Here is a fair little trained dog act that makes a pleasing opening turn for small-time bills. The act has a certain amount of comedy included that gets it over where it is shy on straight training.

A man assists Lillian in handling the animals and putting them through their paces. The dogs used are all small, running to the poodle pom and fox terrier variety. A lot of little props used for the turn add to the flash for the pop house bills.

Fred.

# "SUNBONNETS"

## Miniature Operetta

### 18 Mins.; (One and Full Stage)

#### (Special)

#### Broadway

Edith May Capes and Virginia Roche, two girls, graceful and magnetic; George Griffin, juvenile, with a dandy tenor voice, and Charles Chase, an acrobatic Russian dancer, are the members of this company. When Alex Gerber, who wrote the act, picked his cast he did well. Any one of them can qualify for the best of musical productions. The songs deserve special mention, as they are distinctive, tuneful and with corking good lyrics. Costumes and scenery make a splendid impression.

A picture opening, with Griffin and the two girls making a scene of "Sunbonnet Sue" was followed by a toy dance by Miss Capes and Miss Roche. Next a tenor solo and an acrobatic waltz by Mr. Griffin and Miss Capes. Then Miss Roche made a classic out of a Hula-Hula, going through its evolutions without suggestive movement. This was followed by an excellent routine of expert Russian dancing that stands up with the best by Mr. Chase. The closing number sung by Mr. Griffin, with a dancing accompaniment by both girls, finishing with a prettily posed picture, brought rounds of applause. Closing the show at the Broadway (no easy task) at the end of an exceptionally strong bill, the act rang up a high score. The act has ability, class and speed. It is ready for the high time and spot as it stands.

# YERKES' HAPPY SIX (10)

## Jazz Band and Soloist

### 25 Mins.; Full

#### 23rd St.

Just why a nine-piece jazz band with a soprano soloist, who brought the total to 10, should be billed "Yerkes' Happy Six" is a question. However, Yerkes has worked out a combination with nine players that is a fair musical organization. Nothing to rave about, but still good enough to pass. Catherine Guerra is the soloist with the organization and she offers two classical numbers and one high-class ballad.

What Yerkes wants to do if he has hopes of the big time, and he undoubtedly has, is to drop the soloist and stick to dance and jazz music. It is a dance orchestra, and with such he must enter into competition with those that are of the best on the big time. To do that successfully he must turn out music that is better than the average, and at present he is delivering just average music, such as one can hear at any one of the road houses with combinations even smaller than he is displaying.

The boys are neatly dressed in red coats and white shoes and trousers. Yerkes opens the routine by appearing in front of the special curtain and singing an introduction. That starts them nicely, and there are several numbers in quick succession that will get to any small time audience. Then along comes the soloist, a good-looking little dark girl with a nice enough voice, but she just doesn't belong in the middle of a jazz band routine any more than does the number that Yerkes does later on. All of the singing after the opening could be cut and the band, when down to straight music, with possibly a rearrangement of the combination, should do.

Fred.

# LORRAINE and MINTO

## With Margaret Davies

### Dances

### 16 Mins.; Full Stage

### 23rd Street

Ted Lorraine is using pretty much the same routine as when of the trio of Lorraine, Cagwin and Fitzgerald. Jack Minto and Miss Davies are the new members.

A song number, "Dancing School," supplied the opening, with Minto at the piano, Lorraine and Miss Davies dancing after warbling. Both men are togged out in velvet overalls. "Mon Homme," sung by Ted, is retained from the former trio act and comes next. The Apache dance with Miss Davies was to the girl's advantage. She was animated and interesting. A bit later, in a single dance effort, Miss Davies displayed a high kick, but should practice a more varied routine. "The Flame," a song by both men, is worked into the finale. Lorraine again teamed with Miss Davies and used a lighted table for poses, that also being out of the former three act. Minto had a song single of juvenile lyrics, the repetition of the long chorus seeming unnecessary.

The turn closed the bill and is a flash for this class of show. Ibce.

# FRED ELLIOTT and BABE LA

## TOUR

## Comedy Singing and Dancing

### 18 Mins.; One

### American Roof

Fred "Broomstick" Elliott and Babe La Tour are a vaudeville comedy pair that give the audience "the hoke they love." The combination has been playing the Orpheum Circuit and the Delmar houses, but made their first appearance in the east at the American this week. They tore the show to pieces on the Roof on Monday night, starting in with a wow of a laugh shortly after the opening of the act and continuing all through the 18 minutes to keep the audience in giggles.

It's a big-time act without a doubt, even though Miss La Tour's voice is rather difficult to get a line on when she starts after a "blues" number on her own. Seemingly she is working too fast. However, in the double close harmony bit that she does with Elliott she scored. Her voice got the numbers over.

Elliott is doing pretty much the same as he did when working as a single. His boob clothes and the awkward manner of working all go toward getting laughs. The instrument bits at the finish sends it away with a snap and go that has the audience asking for more.

Fred.

# WILLIAMS and VANESSI

## Dancing and Singing Revue

### 22 Mins.; Full Stage (Special)

### Palace, Chicago

Chicago, May 16.

An ideal presentation by two girls who are highly talented, but still short of headline honors. The offering draws one of the most important positions on the Palace bill this week and holds it fairly well. The program says it is a Fanchon and Marco attraction and calls the act "Frances, Williams and Miss Vanessi." There is another billing line — "Blonde and Brunette" — which would be a better billing. While Arthur Freed, composer of "After the Party," sings that song, and Jack Gifford plays at another piano, the offering is primarily a display of the two girls.

One is a bobbed-haired blonde, who sings jazz songs and does jazz dances, first favoring long skirts, but ending in soubrette costume. The other is a brunette, mighty easy to admire, whose forte is posing and picturesque dance positions. The setting is elaborate. There is a canopy over the main entrance from the rear and curtains which drape to the two pianos on stage. These pianos provide most of the accompaniment, though orchestra is used once or twice. The brunette displays her figure more than the blonde and in a peacock number she won a big round before she started to do anything. She carries on a big stuffed peacock and makes a striking appearance. The blonde rags up the chorus of a ballad and does a chorus of "Chicago" as a tough girl, which are departures from the usual in her routine. The two chaps at piano are adequate.

Loop.

# GENE MORGAN

## Singing, Talking, Dancing

### 12 Mins.; One

### Fifth Avenue

Gene Morgan works in straight attire, utilizing a Southern accent effectively in talk interpolated in a routine that holds pleasing singing and excellent hoofing. Morgan does all of the popular styles of dancing, including some corking loose shuffle stuff to a slow tempo and buck and winging that contains all the taps and is minus faking.

A letter read by Morgan during the talk section of his act recalls a somewhat similar letter read by another act. An acrobatic dance is a strong feature specialty. The present talk should be revised and strengthened. With that detail attended to Morgan can take his single into any house and get over safely. The singing and dancing, especially the latter, will carry the act easily as it stands, but new talk will straighten out the only portion that needs betterment.

Bel.

# FOUR MOUNTERS

## Acrobatic

### 13 Mins.; Full Stage

### 23d St.

Apparently a foreign turn comprised of three men and a young woman. Tumbling and the use of tables for acrobatics make up the routine. Two of the men work in comedy attire, gaining several laughs with knockabout. The acrobatics reach a good average, with the hand walking bits the best.

The young woman adds color and fits in nicely. With slight cutting and more speed this combination can be relied upon in the dumb-act class.

Hart.

# "ONE FEARFUL NIGHT" (5)

## Mystery Satire

### 20 Mins.; Full Stage (Special)

### 23rd Street

A melodramatic comedy with possibilities. It is a little mystery play with a comedy finish and before the curtain descends there is a surprise twist.

Situation is planted calling attention to an alleged killer named Kolcheck, who was arrested about a year ago and found to be a dangerous lunatic. He has escaped and was reported in the neighborhood. Some in the house last Thursday night found in that enough for a thrill and several women gasped.

Into full the interior picturing a barren shack deep in the woods. A heavy storm is in progress. A man with slouch hat and a week's growth of beard enters, his general description being that of Kolcheck. Soon a second individual comes upon the scene and eventually a third. All are enough like the escaped terror and each is suspicious of the others. There is a face at the window, pistol shots, a groping hand at the window (probably to make it harder, for it was never explained). The siren from the asylum sounds every now and then. Two of the men seize the newest arrival, blow a whistle and turn him over to a guard. One of the survivors bests the other and he, too, is turned over to the guard. Another figure rushes in and accuses the last man of being Kolcheck. The latter tries to shoot, the gun misses fire and he orders the curtain down.

Up to that point the story is interesting. The three "Kolchecks" argue over the manner in which the act was rehearsed and the author is called in. He explains the trouble with mystery plays is that they are solved at the end and there isn't any mystery, so he decided to make the audience guess instead. At that point the guard blows his whistle at the door and tells the boys he is going to take them to dinner. They march off in lock-step.

The first half of the act surely sustains interest. It is likely the author did wonder how to contrive a finale that would amuse and still hold the suspense of the story. He may have succeeded, but the impression was that it just missed. There is no question about "One Fearful Night" being a good idea and it can be worked into a good vaudeville property.

Ibce.

# BERT LAHR and MERCEDES

## Singing and Dancing

### 16 Mins.; One

### Jefferson

Bert Lahr, former burlesque comedian, and a pretty and shapely little girl of the soubrette type, in next to closing position, followed an array of talent and held the position with credit to themselves and the entire satisfaction of the audience, who encored their efforts until the lights were lowered and continued until they were thrown on again.

Some feat at the Jefferson. Lahr's comedy cop and his awful voice singing "S'Peggy O'Neil" was a scream every time. His funny talk, to which Mercedes did a great straight, had this audience rocking in its seats. The big time can use this act in any spot.

# GONZELL, WHITE and CO. (8)

## Colored Jazz Revue

### 23 Mins.; Full Stage (Special Drop)

### American Roof

Six colored jazz musicians; one of whom is probably the best legitimate colored dancer in vaudeville. The turn opens with a jazz selection fairly rendered, but tinny, due to the prevalence of four brass pieces all muted.

A comic, under cork, in white duck eccentric costume, steps out for a show stopping acrobatic jazz dance. A brown skin gal follows, playing a saxophone, backed by the band. Another pop selection is followed by a buck and wing by the musician that tops anything seen in seasons.

The girl, in iridescent dress, next delivers a pop song and jazz dance (getting over fairly), but the song is lost, being drowned by the brass in the band. The comic tops his previous effort with an acrobatic jazz. He is joined by the other male stepper, the pair of them dancing to the loudest applause of the evening.

Beyond the hoofing of the two men the turn is small time. The specialists hold so much they may elevate it on sheer solo ability. The music is consistently bad all through.

They were a riot on the roof, closing the show, and can duplicate in any of the pop houses.

Con.



**NOLAN LEARY and Co.**  
"Yes Means No" (Comedy Sketch)  
18 Mins.; Full Stage (Special)  
Fifth Avenue

The plot of this comedy sketch is based on an agreement entered into by a youth and his father to the effect the youth will receive \$100 for every time he replies "no" to a proposition or propositions that may be presented to him during the course of a half hour. The youth is an irresponsible, carefree chap who refuses to take business seriously until the father, a typical self-made, irritable business man, decides to put the son to test.

A conveniently arranged farcical story has a series of telephone calls coming in with son answering "no" to everything propounded indiscriminately as soon as father leaves office. Youth rolls up some 50 "no's" in a half hour without difficulty, at same time getting business in series of complications by informing a customer that his father's check is no good in order to say "no," etc.

Finish finds youth winning \$5,000 and the girl, with father congratulating boy on ability to say "no." Scene between girl and youth also provides comedy complications similar to the check incident.

Characters appearing in sketch are juvenile, ingenue and three male characters, father, clerk and customer, all play with a certain finish, the acting being legitimate and much above that of the regulation comedy sketch. The sketch holds an abundance of laughs arising from the farcical situations and business. It is well produced with a special background of an office that really looks like one. The act got over surely at the Fifth Avenue.

Reil.

**GIBSON SISTERS and GRADY (3)**  
Dances and Songs  
10 Mins.; Full Stage (Special)  
Majestic, Chicago

Chicago, May 16.  
Audrey and Eva Gibson are girls who appear to be in their teens, attractive and clever dancers. They have the assistance of a young pianist (Al Grady) at the piano. It is an ideal method of presenting the talent of these two dancing girls. The pianist sings the prolog stuff, which is so common in vaudeville nowadays, at the start of the act and later sings "Barney Google," finally giving some more announcements done in song of the peppy finish of the girls.

The sisters first do an old-time minuet. Later one does classic dancing and the other toe dancing, individual specialties. The closing is some jazz steps, neatly executed. The stage setting is classy, the costumes of the girls pretty, and it makes the offering as a whole well worth a spot on any bill. The singing of Grady at piano is a strong feature when compared to the ordinary pianist, whose only contribution to a revue of this kind is accompaniment and possibly a piano solo.

Loop.

**MALEY and SINGER**  
Italian and Dutch  
14 Mins.; One  
American Roof

A two-man combination built for small time exclusively. The best they have to offer is the finish of their act, a parody on "Mr. Gallagher-Mr. Shean."

Maley and Singer, after slipping over a mixed dialect gag routine that amounts to little at the opening of the act and followed by a small-time rendition of a ballad by the wop character, which also includes an unannounced but poorly done imitation of what George Beban used to do years ago, the pair make a change. The Dutch returns in a comedy Swiss costume and announces that he is Max Oser. That name means nothing to the greater part of the small-time audiences, even though the riding master of Switzerland did manage to cop off the McCormick girl. The wop comedian returns in a Spanish costume as the two go into their "Valentino-Mr. Oser" number that has the same melody as "Gallagher and Shean" with about six or seven verses.

The "G. & S." idea is the only thing in the act.

Fred.

**ARTIE NOLAN**  
Songs, Talk, Dances  
11 Mins.; One  
American Roof

Nolan is a juvenile in appearance. He enters in tuxedo and straw hat for a pop song, which is followed by a monolog of released Irish stories. Another popular song, well delivered, is followed by a tough song with extra verses. Another song and a buck and wing dance concluded a good pop single of the stereotyped classification.

Con.

**PALACE**

The Calliphones are still working outside the Palace and prospective patrons are warned against buying tickets elsewhere than the box office. There is a rider now attached to the news weekly film in the same tenor. Ticket agents are not mentioned, but the film reading matter relates the presence of counterfeit tickets, and the danger of buying any place but the theatre. The Palace held its usual approximate capacity Monday night.

The bill held several turns of high standing which have been out of town for some time and something good in the way of a contribution from the legitimate. Comedy strength was the outstanding feature and that of the hardest working acts of that class on the boards were present—Tom Patricola and Olsen and Johnson. The latter directed an afterpiece with Patricola, Lytell and Fant and Harriette Towne.

The afterpiece was given in "one," and really was merged into the Olsen and Johnson routine. As a matter of fact, the five men were running up and down the aisles a good deal of the time. It all was very rough, yet screamingly funny. When Johnson tossed out bananas, Patricola with one of his fancy shirts, rushed on and threw out eggs. For the "April Showers" nonsense he was on again as a dame with an umbrella and a boy behind spilling a water sprinkler. A bit later Tom and Miss Towne were announced as Anna Pennington and Brooke Johns. The girl stepped to it, showing even more than in the regular Patricola routine. Lytell and Fant had an extra chance with a song and dance and several times a colored dancer from May Yohe's act "went wild," the hooping providing a change of pace from the comedy stunts. A kicking bit was one of the roughest in the afterpiece, but it did what was expected in producing laughter. The men played hide and seek along the aisles, with Johnson "finding" some false teeth and wanting to return them to anybody as his partner rushed front with an artificial leg, also found. Sidney Gibson, an entertainer from Chicago and a songwriter, was "discovered" in the house and took to the stage.

The "Barney Google" number which concluded and the "Spark Plug" horse down the aisle may start something, as the idea for show purposes is protected by copyright and is announced for show production next season. Patricola with Miss Towne were on fourth, following Miss Yohe's act, and Tom dropped his iron lid as an excuse to say something about finding the Hope diamond again. He is scheduled to join the new "Scandals" George White's "Royal Heing," and that engagement will doubtless include the cute Miss Towne. She is an excellent dancer, and, besides "looks," flashes all kinds of pep. Patricola pulled a bear of a fire-water stunt, then proceeded to clinch his score with a small guitar-like instrument.

Helen Ware in "Her Dearest Friend" (New Acts), supported by players who were with her in "Within Four Walls," a recent Broadway try from which the playlet comes, was spotted in the late section of the show directly before the Olsen and Johnson affair. The Marion Morgan Dancers, with Josephine McLean and Charles Havenlin featured, furnished a most impressive termination to the first section. The orchestra was a bit befuddled during the early part of the Egyptian number despite the special leader at the piano. It is tricky music for the most part. The dance of the archers was the prettiest and the most graceful of the numbers.

Louise Riley, at first one of the Aesop's fables, appeared as a faun later. As a dance drama "Helen of Troy," like other productions by Miss Morgan, is the class of classic dance offerings. Karyl Norman, the "Creole Fashion Plate," led off the second section of the show with large success. Norman's first frock did not fit well, but attention was drawn to its beautiful yellow lace. The "Daisy Days" song retained from last season landed as well as ever. It probably gave Norman the idea of extending his double voice singing, which he does with no less than five numbers. Edwin Weber again in the pit teamed with Norman in the writing of a new song, "I'm Through Shedding Tears Over You," a blues number that aided in winning returns. An encore was earned, it too, being of the blues variety and also double-voiced in rendition.

May Yohe, back again at the Palace after years of obscurity, was greeted cordially. The one-time Lady Francis Hope is being presented by her present husband, Captain Jan Smutte, and she is supported by a band of nine musicians, billed as "shell-o-tone sycophants" because of concave devices fixed to the back of their chairs. A dark ribbon was worn obliquely across her chest upon her first appearance and may refer to her former titled standing. But she looked ever so much better in a frock of gold later. Her songs are those formerly sung here and abroad. "Dear Old Georgia" at the finish was ragged by the band, and a colored acrobatic dancer entered and drew attention.

On the name the turn is worth something in the big houses, but needs support. Billy Lytell and Tom Fant carried a fast pace on second, splitting their efforts between song and dance. The hooping is the feature of the routine, with the "knee drops" counting among the most difficult of dance "steps." Lytell is credited with having originated the stunt, something not likely to be much copied. When a big hand rewarded their efforts, one said: "Mother will be glad." Les Splendide, roller skaters, whose routine is confined to the top of an eight-foot circular table on end. The girls' brief costume did not become her plump little figure, and she was too prone in taking bows. The act, however, distinctly landed.

**COLONIAL**

The Colonial inaugurated its summer policy Monday, changing from a full to split week and a reduction in the bill from ten to six acts. In addition the vaudeville feature picture will be shown during the summer and a revised scale of prices installed. The matinee scale during the week is topped at 35 cents, and the night prices 75 cents. The Saturday and Sunday night scale reaches a dollar, with the matinees 75 cents.

Tuesday night business was not strong. The lower floor held about two-thirds capacity with the remainder of the house hitting about the same average. The bill was made up of standard acts, five out of six working in "one," with two using the piano coming together. The closing turn was the only full stage offering of the evening. The Rupert Hughes feature, "Souls for Sale," held up the picture end acceptably.

Foster and "Peggy" opened the show. Foster has a well-trained canine with marked intelligence. The little animal kept the audience interested during the entire routine, with the feats attempted all working out with a telling effect. Lucy and O'Connor appeared No. 2. Their dancing caught on, with Celia O'Connor coming in for the best returns with her comedy stepping. The couple kept the show moving in the right direction, with Leavitt and Lockwood coming forth for comedy honors No. 3. The rotund comedian gathered laughs easily, the comedy work appealing strongly. The marriage idea developed by his comedy is not new but proved productive for them all the while. They met the requirements of the spot with little difficulty.

Mary Haynes, with songs, proved one of the bright spots of the evening No. 4. Miss Haynes has a well laid out routine and discloses herself as a capable handler of character numbers. The applause necessitated an encore which was given in the way of a satire on "Dan McGrew," which met with instant favor.

Gordon and Ford held the next to closing spot. The laughs came easily for the comedian's efforts. His neat appearing partner works in nicely with the comedy work. They filled the bill easily for comedy results. The Lomas Troupe closed the show with a knockabout comedy offering that held up in a comedy way.

**RIVERSIDE**

A good vaudeville show of nine acts at the Riverside, with about half a houseful on Monday night despite good weather. The bill was headlined by the Fairbanks Twins assisted by Richard Keene in a kid song and dance review of light plot. The twins dance gracefully and are youthful, but beyond that the act belongs to Keene, who is the only member of the trio who can read lines intelligently. The act is limited by the talents of the girls. It has narrowed down to almost a succession of music cues. The transition from childhood days to grown-up land contains a piece of business that was first done by strolling players during the Elizabethan period. It is the business of a lover mistaking a twin for her sister. The turn played here, but was far from a riot.

The first half of the bill contained plenty of strength. Tim and Kitty O'Meara opened with fast double dancing that landed despite a noisy-incoming house. Roxy La Rocca, the harpist, scored heavily deucing. La Rocca jumped into the Riverside from Eddie Mack's window. Mack is the Times Square clothier in the turn for a long time, but not in the east. Frank Dixon in Paul Gerard Smith's "Lonesome Manor," which has come to be known as the "out of town newstand" act, hit them where they lived here with his "hick" character and local cracks. Dixon evidently had a theatre party in, for several of his cracks convulsed one portion of the house.

Dixon is an excellent type for the turn and neatly assisted by an unprogramed girl. Smith has fitted him with a corking vehicle, which seems destined to tour the better houses indefinitely. Gretta Erdine in "The French Model" closed the first half in bang-up fashion, the applause lasting until the intermissionites began leaving. Miss Ardine has a corking pair of dancing assistants in John Tyrel and Tom Mack. One of the boys whammed them in an acrobatic Russian solo. The trio stepping is high class, and the patchwork of the swing in the first dance remains the flashiest bit of acrobatic work seen in any of the new dancing combos. Miss Ardine works like a Trojan, so hard it is a mystery where she gets her wind to sing the lyrics which introduce each number and follow on in rapid fashion.

After "Topics" and "Esop's Fables," Herbert Clifton opened the second half. The female impersonator has revised his turn since last caught at the Palace and improved it immeasurably. The artist is now doing a straight burlesque, which is the right idea. Bert Errol first made this type of female characterization popular, going after laughs rather than sex illusion. Clifton has one or two new gowns that made the females gasp. His assistant's role has also been edited in the proper direction and the song from the stage box deleted. Clifton is now set for anywhere.

Healy and Cross held down the next to shut spot with a routine of popular songs delivered in a happy fashion. The pianist playing member got results with his dialect contributions, the other boy sticking to the instrument and harmonizing in a pleasing tenor. A good closing number was a pop song sung with the boys wearing old G. A. R. hats, etc. They went heavy.

The Four American Aces, one of the best casing acts in the business, closed and held. A slight mishap occurred when one of the flyers was muffed by a caster due to a too strong toss. Otherwise the routine proceeded smoothly up to the loop the loop over the bar.

**BRIGHTON**

The Brighton started its 14th season Monday. This year the house opened a week earlier than usual because of the new Coney Island Boardwalk having its official opening this week with the consequent possibilities of catching customers from the new promenade. George Robinson controls and manages the Brighton as in past seasons, and the same policy of two a day big time vaudeville obtains as has been the custom since the house started in 1909. Lawrence Goldie is supplying the bills this year through the Keith office.

Monday night the Brighton was sold out to an association of Brooklyn park employees. The show went over well, especially the acts holding broad comedy like the knockabout tumbling or the Brants, the wop conversational exchanges of Freda and Anthony and the tough dance of the Millard and Marlin act. The big hit of the evening went to the Vincent Lopez Band. The harmonists were spotted closing the first half. That was probably so the band could get to the Pennsylvania Roof on time. Placing the Lopez band in the middle of the show as it was did not help the running of the bill any, however.

The Littlejohns opened with juggling, backed up by a beautiful stage setting featured with countless rhinestones. The woman of the act does an Oriental dance that is gracefully executed and artistically costumed. There isn't so much to the costume, but that what makes it attractive. The act made an excellent opener. Millard and Martin second totaled their best score with the Bowery dancing bit at the finish. It's been done thousands of times in vaudeville, but the team make it appear fresh and new through capable handling. The girl is cuteness personified. The make-up could be modified to advantage. The talk made the house yell and the dancing topped off nicely.

The Brants surprised the customers with their opening. When the larger of the two men started tossing the smaller chap around the stage as if he were a dummy the house sat back and roared with delight. It was the second silent turn of the bill, but the audience wasn't silent by any means. Edna Leedom and Dave Stamper didn't have a particularly easy time of it fourth. The smart cracks were a bit too wise seemingly for the unsophisticated Brooklynites, and quite a few of the snappy retorts rolled out through the exits. A remark about the house didn't mean a thing to the house, if Canasale had been substituted for that local it would have been a wow. The clowning of Miss Leedom hit 'em in more spots than it missed 'em, but the act was apparently a trifle too kitsy for the Monday night audience. Several bows at the finish, but the stopping of the band music put a quick finish to the heads. Guirán and Marguerite did nicely, opening after intermission. The various doubles are finely executed, and Miss Marguerite's toe dance and Guirán's single both clicked neatly. Following and next to closing, Freda and Anthony were made to order for the first nighters. Freda plays the guitar markedly. In fact he makes a musical instrument out of it. No faking, but intelligent execution, marked with expression. The team were the second to do an imitation of Gallagher

and Shean, the Lopez bunch also having a G. and a number. The wop act went uproariously, and deservedly so. Daley, Mac and Daley closed with roller skating and held 'em well. News weekly preceded vaudeville and Topics at intermission.

Reil.

**81ST ST.**

Business Monday evening was about 50 per cent. off, perhaps due to absence of a "name." Ibach's Entertainers, a fair jazz band, seemed to be the featured attraction, or maybe Rita Gould was what in old-fashioned vaudeville vernacular would be called the "headliner."

Whatever advantages the wise and far-seeing vaudeville magnates visualize in the program type of billing, there can be no doubt that vaudeville has lost a psychological something in banning the old system. A headline name looked like a headliner even if it wasn't one when it was smeared over all in preponderant type; it made one feel that it was his own error or ignorance if he didn't know; or knew and didn't like, an act so conspicuously presented. Now if one doesn't know the acts the fashion of advertising them encourages the default.

At any rate, there was nothing in this bill that seemed to be awaited with advance eagerness. One by one the turns came on and did their routines. They got laughs when they were funny and applause when they finished, but they weren't met coming.

Rockwell and Fox took all the honors worth recording. This sure-fire pair of witty satirists have a bunch of bananas that they drag into view with the promise of presenting them to those who applaud. Several were given out and were fruitful of great results. The old material is crowded up to the start of the sequence now, and still goes big. The banana episode filled in the middle and the burlesque music held dandy and took these whacking comies off to salvos.

Miss Gould did not fare so well. She worked hard and was well taken at several junctures, but her blues encore petered out. She reappeared later with the Ibach act and was not urged to prolong her stay, as her business was practically a repetition of earlier maneuvers, and the whole thing seemed without call or justification. Miss Gould here did an old song that can hardly get over any longer, and while that type of work is her best it cannot overcome prohibitive odds.

Chung Hwa Trio (formerly Chung Hwa Comedy Four) is the same small-time duce act it always seemed to be cast for. The singing was shrill and without harmony in threesomes and meaningless in the singlets. The Scotch finish for comedy guffied because it was neither Chinese nor Scotch—neither a good imitation nor a wise burlesque. Perhaps no one else in the house got the same reaction, but this reviewer gleaned one smile all his own when the Celestials did two "I want to go home to Dixie" ballads; that was about what that school of lyrics needed to make them Chinese as they really are. When Chinese sing that they want their Southern mummies—and do it "with feeling," and the audience takes it seriously, too—that's the tip-off on a lot of show-stoppers.

Nihla, in a neat slide-shifting posing turn on a pedestal, in white silk Kellermans, opened with a soft, mild, milk-and-water starter with nothing that one can rail against but nothing that a critic anxious to be a good scout can rave about, either. Miss Nihla has a nice figure, and that lets her in and out.

McLaughlin and Evans, that up-and-up East Side couple with the downy stuff by Benny Ryan that always scores at least in Manhattan, were well liked, but didn't put anything over here. In more intimate theatres they goal 'em. If Rockwell and Fox had any rivals, however, this was the runner up.

Ibach's jazzers are about as good as the next small vaudeville band. There is also a boy who steps out and shows scores at least in Manhattan, were well liked, but didn't put anything over here. In more intimate theatres they goal 'em. If Rockwell and Fox had any rivals, however, this was the runner up.

**FIFTH AVE.**

The first half layout was shy on singing with but one of the eight acts bringing forth any vocal work. Talking predominated with the body of the bill being taken over almost entirely to talk of various styles. Jennie Brothers opened the show with their fast acrobatic work on the double trapeze. The two men are capable and snappy. Their appearance in golf togs is in their favor, and the work up to a high standard. They made way for the Brown Sisters, two girls playing accordeons. The sisters presented a varied routine of numbers displaying genuine musical ability. Their efforts met with immediate approval with the audience Monday evening demanding their return after the lights had been lowered for the next act.

Just out of Knickerbocker a juvenile sketch, held forth No. 3. The sketch is up to the minute and contains a direct appeal through the style of characters it employs. It is a laugh-producing vehicle and nicely handled by the present play-



ers. The downtown audience appeared interested, although never over-enthusiased with sketches. Janet of France, with Charles Hamp, followed the sketch. The French girl and her clean-cut partner gained immediate favor, presenting an offering full of genuine laughs and entertainment. What little singing was introduced during the evening was brought forth by this couple. The strength of the act was finally established by the fact it proved an outstanding hit following 20 minutes of straight talk in the act preceding. Wayne and Warren took the next assignment, also made difficult by the amount of talk preceding, but carried off one of the laughing hits of the evening. The slang and hick talk served the couple in good stead, the laughs coming along without a jolt. They crowded 18 minutes of solid laughs into the No. 5 spot.

Marion Wilkins and Frank Hughes, No. 6, scored with their well-staged dance offering. The couple present a varied routine of stepping, all developed in a showy manner. The show kept up its pace with their efforts, with Lydell Macey taking the next to closing position. The familiar work of the male team gained immediate response, with plenty of laughs brought forth in the heavy spot. Bopth and Nina with a cycle turn closed the show, with the audience sitting tight.

### 58TH ST.

What might have been a fast and spirited bill was injured almost irreparably by a slow, tiresome start. After the first two numbers it moved along at good speed, but the initial impression was hard to retrieve and the audience was rather impassive Monday evening.

"Toyland Follies" is a puppet show which attempts to make a big splash on production, but has a novelty in its actual running. The figures are crudely worked and do only the oldest stuff. The dolls doing the dancing are always broken at the waist and bend backward or forward, so that all illusion of life-likeness is lost. The best of the material is a chorus number with six coryphée puppets working in threes and a principal dancer in threes. The maneuvers are stiff, however, and the bit was a little feeble. The whole stage with four proscenium boxes is shown and the occupants of the boxes and the orchestra musicians are better in their business than the dolls worked from above. The whole turn needs knitting up and smoothing throughout.

Young and Wheeler did nothing to help out the bust of the opener. They are two straight young men playing piano and violin and are of the exact type of parlor entertainers. They come on cold and go spiritlessly into a duet which may have been a medley of practice exercises, so little pep or musical zip had it. Later they got into rag combinations which were better and might be developed into a satisfactory routine, although the pair have to acquire poise and stage presence before they will go far. They are too much given to posturings in their present style.

Julia Nash and C. K. O'Donnell with a comedy sketch on the hokum material of the domestic free-for-all did nicely enough, but that sort of vehicle, no matter how well framed or presented, is scarcely the sort to pull up a show after a dull start. Talking sketches have to be spotted where the pace is prepared for them. They are commonly not up to forcing a burst of speed for themselves, particularly when the sketch is of the quiet, talking sort without low comedy business as in the case with "Nearly Single."

That left it No. 4 with nothing doing so far. That The Diamonds with their marvellous, fresh-looking two kids were able to pull the evening out of the doldrums was the highest tribute to their skill. The kids alone would make a corking turn with their irresistible appeal of youth and their refreshing young voices and neat stepping, but the elder Diamond pulls an acrobatic routine of stepping that brought a thunder of applause. It was these two details that awakened the crowd and started the show proper. The whole Diamond turn has class and expertness in its putting together with attractive dressing of the players and a neat background of bright and tasteful drapes.

Cahill and Romaine furnished the bill's only low comedy, a pretty rough brand of clowning, but better than nothing. The comedian goes in for rough and tumble nonsense, wearing a brilliant yellow gown of exaggerated mode, and a brilliant hat of cart-wheel size. The female impersonation stuff is handled with discretion and for burlesque purposes only, probably suggested by the comedian's falsetto voice, which blends with his partner's tenor for some rather pleasing harmony. The talk is all hoke of the strongest, but as usual goes with this type of entertainment, which, of course, makes it entirely valid.

Billy Hughes and Lady Friends, dancing combination par excellence, closed the bill for an absolute cleanup. The fast-dancing finish of the miniature lightning stepper was a 100 per cent. wow, but he spoiled it all by too long an encore. This consisted of jostling with all four of his girls in turn and then

going into a sentimental recitation, the whole business taking up eight minutes beyond his limit of 20. The quartet of girls measures up with any group of the size in vaudeville for snap and enthusiasm in work as well as in dancing ability and agreeable appearance.

### AMERICAN ROOF

Just a passing small time bill was offered at the American the first half of the week. There was a noticeable lack of real hoke laugh-producing turns on the program, there being but one act of that calibre, and it was "Broomstick" Elliott and Babe LaTour (New Acts), down next to closing. This pair had things all their own way from beginning to end, with the audience begging for more when they finished.

The house was just a little better than half filled with an audience that was willing to enjoy itself providing that they were given something that they liked. In the first half there were four acts, starting with Lillian's Dogs (New Acts), which opened a neat turn of its kind. Bestoff and Messenger, with their exceedingly smart singing double, scored nicely. The man of this team looks like a real possibility as a singing juvenile lead for musical comedy or a revue. Maley and Singer (New Acts), the man comedy talking and singing double, that are going to have Gallagher and Shean yelling for the police as soon as they see them, managed to score fairly strong on the strength of the "Valentino-McOzer" number, a parody on "Mr. Gallagher-Mr. Shean." Closing the first half, Walter Manthey and Girlies held the spot down nicely. The pianiste, who also warbles a bit, managed to catch the house with a slight shimmy introduced in one of the blues numbers.

The second half of the bill held the greater part of the real entertainment, starting with Abbott and White, who opened that section. These two boys put over a corking routine of numbers for the pop houses and feed the audiences just the type of stuff that they want. Laughs and applause in plentiful quantity were their return.

Al Lester, working with his daughter, who is billed as "and Co.," extracted a giggle here and there in the playing of the "Major Concrete" skit. The double bit of reciting at the finish is as strong as ever with audiences, judging from the manner that the roof crowd accepted it.

Next to closing Fred Elliott and Babe LaTour just walked away with the hit of the show, with the audience sitting tight for the closing turn. The Arco Bros., who in six minutes of fast work presented as pretty a routine of hand-to-hand work as has been seen in some time. These boys are good as they come in this particular line, and they won a full measure of applause.

The Fred Niblo production of "The Famous Mrs. Fair," presented by Louis B. Mayer, was the motion picture feature offering of the bill.

### STATE

A tall bill at the State the first half composed of five small-time acts well blended without the usual "name" the State has been in the habit of topping its bills with.

The overture was a novel musical diversion preceded by a picture slide announcing it as "A Trip Through the U. S. A." One of the musicians played the role of train announcer, megaphoning the customers onto "Track 14." The selection included all of the "locality songs" with a few hoke touches such as "Please Go Way and Let Me Sleep" for Philly, etc.

The vaudeville portion was opened by Mazie Lunette in an aerial turn. Miss Lunette, after some trapeze work, stripped to white union suit while aloft for a novel succession of rope balancing, concluding with a slide to the bottom of the rope for a flashy looking body spin.

Clifford and O'Connor, second in a routine of crossfire, piano, singing and dancing, landed nicely. This pair are versatile and of more than average appearance and ability. The talk can stand revision for the big-time houses, which should be judged on the ability of the couple with the proper vehicle. The man is a good light comedian and the girl a clever opposite.

White, Black and Useless, third, made them laugh at this house with their standard small-time vehicle. The unruly mule is treated in a novel manner through the setting of the act in a blacksmith shop. It's a good small-time comedy turn.

Jenifigs and Dorney, fourth, drew consistent laughs with their crossfire. Jenifigs' silly and English pop character is as funny as ever, but his talk won't let the pair above the small time. The straight man has excellent singing voice, good appearance and delivery and is a corking foil for the comedian. The crossfire sticks to familiar lines but gets across strongly at this house. They took three healthy bows.

The Five Kirksmith Sisters in their musical turn closed the vaudeville portion aggressively, followed by the feature picture, "The Famous Mrs. Fair." The girls make a sweet appearance in their white frocks.

The musical numbers run to pop and musical comedy hit selections mostly. Opening with piano and all brass for a popular selection, followed by piano and violin duet, they vocalize "Crimoline Days." The turn closes in "one" with vocalizing and music. It's a good straight musical turn for the pop houses. The lower floor was comfortably filled Tuesday at the 8:30 show.

### JEFFERSON

This week's bill got a flying start with The Dealans (New Acts), the speed being fully sustained by Florence Brady, a peppy singing comedienne, full of personality and the ability to pull over songs. She sang four and left them wanting.

Marc McDermott and company (3), opening with shots of the principal in several of the many characters he has assumed in screen presentations, planted personal interest before he appeared, an interest which was justified by the clever sketch, "I Haven't Time," well acted by all concerned. With McDermott's reputation this legitimate light comedy offering is sure fire.

Babcock and Doll, the man doing nut comedy, falls and acrobatic dancing, the girl rather overdoing French comic character, but dressing the part with out-re costumes, beautiful nevertheless, presented an act which might be entitled "What's It All About?" But there is something doing all the time, and this audience ate it up.

Santos and Hayes registered their usual hit, their comments on contrasting sizes and Jacques' double voice being big assets. Pearl Regay and company (6) are an artistic aggregation full of vaudeville value, of which Miss Regay is the key-stone. An agreeable voice, gymnastic skill exemplified on the trapeze, and the acme of dancing grace, whether in jazz, classical or acrobatic stepping, make a pretty good score as to versatility. These attributes, an exceptional string orchestra (including the Russian Balalaika) and a gorgeous silken setting artistically lighted put this act in top class.

Bert Laehr and Mercedes (New Acts) were followed by Mack and LaRue, a man and woman skating act, one of the fastest and most sensational of its kind. The neck swings, arm and leg spins are done at lightning speed and with grace. A special setting and skating floor serve to enhance the offering of this good-looking young couple and made an ideal closing act for this fine vaudeville show.

"Souls for Sale," a Goldwyn picture, held them in.

### 23rd STREET

A flash show for a small-time house was delivered at the 23d Street the first half of the week. There were two good acts of the hoke type on the bill that made the audience roar, a jazz band turn that kept their feet moving and in addition a musical turn earlier in the show, as well as a snappy opening act. This program, together with "Quick-sands," a feature of the melodramatic type that audiences frequent in the 23d Street usually eat up, and a news weekly comprised the show.

Dunedin and Play opened the bill in snappy fashion with a routine that ran for 12 minutes to fair applause return. Montana with his banjo and jazzy melodies held the second spot and managed to hit those in front so hard that they were loath to let him go, demanding encore after encore until 12 minutes were again utilized.

Walter Fisher and Co. in a farcical skit that might be entitled "The New Cook" brought laughs galore, although the business was largely exaggerated. It was the type of comedy rough stuff, however, that a small-time audience likes, and Fisher and the character woman of the little company fed to them as strong as they wanted it.

Burke, Barton and Burke, a comedy trio with real hoke for small time audiences, were another laughing hit in the next-to-closing spot. The comedian of the rough hick type, suggestive of his former messenger boy characterization, and with two divisions of comedy and a couple of numbers, the two other members of the trio acting as feeders, the turn proved entirely acceptable to the downtown audience.

Yerkes' Happy Six (New Acts), an organization with 10 people, closed the vaudeville section, doing 25 minutes of melodies and being ready with encores as soon as there was the slightest applause. The Pathe Weekly followed and "Quick-sands" closed the show.

Joe Josephson, star outfielder of the Texas League, engaged to manage the baseball team in Glen Falls, N. Y., this season, will be unable to fulfill the contract. Josephson strained a ligament in his throwing arm in a Texas League game recently.

The Collier City A. C. of Troy, N. Y., is conducting bouts again at its former stand, the old Lyceum Theatre. Last year the club shifted its quarters to Bolton Hall, Moe Myers is matchmaker.

## JOYS AND GLOOMS OF BROADWAY

"Appearances are deceiving" is an old saying, often true. A stunning Rolfs Royce stood at Broadway and 45th street. In it sat an equally stunning girl, wrapped in furs, smoking a cigarette. She had recently arrived from England, where she was fairly well known in dramatic and film circles. She came here looking for stage work and was disappointed. Her husband had just lost his \$30 job in a haberdashery. She had no money whatever and subsisted on the bounty and the friendship of her pal, a former Ziegfeld girl, who owned the Rolfs Royce. Her stockings were torn, and the soles of her shoes were worn through. That was some months ago. She lately opened in a new play on Broadway, playing a small part.

Some idea of the scarcity of good screen players may be gathered from the fact that Wallace Beery, famous screen "Heavy," who now receives \$1,300 weekly salary, drew 74 weeks pay out of 52 last year. In other words he "doubled" in pictures, working in two at once. Lew Cody, just signed by Goldwyn, worked in three one week. Lew leaves for the Coast within a few days to start work. Several on the Coast are doing several roles almost simultaneously.

An idea has been generated to form an "Eccentric Club" entirely for professionals. A manager is being sought as the first president. Men and women of the theatre world may belong. At the present time there is no place where both sexes in theatricals can meet on a basis of friendship and equality without outsiders present, with the possible exception of the Sixty Club, and that does not exactly typify the atmosphere wanted.

Lew Cody pulled a laugh on Cecil De Mille. The latter is looking for 100 camels for a big scene to be made in California on a coming picture. De Mille came to an impasse, for there are only about 50 camels in all of America, most in circuses. Lew sent him a note, saying:

"I appreciate your predicament. Am sending something to help you out." The "something" was 100 Camel cigarettes.

Glenn Hunter visited the Paramount Studio a few days ago. He was introduced to Nita Naldi. The famous vamp gushed over Glenn. She told him how much she admired his work.

"The part I like best is where you get down on your knees and say, 'Oh, God, please make me a good movie actor.' You have me doing that now. Every night I pray, 'Oh, God, please make me a good movie actress.'"

Geneva Mitchell has informed friends she is not engaged to Wade Booth, the tenor.

Ziegfeld and Georgie White crossed each other's paths again in Chicago recently. One of the "Sally" girls went to Georgie and obtained a contract for his "Scandals." She told several others and they followed suit. Georgie signed up about six of the best girls in the show. The girls all handed in two weeks' notices and came to New York, where they are now rehearsing.

A group of theatrical people were invited to a "studio party" at a Russian studio a few nights ago. There was entertainment of a sort, Russian caviar sandwiches, etc., which everyone enjoyed. In spite of that the Broadwayites in the gathering couldn't mix with the funny looking highbrows and Greenwich Villagers in the outfit. At the end of the evening one of the men making sandwiches presented a check to one of the guests. What the guest told him and the Russian host was plenty. It looked like a frame to grab a few dollars.

Lucy Fox is back from making pictures in Europe.

Blanche Mehaffy of the "Follies" has signed a contract with the Hal Roach films, and will leave soon for California.

Some years ago a big time performer was playing an Orpheum date when the manager of the theatre wanted to borrow \$20. He had just had an argument with the powers that be, was through and without funds. The loan was paid back some time later. Three years afterward this same performer was playing a Southern city when the former manager called him up. He had opened a little out-of-the-way theatre, ran colored shows with midnight performances and was cleaning up. He had bought a farm some distance out of town, owned two cars and felt grateful to his actor friend. He offered the actor his farm and his car. The offer was accepted and the actor took the entire bill and went out to the farm to live for three days between jumps.

## SPORTS

The heavyweight boxing show given for the Free Milk Fund last Saturday at the new Yankee baseball stadium was the biggest event of its kind yet staged because of the enormous gate for a pugilistic show without a champion competing. The top price was \$20 for ringside, with the scale ranging downward to a dollar for the bleachers. The three decked grandstand was capacity save for the boxes in the upper tier and the outer fringe of the field seats. The ring was spotted over the pitcher's box, the arrangement making for excellent visibility. Around the park there were no ticket speculators outside nor was there any known overcharge in Broadway ticket agencies. The brokers received tickets on consignment and in most cases charged 50 cents advance.

Jess Willard, who attracted most attention for his come-back, knocked out Floyd Johnson in the 11th round. A clean cut uppercut to the chin felled the younger and lighter man. The bell clanged as the Californian hit the canvas. His seconds rushed in and carried him to the corner, but he was unable to respond for the next round. Willard entered the ring as a two to one favorite.

Willard weighed 248 pounds, Johnson, 195. The latter looked foolishly small beside the "man mountain." It is a wonder the bout went as long as it did and had Willard made up his mind to go to it, five rounds would have sufficed. Jess was willing to take on any boxer

Tex Rickard named. Last week there was some talk of switching the opponents in the semi final and final which would have had Luis Angel Firpo, the mauler from South America, against Jess. Johnson is said to have been against the change but it is likely Rickard voted it. After viewing Luis annihilate Jack McAuliffe, 2d, it was lucky for Willard that he didn't draw that bird. Tex should not be afraid of sending Firpo against big Jess. That match would draw a big crowd to the stadium this summer and it would settle the question of whether Willard should again go against Jack Dempsey. On form the leading contender for Dempsey's crown is Firpo, one of the hardest punchers ever seen in the ring.

Willard looked in excellent condition. It was known that he trained faithfully and was seen on the roads around Yonkers for weeks before the fight. He was confident too, but he looked clumsy and missed by a mile. Being out of the ring four years probably accounted for his poor judge of distance. Johnson too, was confident. The 53 additional pounds of Willard didn't worry him. Floyd probably counting on Jess' age—probably 42, although he claims to be only 33, which is the age limit in New York. Up until two rounds before the end Johnson led on points. He humiliated Willard's kidneys and mauled the big man's face with his right in the clinches. Floyd too whaled

(Continued on page 44)



# BROADWAY REVIEWS

## THE RIVALS

Mr. Anthony Abbot... Maclyn Arbuckle  
 Captain Abbot... Sidney Blackmer  
 Pauline... McKay Morris  
 Bob Acres... Francis Wilson  
 Sir Lucius O'Trigger... J. M. Kerrigan  
 David... John Craig  
 Mrs. Malaprop... James T. Powers  
 Mrs. Langham... Mary Shaw  
 Julia... Eya Le Gallienne  
 Lucy... Vivian Tobin

The Equity Players are presenting at their 48th street theatre practically the same feast that the Players' Club served last June at the Empire. Francis Wilson, Violet Heming, John Craig, Mary Shaw and James T. Powers, who appeared for the Players, are also in this cast. Craig, however, is playing Fag this year instead of O'Trigger. E. Dixey did Fag for the Players. One part has been added—or restored—and it is done by Miss Le Gallienne. The other newcomers are:

Maclyn Arbuckle in place of Tyrone Power; Sidney Blackmer in place of Robert Warwick; McKay Morris in place of Pedro de Cordoba; Vivian Tobin in place of Patricia Collinge; J. M. Kerrigan as O'Trigger.

The "Rivals of 1923" is announced as the "Francis Wilson version." The original Sheridan script was some six hours in playing length. The late Joseph Jefferson cut it down as a starring vehicle and eliminated it to the book used by the Players. Mr. Wilson (who played with Jefferson) has fattened it up again considerably, resuscitating much talk and considerable business of the sort one might easily fancy an actor would rescue for an actors' organization. He hasn't improved it except by the presence of Miss Le Gallienne, who is a soulful and charming Julia. The character adds nothing, though in this instance the player does. Julia, it might be worth noting, was the principal feminine role in 1775, when the "Rivals" was first introduced at Covent Garden, and was once played by Mrs. Siddons.

With such a brilliant nucleus from the resounding artistic and popular triumph of the Players' revival less than a year ago, this Equity entertainment could scarcely be less than pleasant. Furthermore, the settings by Woodman Thompson were excellent, far more helpful than the playing of this satirical classic than were the massive and majestic sets as they appeared in the huge proscenium of the Empire.

The substitutions were not all happy ones. Maclyn Arbuckle had neither the unctious of a Jefferson nor the power of a Power in his Sir Anthony. Sidney Blackmer, given to playing wailing juveniles when professionally engaged, was not a sorry hero. In the reflection of the square-shouldered interpretation projected by Bob Warwick he was rather pathetic.

Miss Tobin rivaled with charm and ingenious finesse every grace of the famous performances given by Miss Collinge, and Kerrigan was Sir Lucius to the ground. McKay Morris snowed under the memory of Pedro de Cordoba as the teary, volcanic Faulkland. So, on the whole, it struck a balance, though the sparkle of Dixey was sorely missed in Fag when portrayed by the stolid Craig.

This appears to be a "benefit" toward recouping some of the losses of Equity's ill-advised season. It is scarcely likely that any of the artists is accepting any compensation for the week's work. The estimate of the cast at regular commercial salaries would be that the company pay roll for the single week would be between \$6,000 and \$7,000.

Business Tuesday evening was better than fair, but considerably under capacity. The boxes were empty and there were vacant seats on all floors. Undone preswork alone can account for it. It is the last year the more capacious Empire, in exceedingly hot weather, scarcely knew a vacant seat, and the single week there could have only whetted rather than dulled the draw of an all-star resurrection of Sheridan's cutting comedy. Moreover, Equity loyalty helps this venture palpably; it seemed that half the audience was composed of professionals.

Mr. Wilson fancies himself as Bob Acres, and it is easily seen that he has had an unbridled hand in this, for he not only contributed the "version," but fattened up his own part by ad libbing into Sheridan's masterpiece little moments for his own whimsicalities, some of them almost grotesquely anachronistic. The English of the Georgian period as apotheosized in "The Rivals." As an actor Mr. Wilson is guilty of irreverent insolence; but, then, Sheridan may have died peacefully, without ever anticipating that his Bob Acres would some day be done by a president of the Equity Players, Inc.

Miss Heming is a charming and legitimate Lydia, as before, and Miss Shaw is an uninspired Mrs. Malaprop (the role so affectionately associated in the minds of theatre-goers of an older generation with the late Mrs. Drew). "The Rivals" depends so much on Mrs. Malaprop and Sir Anthony, the two characters that made it live and which were hailed as finished monuments of satirical profundity before our Revolu-

tion, that those who see this scintillant old comedy for the first time at the Forty-eighth Street will probably never grasp its humorous philosophy; nor will they in the subdued and languid conception of Blackmer get any notion of the gallant blade of that day that Sheridan meant in this young captain.

But there is still so much of the beautiful in it, so much of which has lost nothing through the decades, that the most commonplace Brooklyn shopgirl may yet find it a fascinating odd evening, and can subway home impressed at least with the formidable array of names, and the "Francis Wilson version."

## COMEDY OF ERRORS

(Ethiopian Art Theatre)

Solimus... Arthur T. Ray  
 Antigonus... Sidney Kirkpatrick  
 Antipholus... Lionel Monaghan  
 Antipholus (of Syracuse)... Charles Olden  
 Balithazar... Solomon Bruce  
 Merchant... Nathaniel Guy  
 Second Merchant... Leroy Bingham  
 Finch... Arthur T. Ray  
 Adriana... Laura Bowman  
 Luciana... Evelyn Greer  
 Courtesan... Edna Morton  
 Officer... Marion Taylor  
 Officer... Coy Applewhite

In a freaky season of freaks it remained for a gentleman from Cleveland, Ohio, panting for theatre, to present in a Broadway theatre a group of negroes playing Shakespeare's "Comedy of Errors" to the accompaniment of a jazz band in a circus tent setting.

It wasn't thrilling, it wasn't bizarre—it was absurd.

The jazz strains weren't meant to be satiric; nor was the version at all modernized; nor was the circus atmosphere carried beyond the setting and a silly business of changing the tabloid settings at the behest of a melodrama-made-up ringmaster whipping about some stagehands in pierrot pajamas. It had no rhyme nor reason, it developed nothing, it was simply incongruous—like mixing salt and sugar just to be different.

There is considerable talent in the company, and it made itself manifest in "The Chip Woman's Fortune," a typical even if witless and pointless little homely comedy of the negro-section of a city of today. There the acting was honest, Evelyn Preer as a sick wench was wonderful, and the whole company gave one a thrill of something different, with a sane reason for being so.

In the chop suey rendition of Shakespeare's little-revised comedy, which was always a bore when offered under the most idealized and inspired conditions, only the clowning of Charles Olden as both the Dromios saved it from putting all the three hundred or so patrons to sleep.

That the colored population had already made up its verdict was manifest by the presence in the house of exactly five patrons of dark blood. It was a premiere and the main floor was woefully shot. That the management was at fault was beyond argument.

These players are exceptional for their race, but they cannot and must not vie with the solidly entrenched white theatre, let alone attempt to outdo it. No white company on earth would have the gall to play "The Comedy of Errors" for money these days, yet Raymond O'Neill ventures it with negroes, most of them only clever amateurs, in surroundings of the type made famous by such master producers as Arthur Hopkins in "The Hairy Ape," and to such tunes as "I'm Just Wild About Harry," and "Carolina in the Morning."

If that is art or highbrow stuff, then a drunk teamster doing skit dance in a delicatessen store would be a conception of genius.

Misses Preer and Morton, carefully and shrewdly surrounded, would make the skies ring, and Charles Olden will be heard from in a happier and saner event, surely.

At present the Ethiopian Art Theatre is a hopeless mess of misguided and maudlin stupidity superinduced by a strained effort at being smart and unusual. It should be rescued by sober persons who have the interest of the colored race as well as this potentially excellent organization at heart—and it probably will be.

## FOR VALUE RECEIVED

Described as a melodrama in four acts by Ethel Clayton and staged by Augustin Duncan, who plays the leading part. The program does not indicate the couples of the production, which opened at the Lyric on May 7.

Almerie Thompson... Augustin Duncan  
 Beverly Mason... Augustin Duncan  
 Evelyn Greer... Louis Kimball  
 Feltham Thordyke... Cecil Owen  
 Catherine Mason... June Borden  
 Anthony... Harry Blackmer  
 Bernice Quinlan... May Hopkins

Another of those single set and small cast plays brought in for a tag end of the season in an experimental way. A good deal of promise to this particular piece which has a novel feminine twist which may not be talked about. The big scene of the four acts is an emotional explosion in the third when the woman violently refuses to

marry the man who has been her benefactor and who she feels sure does not love her and makes the offer of marriage out of pity.

There is something of the same idea here as in the play brought from England some years ago called "Hindle Wakes" and which created some discussion for the rather sensational refusal of a girl to marry the man who had wronged her at the command of her parents. The moral aspect of the new piece at the Longacre is somewhat similar.

The weakness of "For Value Received" is that it does not maintain itself. The passages leading up to the big moment of the story are interesting enough, but thereafter the theme goes to pieces and the final act is made up chiefly of trivialities and comedy relief.

Augustin Duncan plays the difficult role of a blind man, an author who depends upon his secretary for all his needs while she has stolen money from him to pay for the musical education of a younger sister.

The contract between the secretary and the novelist is that the girl's services are fully paid for, and she takes the position that her sacrifice of her youth to the blind man fully compensates for the money she has taken. Into this situation there enters a younger man, who offers her the love she has been denied, but she knows the youth is really in love with her sister and maneuvers the situation to bring the young couple together.

When the novelist's hard-headed, practical lawyer tries to make her agree to the loveless marriage with the blind man, she reveals that it has been her work that really has made the writer famous, and she renounces her contract, leaving the novelist in the hands of another secretary. A year later the writer's affairs have gone wrong—his work is bad, his household is mismanaged, and his temper is frayed under the annoyances of an empty-headed, frivolous girl secretary. The bondage of her sacrifice, however, has become a habit with the woman, and in the end she returns, to embrace a life of service to the blind man.

The playing is in all cases superior to the play. Mr. Duncan always shines in the interpretation of roles of repressed force such as that of the blind novelist. Fred J. Mabel reveals a good deal of emotional intensity in the big scene of the play, while May Hopkins brings a world of youth and grace to the part of the younger sister. Harry Blackmer did extremely well with the role of a conventional colored servant.

## PRIDE

Thomas Burton... William Austin  
 Alicia Burton... Martha Lefter  
 Bill Boy... Kenneth Dana  
 Victor... Harry Huguonot  
 Duc de Valmont... Fred L. Tilden  
 Robert Bohm... Robert Fisher  
 Richard... John Gordon  
 Audrey Valmont... Juliette Day  
 Duchess de Valmont... Hilda Spong  
 Bob... Chmilla Darby  
 Andrew... Fred J. Mabel  
 Anderson... Beach Cooke

This is the second play by Thompson Buchanan produced this season by Oliver Morosco (Morosco Holding Co., Inc.), the first having been "Sporing." "Pride" is a comedy in which Emily Stevens was starred. "Pride" was once in the possession of Henry Miller, and it was proposed after rewriting to present Louis Mann in it. The Morosco theatre held the premiere May 2. Friday night last found about fair attendance on the lower floor. While it is true that Broadway's season is continuing through the hot months, it is not a new drama on the edge of summer. The Buchanan play has feminine appeal, but it is doubtful of attaining the goal of a run, especially because of the late entry.

"Pride" is a sentimental comedy-drama. If the author had any idea of wooing laughter he forgot it and held to the main idea of bringing a tear to the eye. Kenneth Dana, in a new water, seemed an extra hazard to chance a new drama on the edge of summer. The Buchanan play has feminine appeal, but it is doubtful of attaining the goal of a run, especially because of the late entry.

The story is that of Duc de Valmont, aristocratic Frenchman, who, because of his escapades, has not seen his wife nor daughter for 10 years. He had married a beautiful heiress and gained for the asking her enough money to sustain him. Arrived in America and broke, he secures a job as a waiter in a hotel owned by a former countryman, who was once his valet, but from whom he refused aid. His daughter and wife have returned from France. The girl, now grown to maturity, is in love with a wealthy American youth. She takes a new maid wakes him a friend, finally sensing the truth that he is her father, for whom she has yearned. It is the contact between father and daughter that becomes the main theme in "Pride," quite submerging the final reconciliation of father and mother. The play's most effective and affecting scene is when the daughter goes to the arms of the pseudo waiter, who, though writhing with paternal affection, declares he is not her father. Pride had brought him to the point of wanting to work for a living and pride in breeding gives him the instinct to protect his daughter.

Juliette Day as the daughter cap-

## OUT OF TOWN

### ADRIENNE

Philadelphia, May 15.

Louis Werba's latest musical comedy, "Adrienne," opened at the Garlick Monday, running the first night until nearly 12.10.

Summed up briefly, it may be characterized as one of the best dancing shows and one of the weakest in respect of comedy that has been seen here this season. There is a superabundance of "book." The program gives credits as follows: Book and lyrics by A. Seymour Brown from a story by Frances Bryant and William Stone. It is easy to suppose that the original story was highly melodramatic, since even in the musical comedy there is a generous slice of melodrama toward the end, including even gun play.

The plot concerns the attempt of three crooks to fleece the daughter of a millionaire. They masquerade as swamis and yogis, and arouse the girl's interest in the occult sciences and psychic studies. Then they persuade her to visit a supposed Hindu shrine somewhere in New Jersey, and only the efforts of her fiancé and a young detective foil their plans.

"Adrienne" is in two acts and three scenes, the first being very short, with a drop supposed to represent the prison wall at Sing Sing. A number of crooks are being let out of the prison, the expiring of their sentence, and among them is Bunk Allen, who is met outside by two confederates. They unfold to him the plan of robbing the millionaire's daughter. This first scene isn't a bit like the usual musical comedy stunt, being not in the least beautiful and in spirit much more like the prolog of a "crook" play.

This atmosphere makes it all the more incongruous when Billy B. Van, playing the role of Bunk, pulls a number of comedy lines for the benefit of the warden, who for the minute is his feeder.

The second scene of the first act is in approved musical comedy style and is one of the most charming bits of the older school seen here this year. It represents the terrace of the heroine's country home, and is so arranged as to permit the chorus to come trooping down from balconies and through numerous garden gates, all of which adds to the attractiveness of the stage picture.

The act is laid in the fake shrine, with the customary riot of colors and Oriental drapes. Both these settings, as well as the costumes, point a large expenditure.

The two comedy characters are Bunk, played by Van, and John Grey (the heroine's father), played by Richard Carle. The attempt to make this character amusing was only fairly successful, and that doesn't mean anything to the discredit of Carle. Carle's business of flirting with the girl crook, disguised as an Oriental, was sad stuff, and the two songs allotted him, "As Long as Your Wife Don't Know" and "King Solomon," both talking numbers, are not worthy of the efforts expended on them.

To Billy Van as Bunk were given a few moderately amusing lines, and more opportunity to develop clever business than Carle had. His costume as the masquerading Hindu was in itself funny, and his lapsing into underworld slang, as contrasted to his otherwise pompous and affected utterances, seemed to strike the audience as excruciatingly amusing.

However, "Adrienne" will need something besides cutting to bring the comedy up. It will be a case of actual rewriting and rearranging of the book.

On the other hand, even on the first night, the dancing, chorus numbers and general tempo of stage action could not be criticized. The chorus was a corker; it worked hard and successfully. It wasn't what you might call a real beauty chorus, but it was by no means

tured first honors in the playing. Her dialect more than once suggested the speech of "Kiki." Sustained dialect roles are no easy assignment, but Miss Day created a lovable little lass of the tri-color. Hilda Spong played the repentant Parisian father, the role being somewhat more subdued than he has been used to. In the matter of dialects, of which there were an assortment, Tilden's effort was moderately successful but quite shadowed that in the forceful characterization.

Robert Fisher handled the part of the hotel proprietor skillfully, but with a dialect that sounded more Alsatian than French. Hilda Spong as the mother carried her manner cleverly. Beach Cooke was an unabashed and unmannerly reporter. The program held five names of guests in the hotel, none having a line to speak.

Producing "Pride" at this time of the season may have a picture angle, the legitimate branch of the Morosco Holding Co., establishing the show on Broadway and selling it to the picture making branch. It is the growing belief among authors and managers that the only chance an average play has must come from pictures and stock. That applies to "Pride."

lacking in good-looking girls, and those who lacked something in pulchritude easily made it up by their hard work.

In addition to the ensemble dancing, there were a number of "teams" which jumped in every now and then, and saved the show from lagging. Fridkin and Rhod was one team that worked hard and successfully; St. Clair and Gavonne added to the gaiety of nations, and Lou Lockett carried off individual honors on a number of occasions. Then there was May Cory Kitchen with some toe dancing that was excellent and some more that was not so good, and the Keene Twins, who were generally brought in to put the finishing touches on a number hanging in the balance. In the last act, too, there were the Red Rascals, that unusual bunch of tumbling Arabs who helped put across a number called "I'd Be a Wild Man" with a bang.

In some ways, it might be said that the show was top-heavy with dancing, but the fact remained that most of it was so good, and most of the rest of the show was so weak, that it may well be called the saving grace of Mr. Werba's production.

Another distinct asset to "Adrienne" is the presence of Vivienne Segal as prima donna. Miss Segal's voice is as clear and as powerful as ever, and her personality decidedly ingratiating. The way she put across such of Albert von Tilzer's songs as "Sweetheart of Mystery," "Love Is Ill" (a motif), and "When the Ganges Flow" (the real song hit of the show), was a distinct tribute to her ability.

The "Ganges" number was assisted by the presence of the Lyric Four, which included Edith Holloway, Pauline Miller, Jean Young and Angela Manilla. Their harmony was most effective and proved one of the most applauded features of the evening. They also helped sing a number called "Fretty Little Home." Others in the cast who had very little in the way of real opportunities, but who did what they had to do satisfactorily, were Laura Arnold, as the girl crook; Charles Cahill Wilson, Doris Arden, Grace Studford and Dan Healy. The latter won his greatest success by a couple of fast dancing numbers. It cannot be said that Harry Fender was especially happy in the role of the hero, though his voice was adequate.

The Oriental numbers in the "shrine" scene gave occasion for some very scanty costumes, but they were as unattractive as they were brief. "Adrienne" in plot structure, in comedy methods and to some extent in music, helped sing the conventional old-fashioned school, but its lively, Cohanesque dancing, staged by David Bennett, and the efforts of that indefatigable chorus lift it partially out of the rut. It still has some distance to go.

Waters.

## FOREIGN REVIEWS

### LE DJORGI

Paris, May 2.

The Trianon, directed by Louis Masson, a hustler in every respect, is continually inviting its patrons to sample the numerous new operettas produced here during the season. The latest is "Le Djorgi," in three acts, by Wilned, music by Edouard L'Eclair.

Djorgi, in Hindostanee, means the chief of a clique of fakirs, the Oriental musical comedy now under observation being laid in ancient India. The plot is simple and clean. It might have been even a little more lively, for we know Wilned is capable of better lyrics. Satiava confides to his uncle, a maharajah, he is madly in love with Princess Sita, and the ruler orders the wedding festival to be prepared. He desires the princess for himself and intends to repudiate his present wife to marry Sita.

This meets with disapproval, and the disappointed lovers arrange with the local Djorgi, on promise of graft, to prevent the Maharajah from carrying out his plans, which is done, and all terminates to the satisfaction of the characters and the audience.

M. l'Enfant is already known in England, having written the score of the "Little Girl in Red" at the Gaiety, London, a short time ago. His present effort is well orchestrated, but he is a bit betrayed by the Trianon chorus, which, like that of the Opera Comique, is often off color.

M. Masson displays enterprise in reviving old and new works of composers whose names have not become household words among the Paris playgoers. There are so many inside combinations at the lyrical houses here, even to political influence, that a musician cannot expect to be launched unless he has friends at court or means of financially aiding in the production of his work. It is not talent that alone counts to-day.

Kendrew.

Carmel Myers, picture actress, has brought another suit for divorce against Isador P. Kornblum, New York lawyer, charging desertion and abandonment. A similar suit a few months ago was dropped.



# BILLS NEXT WEEK (MAY 21)

(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 work, or reappearing after absence from vaudeville, or appearing in city where listed for the first time.

## KEITH CIRCUIT

**NEW YORK CITY**  
 Keith's Palace  
 Williams & Wolfus  
 Mr. & Mrs. J. Barry  
 Kerr & Weston  
 Wilton Siss  
 Pinkie Mules  
 (Others to fill)

Keith's Riverside  
 Son Dodger  
 Fenton & Fields  
 Helen Ware Co  
 Jack Rube Clifford  
 Tom Smith  
 Helen Stover  
 Bryan & Broderick  
 Luster Bros  
 (One to fill)

Keith's Royal  
 Mel Klee  
 Dooley & Sales  
 Chas. Sale  
 Dorothy Byton Co  
 Howard Kyle Co  
 Florence Brady  
 Al Striker  
 Walters & Walters  
 (One to fill)

Keith's Colonial  
 Van & Schneck  
 Warner Ford  
 Harrell & Farnum  
 Paul Nolan Co  
 Nellie Arnaut Co  
 Lydia Barry

## CECKLE HARRY D'ANDREA and WALTERS

\*Featured Dancers  
 "Mary," "The Merry Widow," "Up in the Clouds," "Spice of 1934," and others.

2d half  
 Jos. Browning  
 P. Regay & Orch  
 Billy Arlington Co  
 Payton & Ward  
 Sherwin Kelly  
 Maker & Redford  
 Moss Broadway  
 Gordon & Ford  
 Dan Roth  
 A. & F. Stedman  
 (Others to fill)

2d half  
 Gilbert Wells  
 S. Blue Demons  
 Hudson & Dakin  
 (Others to fill)

2d half  
 D. Kerkerejardio  
 Kay Hamilton & Kay

## DARL MacBOYLE

Exclusive Material of Every Description.  
 ON HAND OR TO ORDER.  
 116 W. 40th St., N. Y. City; Bryant 2464

Leigh & Jones  
 (Others to fill)

Moss' Franklin  
 Olsen & Johnson  
 Healy & Duncan  
 Bernard & Garry  
 (Others to fill)

2d half  
 Al Shayne  
 Murray & Allan  
 Little Driftwood  
 The O'Mearas  
 (Two to fill)

Keith's Hamilton  
 Van & Schneck  
 Bob Hall  
 (Others to fill)

V & E Stanton  
 Irene Ricardo  
 Blondee  
 Montana  
 (Two to fill)

Keith's Jefferson  
 Cananda Trio  
 London Steppers  
 Seale  
 (Others to fill)

2d half  
 Howard & Rosa  
 (Others to fill)

Moss' Regent  
 Mary Haynes

## EARLE and RIAL REVUE

HEADLINING  
 W. V. M. A., B. F. Keith (Western)

Blondes  
 Montana  
 (Others to fill)

2d half  
 Suily & Houghton  
 Bob Albright  
 Bernard & Garry  
 Seale  
 (Two to fill)

Keith's 51st St.  
 Williams & Wolfus  
 Moore & Freed  
 Perrone & Oliver  
 Ben Boyer  
 Laughlin & West  
 (One to fill)

Fractor's 125th St.  
 2d half (17-20)  
 Beasie Rempel Co  
 Cahill & Romaine  
 Sully Beers  
 P. Whitehead Band  
 Nellie Arnaut Co  
 Miller & Capman  
 1st half (21-23)  
 J. C. Flippen Co  
 Odd Chaps  
 Billy Hughes Co  
 Edith Helena Co  
 Sherman & Rose  
 2d half (24-27)  
 Cursed Wire

**ALBANY**  
 Fractor's  
 Melroy Sisters  
 Ekins & Ray E  
 Fred Harrison Co  
 Freda & Anthony  
 J. & H. Shields  
 2d half  
 \*Radium Visions  
 Melinda & Dade  
 Miss Cupid

## VARDON and PERRY

HEADLINING FANTAGES CIRCUIT

Jimmy Lucas Co  
 Clowen Seal  
**ALBANY, N. Y.**  
 Fractor's  
 2d half (17-20)  
 Harry Burns Co  
 Jack Osterman  
 The Scream  
 (Others to fill)

## ASBURY PARK

Mala Street  
 Asbury & Lillian  
 Raymond & Wells  
 Lydell & Macy  
 LaFleur & Portia  
 2d half  
 The Vanderbilts  
 Harry Mayo  
 Claude & Marion  
 Dance Gambol

## ATLANTA

1st half  
 Beecham & Grace  
 Ethel Hopkins  
 Fred Gray Co  
 Briscoe & Rauh  
 Warren Jackson Co  
 (One to fill)

## AUBURN, N. Y.

Morris & Townes  
 Edithorne & Cook  
 Ghild Caga  
 (One to fill)

## BALTIMORE

Bailey & Cowan  
 Al K. Hall  
 Allen Stanley  
 Valerie Bergerie Co  
 Deagon & Mack  
 The Ziegler  
 Zelda Santley  
 Southland Enter

## BATON ROUGE

Columbia  
 (Shreveport split)  
 1st half  
 Tan Araki Trio  
 Joe DiLazio Co  
 Grace Valentine Co  
 Oscar Lorraine  
 Movie Maques

## BIRMINGHAM

1st half  
 The Sterlings  
 Vincent O'Donnell  
 Theatrical Director  
 Jack Osterman  
 Millership & G  
 Burck & Conroy  
 Fawcett Elephants  
 Swick & Durkin  
 Beasie Clifford

## BOSTON

B. F. Keith's  
 The Sterlings  
 Vincent O'Donnell  
 Theatrical Director  
 Jack Osterman  
 Millership & G  
 Burck & Conroy  
 Fawcett Elephants  
 Swick & Durkin  
 Beasie Clifford

## BUFFALO

Shea's  
 Klown Revue  
 Carter & Cornish  
 Arthur DeJoy Co  
 George D. Prance  
 The Sharracks  
 Swift & Kelly  
 Vin Lopez & Band

## CHATTANOOGA

Rialto  
 2d half  
 The McIntyres  
 \*Alter Law Co  
 Tyler & Crollus

## TOMMY and SARA VAN and VERNON

SHIRIN & FITS  
 2d half (24-27)  
 Lahr & Mercedes  
 (Others to fill)

## CHESTER, PA.

Admagent  
 The Lefflys  
 Healy & Morgan  
 Shillwell & Prozer  
 The Awkward Age  
 Pietro  
 R. & J. Pifer  
 2d half  
 Ann Suter

## CARLETON & BELLW (Two to fill)

**JACKSONVILLE**  
 Arcade  
 (Savannah split)  
 1st half  
 Nathano Bros  
 Anderson & Graves  
 Joe Laurie  
 (Two to fill)

## LONG BRANCH

Broadway  
 The Vanderbilts  
 Polly & Os  
 Claude & Marion  
 Dance Gambol  
 2d half  
 Adams & Lillian  
 Lydell & Macy  
 LaFleur & Portia  
 (One to fill)

## LOWELL

B. F. Keith's  
 Jack Norton Co  
 Carr & Berry  
 Watts & Hawley  
 Michon Bros  
 Harry Johnson Co  
 K. & H. Kuehn  
 Mabel Burke Co

## MOBILE

Lyrie  
 (New Orleans split)  
 Bern & Partner  
 Douglas & Earl  
 Dave Harris Co  
 Ray & Hillard  
 Dora's Celebrities

## MONTREAL

Imperial  
 (Sunday Opening)  
 Marry Me  
 Gertrude Barnes  
 Benae & Baird

## PORTLAND, N. J.

Plainfield  
 Hector  
 Mack & Stanton  
 Little Driftwood  
 2d half  
 Russell & Marconi  
 Kelso Bros  
 DeLisle

## PORTLAND, N. J.

B. F. Keith's  
 Bill Robinson  
 Beasie & Fint  
 Willie Hale & Bro  
 Paul Decker Co  
 Fleurette Jodrey  
 Arch Stanley

## RICHMOND

Lyrie  
 (Norfolk split)

## UTICA, N. Y.

Colonial  
 Mondo  
 Angel & Fuller  
 (Others to fill)

## WASHINGTON

B. F. Keith's  
 Three Whirlwinds  
 Beban & Mack  
 Franklin Chas Co  
 Fleurette Jodrey  
 Cressy & Dayne  
 Adelaide & Hughes  
 Best Fitzgibbons  
 Thos E Shea Co

## WATERTOWN, N. Y.

Olympic  
 Exposition Jubilee  
 Rich Hayes  
 (Others to fill)

## BRIDGEPORT

Poll's  
 Alice Hamilton  
 Van & Tyson  
 William Kent  
 Valentine Bell  
 Owens & Kelly  
 2d half  
 Around the Corner  
 Galletti & Hall  
 Wood & White  
 (Two to fill)

## ROANOKE, VA.

Roanoke  
 Sterling &  
 Patricia  
 If Brockman Rev  
 (Two to fill)

## MT. VERNON

Fractor's  
 2d half (17-20)  
 Out of Knickers  
 Murray & Allan  
 4 Mounties  
 W. & O. Ahearn  
 1st half (21-23)  
 Calvin & O'Connor  
 Jay & Wenden  
 Dainty Marie  
 Williams & Clark  
 Syko

## SCHENECTADY

Fractor's  
 Radium Visions  
 McFarid & Palace  
 Franklin Ardell Co  
 Santos & Hayes  
 Ferry & Corvey  
 2d half  
 Cliff Jordan  
 Ruby Raymond 3  
 Tony Grey Co  
 Freda & Anthony  
 Liza Shuffling 6

## SYRACUSE

B. F. Keith's  
 Beasie & Quee  
 Hunting & Francis  
 Babb Carroll & S  
 D. D. O'Keefe  
 World of Make B

## THE BRAMINOS

With their wonderful musical instrument  
 PLAYING LOEW CIRCUIT  
 Direction: J. H. LUBIN

Harry Mayo  
 \*Laces & Ladies  
 2d half  
 The 10 Rays  
 Polly & Os  
 Adelaide Bell Co  
 (One to fill)

## NEW ORLEANS

Palace  
 (Mobile split)  
 1st half  
 The Sterlings  
 Dayton & Palmer  
 Bert Levy  
 Pinto & Boyie  
 Stranded

## FATERNON, N. J.

Majestic  
 2d half (17-20)  
 Darling & Lewis  
 The Diamonds  
 Sultan  
 (Others to fill)

## INDIANAPOLIS

Palace  
 \*Sally Sia & Rita  
 Ben Nee One  
 Roy & Arthur  
 Weaver & Weaver  
 Nellie Nichols  
 (One to fill)

## TOLEDO

\*Low Nelson Co  
 Kellers & Lynch  
 Ray Wilson  
 Looking Backwards  
 Sager Midgely Co  
 (One to fill)

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## TOLEDO



**Gordon & Rice**  
Sylvia Clark  
W. C. Field Co.

**MILWAUKEE**  
Palace  
(Sunday Opening)  
F. Farman & Band  
Wellington Cross  
Crosby & Sautera  
Ledy Teen Mel  
Windsor McCay

**MINNEAPOLIS**  
Hennepin  
(Sunday Opening)  
Kokis & Galletti  
Mrs. R. Valentine  
Polly Moran  
Lucas & Ines  
Eddie Ross  
Tempest & Dik'in

**OAKLAND, CAL.**  
Orpheum  
Hal Skelly  
J. & E. Connelly  
J. White Kuhn  
Morris & Campbell  
McDonald 3  
The Sheik

**SAN FRANCISCO**  
Golden Gate  
(Sunday Opening)

**JACK CLIFF**  
**THOMAS and HAYMAN**  
BOCENOTIC DANCERS  
Have signed for New York production,  
CHAMBERLAIN BROWN Office

**WILLIAM F. ADER**  
The Chicago Theatrical Lawyer  
Now Located at  
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Phone RANDOLPH 6811

**Arnold & Davis**  
Irving Wallace  
W. E. Ritchie Co.  
2d half

**Pollyana**  
Ford & Goodrich  
Stars Record  
Lewis & Rogers  
\*Gordon Gilrie & G

**BOSTON**  
Orpheum  
Arco Bros  
Mabel Drew  
Wynns & Wilson  
Willie Smith  
Lehr & Kennedy  
Billy Gerber Rev

**BUFFALO**  
State  
Zara Carmen Trio  
B. & L. Walton  
Hanson & Burtons  
Harrison Moss  
Eddie Foy & Fam

**CHICAGO**  
Rialto  
Francis & Wilson  
A. & L. Wilson  
M. Montgomery Co  
Luz & Dale  
Fletcher & C. T. R

**CLEVELAND**  
State  
Hoffman & Jessie  
Villon Sisters  
Gordon & Healy  
Hughie Clark  
Granger Laster  
Bushman & Hayne

**DAYTON**  
Dayton  
Mankin  
McIntyre & Hal's  
Bob Ferns Co  
Mumford & Stanley  
Indian Reveries

**LONDON, CAN.**  
Leew  
Bell & Eva  
Thos P. Dunne  
Nancy Boyer Co  
2d half  
Zaza & Adele Co  
Ahearn & Patterson

**WARREN, PA.**  
Liberty  
Ralph Seabury  
Byal & Early  
Class Manning & C

**WATERTOWN, N. Y.**  
Avon  
Kawana Duo

**WESTERN VAUDEVILLE**  
Chicago  
American  
1st half  
\*Grace Manlove Co  
(Others to fill)

**Englewood**  
1st half  
Fisher & Gilmore  
Gene Greene  
(Others to fill)

**Kedzie**  
Gillette & Rita  
Davis & Bradner  
Coulter & Rose  
Harst & Vogt  
Australian Axman  
2d half  
Chandon Trio  
Williams & Howard  
B'way to Bowery  
Bob Murphy "and"

**NORFOLK, NEB.**  
Auditorium  
(3d)  
Mason & Scott  
Seven Flashes

**EODIE**  
**BORDEN**

**A Landry & Band**  
(One to fill)

**Majestic**  
Days & Grooms  
Reder & Brown  
Gordon & Day  
Monte & Lyons  
Lip Yip Yaphankers  
Farrell & Florence  
Lady Alice's Pets  
(One to fill)

**BLMINGTON, ILL.**  
Majestic  
Edwards & Dean  
Bender & Armstrong  
(One to fill)

**Fisher & Gilmore**  
(Two to fill)

**GALESBURG, ILL.**  
Orpheum  
Spencer & Williams  
J. & J. Gibson  
(One to fill)

**Earl & Edwards**  
(Two to fill)

**JOLIET, ILL.**  
Orpheum  
R. & Tracey  
Bob Murphy "and"  
(One to fill)

**Coulter & Rose**  
(Two to fill)

**KANSAS CITY, KAN.**  
Electric  
G. Delmar & Boys  
(One to fill)

**Jerome & Francis**  
Bergman & Seamon  
(One to fill)

**KANSAS CITY, MO.**  
Globe  
DuBall & McKensie  
\*Copel'd & Brayton  
Francis Demar & B  
Frank Farron  
Harmoyland  
2d half  
Two Earls

**The Speeders**  
**TACOMA**  
Pantages  
Castleton & Mack  
Olga Mshika Co  
Charbot & Torioni  
Walter Weems  
Sheiks of Araby  
Glenn Chester Co

**PORTLAND, ORE.**  
Pantages  
Whirl of World  
Travel  
(Open Week)  
Phil L. Toca  
Sid Gold & Bro  
Honey Moon Ship  
Carl McCullough  
Alexander

**SAN FRANCISCO**  
Pantages  
Allen & Talle  
F. C. Vernon  
Dummlies  
Nan Halperin  
Pasquale Bros

**OAKLAND, CAL.**  
Pantages  
De Lyons Duo  
Jim & Jack  
Burke & Betty  
Ned Norton Co  
Regal & Moore  
Hori Trio

**LOS ANGELES**  
Pantages  
Five Chapins  
F. C. Vernon  
Marriage-Divorce  
Finlay & Hill  
Willie Bros

**SAN DIEGO**  
Pantages  
Equill Bros  
Chick Supreme  
Ross & Brown  
Lewis & Norton  
Bob L. Salls  
Joe Jackson

**LONG BEACH**  
Pantages  
Schep's Circus  
Hope Vernon  
Dewey & Rogers  
Cave Man Love

**INTERSTATE CIRCUIT**  
**OKLA. CITY**  
Orpheum  
(Tulsa Split)  
1st Half •

**Special Dentist to the K. V. A.**  
**DR. JULIAN SIEGEL**  
1403 B'way (Putnam Bldg.) N. Y.

**Dancing Kennedys**  
Ch'mbr'n & Earl  
Billy Miller Co  
Stella Mayhew  
(One to fill)

**TULSA, OKLA.**  
Orpheum  
(Okla. City Split)

**WICHITA, KAN.**  
Orpheum  
1st Half  
Jerome & Francis  
Helen Staple  
Greater Leader  
Schick's Manikins  
(One to fill)

**NEW YORK CITY**  
State  
Ellis & Parsons  
Marden & Manley  
Jordan Saxton Co  
Morley Sisters  
Dance DeLuzes  
2d half  
Herman Berrens  
Barr Mayo & Renn  
Morley Sisters  
Dillion & Parker R

**American**  
\*Louis Leo  
Lockett & Leahy  
Mack & Lane  
Jack Connors Rev  
Rene & Leonard  
\*Collins & Pillard  
Selma Brantz Co  
(One to fill)

**2d half**  
Margaret Taylor  
Chadwick & Taylor  
Albert Richard  
Mason & Cole Rev  
Merritt & Coughlin  
Mazon & Morris  
(Two to fill)

**Victoria**  
Nicko & Keyo  
Drean Sisters  
Al Lester Co  
Tuck & Clare  
Joe Stanley Co

**2d half**  
Margaret & Alvares  
Ellis & Parsons  
White Black & U  
Smith & Nash  
Chas Ahearn Co

**Lincoln Square**  
Maxine & Bobby  
F. & O. Walters  
Overholt & Young  
Bayer & Smith  
Alexander Girls Co  
2d half  
Nicko & Keyo  
Phil Davis  
Pay Nash Trio  
Mack & Lane  
Walter Manthey Co

**KETCH and WILMA**  
"VOCAL VARIETY"  
ASSISTED BY  
"Jeremiah Wilma Ketch"  
AT THE HARP  
Playing KEITH CIRCUIT

**\*Caesar Rivoli**  
**MEMPHIS**  
State  
Wynning Duo  
\*Robert Carlton  
C. & T. Harvey  
Matthews & Ayres  
Larry Harkins Co  
2d half  
J. & A. Riley  
Arnold & Davison  
Sherlock & Clinton  
Irving Edwards  
W. E. Ritchie Co

**MILWAUKEE**  
Miller  
Raymond Pike  
P. & G. Hall  
Harry Mason Co  
Bernard & Leona

**GUS SUN CIRCUIT**  
**BLM'NGTON, IND.**  
Grand  
Murray & Mackey  
\*Robert Everett  
George Emmett  
2d half  
Goldie & Ward  
Rogers & Gregory  
(One to fill)

**BUFFALO**  
Lafayette  
J. & K. DeMarco  
\*Neal Sls & Bens  
Roger Imhof Co  
Ciccolini  
Brazilian Heires

**CORLAND, N. Y.**  
Corland  
Kawana Duo

**POTTER and GAMBLE**  
B. F. KEITH CIRCUIT  
Direction: THOS. J. FITZPATRICK

**Bell & Van**  
Autumn Three  
G. & P. Hickman  
Fulton & Mack

**LEAVENWORTH**  
Orpheum  
Two Earls  
De & Eva  
Autumn Three  
G. & P. Hickman  
Fulton & Mack  
2d half  
Roar  
McComack & W  
G. Delmar & Boys

**MILWAUKEE**  
Majestic  
Yost & Clady

**PANTAGES CIRCUIT**  
**MINNEAPOLIS**  
Pantages  
Nada Norralie  
LaFrance & Syron  
\*Casson & Klem  
\*Georgia Minstrels

**WINNIPEG**  
Pantages  
Ziska  
Ulls & Clark  
Spanish Dancers  
Jack Strouse  
Redley Trio

**SASKATOON**  
Pantages  
(21-23)  
(Same bill plays  
Regina 24-26)

**Sensational Head-Balancing Equibriste**  
**THE ORIGINAL**  
**FOUR PHILLIPS**  
Next Week (May 20), Princess, Montreal  
Management: MAX PHILLIPS

**Petrans**  
Lewis & Brown  
Knowles & White  
Harry Downing Co  
Marion Claire  
Long Back Sam

**EDMONTON**  
Pantages  
Adonis & Dog  
O'Meara & Landis  
P. L. M. M. M. M.  
Youth  
O'Brien & O'Rourke  
La France Bros  
Travel  
The McHanna  
C. O'Neil & Francis

**Krans & White**  
Gautier's Toy Shop

**VANCOUVER**  
Pantages  
Martinet  
Conn & Albert  
Klass & Brilliant  
Francis Renault  
Geo Mayo  
Dance Evolutions

**BELINGHAM**  
Pantages  
De Peron  
Chuck Hias  
Cronin & Hart  
Reno Sls & Allen

**BROADWAY STORY**  
(Continued from page 12)  
Saturday: "Peer Gyn", Shubert;  
"The Adding Machine", Comedy;  
"Papa Joe", Lyric, and "Secrets",  
Fulton. It is virtually sure that  
others will follow suit. The Ethio-  
pian Art Theatre can hardly go  
further at the Frazee. Last week it  
offered "Salor.e" and grossed \$1,800.  
This week with "A Comedy of  
Errors" stands no better chance.  
"How Come" the other colored  
troupe on 42nd street is a steady  
loser, and liable to leave at any  
time.

The several premieres and second  
engagements for next week are  
gambles with the weather. "Cold  
Feet" enters the Fulton, "Not So  
Fast" takes the Morocco (dark this  
week) and "Aren't We All" re-lighte  
the Gaiety, while two companies of  
"Blossom Time" will be brought in,  
playing the Shubert and 44th Street  
respectively, and the Moscow Art  
Theatre will start a supplementary  
two weeks' at Jolson's before sail-  
ing home.

"Bombo," also a second engage-  
ment, opened a month's stay at the  
Winter Garden Monday, a big de-  
mand developing in the agencies,  
although the Al Jolson show is  
playing at \$3.50 top now, as against  
\$3 when it first was offered on  
Broadway. "Dew Drop Inn," a new  
musical for the Astor, was set for  
Thursday premiere, while "Sweet  
Nell of Old Drury," with Laurette  
Taylor, was postponed at the 48th  
Street until Friday night. "The  
Mountebank" got a little less than  
\$6,000 at the Lyceum and is not  
fated for a run, nor is "For Value  
Received," which is being sustained  
by cut rates at the Longacre after  
playing to less than \$4,000 its first  
week. The other recent arrivals are  
entirely out of the picture. "The  
Rivals" drew big business because  
announced for one week only at the  
48th Street, and has been moved to  
the Earl Carroll for a possible ex-  
tension of several weeks more.

"Wildflower" has made a sensa-  
tional increase at the Casino and is  
now rated one of the biggest mus-  
ical successes of the season. Its con-  
tinued improvement has been noted  
from time to time, but last week's  
jump of \$1,200 over the week pre-  
vious was not expected, even by  
the management. The Hammerstein  
attraction grossed \$20,700, which at  
\$2.50 top is capacity for the house.  
"Captain Applejack" topped busi-

ness in the subway circuit last  
week, getting \$13,200 at the Riv-  
erla. "Lightning's" first week of a  
proposed run at the Broad Street,  
Newark, drew strong returns for a  
total of \$12,500. "Blossom Time,"  
playing a repeat date at the Bronx  
opera house, drew \$12,000, which is  
good for that house. "Flies of  
Spring," a new play tried at the  
Majestic, Brooklyn, failed to attract  
attention and grossed less than  
\$3,500.

**Closings Chop Cut Rates**  
Seven attractions closing on  
Broadway last week lessened the  
number of shows that were offered  
at bargain prices, so that the list for  
the current week contained but 12.  
The closings that occur the coming  
Saturday night will make further in-  
roads on the bargain offerings. How-  
ever, the demand is still strong for  
attractions at popular prices, espe-  
cially as the out-of-town buyers  
that are coming in have seen none  
of the current attractions, and the  
New York houses have got into the  
habit of shopping at the cut-rate  
counters before going to the box of-  
fices and the advance agencies.

In the advance agencies there are  
17 attractions on outright buy this  
week. The Al Jolson "Bombo" show  
on its return for four weeks to the  
Winter Garden got a buy of 400 seats  
a night for the entire engagement.  
The agents were given the impres-  
sion that the show was to be \$3.30  
before the buy, and after they agreed  
to take the seats the price was  
shoved up to \$3.55 box office on  
them. However, the demand the  
first two days of the week was  
strong for the show. "Dew Drop  
Inn," the new musical comedy star-  
ring James Barton, which opens to-  
night (Thursday) at the Astor for a  
summer run, got a four weeks' buy  
of 300, a night with a 25 per cent.  
return. During the week the agents  
also renewed on "Seventh Heaven,"  
at the Booth, for eight additional  
weeks.

The buy list checked on Tuesday  
showed the following: "Caroline"  
(Ambassador), "Dew Drop Inn"  
(Astor), "The Comedian" (Belasco),  
"Seventh Heaven" (Booth), "Wild-  
flower" (Casino), "Merion of the  
Movies" (Cort), "Rain" (Elliot),  
"Zander the Great" (Empire), "Jack  
and Jill" (Globe), "So This Is Lon-  
don" (Hudson), "Little Nellie Hol-  
ly" (Liberty), "Polly Preferred"  
(Little), "Musical Box Revue" (Musio  
Box), "Ziegfeld Follies" (Amster-  
dam), "Mary the 3d" (39th Street),  
"The Fool" (Times Sq.) and "Bom-  
bo" (Winter Garden).

On the bargain counter the offer-  
ings included "Caroline" (Ambassa-  
dor), "How Come?" (Apollo), "You  
and I" (Belmont), "Uptown West"  
(Bijou), "Whispering Willows"  
(Broadhurst), "Sally, Irene and  
Mary" (Century), "Barnum Was  
Right" (Cohan), "The Adding Ma-  
chine" (Comedy), "Go Go" (Daly's),  
Ethiopian Art Theatre (Frazee),  
"Secrets" (Fulton), "Icebound"  
(Harrie), "Clinging Vine" (Knicker-  
bocker), "For Value Received"  
(Longacre), "Papa Joe" (Lyric),  
"Cat and the Canary" (National),  
"The Old Soak" (Plymouth), "The  
Apache" (Punch and Judy), "The  
Enchanted Cottage" (Rita), "The  
Wasp" (Belwyn), "Peer Gyn" (Shu-  
bert) and "Mary the 3d" (39th St.).

**SHEAN and PHILLIPS**  
Featured with ONA MUNSON  
Playing B. F. Keith Circuit

**Greely Square**  
Russo Tied & R  
Sam Mann  
Golden Bird  
P. & T. Hayden  
Ishikawa Japs  
2d half  
Marjorie Burton  
Jordan Saxton Co  
Phil Baker  
Fern Bigelow & K  
Belaney Street  
Johnny Clark Co  
Merritt & Coughlin  
Toomer & Day  
Smith & Nash  
Walter Manthey Co  
2d half  
Hubert Dyer Co  
Corinne Arbuckle  
Tower & Welch  
Senator Murphy  
Alexander Girls Co

**National**  
Holden & Graham  
Marjorie Burton  
White Black & U  
Adrian  
Amaranth Sisters  
2d half  
Louis Leo  
O'Connor & Clifford  
Chas Rogers Co  
Marden & Manley  
Jack Connors Rev

**Orpheum**  
Fein, Bigelow & K  
Corinne Arbuckle  
Barr Mayo & Renn

**HENRI MARGO**  
assisted by  
**MARGARITA MARGO, ARDATH DE**  
**BALLES and HELENE BETH**  
Direction EAGLE & GOLDSMITH

**Bert Hanlon**  
Chas Ahearn Co  
2d half  
Lillian's Dogs  
Jean Boydell  
Murray & Maddox  
Tuck & Clare  
Will Morrissey Co

**Boulevard**  
Frank Shields  
Eckhoff & Gordon  
Fisher & Sheppard  
Dolly's Dream  
2d half  
Maxine & Bobby  
F. & O. Walters  
Overholt & Young  
F. & T. Hayden

**Stanley & Stewart**  
Reite Sisters  
Allen & Kirby  
Will J. Evans  
Mittie Sls & F

**BALTIMORE**  
Hippodrome  
Foris & West  
Delbridge & G  
Quinn & Smith  
Kibbel Davis Co  
Making Movies

**BIRMINGHAM**  
Bljous  
J. & A. Riley

**ARTHUR SILBER**  
BOOKING EXCLUSIVELY WITH  
**PANTAGES CIRCUIT**  
404 FITZGERALD BLDG., NEW YORK  
Phone BRANT 7976-4429

**Murray Girls**  
\*May & Leslie Co  
Jack Lipton

**CHICAGO**  
Calumet  
Matthews 3  
4 Musical Girls  
Roof Garden Trio  
(Two to fill)  
2d half  
Hernnia  
Pearce & Scott  
F. & P. Hatch  
\*Hall Van & Lee  
(One to fill)

**Midway**  
Hernnia  
Leon'd & Germaine  
(Three to fill)  
2d half  
Toothpicks  
4 Musical Girls  
(Three to fill)

**Star**  
Burt Coleman  
Pearce & Scott  
\*At Gr'n Side Gate  
\*Hall Van & Lee  
(One to fill)

**2d half**  
Clark Manning & C  
L. Nard & Germaine  
(Three to fill)

**Wilton & Marshall**  
\*Green Side Gate  
(Others to fill)

**GENEVA, N. Y.**  
Empire  
Ernest Arnold  
Mickey Sisters  
\*Trojetti & Bennett

**N.W. CASTLE, IND.**  
Princess  
2d half  
Murray & Mackey  
Edmonds & Lillian  
(One to fill)

**NIAGARA FALLS**  
Strand  
Mayo & Nevins  
Byal & Early  
Bernivoli Bros  
(One to fill)

**Lillian Calvert**  
T. & Frederick Sls  
(Two to fill)

**ROCHESTER**  
Victoria  
Lillian Calvert  
Earl-Rial Revue  
Mayo Nevins  
Bernivoli Bros

**POTTER and GAMBLE**  
B. F. KEITH CIRCUIT  
Direction: THOS. J. FITZPATRICK

**Bell & Van**  
Autumn Three  
G. & P. Hickman  
Fulton & Mack

**LEAVENWORTH**  
Orpheum  
Two Earls  
De & Eva  
Autumn Three  
G. & P. Hickman  
Fulton & Mack  
2d half  
Roar  
McComack & W  
G. Delmar & Boys

**MILWAUKEE**  
Majestic  
Yost & Clady

**PANTAGES CIRCUIT**  
**MINNEAPOLIS**  
Pantages  
Nada Norralie  
LaFrance & Syron  
\*Casson & Klem  
\*Georgia Minstrels

**WINNIPEG**  
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Ziska  
Ulls & Clark  
Spanish Dancers  
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Redley Trio

**SASKATOON**  
Pantages  
(21-23)  
(Same bill plays  
Regina 24-26)

**Sensational Head-Balancing Equibriste**  
**THE ORIGINAL**  
**FOUR PHILLIPS**  
Next Week (May 20), Princess, Montreal  
Management: MAX PHILLIPS

**Petrans**  
Lewis & Brown  
Knowles & White  
Harry Downing Co  
Marion Claire  
Long Back Sam

**EDMONTON**  
Pantages  
Adonis & Dog  
O'Meara & Landis  
P. L. M. M. M.  
Youth  
O'Brien & O'Rourke  
La France Bros  
Travel  
The McHanna  
C. O'Neil & Francis

**Krans & White**  
Gautier's Toy Shop

**VANCOUVER**  
Pantages  
Martinet  
Conn & Albert  
Klass & Brilliant  
Francis Renault  
Geo Mayo  
Dance Evolutions

**BELINGHAM**  
Pantages  
De Peron  
Chuck Hias  
Cronin & Hart  
Reno Sls & Allen

The Kansas City Theatre, the  
guild organization, closed its first  
season with "The Marriage of  
Kitty," at the Grand, Kansas City  
recently. Started last fall, by a  
little group of dramatic lovers, who  
thought this city was to be passed  
up by the eastern bookers, as the  
Shubert theatre, the organization  
has steadily grown until it now has  
952 members, who paid their sub-  
scriptions this year.

An attempt will be made to in-  
crease the membership to 2,000 or  
3,000 which will insure the success  
of the coming season. Probably no  
other local organization of enter-  
tainment lovers, here, ever had such  
unanimous support of the city press  
as has been given the Kansas City  
Theatre.

The Masque of Troy gave another  
performance of "The Thirteenth  
Chair" at the Grand Hall, Old  
Chatham, Friday night. They will  
present the same play Friday eve-  
ning (tomorrow) at Waterford, N. Y.

Laura Sonderson of the "Go  
Go" company became involved in a  
collision between her taxicab and a  
Daniel Reeves, Inc. truck which re-  
sulted in minor injuries to the ac-  
tress. An adjustment with the  
Reeves' company was shortly there-  
after effected.

**LITTLE THEATRES**  
(Continued from page 16)  
souls), and a Musical Divertisse-  
ment by Vaughn DeLeath. (The  
plays' descriptions are from pro-  
gram.) The Triangle Players in  
these presentations will be Romeyn  
Benjamin, Edward Bedrick, T. M.  
Cornell, Louise Craddock, Vaughn  
DeLeath, Elizabeth Hill, Rose Hur-  
witz, Borden Harriman, Esther  
Licker, Harold Vaughn Poppe,  
Dorothy West, with Belford Forrest  
directing.

The Kansas City Theatre, the  
guild organization, closed its first  
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recently. Started last fall, by a  
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as has been given the Kansas City  
Theatre.



# IN LONDON

London, May 6.

The Doyle Carte opera company here has received news of the death of W. C. Workman, one of the most famous of the stars of Gilbert and Sullivan opera at the Savoy. He had played the leading parts in these operas for 20 years. He died on board ship and was buried at sea off Hongkong. At the time he was touring the Far East with the J. C. Williamson company and fell ill on the way back to Australia. Mrs. Workman, who was also a member of the company, died at Calcutta some few months ago.

"The Broken Wing," with Thurston Hall in his original part, although a success in London, has proved a distinct failure in the provinces. The backer of the provincial tour is said to be tired of his bargain, having already lost more than £4,000.

Frank Bradsell, one of the best known musical directors in the country, has just died in Leeds, aged 61. For twenty-one years he was the musical director of the Islington, Grand, now the Empire.

At Westminster, Max Darewski appeared as a judgment debtor in respect of theatre tickets supplied by a firm of agents. An offer of a pound a month was made. A witness stated Darewski occupied a suite of rooms, had a motor car and earned £100 a week. In the end Judge Tobin made a committal order for 42 days for payment forthwith, but suspended it for seven days, so as to give the debtor "a chance to turn round."

Sir Alfred Butt produced "Stop Flirting" at the Court, Liverpool, April 30. Judging from local reports the piece seems to have registered a success, the outstanding feature of the show being Adele and Fred Astaire, two American dancers, who, it is said, will become the rage of London. "Stop Flirting" will in all probability be seen in the West End toward the end of the month.

Gilbert Miller's plans for London include the production of the play by the critic, William Archer, "The Green Goddess," in September, with George Arliss in his original part; Salisbury Field's play, "Zander the Great," and "Kiki." The latter will have an English leading lady and an all-British cast.

The authorities of provincial cities, backed up by the theatrical and lay press, are starting a crusade against the bare-legged vogue, which they say is not art but false managerial economy, and degrading to the girls. Sunderland has taken the lead and henceforth managers will have to clothe their chorus women or risk being summarily closed down.

A broadcasting entertainment will be given at the Globe prior to the curtain-raiser. This is interesting, as it directly follows the decision of the West End Managers' Association to refuse the broadcasting of their shows.

J. H. Benrimo and Archibald Nettieford are the heads of the syndicate which hopes to build a palatial theatre on the site of Devonshire House in Piccadilly. The price they will have to pay for the land is somewhere about £450,000. The scheme allows for the erection of two houses, and Frank Curzon's name is mentioned as the lessee of the second one.

The Adelphi has two new musical plays in hand for the autumn, but which will be produced is undecided. Whichever is produced will have W. H. Berry as the star. The pieces are "London's Sweetheart," book and lyrics by Sax Rohmer and Clifford Seyler, the music by Herman Flink and Jan van Dee, and "Sweetheart of the Ring" by Seymour Hicks, with music by Fraser Simonson. Sax Rohmer, a writer of "thrillers," is following Max Pemberton, the author of innumerable sensational boys' stories, as a writer for the lighter stage.

Allan Shaw, an American coin manipulator, is the new star in the forthcoming Maskelyne and Cook program at St. George's Hall.

Sir James Barrie's comedy, "What Every Woman Knows," will be re-

vived by J. E. Vedrenne at the Apollo, May 24. Godfrey Tearle will be the leading man and J. Hilda Trevelyan will play the part she created at the Duke of York's in 1908. Lady Tree and Henry Vibart will also play their original parts. Holman Clarke will produce. This brings Godfrey Tearle to the theatre at which it has been understood for some time he would begin his career as an actor-manager.

Phyllis Nelson Terry will finish her run of "A Roof and Four Walls" at the Apollo, May 12. She will go on tour in August and is not expected back in the West End for at least two years. During her tour she will produce "Stigmata," which has been adapted from Eva Unsell's story by Beulah Dix and Marie Sutherland.

Nobody thought a revue would be a success at the Court, a rather insignificant theatre hidden in Chelsea; therefore nobody is surprised that Andre Charlot has abandoned his plans for a series of revues there and is prepared to sell the rest of his tenancy.

Bert Coote will produce his revue "Here We Are!" at Brighton. The show has the usual platoon of authors, composers, scenic and lighting experts. It is produced by Herbert Mason, music by Anthony Roper, lyrics by James Heard. Sketches, etc., by Ronald Jeans, Vernon Woodhouse, Daisy Fisher and John Hastings Turner, special scenes by Harry Grattan, costumes and scenery designed by Dorothy Mullock, lighting effects by Captain Alban Roberts, dances and ensembles by Max Rivers.

"The Co-optimists" are probably very good business people. They have built up for themselves an excellent reputation in England, but the chances they would duplicate their success in America are relatively small, for the reason it is just the kind of entertainment folks are not fond of across the pond. So when they were approached by an American management recently who thought it might be a good stunt to take them over and place them on a small roof garden or similar unimportant edifice, they expressed a desire to go at a salary of \$3,000 a week and fares. That ended the negotiations, but that was quite all right for the reason they couldn't go over until very late next season, under any circumstances, as they are booked for a tour of principal cities in England, and are once more taking a tenancy of the Prince of Wales in October.

There are a number of stories going around about the closing of "Angelo" at Drury Lane, and one places considerable of the blame to the adaptation of the German piece by Louis N. Parker. The veteran novelist, however, is not altogether to blame. It is understood he strongly advised against the piece and protested against being called upon to make the adaptation, but the management, according to the tale, was obdurate. It seems Parker is under an annual retainer to Drury Lane, subject to the call of the management, to make such adaptations as they see fit, hence the "Angelo" fiasco.

Sir Alfred Butt is strongly supporting the joint committee representing the Actors' Association, the National Association of Theatrical Employees and the Variety Artists' Federation in their demand that visiting alien performers and others engaged in the entertainment business should share the British income tax burden. In the recent debate in the House of Commons Sir Alfred drew the attention of the Chancellor of the Exchequer to the very small revenue obtained from artists who came over here for a short period and then returned home. He told the House that within his own knowledge he knew of cases of hundreds and hundreds of people who came to this country, took money out of British taxpayers' pockets and then went back to their own country without contributing to the Exchequer. He urged they should be taxed at the source. The authors' fees on American plays produced here—fees which are remitted direct—is another matter on which he has his eye.

For the last fortnight of the "Old Vic" season "The Midsummer Night's Dream" will be staged with Mendelssohn's music and an "all-star" cast.

The Grafton Galleries Club is taking up a very solid position toward the leadership of London's cabarets. At the moment the Paul Whiteman Band is playing there twice daily and Vanda Hoff (Mrs. Paul Whiteman) is dancing. Fayette Perry, Violet Doreen and the Tomson Twins have rejoined the cabaret company, and Jack Hylton's Band is another popular feature. Mrs. Ethel Gastel, recently the hostess at the Restaurant des Ambassadeurs,

Monte Carlo, is acting in the same capacity at the Grafton.

Officer Vokes and Don are once more on the Moss tour. They were one of the big cards in last year's fight against the performing animals prohibition bill, and Don is probably the only performing animal to invade the sacred precincts of the House of Commons.

Stanley Lupino, Odette Myrtle, Madge Compton and Marjorie Brooks are among the principals engaged for the C. B. Cochran revue at the Pavilion, "Dover Street to Dixie."

Professional matinees are to be given of "Anna Christie" at the Strand, "Partners Again" at the Garrick, and "So This Is London!" at the Prince of Wales.

The Indian play, "The Goddess," produced some months ago at the Duke of York's, will be revived at the Winter Gardens, Manchester, for a short run. The original Indian cast will be strengthened by Frank Cochrane and Hubert Carter. "The Winter Gardens" was formerly known as the Tivoli music hall and was one of the most popular variety houses in the provinces.

Disheartened by the failure of "Love in Pawn," Roy Horniman's new play at the Kingsway, Lewis Sloden, the American who produced it, has given up the fight and returned home. At first it was understood the play would be immediately withdrawn, but their late manager having presented them with his lease of the theatre the company are continuing on commonwealth lines.

George Foster is still engaged in enlarging his theatrical activities. He has just acquired the provincial rights of "Phl-Phl," the revue produced by Charles Cochran at the Pavilion last year. Another of his touring shows is "The League of Nations," and he was concerned with the recent production of "Polly" at the Chelsea. The latter was not a success and is now the subject of litigation.

"June" (who is really Miss Tripp Edgar), the Forde Sisters, Anita Elson and Roy Royston will be in the cast of C. B. Cochran's production of "Little Nellie Kelly" at the New Oxford.

The Vilna troupe of the Jewish Art Theatre will return to London for a second season in September with a new repertoire and several new leading people. They are at present in Germany.

Beatrice Lillie, the star of the "Nine o'Clock Revue," at the Little, has joined the Queen's Roof cabaret.

Seymour Hicks and Ian Hay are writing the melodrama for the autumn season at Drury Lane. "Carte Blanche," which has been running at the Court for the last two months, should have been transferred immediately to the Ambassadors, but C. B. Cochran's engagement of Odette Myrtle for "Dover Street to Dixie" at the London Pavilion led to the abandonment of the plan at the last moment, not to mention the fact that an arrangement could not be effected for Ethel Levey to join the organization.

Theatrical managers having decided not to allow broadcasting of their shows, the British Broadcasting Company is to run its own companies, that will work at a specially built studio. Percy Pitt, an artistic director of musical enterprises in London, including the Grand Opera Syndicate at Covent Garden and the British National Opera Company, has been appointed musical director of the new organization.

Having been destroyed in the 1917 rebellion and rebuilt, the Grand Central Cinema, Dublin, has been wrecked by a land mine.

Everything is not always lovely in the garden with the "Veterans of Variety." A few days ago at Cardiff one veteran imbibed freely, and just to brighten things up a bit blacked his wife's eyes. Finding that item in the itemiffical program quite a success, he next attacked two brother veterans, who fled and sought police protection. One or two little things like this happened when the show originally started, but beyond such trifling matters the "veterans" are having a good time on tour.

Back from his last walk across Britain, Charles Coburn, the septuagenarian veteran who refuses to be named as such, has opened up with the Gulliver circuit and is singing his old songs, "The Man Who Broke the Bank at Monte Carlo" and "Two Lovely Black Eyes."

A new and striking form of illumination has been installed for the lighting of the exterior of the London Coliseum. Thin lines of bright red and intensely liquid flame wreath the contours of the building. This new type of illumination is known as the Noon Light and is said to be the first to be installed in Great Britain. It is carried out

## "EMPEROR JONES" IN JUNE

Paris, May 16.

Gemier has postponed producing George Middleton's and Guy Bolton's comedy, "The Light of the World," at the Odeon during the present season, but will present "Emperor Jones" during June. The remainder of the summer will be devoted to revivals of light comedies.

## DRURY DRAMATIZED

London, May 16.

"Ned Kean of Old Drury," a sentimental drama founded on the history of Drury Lane theatre, opened there May 9. Henry Saintsbury as Kean scored a hit and the play was received with unusual enthusiasm.

## GORKI'S SCENARIO

Paris, May 16.

Maxim Gorki has written a scenario for the Stenko Ragin Film Co., dealing with a Russian hero of the seventeenth century, being produced in Sweden with an international cast.

## THEATRE POSSIBILITY

Paris, May 16.

Certain members of the Municipal Council have suggested the Theatre Sarah Bernhardt become a lyrical playhouse somewhat on the basis of a branch of the Opera Comique.

## DEATHS ABROAD

Paris, May 11.

P. Demets, Paris music publisher, Raphael Lewisohn, painter (French), in Paris, brother of Adolph Lewisohn, of New York.

## BALIEFF AT FEMINA

Paris, May 16.

Balieff's Chauve-Souris Russian company, which recently arrived from New York, reopens May 24 at the Femina for one month, returning to America in August.

## DOLLYS IN REVUE

Paris, May 16.

The Dolly Sisters are rehearsing with the new revue for the Ambassadeurs entitled "Paris Sans Voiles," opening May 25.

## FRENCH FARCE BANNED

Brussels, May 12.

The one act comedy of the late Georges Feydeau, "Mais ne, to promene donc pas toute nue" has been ordered by the local police out of the bill at the Coliseum, Charleroi.

## BEDINI DOUBLES

London, May 16.

Jean Bedini, appearing in "You'd Be Surprised" at the Alhambra, is playing two roles. The piece continues to do business, with three performances daily.

## "RAINBOW" CHANGES

London, May 16.

Tubby Edlin joined "The Rainbow Revue" at the Empire Monday, scoring well opposite Daphne Pollard. New dances staged by Jack Haskell have been added.

## NORTHESK QUITS GUARDS

London, May 16.

Lord Northesk, engaged to marry Jessica Brown, an American show girl, who sailed May 9 on the Olympic, resigned his commission in the Coldstream Guards prior to leaving.

## PEGGY IN "ZANDER"

London, May 16.

Gilbert Miller has selected Peggy O'Neil to play the leading role in the London production of "Zander the Great," created in New York by Alice Brady.

## Spinnely in Revival

Paris, May 16.

Picard and Leveles's three-act comedy, "Dame de Compagnie," is to be revived at the Theatre Michel with Mlle. Spinnely.

by means of glass tubes bent to any desired shape, from which the air has been exhausted and replaced by a quantity of specially prepared gas at low pressure. The gas is rendered incandescent by the passage of high voltage alternating current passing between two metal electrodes fitted at the ends of the tube, the incandescent gas being flame color. The current consumption is said to be relatively small and when used for a sign the glass tube lettering is obtained by bending the tube into the shape of the letters. No filament is used in conducting the current.

## BERLIN

By C. HOOPER TRASK

Berlin, May 6.

Two new operettas have been produced here in the last week and neither of them are suitable for the American taste, but for very different reasons. The first "Des Konigs Nachbarin" (The King's Neighbor) produced at the Wallner Theatre is successful and deservedly so. But it is unfortunately impossible for America as the leading figure and the atmosphere are too essentially German to be understood and appreciated by an American audience. The plot centers about the figure of Frederick the Great, who as a young man, had a flirtation with a charming girl of the village. This girl was later forced by her father to marry the miller who owned the mill adjoining Frederick's summer palace, Sans Souci. The girl does not learn to love her husband, and he shows his metal by standing up to Frederick in a quarrel and even winning his point from him. The libretto throughout is delicately handled and not without some literary quality, while the music by Leon Jessel, if not exactly inspired, is always tasteful and generally well orchestrated. The performance at the Wallner theatre is well cast throughout. Elsie Botticher distinguishes herself in a leading female role and Max Grunberg is a very satisfactory Frederick. The scenery designed by Elsie Oppel Leghand is far above the average.

The second operetta is also no American possibility, but for quite a different reason; the music and libretto is evidently aimed at the American taste, but unfortunately the people concerned in its making were quite without talent. The libretto by George Okontowski is trivial and the music by Hans Linné (who, by the way, is an American who has just come here) is even just a little below the present Berlin average. But had there been anything in either score or book, the company engaged at the Theatre am Nollendorffplatz would surely have been able to get it out; indeed the evening almost turned into a personal triumph for Emmy Sturm, while Fritz Schulz and Kurt Lillian should not be forgotten.

"Das Krokodil" (The Crocodile Leather Handbag), the farce by Karl Strecker already mentioned in these columns, has just been produced here at the Kammerspiele and is one of the biggest successes they have had there for over two years. It could have run through the summer, but unfortunately the theatre is already rented to another management. However, its run will be resumed again in the fall. And this is all the more extraordinary when one considers what a very bad production it has been given under the direction of Erich Papst.

The game sort of a fate has met Montgomery's excellent farce "Nothing but the Truth" at the Lustspielhaus. How this farce is able to stand up at all under such treatment is hard to understand. Instead of being a rousing success, it is merely a fill-in.

A troupe calling themselves The Moscow Intimate (Kammer) Theatre has been giving some performances here at the Deutsches theatre. Their repertoire consisted of "Prinzessin Brambilla," a fantastic comedy after ideas by A. T. A. Hoffmann, "Euripides' Phadra, Scribe's Adrienne Lecouvreur, Wilde's "Salome," and "Gloffe-Gloffe," an operetta by Leconte. A somewhat varied repertoire, one would think. But they did them all equally badly. This troupe got some wonderful advance publicity by claiming to be a futuristic substitute for the Moscow Art Theatre, and its director, Tairfov even had a book published which set forth his aims.

Theater in der Kommandantenstrasse: "Im Tal der Weisselammer" ("In the Valley of the White Lambs"), a new play by Hermann Klenzel; a mystical, not very stimulating piece, well played by Frau Bogs, Florian Klenzel and Baldermann.

Residenztheater: Unsuccessful revival of Ibsen's "The Wild Duck," which was a masterpiece of mis-casting, with the exception of Albert Basserman, as Hjalmar.

Renaissancetheater: Single matinee of a new tragedy, "Olympia," by Ernst Weiss; one performance too much.

Staatstheater: "Konigin Tamara," a drama by Knut Hamsun, well known in America through the publication of his novels, "Hunger," etc.; rather pathetic to think so good a novelist could have written such a childish, silly little school-girl play.



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### CHICAGO

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It is Joe Cook week at the Palace, whether it was meant to be so or not. He appears in his own act and in the act of "The Alexanders" and John Smith, which follows. "The latter act is, in reality, "The Alexanders," but Joe Cook announces a "discovery" in the original "John Smith," and monkeys around through their act the same as though it were his own. Frank Tinney is headlined, and doubtless his name is valuable in such a position, but for entertainment he must give way to Cook, who has developed a talking and kidding juggling act into a headline feature of exceptional entertainment value.

The bill Sunday afternoon ran long and had an unavoidable wait while the change of settings from Harry Conley and Co. to Rogers and Allen was being effected. The Conley act runs long. Tinney works 34 minutes, Frances Williams and Miss Vnesesi work 22 minutes (New Act), and Joe Cook and the Alexanders use up 43 minutes between them. In all, the show ran ten minutes less than three hours. The Palace program for this week in announcing the coming bill (no names are mentioned) says that the policy is to give three hours of "happiness."

Frank Tinney still uses his own leader in the pit for a talking act, and has the assistance of Mrs. Tinney on the stage, calling the act "Meet the Wife." He jests that he was only "breaking in" for the State-Lake, but he worked hard and has a vehicle which is entertaining; he credits it to Mrs. Tinney. The coachman and the widow number follows a jesting interval with the leader in the pit.

Viseer and Co. open with some acrobatic feats which suddenly introduce some astonishing tricks, such as the use of a duck for quacks in a jazz song. The Love Twins do nicely, running largely to harmony blues numbers. Harry J. Conley, assisted by Naomi Ray, offers "Rice and Old Shoes," which is capable of holding attention at all

times and has a good comedy scene. Allan Rogers and Leonora Sunday morning proved a dandy show, while Farrell-Taylor Trio and Edwin George were not seen in connection with the opening performance. The bill has two headline features in Houdini and Paul White-man's Cafe de Paris Orchestra, with Johnny Burke in "Drafted," given almost as much prominence in the billing. Houdini is offering the same act he presented at the Palace earlier in the season, excepting that he is showing another bit of film picturing him making an escape in the air on a Chicago Orphan near the La Salle Hotel. The street from the water is a great Houdini feature, and he is always showman enough to make good for first position on a bill. The Cafe de Paris Orchestra returns to the State-Lake after playing a second week in Milwaukee and closing the bill at the first show made very big.

This orchestra was in George White's "Scandals" at the Illinois and was engaged for four weeks of using it a week at Milwaukee and three weeks at the Palace in Chicago. But after its opening at the Palace there was a change of plan, and the orchestra was sent back to Milwaukee for a second week and returns to Chicago, this time at the State-Lake. Charles Dornberger is leader of the orchestra. He has an organization which is first class. Johnny Burke, the third feature, was

the big applause hit of the first show. His kidding with the orchestra in a pretense of a rehearsal, coming just before the big jazz band, coupled the two acts in a way that made for good vaudeville.

Margaret and Morrell opened the show with their Chinese number, which ends with an acrobatic dancing display in which the girl stands out. Dolly Kay in some ragtime songs, with Phil Phillips at piano, won enough applause for second position. Josephine Amoros and company have an attractive display. Miss Amoros does remarkable stunts on the trapeze in such an easy and graceful manner that she cannot fail to please to the limit. Her circling perch while holding by

### CORRESPONDENCE

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the hands, which was such a feature of the Amoros Sisters' act some years ago, does not show up to good advantage in this act.

Florence Tempest and Homer Dickinson, who played a few days at the Palace recently, did very nicely here. Dickinson's comedy obtained many laughs from this audience, which warmed up to every number of the opening bill in great shape. Houdini followed.

The Majestic has the Ten Seattle Harmony Kings as its feature this week, and in spite of the fact that the band has been seen previously at both the Palace and State-Lake it is a drawing attraction and one which creates much enthusiasm. The show in its entirety is good vaudeville, with not a feature lagging.

Grace Ayer and Brother open with roller skating, which is nicely presented, and with a well-formed dwarf doing comedy in relief to Miss Ayer's stunts on the tiny rollers. Her idea of an introduction as an Egyptian dancer is clever, and the comedian burlesques it effectively. Rose and Thorn follow with a comedy skit which is extremely worthy through the clever character work of the lady. She takes a Swede girl character and brings a dialect which is the envy of all who attempt such work. There are songs in connection with the talk, and the material throughout is clever.

Gibson Sisters and Grady (New Acts) offer a charming dancing interlude, with the young man doing songs at the piano between the dances of the girls. Stanley Chapman follows with comedy of an original nature. He has conceived an act which is far away from the usual. Mack and Reading register a decided success with their singing and talking, using a pickaninny for a lullaby which is a bit out of the ordinary in presentation and holding the attention from first to last.

The Ten Seattle Harmony Kings have made an important change in the act since it was seen at the Palace, and a white dancer has been substituted for the colored boy who formerly was the hit of the act. The new dancer is quite as clever as his predecessor. Ned Nestor, assisted by a couple of girls, makes very good, though it has not enough comedy for the ideal "next to closing"

act. The Chandos Trio bring the performance to a close with some interesting acrobatic feats made the more notable by one of the girls sustaining the apparatus in her teeth upon which the others work.

### WASHINGTON, D. C.

By HARDIE MEAKIN

Washington no longer figures as a traveling road stand, and the shows are missed, too. The weather has been of the regular theatre variety—cool and such that indoors is the place for amusement to be sought—and this condition finds both Polli's and the National closed. There are the stock companies, however, and they are filling a big place. They are offering productions worthy of the originals, and to a great degree have got away from the old stock idea of casting the regular members of the company each week, there being but possibly five persons on the regular rolls, the others being engaged because of being the type needed or because of some other particular qualification for the part.

The President, Smith & Duffy's company, at the last moment saw possibilities of another profitable week with Belasco's "The Gold Diggers." David Herblin, who has been playing leads for Smith & Duffy in their company in Baltimore, was brought over here for this week, he having played the part in the Monumental city. He succeeded George Barnes, who is leaving for New York. Mr. Barnes proved a successful importation for the local company. Kay Hammond, the new leading woman, is scoring in the part and is to remain for the balance of the season. Business is good.

George Marshall's company, at the Garrick has Tom Wise in "Grumpy," with Eileen Wilson remaining over to play the feminine lead. She was sent down by A. H. Woods for the tryout of "The Whole Town's Talking" last week. Marshall's other company at the Belasco is doing "The Bad Man."

The Cosmos has Leah Baird appearing in person with a film featuring her, namely, "Is Divorce a Failure?" The balance of the bill consists of Clifford Wayne and Co.; Frank Work and Co.; Paul and Goss; James Kennedy and Co., and the Meyer Davis Piano Trio, which but a few weeks ago made their first appearance at the local big-time house, Keith's, where they scored a hit.

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closed its season Saturday night, the 12th.

The picture houses have for the current week the following: Grandall's Metropolitan, Harold Lloyd in "Safety Last"; Loew's Columbia, "Soul of the Beast"; Moore's Rialto, "The Little Church Around the Corner"; Loew's Palace, "The G-Getter."

During the past week a fire in the Leader theatre, one of the smaller downtown picture houses, did some \$500 damage. There were but few people in the house at the time and no one was injured and there was no panic.

J. Ennis, at present handling the outside billing for the President theatre here, and who has been at the house for the past six years, is leaving in the fall to return to the road, going out for the season with Fred Clark's "Let's Go" company on the Columbia wheel.

Stafford Pemberton, now conducting a dancing school here, gave a dance concert Tuesday at the President theatre. He featured Anna Ludmilla, of the Chicago Grand Opera company. Balance of company recruited from his pupils. "It was an artistic success to good business. Meyer Goldman conducted the symphony orchestra."

### LOS ANGELES

By ED KRIEG

Caroline E. Smith, manager of Philharmonic Orchestra, has left for the East to arrange bookings of vocal stars.

Grauman's Rialto is to be remodeled. An entire new front will be put in.

Where the Superba Theatre stood for so many years there now stands John Taft's coffee house. Taft has come down from San Francisco for good, he says.

George Hyde is doing the press work for the Majestic.

The weekly open air concerts at Hollywood Bowl begin the latter part of this month.

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May 14—Keith's Fordham and Moss' Coliseum, New York

May 21—Moss' Broadway, New York

May 28—Moss' Regent, New York, and Nixon, Philadelphia

June 4—Grand O. H., Philadelphia

June 11—Keith's, Washington

June 18—Keith's, Boston

June 25—Riverside, New York

July 2—Keith's, Atlantic City

Direction HARRY WEBER

## CABARET

(Continued from page 10) days ago. It is in the hands of receivers. A block away from Jack's, the Rogers' establishment was one of the most flourishing in its day. It was particularly favored by professionals who chose it as a change

## BOOKERS PRODUCTION MANAGERS "Are You Listening?"



## AL. H. WILSON THAT'S ALL

What some critics said:  
"Morning Telegraph" Springfield "Daily News"

By SAM McKEE

Loew's State

Al H. Wilson Talks and Sings Audience into a State of Hilarious Delight

Al H. Wilson is nothing short of a monologic triumph with his magnetic personality; his fund of stories, his ready wit and his fine voice. His status with the audience is like that of a brilliant humorist, sure of himself and his listeners, seated at a table with a small group of appreciative friends. Only a remarkable artist can accomplish this when appearing before between two and three thousand persons. The State audience laughed joyously at that and his many other yarns, many just of the jest griddle and a new twist to the old ones. After all, it is the method of the teller with his appreciation of humor that makes a joke worth while, and Al H. Wilson certainly knows jokes and knows how to tell them.

He mingles jolly song with his talk. In this he runs to Teutonic tunes. In his stories he is great on Irish dialect. He starred successfully in German-American plays for years. Also, he was capital in an Irish romance. No wonder the descendants of both races claim him for one of them. He is a credit to either. He understands sentiment in song while sticking to comedy. He has a ludicrous routine about the quartet assembled near a keg of foaming lager. "I wish I had some of the foam I blew away," he comments, "and the rest of the quartet here." Then he tackles each one's efforts, singing into his yodling: "Hi-lee, hi-lee, I once worked for Keith. A real performer is Al H. Wilson."

For Productions, address 61 Tiemann Place, N. Y.  
For Vaudeville, see Jimmy Plunkett.

from the glare of Broadway, in fact 90 per cent. of its patrons were folk of the theatre. Rogers opened about 20 years ago.

The Acacias, dancing, Paris, under control of Harry Pilcer a couple of seasons ago, has reopened under the direction of Marjorie Moss, English dancer, and George Fontana, who has been dancing in Paris for some time.

A victory for dancing has been won in the action of Commissioner A. A. Sprague of the new Chicago administration, who has come out favoring Sunday dancing on the Municipal pier. Under the Thompson rule Sunday dancing was prohibited until the city hall bunch put on the Palace of Progress to break the ice. "I don't think Sunday dancing is any worse than Sunday golf," said the new commissioner. The dancing season at the pier opens Memorial Day.

Milt Britton, formerly of Frank and Milt Britton, has been booked with his 11-piece combination of musicians and entertainers at Raven Hall, Coney Island, for the season, opening May 30.

Dan Blanco of The House That Jack Built, Chicago, is in New York, lining up a summer show for his house. He is at the Hotel Astor.

The world famous Cafe Luitpold in Munich has closed on account of poor business. It was estab-

lished over a century ago and at that period was the most luxurious coffee house in the world, even surpassing the Cafe Bauer of Berlin in reputation.

Al H. Wilson, veteran of musical comedy, was the headliner in the vaudeville department of an especially good bill at Poli's Palace yesterday, which also contained the famous photoplay, "Man-alaughter." Ordinarily the film feature would overshadow the vaudeville program, as it is the last word in screen production, but it had to play second fiddle this time, as Mr. Wilson in his conglomeration of wit and nonsensicalities had the packed house eating out of the hollow of his hand. He can tell a story as few men can, and his skit, "Are You Listening?" is ideal for vaudeville. He also does a little yodeling, and sings songs in a way that gets them over with much emphasis.

### Brooklyn "Daily Eagle"

Keith's Bushwick

Al H. Wilson, billed as "Late Star of Many Productions," is one of the real comedians to be seen and heard on the vaudeville stage. Wilson is always original, which is a high compliment to pay to a vaudeville actor.

### Variety

Loew's State

Al H. Wilson, next to closing, with a bunch of hoke—just what they want at the State, incidentally, and capitalizing on it by Mr. Wilson, a monologist who knows his business. He seemed to think they couldn't hear him all over the house also, but they did. He clicked for a speech after a little jockeying and talk about how that was nicely camouflaged through good showmanship.

The Little Club is being redecorated by Remisoff, who did the Chauve-Souris interior artistry on the Century roof and also the Club Petroushka, in which he is associated with Geneen and McIsaac, who are also his partners in the revival of the resort under the 44th Street Theatre. It will open Labor Day as a Russian cafe, called Bal-a-gan, which in Russian means sideshow.

The Ned Webyburn floor show and revue was set to open at the Shelburne, Brighton Beach, Monday. The Meyer Davis Orchestra and 20 chorus girls were to be features.

Whiteman's Cafe de Paris orchestra, engaged by the Orpheum Circuit following the ending of the season of "Scandals" at the Illinois, Chicago, did not make as good at the Palace, Chicago, recently as expected. The original plan was to play the band for three weeks at the Palace, but that was abandoned before the first week was completed. The band opened for the Orpheum at Milwaukee, where it registered a very big hit, but it is explained now that Milwaukee has not had so many jazz bands as Chicago and New York. The tentative bookings had the Cafe de Paris bunch at Milwaukee one week, then at the Palace in Chicago three weeks, with an underline for changing the third week to the State-Lake in the



IRENE BORDONI

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—IRENE BORDONI.

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The Beauty Clay

event that the band was a disappointment. Instead of that the band was switched back to Milwaukee.

William E. McDonell, secretary of the Chamber of Commerce, Alexandria Bay, N. Y. (Thousand Islands) has the following proposition which may interest jazz band musicians or combinations who face an enforced vacation during July and August. Musicians willing to perform for evening band concerts a couple of hours each night may be interested in Mr. McDonell's proposition of a vacation at the resort in exchange for the service. The instrumental work is solely confined to the evenings leaving the rest of the day off. The Chamber of Commerce has very little money to expend for this purpose and hit on this idea as a possibility.

Leona Pierce, cabaret singer, took poison in Chicago claiming that she had wearied of "night life," and hesitated to return to her parents in Montana. She will recover.

The latest Broadway story is of a young man at the race track, looking somewhat shabby, but with a strong tip and without a bookmaker knowing him although he knew one (said to have been Johnny Walters). Approaching him, he said, "Mr. Walters, will you take a bet from me

on this race?" "Run away kid," said the bookie after a swift glance. "Too busy." "But Mr. Walters," said the youth, "I don't know anyone else and I want to bet. Please take a bet from me. You see I know you, even if you don't know me, and I'm all right, I'll pay if I lose." "Go away from me," answered Walters, "and save your money." "Oh, please, Mr. Walters," pleaded the young man. "How much did you want to bet?" asked the odds layer. "\$2," was the answer with another pleading. "Will yer let me?" "Go ahead then and get through with it," testily replied the bookmaker, thinking it was better to take the bet than (Continued on page 39)

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Direction HALPERIN-SHAPIRO AGENCY





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JOAN

## RULOFF AND ELTON

in 'TERPSICHOKEAN ARTISTRY'

Just finished a 32-week tour, as headliners, for the B. F. Keith Circuit.

Direction MARTY FORKINS

### BUFFALO

By SIDNEY BURTON

With the closing of the Teck and Gayety Saturday night Buffalo is left without major attractions for the balance of the season. Pauline Frederick's "The Guilty One" showed at the Teck for the final week to middling business. The local reviewers handled the show with favor, stating that it was far from being as bad as reported from New York.

A bird's-eye of the season just

past reveals a landscape of peaks and valleys. In the legitimate it is doubtful if either the Majestic or the Teck has made much real money. The former was saddled with a dozen premiers of unknown quantity, all of which, with the exception of "Jack and Jill," failed to see money. Few of the tryouts lasted longer than a fortnight on the road. For the rest, the house had several musical shows which drew well and one or two proven New York comedy successes which kept the box office busy. The Teck ran to about the same form with the premiere feature absent. A number of strong attractions within the past two months helped swell the year's gross. Jolson hung up the season's record for the house, and other musical attractions ran close seconds. It would appear that

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—N. K. MILLER, Pantages Theatre, Toronto.

## THE INTERNATIONAL THEATRICAL MEDIUM

Wherever there are show people, there is Variety; no matter where; no horizon to Variety's circulation.

Martin Beck says he bought Variety in Cairo; the same week others bought it in London, Paris, Sydney; all over and wherever the show business in English is talked over.

And as widely where it is not. Variety has as yearly subscribers the leading picture and showmen of all nations, whether Holland or South America, New Zealand or South Africa. They subscribe because they want it weekly, every issue, as the news medium for the theatre of the world.

That is universally placed publicity besides the conceded publicity Variety gives at home, to any form of professional amusement on the stage or screen or in the ring or on the lot.

The show business is an open field for talent and showmanship—let the show business know you are in it.

There is but one accepted theatrical paper that starts every week to go around the world—it's Variety.

"All of the News All the Time"

musical shows hold the edge as money-getters here this season.

In vaudeville the advent and egress of Shuberts occasioned scarcely a ripple. The Criterion, which housed the new time here, is a hoodoo, and was acknowledged beforehand to be a loser even at capacity. The Cri closed its doors when Spiegel blew. Shea's continued serenely on its way and has had an unquestionably profitable season, with no summer closing plans yet announced.

In burlesque the Garden (Mutual) was turned from a tombstone into a mint mostly through the efforts of Harry Abbott. Business has been strong enough to warrant summer burlesque stock, an unthought-of thing for the town and particularly the house before now. The Gayety (Columbia) closes a lucrative season, continuing among the leaders of the wheel.

Boris Thomashefsky appeared at the Teck Sunday, May 13, supported by Mme. Pola Katrazanski, in "Lively and Happy," before the largest Yiddish audience of the season. The performance went to overflow, grossing \$1,300.

### ALBANY, N. Y.

By THOMAS BURKE

"Lightning" has been booked for the matinee and night on Friday, May 25. Milton Nobles heads the company.

Edward M. Hart, general representative for F. F. Proctor here, has reorganized the Proctor Players, which opens for a summer's run of stock at Proctor's New theatre in Troy May 28, coming to Harmanus Bleecker Hall in Albany on Labor Day. The opening play will be "Why Men Leave Home." Ruth Rickaby and Russell Hicks are the leads. Others who will be in the new company are Virginia Holland, Dillon Deasy, Harrison Hoy, Massena Clark, Lola Maye, Harry Gil-

more, Jeanette Connor and Lew Harris. Williams Amsdell will be the stage manager and Jack Edwards will direct.

### DETROIT

By JACOB SMITH

SHUBERT - DETROIT — "The Dancing Girl." The best Shubert musical show visiting Detroit this season. Prices, \$3 top. Will stay two weeks. Every daily praised it. Next, McIntyre & Heath.

NEW DETROIT—John E. Kellard in Shakespearean repertoire. This week, "Merchant of Venice"; next, "Romeo and Juliet."

MAJESTIC—"My Lady Friends." Next, "Listening In." This house is now in its seventieth week of stock.

GAYETY—"Knick Knacks" (burlesque).

GARRICK—Bonstelle Co., opening week of summer engagement. "The Goldfish." Next, "Little Old New York."

ORPHEUM—Lee Kids; Eight Blue Devils; Belmonts Canary Opera; Fred and Margie Dale; Fox & Burns; Murdock & Kennedy; Lea & Ferrin & Larry Reilly.

PHOTOPLAYS—"Hunting Wild

Game" held over for second week at Broadway; "The Neer Do Well" at the Capitol; "Bella Donna" at Adams; "A Woman's Woman" at Madison; "The World's a Stage" at Fox-Washington.

W. S. Butterfield has leased the Ramona Park Theatre at Grand Rapids for the summer and will show tabs and vaudeville, two changes weekly.

In the past ten days three Detroit theatres have been robbed—the Rialto, Garden and Forest. At the Rialto the yeggs held up the president of the company, J. C. Ritter, and the treasurer, Edward Reynolds, escaping with \$710. The safes of the other theatres were blown some time after the last show Sunday night.

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## DADDY MISSES YOU

### BLUEST of the BLUES

by HARRY WOODS

**VOICE**

Folks a gree, Sam-my Lee Is the blu-est man in town say Al-ways weep-in' nev-er sleep-in' blues  
I've heard blues, Real blue blues But no blu-er blues I say For-sa ken blues heart ach-in' blues

Since his Mam-ma threw him down, And some dark night when you're pass-ing shad-ows You'll hear him mean and then hell cry  
That, just tear your heart a way, So wait till night when the shad-ows fall You'll say I'm right when you hear him call

**REFRAIN**

Long lost Mam-ma, Dad-dy miss-es you I've been wait-ing Till I'm sad and blue Why the sun nev-er shines, Ah I  
do is just pine 'round the old cab-in door I want to cry and I don't care if I nev-er live so any more

Come to Dad-dy Don't leave me a-lone, I'll for-give you, And I'll give you all that I own Don't play hook-y like a  
kid from school Come back home and I'll be your lov-in' fool So come back long lost Mam-ma Dad-dy miss-es you

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## CABARETS

(Continued from page 36)

have the line held up. "What's the odds?" asked the fellow. "What's the horse?" he was asked. "Giggles" was the reply. "Write your own ticket," said Walters. The young man wrote out a slip, "2,000,000/2-Giggles" and handed it to the bookie who thrust it into his pocket without a look. "Giggles" won. Settlement of race track wagers are made the same evening by check or the following morning

in cash. Late that night the young man went into a Broadway delicatessen lunch place where several of his friends hang out. Telling them about his bet, he walked across the room, sat down and commenced to cry. Astonished, the bunch sent over one of their members to find out about it. "What's the idea of you crying?" said he to the winner. "I can't help it," replied the young man. "Just think of it, I had a million to one shot and only had \$2.

Ned Wayburn has engaged Meyer Davis' New York Band for the Shelburne Hotel, Brighton Beach, opening May 19. The band is a 10-piece combination under the leadership of W. C. Perry, and will be featured for the dancing with novel stage and lighting effects. The orchestra will also play for the special revue that Mr. Wayburn is producing for the Shelburne.

Paul Biese, "king of saxophonists," and recently authorized in a contest to claim the "champion" dance orchestra of Cook county, Illinois, opened at Terrace Garden

in the Morrison hotel, Chicago, Monday, for what has started off like it will be a highly profitable engagement, as the dancing floor there is the largest in the loop.

Who has jurisdiction in the case of an Indian selling liquor on a state reservation? This is the question which came up before a county judge in northern New York recently. Three members of a family, mother, father and daughter, living on the St. Regis reservation, were tried for violation of the Mullan-Gage act, it being alleged that they made sales of beer to several men. The attorney for the Indians contended that the state had no jurisdiction over crimes committed by them on a state reservation and in support of this contention presented a mass of certified copies of documents, including ancient treaties with the tribe and a letter of George Washington. A verdict of guilty of violating the Mullan-Gage act was brought in by the jury and the judge imposed a fine on the woman. The case of the daughter was heard next and the evidence against her was not so strong, the jury returned a verdict of not guilty. The father was found guilty and fined. The case will probably be appealed.

a party of men and women eating and drinking after one o'clock in the morning; declared the new chief of police Collins of Chicago, in an address to the alumni of the University of Michigan at a luncheon. He said in part: "I intend to see that no disorderly crowds gather either before or after 1 a. m. and that soliciting in cabarets is sternly repressed, but I have no objection to any one staying up after 1 a. m. or to any entertainment running after that hour. Reputable citizens may sing and dance until the cows come home."

Monroe Goodman, formerly leader of the Waldorf Astoria Orchestra,

**Nat Lewis**

THEATRICAL OUTFITTERS

1580 Broadway New York City

will be musical director at Paul Salvin's new club, "The Four Hundred," which opens May 17. Emil Coleman will be the general supervisor of the music.

Eddie Elkins, formerly at the Knickerbocker Grill, opens June 15 at Castles-by-the-sea, Long Beach.

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The Bluebird Dance Hall in New York City is being torn down, and will be rebuilt on a large scale with two separate dance floors and increased facilities all around. The management is trying to secure Mal Hallett for the music. Al Burt, who formerly led the orchestra at the Bluebird, starts the end of May on the Famous Players picture house tour to the coast. A feature of his act, which will have 12 musicians, will be the repetition on a phonograph carried with the act of the numbers that Burt plays and that he has recorded for disks.

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### SYRACUSE, N. Y.

By CHESTER B. BAHN

B. F. KEITH'S—Vaudeville.  
TEMPLE—Vaudeville.  
STRAND—"Prodigal Daughters."  
EMPIRE—"Where the Pavement Ends."  
ROBBINS-ECKEL—"The Rustle of Silk."  
SAVOY—"The Kentucky Derby."  
RIVOLI—"Glimpses of the Moon."  
CRESCENT—"The White Flower."

Five cent movies are back in Watertown. Fred Perry, new lessee of the Strand, introduced the nickel show on Saturday afternoon for the benefit of school children and will continue the policy. The house has been operated in the past by the Nova Operating Co. Special programs featuring educational films are planned for the five cent shows.

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Elmira, which will be christened the Strand when it reopens, are in full swing this week. The house will be completed about Aug. 15, according to Owner William Bernstein of Albany. He will spend \$100,000 on the alterations.

The Hippodrome, Carthage, has been closed, and probably will not open until early in the fall. The orchestra of the Strand, Carthage, has been cut for the summer, only a pianist and violinist being retained.

Six thousand fans paid at the Empire box office here Sunday to see "Where the Pavement Ends." The house was forced to stop the sale of tickets early in the evening. The house this week has been sold outright to the Commonwealth Club of this city for a benefit. It is understood the price paid was \$2,500. The Rex Ingram film is being presented with a prologue introducing a Hawaiian orchestra and dancer. There's a fine stage setting for the prologue—everything from the play of the moon on the water to the typical grass house from which emerges the dancer. Prologues, by the way, are scarce and far between in local movie houses.

The Payton Players, with Joseph (not Corse), as impresario, opened at the Lyceum, Elmira, on Monday, doing "East Is West." Kenneth Fox is leading man, with Edna Buckler opposite him. Louis L. Hall is directing the troupe. The company includes Jere Taylor, Edith Potter, Grace Kaber, Altonette Rochte, Edmund Soroghan and Ted Brackett.

The Newark opera house and

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FORT SMITH, ARK.

ground has been sold to W. B. Freer, of Williamson, by Peter R. and George Sleight, who held the property for the past 12 years. The price was about \$80,000. It was a snap deal. Freer, an union king of Wayne County, met the Sleights in the Arcadia National Bank. The deal was suggested. Freer trotted over to the playhouse, gave it the double-o and immediately closed. Walter Muth continues as manager of the theatre.

Two new Syracuse-made movies are looming on the horizon. Gerald De Leon, former screen player, and now proprietor of a theatrical academy here is planning to produce "The Cost of Character," written by himself. He will use his students in the film to support himself and wife. Yvonne Logan, the feminine Jackie Coogan of this city, who has already appeared in several films, is scheduled to be featured in a second picture, the adaptation of a popular book. Contracts for this effort are slated to be signed in New York within a week, according to the girl's father, Eugene Logan, himself a pioneer in the movie game.

The up-state is slated for a real circus invasion this spring. The combined Ringling Brothers and Barnum & Bailey's, Sells-Floto, Walter Main and John Robinson's circuses are now being booked throughout Central and Southern New York. The first two named will hit the big cities. The Main and Robinson tented shows will concentrate upon the smaller cities and towns. The Robinson outfit will be the last to move through the territory, being now booked for early July in the North Country.

Maurice Hindus of New York is booking up-state dates for his operatic company which next season will present "San Tuti." Hindus last season brought "The Impresario" to the up-state playing educational centres.

May Irwin has a new blooded Jersey at her Clayton farm. The bossie is Lou 2nd of the noted Hood Farms herd, recently sold. Miss Irwin says she will remain on the farm until next fall.

Howard Woodbury, an employee of the Laurel, Binghamton, narrowly escaped injury when a scaffolding, attached to a construction adjoining the playhouse, collapsed. Two hundred patrons of the theatre rushed janic-stricken from the building, fearing that the crash foretold the collapse of the playhouse.

The Buckley-Ferguson Productions of Binghamton is at work on the second picture of a series depicting the methods of fraudulent stock

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selling organizations. It's titled "The Re-loaders." The picture will be made entirely in Binghamton, with Aubrey Wells, Helen Forrest, Gordon Standing, Henry Smith, Dean Raymond, Reid Howes and Emma Tansey in the cast.

### MONTREAL

By JOHN GARDINER

HIS MAJESTY'S—"Spice of 1922." PRINCESS—Miss Juliet; George Bobbe and Betty Stark; Lew and Paul Murdoch; Jack Norton and Co.; Ralph C. Bevan and Beatrice Flint; Herbert and Dare; Rich Hayes; Melissa Ten Eyck and Max Welly.

LOEW'S—Vaudeville and pictures. IMPERIAL—Vaudeville and pictures.

DOMINION PARK—Open-air attractions.

PICTURE HOUSES—Capitol, "You Can't Fool Your Wife"; Allen,

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"Take Me Back to Blighty"; Crystal Palace, "The Ninety and Nine"; Midway, "Glimpses of the Moon"; Strand, "Red Hot Romance"; Belmont, "Ebb Tide"; Plaza, "Grand Larceny"; Regent, "Safety Last"; Mount Royal, "Heroes of the Street"; Dominion, "Broken Chains"; Napoleon, "Adam and Eva"; Maisonneuve, "The Canyon of the Poets"; Rex, "The Young Diana."

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# London's Verdict Again

## THE VICTORIA PALACE

"An American actor with a distinct personality, Robert Emmett Keane, who will be remembered as the successor to Raymond Hitchcock in 'Mr. Manhattan,' appears at the Victoria Palace this week in a new comedy sketch, entitled 'The Gossipy Sex.' A bright little triologue is Mr. Lawrence Grattan's miniature comedy, serving chiefly to give Mr. Keane and Miss Claire Whitney an opportunity for some clever characterization as the newly-married wife and the too-talkative friend. Miss Whitney comes to the variety stage with a reputation as a charming cinema actress, and although her share of the dialogue is somewhat monosyllabic, she contrives to bring a large measure of archness and charm to its expression. Mr. J. R. Tozer provides adequate support as the husband. Last evening's audience received the piece with cordial satisfaction."

—"DAILY TELEGRAPH."

"'The Gossipy Sex,' a very amusing miniature play, reveals some very clever acting by Robert Emmett Keane as Frank Grayson, who appears to suffer from that terrible complaint, gossiping. Miss Claire Whitney plays the part of the wife with great skill. J. R. Tozer as the husband is exceptionally good."

—"ERA."

"The program at the Victoria Palace this week is headed by Robert Emmett Keane, who succeeded Raymond Hitchcock in 'Mr. Manhattan.' Supported by Claire Whitney, the cinema star, and J. R. Tozer, Mr. Keane will be seen in a playlet entitled 'The Gossipy Sex,' by Lawrence Grattan."

—"TRISTRAM, 'REFEREE.'"

## VICTORIA PALACE

"Mr. Jack Rose, who is at the Victoria Palace this week, is a comedian with a unique style and always keeps his audience well amused."

"Nervo and Knox are most laughable in their wrestling scene and in their 'Fall of the Gladiator.'"

"The Femina Quartette never fail to appeal to all audiences, and Miss Grace Christie performs masked dances which are full of rhythm, grace and, in some cases, humor."

"Mr. Robert Emmett Keane acts in a delightful sketch, 'The Gossipy Sex,' in which he is ably supported by Miss Claire Whitney and Mr. J. R. Tozer."

—"PALL MALL."

## VICTORIA PALACE

"A miniature play, 'The Gossipy Sex,' by Lawrence Grattan, in which Messrs. J. R. Tozer, Robert Emmett Keane and Miss Claire Whitney all did well, was seen for the first time last night at the Victoria Palace."

—"MORNING ADVERTISER."

## THE VICTORIA PALACE

### "THE GOSSIPY SEX"

"On Monday, April 30, 1923, there was produced here a miniature play in one scene by Lawrence Grattan entitled:

'The Gossipy Sex.'

Phil Manly..... J. R. Tozer  
Alice Manly..... Claire Whitney  
Frank Grayson..... Robert Emmett Keane

Scene—The Lounge of a Fashionable Hotel.  
Time—The Present.

"This piece is one of those bright little playlets wherein some smart lines and ingeniously-constructed dialogue are all-sufficing and rule out any necessity to examine motives or analyse characters. It tells of a recently-married couple who have been arguing as to the most gossipy sex. Their debate is cut short by the appearance of a mutual friend who proceeds to show that though his tongue tells of women as the gossipers, his actions speak eloquently of the fact that man dearly loves a scandal and the pleasure of its retailing. Robert Emmett Keane is the friend in the case, and except for a tendency toward long and ineffective pauses and a desire to walk the stage 'with measured tread and slow' he hits off the character very neatly. Claire Whitney has very little to do, but does that little well, and J. R. Tozer, the English member of the cast, lends efficient support as the husband. The audience on Monday gave play and players a hearty welcome."

—"STAGE."

"'The Gossipy Sex' is a playlet which serves to show the humor of Robert Emmett Keane and to introduce to our notice Claire Whitney, 'the cinema star,' in which they successfully demonstrate with the aid of J. R. Tozer that men are really the gossips who cause all the trouble—at any rate, men like the one depicted by the author. The play had a very successful outing and pleased everybody."

—"ENCORE."

## VICTORIA PALACE

"An excellent playlet called 'The Gossipy Sex'—which is a sly dig at garrulous men—is presented at the Victoria Palace this week. It conveys a lesson pointed by humor and is well played by Mr. Robert Emmett Keane and Miss Claire Whitney, supported by Mr. J. R. Tozer."

—"EVENING NEWS."

### "THE GOSSIPY SEX"

"A miniature play, 'The Gossipy Sex,' by Lawrence Grattan, made its first appearance yesterday in the program at the Victoria Palace. Mr. Robert Emmett Keane and Miss Claire Whitney, the cinema star, appeared in the principal parts. The playlet strives to prove that men are greater gossips than women, and does so fairly convincingly. The acting was good, and the play amused the large audience."

—"MORNING POST."



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Coates Maria  
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DeHaven Louise  
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DeRex Billie  
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Lloyd Richard  
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White Bob  
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Ward George & F  
Waters Guy

### BOSTON

By LEN LIBSEY

At 4:30 on Monday afternoon, when Van and Schenck were about two-thirds through their act at the local Keith house, a walkout started which shocked those followers of vaudeville that have an idea of what good vaudeville is and was another instance of the extremely bad taste and ignorance of a theatrical audience in the city that has been termed the Athens of America. For the walkout there wasn't the slightest excuse. The act was closing a show that as vaudeville shows run was extremely short, being all finished by 4:25, only two hours and ten minutes of running time, and was the headliner of the show. The idea of Van and Schenck, headliners, being in last position may seem to be a booking error, but as the bill is constituted it was the ideal place for them.

Bins and Grill, billed modestly as a couple of gymnastic artists, opened the show. Without any lost motion these boys got through a routine that contains many flashes. Especially good are they at putting over feats of strength which, without any jollybrog and by their apparent difficulty and novelty, are sure to be hits. They got one of the biggest receptions of the afternoon, and in the first position scored a hit.

Helen Stover, who is making her vaudeville debut at the local house this week, followed. Coming on to the finale of the "My Hero" song from the remembered "Chocolate Soldier," she started where most of the soprano soloists leave off. She followed her opener with several other numbers, some classical and some popular, that showed the wide range of her ability as a singer. She all but stopped the show.

"All Right, Eddy," a travesty, with Franker Wood and Buncie Wyde featured, followed. This act has played the smaller time houses in this city in the past, and while there remains in it some of the lines it now contains, belongs just about there. It has laugh producing qualities but the comedy is just a bit too much on the old style burlesque, low comedy line to make it a good act for big time vaudeville.

The house had just settled down when Bill Robinson came on and again stirred them up to the pitch where they were willing to fight it out with the stage manager to have their own way and to smash to pieces the Keith rule about encores.

Harry Stoddard and his band, which shared the headline position with Van and Schenck, have one number that should put them over in any city in the country. Here it is called "Streets of Bangon," but it needs nothing but a change of name to have it go for any city on the

circuit. For appearance the act falls below the standard of the orchestras that have played the house this season, being rather off in dress and not having anything startling outside of this number to offer.

Yorko and King in "The Old Family Trtype" gave the house a new angle on a dialogue and singing act, ending up with an eccentric dance that was a riot, while Clarence Oliver and George Ole in "Wire Collect" brought into the show the sweet taste that was necessary to make it a splendid entertainment. The house was well filled, but was sealed late.

### BALTIMORE

By ROBT. F. SISK

AUDITORIUM—"Girl of My Heart."

FOLLY—Mutual Burlesque.

GARDEN—Pop vaudeville and motion pictures.

CENTURY—"The Ne'er Do Well."

RIVOLI—"The Bright Shawl"; second week.

NEW—"Braas."

NEW LYCEUM—"The Birth of a Nation."

VICTORIA—"Thorns and Orange Blossoms."

PARKWAY—"Gimme."

CENTURY ROOF—"So This Is Paris," roof revue.

Ford's Theatre, which closed week before last, made a strong finish with "The First Year," getting \$12,000 on the week. The Palace closed the same week with "Let's Go" and did a fair week's business, although the Pimlico races hurt business to some extent.

"The Birth of a Nation," after playing a long run at Ford's in 1917, is brought back to town again at the New Lyceum for a week's run. It is playing a 50-cent matinee price and a 75 top at night and is being extensively advertised.

The Century Roof closed the Ernie Young attractions last Saturday night after an engagement of about

17 weeks, and opened Monday night with the Jack Tenner-Izzy Weingarten revue, "So This Is Paris." The Young attractions did well.



FRED RENOFF and LORIS LEE

### RENOFF and LEE

Sensational Original Novelty

"The great big electrifying moment of the performance, however, is provided in the splendid and unusual dancing of Fred Renoff and Loris Lee. The girl is a Faviola in perfection of technique, making astonishing rises and falls and balancings on her toes, but her acrobatic leopings and pirouettes fairly sent the audience into sustained applause and left us thrilled and interested. Miss Lee is a phenomenal dancer, of amazing grace and ingenuity, and, insofar as the audience was concerned, she was the star of the 'Merry Widow'."

"One of the outstanding features of the production is the specialty dancing of Miss Lee and Fred Renoff. 'Adagio' in the last act may, without exaggeration, be classed as one of the most brilliant efforts in this direction ever seen."

"There is a dancing specialty by Fred Renoff and Loris Lee which was rewarded with thunderous applause and is one of the big features of the show. One wonders how it can be carried out without no accident; but it is all done minus a mishap."

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### JAMES MADISON says

I used to keep company with a fat girl. Her name was Virginia, but she looked more like Texas.

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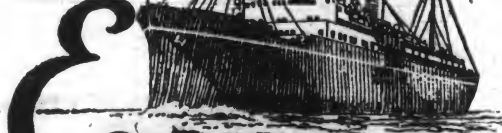
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DETROIT, MICH.

Jack Josephs, Variety's Pacific Coast representative, has moved offices from San Francisco to Los Angeles, and received first adv. at his new headquarters from

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Trumpet, violin, melophone, two saxophones, slide cornet, singer.

### ANGELO CAVALLA

Trombone, euphonium, singer.

### J. C. BITTICK

Drums, tympani, traps, singer.

### RICHARD EDE

Banjo, piano.

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Base tuba, trombone, euphonium.

### S. J. STOCO

Piano, arranger, trumpet, melophone, singer.

### JULES BUFFANO

Piano, arranger, singer.

### PAUL BIESE

Saxophone, violin.

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### CINCINNATI

Paul Hillman, treasurer of the Shubert, has been appointed manager of both the Shubert and Cox theatres for the summer. However, it is believed that Hillman will be retained in the same capacity during the regular season. Hillman for years was treasurer of the Lyric when the Heuck brothers owned it. The Cox is now being operated by the Stuart Walker stock company, which will attempt to duplicate its feat of last summer by running through the summer there. The

Shubert is dark, but may be used for pictures in summer.

Shortly after W. E. Hawk, manager of the Hotel Gibson, gave Justin Huber and his band their two weeks' notice, City Auditor Decekebach notified Hawk that the hotel would have to pay an annual license of \$300 for a public dance hall. Hawk maintains that the Gibson is not liable, as it is not a public dancing place. If Hawk doesn't pay up Decekebach says he will cite him to Police Court.

Lightning struck the 50-foot electric sign at the Walnut, causing a short circuit which ignited the window sill and curtains of a room in the Walnut Hotel. The slight blaze was quickly extinguished.

### KANSAS CITY

By WILL R. HUGHES

GARDEN—Bridge Musical Stock in "The Hustle Bazaar."  
MAINSTREET—Vaudeville and "The Custard Cup," film.  
PANTAGES—Vaudeville and "Vengeance of the Deep," film.  
GLOBE—Vaudeville and "Fools and Riches," film.  
NEWMAN—"The Ne'er-Do-Well," film.  
TWELFTH STREET—"The Snow Bride," film.  
LIBERTY—"Souls for Sale," film.  
ROYAL—"The Go-Getter," film.

Box office business was far from

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good last week in many places. The Mainstreet noticed a slight falling off, although this house was easily the one best bet in town, the night business holding up to pretty near capacity. The Grand closed for the season Saturday night after a week of grand opera by the Kansas City Grand Opera Company. This house has played independent attractions this season when it could get bookings, but has had many dark weeks. Its best business was done with several weeks of colored shows at popular prices, and it has been reported it will be one of the spokes on the colored circuit. The Al and Lole Bridge company, presenting musical tabs at the Garden, continue to draw their regulars, and will keep in the running for the present. With the parks breaking into the game this month, there is a probability of the business flopping and the company taking a vacation.

Fairmont Park got away with a warm May sun shining on its opening the 12th, being the first of the outdoor amusements to get started. Crawford's Revue of Revues, with 30 people, will be featured in the music pavilion.

Harvey Gatchett, new leading man with the Bridge Musical Stock, at the Garden Theatre, made his first appearance this week in "College Days."

Miss Eugene Dennis, the girl psychic, who created considerable interest here a year ago by her unusual demonstrations, will be featured at Electric Park this season.

J. C. McGinnis is managing Fairmont Park this season, assisted by John Wunderlich, publicity director.

Ruth Budd, featured headliner at the Pantages this week, was seen here early in the season when she was the top-liner with the "Say It With Laughs" unit, which started cold at the Shubert.

The Alamo Theatre, one of the big residential film houses, which has been closed for nearly a year, reopened this week. The house has been remodeled and redecorated, and will be under the management of R. W. Vardaman, who formerly operated a picture house in Independence, Missouri.

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### SEATTLE

By W. McCURDY

METROPOLITAN—Week May 5.  
"Struttin' Along."  
MOORE—Orpheum vaudeville (closing week for season).  
PANTAGES—Pop vaudeville.  
PALACE HIP—Pop vaude.  
LIBERTY—Douglas McLean in "Bell Boy 13."  
STRAND—"Adam's Rib."  
COLISEUM—"The Glimpses of the Moon."  
COLUMBIA—"The Abyssmal Brute."  
BLUE MOUSE—"Brass."

Elsie Ferguson closed a highly successful engagement of one week at the Metropolitan Saturday (May 5) in "The Wheel of Life," business on the eight performances grossing almost \$15,000. The first dramatic attraction for several weeks, the play and star both created a very favorable impression on theatre-goers here.

The current attraction at the Metropolitan, "Struttin' Along," is Ackerman & Harris' Pacific Coast version of the all-colored revue.

George T. Hood, manager of the Auditorium theatre in Chicago, has taken up the duties of manager of the Metropolitan here and of Pacific Northwest representative for A. E. Erlanger.

The Butler Cafe Revue, now in its 24th consecutive week, is proving a bright spot in the night life of the town.

Although the weather has been very fine and warm here the last two weeks, so far it has had but little effect on the business of the picture and vaudeville houses.

### AGENT CURTIS' DAUGHTER

Bentrice Curtis is now playing the feminine lead in "The Gingham Girl" at the Central, having replaced Rita Bell Monday. The role was originally handled by Helen Ford, who recently withdrew.

Miss Curtis is the daughter of Jack Curtis, the vaudeville agent. She appeared in vaudeville this season with Harry Fox, to whom she is married.

The safe of the Tivoli, the big house in the Roseville section of Newark, N. J., owned by Joseph M. Stern, was broken into and \$685 stolen this week.

Walter Downie, who is at the American hospital, Chicago, is doing nicely, but his intimates are urging that his friends should visit him.

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### EDDIE MACK TALKS:

No. 134

WILLIAM SAXTON and JULES JORDAN will appear the first half of next week at Loew's State, New York, in a comedy playlet, "You Tell Her." Both Mr. Saxton and Mr. Jordan get their street and stage clothes from EDDIE MACK, and at all times praise their wardrobe.

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# ANNOUNCEMENT

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#### ROCHESTER, N. Y.

By L. B. SKEFFINGTON  
LYCEUM—First week of Lyceum Players in "Nice People."

FAY'S—J. C. Lewis, Jr., and Co., Helene Sisters, Friend and Hickey, Keno, Keyes and Melrose, Little Yoshi and Co., Lyle and Virginia, Harry Carey in "Crashin' Thru," film feature.

EASTMAN—Norma Talmadge in "Within the Law," Eastman Orchestra playing "Rienzi," etc.; Impressions of "Madama Butterfly," sung by Lucille Davis and Mildred Davis Lewis.

PICTURES—Regent, Guy Bates Post in "Omar the Tentmaker" and Pauline Stark in "Lost and Found"; Piccadilly, "The Flirt" and Virginia Lee in "Destiny's Isle"; Victoria, Frank Mayo in "The Flaming

Hour" and Alice Calhoun in "The Wild Cat."

Apropos of the benefit for employees of the Temple on Friday night of this week, Harry Houdini sent a wire from Chicago to Mickey Finn, manager, to put him down for one gallery seat at \$100. A number of other artists have also contributed. All of the boxes have been sold at fancy prices to leading citizens. The entire gross will be divided among all employees, share and share alike, as J. H. Moore's gift to his staff.

Indications are that J. H. "Mickey" Finn will manage the Temple next season under the E. F. Albee regime, as the booking department has requested him to select acts for next season. However, the matter has not been settled.

#### SPORTS

(Continue from page 30)

away at Jess' midsection, but the blows never seemed to cause distress. In fact, when Willard awoke to the fact that Johnson was not hurting him, he decided it time to let fly tremendous swings and uppercuts. It would take a far more rugged man to stand up under such blows. Dempsey was but a pound heavier than Johnson when he fought Willard at Toledo four years ago, but Jack is tougher than a string of Floyd Johnsons, and he punished Willard so much that Jess never could get started. Still had Floyd anything like the wallop of Dempsey's it might have been another story, for Jess is easy to hit. The big man had the services of Jack Skelly, a former ringman of exceptional skill, and the presence of Skelly in the former champ's corner probably resulted in his winning battle.

The Firpo-McAuliffe match lasted

three rounds, the South American having a 15 pound advantage and the Detroit boxer weighing in at 200 pounds. McAuliffe exhibited much speed and some punch ability. In the clinches he flashed an uppercut that looked dangerous. Firpo once roused, however, could not be denied. His alleged wildness was not noticed: He is a terrific socker and once landing the right his adversary goes down without staggering. He punched McAuliffe down once and the second time was the finale.

Jack Renault was awarded the decision in the other important match of the afternoon, Fred Fulton being disqualified in the fourth round. Renault carried the battle to the plasterer who much out-weighted him, and was leading on points when he dropped to his knees holding his groin. Fulton is claimed to have hit him low. Few saw the blow, but the referee, after examination, decided a foul had been committed. Renault showed himself a tough customer and willing to go to it. Al Reich once again was knocked out. This time by Tiny Herman of Omaha. Al looked to be in good condition, but he dogged it.

Willard and Firpo were matched today (Wednesday). The two contenders agreeing on a percentage arrangement, the bout to be held either July 4 at Boyles Thirty Acres in Jersey, or a later open date on the baseball schedule at the Yankee Stadium. Willard will leave for the coast to visit his family returning to begin training for Firpo. The ex-champ will again train in Yonkers under Jack Skelly's watchful supervision.

The Reading club of the International league may rip wide open again the question of draft, as a result of its action in purchasing Pitcher Frank Woodward, recently with the White Sox, from the New Haven club of the Eastern league. The Eastern league recognizes the draft; the International absolutely refuses to. Woodward was purchased from New Haven by Chicago last winter and two weeks ago returned to the same team, presumably with a draft label attached to him. He is a good pitcher, but temperamental as a prima donna, and Manager "Wild Bill" Donovan is said to have put him on the block for this reason. Reading accepted the terms asked by New Haven and apparently took a player with a draft label, thereby flying in the face of the International League rule on the subject. The other clubs in the circuit are likely to protest every game that Woodward pitches. When one or two protests have been entered, President John Conway Toole will probably make a ruling. Reading can appeal from his verdict and take the case to Judge Landis if it wishes. Should Reading win its point and be allowed to keep Woodward, some interesting developments would not seem improbable. One ray of sunshine breaking through the gathering storm clouds is the possibility that Chicago did not actually buy the player, but took him on trial and not being satisfied, sent him back. The case is said to be like that of Detroit and Rochester over second baseman Cliff Brady.

#### NEWS OF DAILIES

George Maxwell, president of the American Society of Composers, Authors and Publishers, is under indictment for third degree forgery, charged with sending "poison pen" letters to Allan A. Ryan reflecting

on his wife. Maxwell is in Europe at present. Several typewritten letters were received by Ryan, who is a prominent New York financier, and were recognized as similar to others received by wealthy men four years ago. Each of these linked in an improper fashion the names of Maxwell and the wife of the recipient, and were quickly proven unfounded.

Frank J. Willstach resigned his position with the Shubert press department on May 12. He is now doing general writing for syndicates not solely connected with the theatre.

Jago Cowi will donate all the proceeds of her performance in "Romeo and Juliet" the night of May 23 to start a Sarah Bernhardt memorial fund. Henry Miller has agreed to turn over the theatre's share as well. Miss Cowi's plan is to have the money serve as the nucleus of a scholarship fund to be used in aiding deserving young women to obtain a thorough stage training.

Tom Moore, film actor, will be seen on the stage in "The Dust of Erin," which will be produced soon by Henry Duffy. The piece is by

Ted W. Gibson, an actor, and is expected to open on the road about June 1.

Geraldine Farrar has leased a secluded farm near Northampton, N. H., for two years and is expected to go there shortly for a rest.

Eugene O'Neill's "The Emperor Jones" will probably be played at the Franco-American gala to be held



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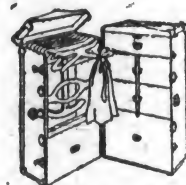
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June 3 in Paris. It has been translated into French and will be produced at the Odeon. The title role will be played by Francis, a Bengali, who is expected to be a sensation.

John Cort's next musical show will be entitled "That's That." The book is being finished by Harry I. Cort, who is writing it in seclusion at Lake Saranac.

Irene Fenwick has come out with a definite public announcement that she will marry Lionel Barrymore as soon as her divorce is made absolute, which will be about July 10.

"Sun-Up," by Lulu Vollmer, will be the next theatrical venture at the Provincetown Theatre, opening May 24.

John Franklin Phillips, dramatist and poet of Great Neck, L. I., has been made defendant in a separation suit by his wife, Mrs. Pearl Dibble Phillips, who charges that her husband was too fond of a certain married woman.

John Drew will be honored by Dartmouth College with the degree of Doctor of Literature at commencement this spring. President Ernest Martin Hopkins has notified the distinguished actor to be present at the ceremonies at Hanover, N. H., June 19, to receive the honorary degree.

Fire broke out in the operator's booth of the Valentine theatre, the Bronx, N. Y., the night of May 7 with about 500 people in the audience. Benjamin Greenberg, the manager, assured the patrons that there was no cause for alarm, and they left the theatre without any signs of disorder. The damage was slight. The feature picture was "The Third Alarm."

The film rights for Frank Craven's "First Year" were purchased May 9 by the Preferred Pictures Corporation at a price announced as \$100,000.

It is reported that Lou Tellegen will be seen on tour next season in Wilson Collison's "The Sheikh." This show was tried out on the road this year under the title "Desert Sands," but met with little success.

Arthur Hopkins, who recently returned from Europe, has announced that he would curtail his producing activities next season because he fears there may be serious trouble between the Producing Managers' Association and the Actors' Equity Association. He says that John Barrymore will return to Broadway in "Hamlet" in the fall, afterwards



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playing short engagements in the larger American cities, London and possibly Paris. Hopkins will produce two new O'Neill dramas, "The Fountain" and "Welded," but is making no definite plans regarding them at present.

Rehearsals start shortly for William A. Brady, Jr.'s, first production, "God's Fall," by Theodore Lieber, Jr. Margale Gilmore will be the star.

The Burlesque Club will give a benefit at the Columbia, New York, May 20, to raise additional funds for the club's new quarters on 48th street.

Henry M. Lenny, an employee of the Sells-Floto circus, was killed by John Winston, a colored circus workman, at Bridgeton, N. J., last week. Winston, who is still at large, is reported to have struck Lenny with a circus stake after a violent altercation.

Will Rogers leaves to do four pictures for Hal Roach in California in a few weeks and his place in the "Follies" will be taken by Eddie Cantor.

The Park Avenue Street Fair, in which society women were materially aided by prominent people of the stage, took in more than \$102,000 for the benefit of crippled children during the four days that it was held.

Frank Naldi, who claims he is a brother of the actress, Nita Naldi, has charged Charles Williams, an actor, and Thomas Burns, a chauffeur, with assaulting him when he went to visit his wife. The woman, Flora Owens, claims that she is not Naldi's wife and that the other men are her friends and were right when they ejected him from her apartment early Thursday morning. Magistrate Oberwager of the West Side Court, New York, has ordered an investigation to ascertain whether Naldi and Miss Owens are really married, meanwhile holding Williams and Burns in \$500 bail each.

A crowd of about 700 men, assembled in the balcony of the Rialto, New York, Sunday afternoon to see the first showing of the Wil-

lard-Johnson and Firpo-McAuliffe fight pictures, nearly caused a riot when there was a delay in presenting the film. They waited while the news reels were being shown, but they lost patience when the feature picture was flashed upon the screen and began roaring and generally manifesting their disapproval in such a boisterous manner that the manager was forced to stop the show. He explained that there had been an unavoidable delay, and offered to give the audience return tickets for later in the afternoon. About 500 took them, returning at the appointed hour and watching the fight pictures quietly.

Peggy Wood is to house about 30 chorus girls this summer at her farm in North Stamford, Conn. Should there be an overflow, she will put up tents for the girls, who are to spend their vacations leading the lives of real country maidens on this very rural 30 acre estate.

Nearly \$150,000 was realized at the three big benefits for the N. Y. A. Sunday night. The feature of the performance at the Metropolitan opera house was the novel encore given by Fred Stone after he had received an ovation for his famous clown buck-and-wing dance. Advancing to the footlights, Stone told of his conversion to religion last February on a snowbound Montana train.

More than twice the number of pictures released in 1922 will be released by Goldwyn this year, according to P. J. Gosson, president of the corporation. Of these the Goldwyn studios will produce 24, Cosmopolitan Productions 15, and Distinctive Pictures 8. Last year, before these mergers were made, only 23 pictures were released.

"The Open Gate," by Edgar J. MacGregor and Tudman Bursere, will be produced soon by Louis F. Werba.

Earnest Schelling, composer and pianist, was presented with the Distinguished Service Medal last Tuesday morning at Governor's Island, N. Y. He was a captain in the army during the war and served as Military Attache at Berne, Switzerland.

Prince Ski, famous motion picture dog, died in Los Angeles on May 11. This snow-white Russian wolf-hound was valued at \$5,000 and its owner, W. E. Harkins of Culver City, was paid \$30 a day for its services, which consisted chiefly in strolling through beautiful gardens with richly gowned film queens.

William T. Tilden, world's tennis champ, played the title role in Booth Tarkington's "Clarence" at a special performance given May 13 at the Lyceum, New York, for the benefit of Life's fresh air fund. The supporting cast was recruited from the Concord (Mass.) Players.

Mrs. Leslie Carter has brought suit for \$500,000 against the Toledo Times Publishing Co., charging them with slander and libel because of an article printed about three weeks ago.

New York Supreme Court Justice Tierney has awarded a verdict of \$500 to Mrs. Cella Wray, who sued Loew's Theatrical Enterprises for \$35,000 because she had been forcibly ejected from the 86th Street theatre after a dispute with an usher December, 1920.

Samuel R. Golding, playwright and lawyer, has summoned the Preferred Pictures Corporation to court

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to prevent them from using his name as author of a motion picture entitled "The Girl Who Came Back." He claims that he wrote a play by that name and sold the picture rights in 1917, but that the present photoplay version is nothing like his original story.

William A. Brady and the three members of the cast of "La Flamme" who were arrested for giving a subscription performance of the play on a Sunday night three months ago, were discharged May 14 by a grand jury in New York City.

Florence Vidor, picture actress, has admitted a temporary separation from her husband King Vidor, the film director. She claims that the idea is for each to seek solution of the problem of individual happiness and self-expression.

Florence Walton, American dancer, opened on May 14 in a new summer revue at the Marigny theatre, Paris. Her husband, Leon Leitrim, is dancing with her. Miss Walton is conducting a supper club after the performance. It is named after her and she is the chief attraction this season.

Barbara LaMarr whose marriage took place last week, has been named co-respondent in a divorce suit filed by Mrs. Oscar Maryatt. Miss LaMarr denies the charges and says that she will sue for \$100,000 for defamation of character.

The maximum admission price for the Players Club revival of "The School for Scandal" will be \$10 on the opening and closing nights and \$5 on the other performances. The show opens the first week in June, rehearsals beginning on May 21 under the direction of William Seymour. The cast includes John Drew, Tom Wise, Robert Mantel, Ethel Barrymore, Edwin Milton Royle, Walter Hampden, Reinold Werrenrath, Henry B. Dixey, Francis Wilson and Violet Kemble Cooper.

Six-day marathon dancing contests are the latest thing in Paris. Each team is composed of two couples, who may relieve each other whenever they wish. The winners are chosen on points of ability, grace and endurance. During the day the contestants are permitted to wear soft white shirts and collars, but from 8 p. m. to 6 a. m. full evening dress must be the rule.

Owen Davis' play "Icebound" was awarded the Pulitzer prize for \$1,000 as the best drama of the year.

Murray's Roman Gardens on 42d street will be closed this Saturday night and the building will be remodeled and used for store space. Business in this famous old cabaret

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had been very bad since the government had sought to close it some time ago as a public nuisance.

Judge McIntyre has refused to dismiss the indictment against the thirteen defendants in the "God of Vengeance" trial. The play is to be read in court by Assistant District Attorney Wallace and judged as to its morality for a public performance.

The dailies on Tuesday carried front page stories concerning the supposed disappearance of Lydia Lindgren, once soprano with the Chicago Grand Opera Co. Her husband, Raoul Quere, an operatic tenor, believed that she had been attacked by crooks who were after the \$15,000 worth of jewelry she was wearing, and instigated a nationwide search. However, Miss Lindgren was found the next day in Boston, where she had gone to consult a lawyer, never dreaming that such a commotion would be caused by her absence.

At a social given at the Aster Hotel on May 11 by the Drama Comedy Club, the entire first act of "Whispering Wires" was presented. James Madison gave a twenty-minute talk on "Vaudeville—Past and Present."

Preferred Pictures have bought the screen rights to Belasco's play, "The Boomerang," by Winchell Smith and Victor Mapes.

Roy Cummings, who has appeared in several Broadway musical shows as an acrobatic dancer and comedian, was recently discovered living in Derby, Conn., with two women in apparent domestic tranquillity. Cummings married Helen Gladys, a dancer, nine years ago, and they have a little girl of five. They quarreled and separated, and then Cummings married Irene Shaw, who was playing in "Jack o' Lantern." A little later he met wife No. 1 again and invited her to live with him and No. 2 in order to save himself \$150 a week alimony.



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### 15 YEARS AGO

From Variety, Dated May 20, 1919

The United Booking Offices made known its adoption of the pay or play policy on all contracts, agreeing that acts would not be cancelled, shifted or postponed in their time without their consent. At the same time the principle was made known that acts who played opposition would be declared "unavailable." The operation of these policies started coincidentally, but was not retroactive, and acts which had been previously regarded as opposition started with a clean slate.

The use of pictures was spreading rapidly, especially for summer purposes. Julius Cahn declared films would be the policy for at least 50 of his low scale legitimate houses for the warm weather. Ed. Bloom, general manager, was handling the enterprise.

Nat Carr, then in his brother's part in "Wine, Women and Song," and Gypsy Longworth, show girl, were married in New York. Harry Leonhardt leased the Doric, Yonkers, from Jesse L. Lasky, who held the house on a lease from Henry Myers.

It was estimated that at least 200

American acts were on the point of going abroad, including both those who held bookings and those who were making the venture "on spec." Frederick Edward McKay offered Blanche Ring and Jefferson DeAngellis as a team to the vaudeville managers, but the double salary was so high there was small probability it would be accepted.

Percy G. Williams had sponsored a popularity contest to decide by vote of the vaudeville fans who was the best liked single woman in vaudeville. On the final count Irene Franklin stood at the head of the list with Eva Tanguay second and Alice Lloyd third. This brought Miss Franklin almost overnight into vaudeville prominence and she was "made" as a leading headliner.

Variety printed a set of verses by Ed Gallagher, then of Gallagher and Barrett, entitled "The Day They Do Away With Commissions." Clara Barry joined Felix and Barry, introducing the youngest Barry to the stage.

Barefoot dancers were enough of an innovation to arouse comment. Barney Gerard, who had been managing "The Bohemians" for the Miners, signed one and intended to introduce her during the summer in

a venture at Des Moines. Barney was not yet a burlesque manager on his own then, but it was expected he would get himself a franchise the following season.

Picture rights to stage and book material were regarded with some confusion, but a far-reaching decision by Judge Lecombe in the U. S. Court in New York did a lot to clarify the situation. The court ruled in the case of Harper Bros. and Klaw & Erlanger against Kalem that a screen production actually reproduced the material of play or book and the film producer must pay royalties. The matter at issue was an unauthorized screen version of parts of "Ben-Hur," of which K. & E. owned the stage rights and Harper Bros. the book rights. Before that it had been considered in some quarters that literary material could be used without authority. The case before Judge Lecombe became a leading opinion, furnishing precedent in later litigation.

The burlesque wheels used to draw their next season's opening dates by blind lot, stands and shows being picked from a hat. This year the drawings were set for June 20 for the Western wheel and June 17 for the eastern managers.

There was talk of a new burlesque wheel to cover Pacific coast territory. As a preliminary Clarence Dröwn, California manager for

the Orpheum, was in New York getting people for a stock burlesque proposition for the Grand, Los Angeles. Billy Lytell was picked to direct the organization.

John T. and Eva Fay had tried a vaudeville show at the 14th Street, New York, but hadn't done so well with it in two weeks. The management reduced the scale from 50-75 to 10 and 20 cents and takings looked up.

Ben Welch and Jeanette Harris had been married in New York and the announcement came out from Pittsburgh, where they were playing. Walter Keefe, then assistant manager of the western vaudeville managers, and Adele McNeil of St. Louis, were married in Chicago.

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Rite Amusement Corp., Manhattan, \$6,000; E. Smith, A. A. Crane, H. G. Glan. (Attorney, E. J. Mahoney, 100 Broadway.)

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Big Pictures, Inc.; Kimmel Press, Inc.; \$209.76.

Evan Borrowes Fontaine, also known as Evan Adair; H. St. John; \$129.20.

Jess Smith; Motion Picture Trade Paper Credit Assn., Inc.; \$104.70.

Radio Film Co., Inc.; City of New York; \$45.05.

Raymond Film Co., Inc.; City of New York; \$45.05.

Rube Bernstein; Clemons, Inc.; \$503.20.

Sheldrake Loch Amusement Co., Inc.; Philip Berman, Morris Saperstein, Hyman Green, Abraham Minikoff and Ellsworth Baker; J. Berman; \$3,173.18.

Amalgamated Exchange of America and Harry Grossman; Auto Brokerage Co., Inc.; \$709.45.

Amalgamated Exchanges of Am., Inc.; G. M. Tilt et al.; \$815.20.

Amalgamated Exchange of Am., Inc.; M. J. Wohl & Co., Inc.; \$59.73.

Nat Bernard; A. Bernard; costs, \$109.65.

Felix Isman; L. Cohn; \$65.30.

Ziegfeld Folies, Inc.; Olive Corneil; \$7,495.45.

E. Darwin Reed; Mark Spiegel Realty Corp.; \$112.30.

# MOTORS AND SHOWS

(Continued from page 1)

more than moderate earning capacity.

The facts and figures of the automobile industry just compiled by the National Automobile Chamber of Commerce, New York, show there were 12,239,114 motor vehicles in the United States at the end of 1922. Of that number 10,863,389 are passenger motor cars, the balance being trucks and farm vehicles. At a meeting of the National Highway Traffic Association held at the Automobile Club of America last week a statistician stated that if all the automobiles manufactured in this country in 1922 alone were placed end to end they would exceed 23,000 miles, or a sufficient distance to go completely around the border of the country and then in a straight line extend straight across the land from Maine to California and beyond.

Last year there were produced here a total of 2,406,296 passenger motor cars and 252,668 trucks. That passed the high-water mark of 1920, which similarly was the peak year of theatricals, by 22 per cent, and an excess of 60 per cent. over the automotive production in 1921. The commercial vehicle registration is 1,375,725, which proves the great volume of cars are for passenger purposes. Not all the motor cars made were sold, but in 1922 there were 12,239,114 vehicles registered

in the United States, which was a gain of 17 per cent. over 1921. Among the passenger cars at the end of the year there were 90,000 taxicabs. The number of motor vehicles for the world numbered 14,607,588, and of that vast quantity 84 per cent. are owned in this country.

New York state has the largest car registration, at the end of 1922 there being 1,002,293 listed. This state also had the greatest gross gain, 190,262 additional vehicles being registered over the year before. The total number of private cars was 781,070.

## ONE NIGHTERS COOL

(Continued from page 1)

not isolated, but appears to exist in many stands. Frequently this season when a road show drew \$600 to \$700 for the performance in the one nighter, the manager has expressed displeasure, explaining that his picture trade would be spoiled for a week and maybe longer.

Where the visiting attraction played to \$300 or less, the local small town manager had no complaint, although he made no money on the engagement and even stood a loss. The position of the one night manager is that attractions charging \$2.50 top, exhaust the theatre spending capacity of his patrons and the bulk of the takings for attractions goes to the show, not the house. Such managers

claim big shows affect trade for the pictures, which are steadily profitable otherwise, the house earning a bigger percentage of the takings than the cost of the rentals.

Asked why attractions were booked, small stand managers replied, they desired to satisfy their better class trade and so long as the show didn't gross too much they are satisfied.

## NEGRO SHOW BACKERS

(Continued from page 1)

more than a year ago by Raymond F. O'Neill, an amateur director of Cleveland, who is still conducting the artistic side of the Ethiopians' affairs. O'Neill organized the company and kept it rehearsing and readying for twelve months or so, paying half salaries during that time and incessantly preparing for the opening.

It was originally intended that this company present negro plays by negroes and for negroes, with the purpose of giving the colored population a national theatre beyond the hokum musical shows and the colored versions of the white melodramas and sex shows transplanted in stock. O'Neill got enthusiastic and made the plunge for Broadway, with the result that his remarkable enterprise was passed up by both black and white. He will probably restore the venture to its original sphere, where it can continue as an uplifting influence in the life of America's negroes.

Otto Kahn, who interests himself in all altruistic theatricals, attended the opening at the Frazee and saw "Salome." Next day he communicated with O'Neill and offered substantial backing. It is reported, if the repertoire were held down to typical negro plays and the players devoted themselves to their own people, instead of being hawked about Broadway as a "freak" attraction. O'Neill is said to have differed with Kahn, but the negotiations were not broken off.

Evelyn Freer, who made a pronounced artistic hit as Salome, is a young Chicago woman who got her theatrical start under management of Laft and Phillips three years ago, and has since developed into star material. Edna Morton of the company is the wife of the president of the Mm. Walker Company, the corporation that sells the famous link-straightener that made the late Mm. Walker the richest colored citizen of the land and enabled her to build the mansion near Tarrytown which is one of the show places of that region.

The likelihood is that the Ethiopians will return to the Lafayette and thereafter play the new colored (Levy) circuit in several bills, mostly one-acters by colored authors, with perhaps an occasional lapse into "Salome" and "The Comedy of Errors" presented by them at the Frazee with "The Chip Woman's Fortune," a representative short play of negro life as a curtain-raiser.

The enterprise is playing the Frazee without a guarantee on a straight 50-50 deal. Last week the gross was below \$2,000. At the Lafayette it averaged over \$6,000 and reached \$7,000.

## TO SLAM CRITICS

(Continued from page 1)

pangs of stage reproduction, but those of Los Angeles certainly will.

The piece is entitled "Schemers" and was written by Dr. William Irving Shovich of New York. It is one of four that Oliver Morosco is to try out during the summer at the Morosco Theatre in Los Angeles. The others are "Forbidden," a flapper play; another entitled "Believe Me," and "The Charwoman," which is the combined work of Mr. and Mrs. Oliver Morosco.

In "Schemers" the author's script contains the following characters: Alan Gale of the "Yankee," A. Wood Brown of the "Earth," James Corbett of the "Event" and Alex Olcott of the "Moon-Herald." Of course, it doesn't take any wide stretch of the imagination to figure who these characters are. Whether they will be depicted by actors who will make them true to type on the stage is a question.

When the Los Angeles production is made it seems certain that the local critics of the town will be designated in the cast with names as near similar as possible.

The piece itself is said to be one

# WILLIE AND EUGENE HOWARD

STARRING IN

## "PASSING SHOW OF 1922"

Direction MESSRS. SHUBERT

# CHRIS MANN

AND HIS ORCHESTRA

PALAIS ROYAL, SAN FRANCISCO, INDEFINITELY.

IRVING—

—MARY

## DUNNE and DAYE

"FRECKLES and HIS PAL"

PLAYING B. F. KEITH CIRCUIT

Direction J. KAUFMAN



# "LAND OF TANGO"

BOOSTERS' CLUB

Boost No. 3

"LAND OF TANGO," which is the outstanding feature of the vaudeville bill this week here, is remarkable, because it is a refreshing novelty, and for a bizarre and interesting conception of the tango and a daring and unusual Apache dance. It is well worth seeing. "Don't miss it."

HAMILTON HERALD, Hamilton, Ontario.

# VISSER and CO.

Introducing the Original

## SINGING DUCK

This week (May 13), Palace, Chicago

Next week (May 20), Palace, Milwaukee

Week of May 27, Majestic, Chicago

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# OSWALD



WOODSIDE

KENNELS

WOODSIDE

L. I.

of the "twist" variety along the lines somewhat of the "Seven Keys to Baldpate" idea, with a finish that brings a laugh at the expense of the reviewers.

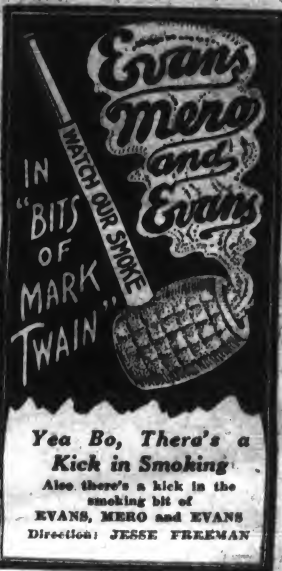
One of the handsomest private theatres in America was opened a week ago in Baltimore, when Mrs. John W. Garrett inaugurated the Bakst decorated auditorium, which was built in her home, "Evergreen," near Baltimore. The theatre, which is small in its capacity, is decorated in its entirety by Leon Bakst, the Russian designer and painter, who spent some time in Baltimore on the work. Using fantastic designs, which are marked by bright orange colors and by deep purples, the artist has left an atmosphere of weird but effective beauty. The initial program was given to an invited audience, and Roshanara, the Oriental dancer, was the featured performer. Mrs. Garrett, who is a singer of note, also rendered a program of folk songs.

The Savoy company, an amateur organization of Philadelphia, devoted to the production of the light operas of Gilbert and Sullivan, which it has been their custom to present every spring for many years, gave "The Pirates of

Penzance" at the Broad Street May 10-12. This organization, composed largely of society people, is also noted for its fine vocal qualities. The cast this year includes Mrs. A. E. Haslam as Mabel; Mrs. George Millington as Edith; Miss Sara Bailey as Kate, and Fanny Wister as Isabel. The male contingent will include Nelson Eddy as the Major General, Robert Bolger, E. C. Jacoby, Gerald Etchelle and James McSadden Carpenter. The play was produced under the direction of Joseph Craig Fox.

Frank Vincent, general manager, and Ray Meyers, booker, of the Orpheum Circuit, will return to New York today (Thursday), after a six weeks' tour of the Orpheum Circuit theatres.

Ed E. Ford, the Australian comedian, has just returned from a honeymoon trip to his native land, where he says things theatrical are booming.



## NEW YORK THEATRES

### AWARDED THE PULITZER PRIZE

As "The best American play representative of the value and power of the stage in raising standard of good morals, good taste, good manners."

SAM H. HARRIS Presents OWEN DAVIS' PLAY

# "ICEBOUND"

NOW PLAYING AT THE

HARRIS THEATRE

42d St., W. of B'way  
Eves. 8:30. Mat. 2:30.  
Wednesday and Sat.

## MUSIC BOX THEATRE

West 45th St. Eves. 8:15. Mat. Wed.-Sat.

SAM H. HARRIS Presents IRVING BERLIN'S

## "MUSIC BOX REVUE"

Staged by HASSARD SHORT.

WITH A GREAT CAST!

## CORT THEATRE, W. 48th St. Eves. 8:15

Mat. Wed. and Sat. at 2:15.

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OF THE MOVIES

With Glenn Hunter—Florice Nash  
Harry Leon Wilson's story dramatised by  
Geo. S. Kaufman and Marc Connelly

## GLOBE

Broadway & 46th St. Eves. 8:30. Mat. Wed. & Sat. 2:30

JOHN MURRAY ANDERSON'S

Newest Musical Comedy

## "JACK and JILL"

With Lew Fields, Ann Pennington, Chit-

ton Webb, Charles Judels and

Lula McConnell

## BELASCO

44th St., nr. B'way. Eves. 8:30.

Matinees Thurs. & Sat. at 2:30.

"A HIT, A PALPABLE HIT!"

DAVID BELASCO Presents

## LIONEL ATWILL

in THE COMEDIAN

By SACHA GUITRY, Adapted by Me. Belasco.

## LITTLE

Theat., W. 44th St. Eves. 8:30

Matinees Wed. & Sat. 2:30

F. Ray Comstock & Morris Gest present

## POLLY PREFERRED

with GENEVIEVE TOBIN

Staged by WINCHELL SMITH

## HENRY MILLER'S

THEATRE, W. 45th St. East of Broadway.

THE SELWYNS Present

## COWL

as "JULIET"

THE GREATEST TRIUMPH OF

HER CAREER.

Nights \$1.00 to \$2.50. Thurs. Mat. 75c to \$2.00

## LYCEUM

Theat., W. 44 St. Eves. 8:30.

Mat. Thurs. and Sat., 2:30.

## MOUNTBANK

Founded on W. J. Locke's Novel

with NORMAN TREVOR

and a capable cast, including Lenox Powe

## HUDSON

West 14th St. Eves. 8:30.

Mat. Wed. & Sat. 2:30.

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"A HOWLING SUCCESS."—Eve. Post.

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Mat. Wed. & Sat.

"Best American Musical-Play

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COMEDIANS

In the New Song and Dance Show

## "LITTLE NELLIE KELLY"

THE SELWYNS Present

CHANNING FOLLOCK'S

# THE FOOL

The Play That Succeeded in Spite of the Devil.

Knickerbocker

B'way & 38th St. Eves. 8:30.

Pop. Mat. Wed.-Sat. 2:30

HENRY W. SAVAGE Offers

A NEW COMEDY—WITH MUSIC

## THE CLINGING VINE

with PEGGY WOOD.

Entire Orch. \$2.50; entire first Bal., \$1.50; or-

chestra 2d Bal., 50c—very nice, including hold-

ings and Sats. For Mat.—All Orch. \$2; all

Bals., \$1. Best Seats NOW at Box Office.

## REPUBLIC

412 St. W. of B'way.

EVENINGS at 8:30.

Mat. Wednesday and Saturday at 2:30.

ANNE NICHOLS' New Comedy

## "ABIE'S IRISH ROSE"

"THE PLAY THAT PUTS

'UP IN HUMOR"

WILLIAM A. BRADY'S MUSICAL

COMEDY TRIUMPH

## "UP SHE GOES"

PLAYHOUSE, W. 48th St. Eves. 8:30.

Mat. Wed. & Sat. 2:30.

New Amsterdam Theatre—W. 42d Street

Evenings 8:15. POPULAR MAT. WEDNESDAY.

REGULAR MATINEE SATURDAY.

A National Institution

## ZIEGFELD FOLLIES

# MARK STRAND

Broadway and 47th Street

"A NATIONAL INSTITUTION"

Direction.....Joseph Plunkett

DAVID BELASCO'S

"THE GIRL OF THE GOLDEN WEST"

STRAND SYMPHONY ORCHESTRA

CARL EDWARDS.....Conductor



# Here they are! Al Jolson's

TWO FEATURE  
SONG SUCCESSES

## Morning Will Come

(another~APRIL SHOWERS)

## Don't Cry Swanee

(another~SWANEE)

by AL JOLSON  
CON CONRAD  
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**Absolute sensations with AL JOLSON in BOMBO**  
**He invariably stops the show with them.**  
**Positive hit material for those who want the best.**

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62 WEST 45TH ST., NEW YORK CITY

VOL. LXXI. No. 1

NEW YORK CITY, THURSDAY, MA

# BWAY'S SEASON I

## THE SHUBERTS APOLOGIZE TO CHICAGO "EVENING POST"

Chicago, May 23.

The Shuberts' advertisements for Chicago theatres are back in the Chicago "Evening Post" after an absence of several years. Peace has been declared. The lawsuits have been called off.

The Post is said to have spent \$30,000 preparing to fight the suits. The Shuberts felt that Charles Collins of the "Post" was unfriendly to that firm to such an extent that his criticisms were detrimental to their interests.

The Shuberts go so far as to apologize on the front page of the Garlick program in connection with

(Continued on page 3)

(Continued on page 3)

## WALLIE McCUTCHEON FOUND IN BUFFALO

Buffalo, N. Y., May 23.

Major Wallace McCutcheon, Broadwayite, world war hero, dancer, and former husband of Pearl White, mysteriously missing for two years, was found by his boon companion and friend of other days, Will Morrissey, in this city.

Wallie is back at his first business, engineer, connected with a big  
(Continued on page 3)

## 4. KU KLUXERS UNMASKED

Baltimore, May 23.

Tomorrow night the Thos. Dixon Klan of the Ku Kluxers will see **'The Birth of a Nation'** at the Lyceum. It is the largest single Klan branch in the state.

Before visiting the theatre the Daners will march in uniform, but masked, the latter a condition made by the police commissioner before issuing the permit.

## ROBERTS BACK IN FILMS

Los Angeles, May 23

Theodore Roberts will return to picture making after three months of yandevilling.

Mr. Roberts says the boys do play alongside of stage playing.

## FOREIGNERS COME OVER TO COLLECT ROYALTY

## Karczag Co. Representative Looking for \$130,000—In- fringement Alleged Also

The presence in this country of Director Steininger, proprietor of the Karczag Co. of Vienna, is due to the fact that he wants a showdown regarding stage and music royalties collected by his former American representatives, the Meyer Bros., and withheld up until now because of misunderstandings between the representatives here and the principals abroad. The amount involved is said to total at least \$130,000 royalties from "Blossom Time," "Her Soldier Boy," and other

(Continued on page 3)

## FILMS LITTLE THEATRE

## Pictures for Art's Sake by Picture People

Los Angeles, May 23.

A Little Theatre movement in the picture industry has been started with the incorporation of the Little Theatre Films under the direction of Curtis Melnitz, former secretary to the Sultan of Turkey.

The new organization will try and create pictures for art's sake. It has among its founders Rex Ingram, Ernst Lubitsch, Hugo Ballin, Paul Bern, Rob Wagner, Ralph Block, with George Marion, Jr., the foreign representative, and Kenneth Macgowan in New York.

## Hitchcock-Drew Film Comedies

1960 May 23.

Speaking before the convention of exhibitors here this week, Mrs. Sidney Drew stated she and Raymond Hitchcock will be co-starred in film comedies.

# GOOD WEATHER DOES NOT DETER BUSINESS DROP

## Fifty Per Cent. of Shows Barely Breaking Even—Record Number of Return Engagements — Summer Musicals Delayed

## SILVER JUBILEE HOPE

The lag end of Broadway's season finds 50 per cent. of the list on the narrow edge of breaking even and some of those attractions likely losing money. Managers appear to be trying to outguess each other in the matter of closing, figuring better attendance if the others stop. Cool weather throughout the month added encouragement, but grosses continue to shrink.

(Continued on Page 12)

## HOUSE OF DAVID PEOPLE ENTERING VAUDEVILLE

Levina Johnson Henger, 20-year-old hula hula dancer of the House of David cult now under investigation by legal authorities on serious charges, has signed for vaudeville. Miss Henger was one of the witnesses. (Continued on page 3)

## MACY'S MUSICAL COMEDY

The Community Club comprised of 6,000 employees of Macy's department store, New York, will present a musical comedy entitled "Once Upon a Time" at the Central O. H., New York, to-night (Thursday), written by Guy Somers Mitchell, known professionally as Guy Somers, formerly of the vaudeville team of Somers and Legrand, who is now in the Macy employ.

The music was written by Jack Straus, son of the head of the department store.

Other former professionals appearing in the production are Richard Barriscale, a brother of the picture star, and Vida Crawley.

The Jules Lenzberg orchestra will furnish the music.



HARMS, INC. 63 W. 45TH ST. NYC

VICTOR HERBERT'S W

# A KISS I



# FAMOUS HITS LOW FOR YEAR; DROPS 10 POINTS OVER SUNDAY

Loew's Also Affected, Going Under 15—Banking Support Thrown to Famous—Over 29,000 Shares Traded in Last Week

Last week theatrical stocks suffered severely in the sagging market which investors have been unable to solve. Famous Players and Loew's, Inc., especially, were affected.

There is an explanation for the beating down of Famous to the tune of 6½ points in one day's trading. F. P., which was ranging over 84 early this month, was shot to 73½ last week and Monday again hit that mark, which was the low for the year. Sales of Famous totaled 29,200 last week and when it hit the toboggan was quoted at 83½, the drop being over 10 points from Monday to Saturday.

It is understood the raiding of Famous was engineered by a bunch of Washington traders not connected with theatricals. The latter are credited with sending out a tip they would start a bear movement which had for its basis revelations expected to develop in the Federal Trade investigation. No such developments were forthcoming, but the Washington bear crowd hit the market at a psychological moment and when 15,000 shares were sold Wednesday of last week, Famous dropped six points. The bear movement continued Friday with the quotation declining another 3½ points.

Monday there was further selling, but the Washington bears met with resistance. Banking support came to the rescue. Kuhn-Loeb, and Haigarten and Co. were reported to have eased the bear pressure. Wertheim, of the latter firm, is on the F. P. board of directors, although Otto Kahn is the banking advisor. His brother, Felix Kahn, is controller of the F. P. Broadway theatres—the Criterion, Rialto and Rivoli.

Loew's was forced under 15 Monday. At that time it was stated an important investor was forced to throw his stock on the market because of heavy losses incurred in other issues. In some quarters it was thought Loew might drop a bit lower, but there is full confidence the quotation would right itself soon.

William McAdoo, Oscar Price and Lesser and Gore are mentioned interested together in securing all important coast houses, including Loew's two in El Paso and Los Angeles, now affiliated with the West Coast Co. with the exception of the Orpheums and some independents. It was Price who interested McAdoo in pictures, when the first United Artists company was formed. Later the same interests were concerned in the formation of the United Producers.

Goldwyn went on a eighth under five Monday, but closed at even, after trading to the extent of 2,400 shares. A thousand Orpheum changed hands, the stock closing at 18 Monday, with a drop of a quarter point. Closing quotations Wednesday were: Famous, 74½; Loew's, 15½; Goldwyn, 5, and Orpheum, 18½.

## SATIRICAL COMEDY ON KINGS

Paris, May 23.  
"Pastor Hardi," a four-act comedy by Leon Regis and Francois de Vignes, was nicely produced at the Vieux Colombier by Jacque.

The piece is a satirical comedy with an amusing plot. The story is told in an imaginary country, the kings of which always resign after a short reign. The Minister of the Interior to relieve this situation selects Bastos, a simple unambitious citizen, as the next king. He becomes bored and wishes to resign despite his wife's protests, but is reconciled when he imagines a scheming court lady-loves him and outwardly becomes an autocrat, although she actually governs the country.

OTHER FOREIGN  
NEWS  
ON PAGE 47

## PARIS RECEIPTS NORMAL DESPITE HEAT WAVE

Gross in Francs for One Night Reported—13 Revivals on Parisian Stages

Paris, May 13.  
Despite the heat wave last week, the takings at the local theatres were well up to the mark, the figures on Thursday evening, May 10 (an average performance) being in francs:

Antoine ("L'Emigre" with Lucien Guitry), 7,384; Athene ("Sonnette d'Alarime"), 7,265; Ambigu (Faubourg Montmartre), 3,404; Arts ("Terre Inhumaine," by F. de Curel), 1,281; Bouffes ("La Haut," operetta), 13,106; Comedie Francaise (repertoire), 12,365; Theatre des Champs Elysees (concert), 1,722; Comedie des Champs Elysees (six personages en quete d'un auteur), 2,254; Cluny (revue), 3,086; Cigale (revue), 6,670; Casino de Paris (revue with Mistinguett and Earl Leslie), 18,888; Capucines ("Madame est Eclaircie"), 2,801; Chatelet (Michel Strogoff), 13,522; Dejazet ("Le Cocu de 6 heures"), 858; Daunou ("Ta Bouche"), 4,575; Deux Masques (mixed), 816; Deux Anes (revue), 1,763; Eldorado ("Phi-Phi"), 1,301; Edouard VII ("L'Amour Masque" with Sacha Guitry), 12,743; Folies Dramatique ("Controlleur de Wagon Lit"), 1,784; Femina (Courtier de Luneville), 2,679; Folies Bergere (new revue), 22,873; Gymnase ("Vignes due Selgneur"), 11,913; Gaite ("Quo Vadis"), 8,301; Grand Guignol (mixed), 1,812; Marigny ("J'te veux"), 5,729; Mayol (revue), 3,026; Nouveaux ("La Pomme"), 2,363; Opera Comique ("Penelope"), 21,450; Opera, closed on Thursday; Odeon (rep.), 6,774; Theatre de Paris ("L'Epervier"), 6,152; Palais Royal ("Cent Millions qui tombent"), 10,644; Porte St. Martin ("La Haine"), 4,490; Palace (revue, with Harry Pilcer), 11,354; Potinire ("Mademoiselle mon fils"), 1,847; Renaissance (second with press of "Sign on the Door"), 953; Scala ("Dede"), 1,580; Sarah Bernhardt ("La Tosca"), 3,605; Trianon ("Le Djorgi," Oriental operetta), 4,927; Ternes ("Le Vertige"), 1,424; Varietes (Choulette), operetta, 20,211; Vaudeville (revue), 15,709; Vieux Colombier (rep.), 3,887.

\*Revivals (13).

## CANADA ROYALTY

American Music Publishers Will Be Paid After Jan. 1, 1924

Ottawa, May 23.  
Copyright Bill No. 24 was passed last week, assuring American music publishers an added income on popular music. The increased revenue creates a royalty provision for songs mechanically recorded in Canada, notwithstanding the fact the songs are published in the United States. Heretofore it was necessary for Canadian printing and publication in order to derive this revenue.

The bill becomes effective January 1, 1924.

## "LILAC TIME" DROPS OFF

London, May 23.  
"Lilac Time," presented by Chapell, the music publisher, at the Lyric, has dropped from £1,800 to £1,300 weekly.

It probably would close shortly had the house not been leased for the attraction until October.

## WHO GETS TIVOLI?

London, May 23.  
Robert Hall, chief of theatre construction for Famous Players, is here examining the new Tivoli. Hall is apparently unaware that Jack McKeon, who is sailing shortly, is reported as having secured a lease on the house. McKeon refuses to disclose for whom he is acting.



FRANK VAN HOVEN  
Direction: EDW. S. KELLER

## "PLANTATION DAYS" CO. RETURNING IN STEERAGE

Jimmy O'Neil's Troupe Sailed May 19—Commission Held Out on Final Salary

London, May 23.  
Jimmy O'Neil's "Plantation Days" colored troupe, in the Empire revue, sailed on the "Cedric" May 19 in the steerage.

Sir Alfred Butt withheld £360 of the last week's £600 salary as six weeks' commission for a New York agent.

Some of the company wished to remain to play in a local cabaret and on the continent and O'Neil wanted to accept Charles Gulliver's proposition for matinees at the Palladium on a 50 per cent. sharing agreement, but the company demanded a guarantee.

## DE COURVILLE'S LIABILITIES

Montreal, May 23.  
A dispatch from London says: "At a hearing of the bankruptcy case of Alfred de Courville, the theatrical producer, it was stated that liabilities amounted to £71,565 and assets £250."

De Courville stated that he lost £16,000 producing "Hullo, Canada!"

## FRENCH AIRMAN OVER HERE

Paris, May 23.  
Georges Barbot, a French airman, who recently crossed the English channel in both directions with a lightpower motor, sailed May 19 from Havre, taking with him a machine in which he intends to give demonstrations in New York and Chicago.

The plane was packed in a large steamer trunk.

## DRURY LANE CLOSE OPTIONAL

London, May 23.  
The management of the Drury Lane has exercised the option granting run of the piece contracts to members of the cast of "Ned Kean of Old Drury," thereby gaining a position to close the attraction without the customary fortnight's notice.

## UNDRESSED TRAVESTY

Burlesque on "Police Action Just Misses"

Paris, May 23.  
"L'Humeur Masque" a revue by Stopp and Heneve was produced by Audier at the Potiniere and met with fair returns.

The cast includes Kitty Kelly, Gabaroché and his wife, Yvonne, Lerner, Carol, Germaine Charley, Ketty-Kerby and Renne Tamary, several of whom are vaudeville comedians.

A sketch dealing with police action against nudity in the music halls, which brings about the arrest of a decollete lady in the audience, is amusing but unappropriately costumed.

A topical scene concerning Mme. Pound Sterling and Mr. Dollar shunning Mons. Franc with the later ultimately winning, gets applause.

## "LA FEMME X," REVIVED

Paris, May 23.  
A revival of "La Femme X," produced by Dulot, opened May 18 to a fair reception at the Ambigu, under the management of Jean Coquelin and Paul Vavault.

The cast includes Clement, Vargas, Berley, Saillard, Maurice Lamy, Jacqueline, Croizeau, Mmes. Paule Andral, Genevieve Chapelas, Camille Solange, Susanne Aubry and Dylma, constituting a well organized company without any particular star.

The piece is one of several revivals presented at this house during the current season.

## GINA RELLY COMING OVER

Paris, May 23.  
Gina Relly, a French picture actress, sails shortly for America to start work in the California studios.

## Polin Injured in Auto Accident

Paris, May 23.  
Polin, a French vaudeville favorite and his wife, were seriously injured in an automobile accident last week while motoring in the country.

## Selwyn Has "Sweet Pepper"

London, May 23.  
In addition to pieces already announced, Arch Selwyn has secured the dramatic rights to "Sweet Pepper," a novel by Geoffrey Marsh.

## Gabriel Hess in London

London, May 23.  
Gabriel Hess has arrived here in connection with the Stoll-Goldwyn litigation.

## NORA BAYES' QUICK RETURN

London, May 23.  
Nora Bayes will terminate her engagement at the Coliseum after next week, returning immediately to the States.

## Tax Off on Four Free Seats

Paris, May 23.  
The French government has granted permission for the elimination of the entertainment tax for four free seats at each performance in all theatres other than picture houses.

The tax must be paid on all other free seats.

## IN LONDON

London, May 15.  
Immediately after closing at the Apollo, Phyllis Neilson-Terry will do a short suburban tour of the J. B. Mulholland theatres with the original West End production.

The Biblical play, "The Judgment of Pilate," which Murray Carrington recently produced at Portsmouth, will go on a short tour of the leading provincial cities before being seen in London. The tour opens at Manchester on Whit Monday. The cast remains very much the same as at production.

J. I. Davies, who produced "The Nine o'Clock Revue" at the Little, and whose affairs were recently in bankruptcy, is said to have severed his connection with the house. It is also said the stage manager, Geoffrey Wilmer, is now running the show.

Business is steadily increasing with "Love in Pawn" at the Kingsway, where the company is running on commonwealth lines. The comedy will register 50 performances May 12.

"A Night of Temptation" finishes at the Lyceum June 2, and Bransby

## TOURING ENGLISH SHOWS PULLING BAD BUSINESS

One of Largest Plays to \$60 at One Performance—Majority Will Close

London, May 23.  
Touring revues in the provinces are experiencing terrible business, the same condition existing throughout the country.

One of the largest revues, playing on 50-50 sharing terms with £600 weekly expense, drew £13 at one performance last week.

The majority of touring shows of this style are closing shortly, with the circuits either forced to close their provincial houses or play vaudeville.

## NEW BALLET AT OPERA

Paris, May 16.  
In addition to reviving the ballet "Deux Pigeons" the local opera here has produced a new work "Fresques" in four tableaux, adopted to a suite for piano by Philippe Gaubert, which formed part of the program last week with the three act ballet "Sylvia" and the one act musical comedy "L'Heure Espagnole." "Fresques" is quite an ordinary sort of show, danced by a mediocre corps de ballet. An oriental operaballet "Padmavati" by Louis Laloy and Albert Roussel will be the next novelty of the Paris opera which cannot pride itself as being the most enterprising in Europe.

## DAILIES INCREASE PRICE

London, May 23.  
The "Daily Telegraph" and "Times" increase their price commencing June 14 from a penny and half to two pence.

Cost of production is given as the reason for the increase.

## HARRY WELDON'S ILLNESS

London, May 23.  
The revue "A Round in Fifty" is closing next week, due to the continued illness of Harry Weldon, who is in a serious condition. He is unlikely to recover.

## "Cousin From Nowhere" Through

London, May 23.  
"The Cousin From Nowhere" closes Saturday at the Princes.

## SAILINGS

June 12 (New York for London), Bert Levy, Margaret Lawrence (Aquitania).

June 5 (New York to London)—Arthur Hammerstein (Berengaria), May 22 (New York to London), Wallace Eddinger, Mary Nash, Dorothy Dalton, Margaret Lawrence and two daughters, Elizabeth and Louise (Aquitania).

May 22 (New York for Southampton), George Fitzmaurice, W. Somerset Maugham, A. Serris, H. H. Bruenner (Aquitania).

May 19 (New York to Southampton), Capt. Bertram Mills (Olympic).

Reported through Paul Tausig & Son, 104 East Fourteenth street:

May 19 (New York to London)—Odette Brett, Evon Appella, Windy Appella (Olympic); May 22 (same), Paul L. Specht, Francis W. Smith, Russell Morgan, Harold A. Sallen, Chauncey Earl Morehouse, Arthur Ray Schutt, Russell Thompson Deppe, John Francis O'Donnell, Vincent Joseph Tortoriello, Frank R. Guarente (Aquitania); May 31 (same), Mr. and Mrs. Leffell, Adeline Wilmer (Pres. Adams); June 11, Kara (York); June 23 (same), Shirley and Herman (Majestic).

## THE TILLER SCHOOLS OF DANCING

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LONDON  
Director, JOHN TILLER

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# ONLY SUPERIOR DANCE PLACES ARE PATRONIZED IN CHICAGO

More Than Half of 307 Licensed Halls Closed—  
Juvenile Protective Association Official Interprets  
This as a Good Omen

Chicago, May 23.  
More than half of the 307 licensed dance halls in Chicago are closed down. This condition is due, in the opinion of showmen, to the fact that the big dancing palaces have offered such splendid entertainment at \$1.10 admission price that the little places with nothing particularly to offer were automatically put out of business. In the opinion of Mrs. Elizabeth Crandall of the Juvenile Protective Association the condition is due to the fact that the smaller dance halls were the ones where conditions were worst from a vice standpoint. Mrs. Crandall gives an indirect compliment to Trianon and other leading dance palaces by saying that the little places were unsuccessful because "they were not independent enough to stand for the principles that should be enforced in a dance hall."

Mrs. Crandall has been working hand in hand with the Ball Room Managers' Association of Chicago, and it has been found that the suggestions of the reform organization have, in most cases, work to the advantage of the ball rooms. There is a prevailing opinion among leading dance hall managers that, as a financial proposition, it does not pay to run a questionable or indecent place. There can be no ball room without girls, it is pointed out, and the majority of girls are seeking interesting places of unquestionable repute, it is emphasized.

The activities of the Juvenile Protective Association to date have been:

1. The doing away with songs with salacious words. The ball room managers voted to do away with such songs some time ago. The musicians' union backed up the proposition. Finally, the printers' union went on record as refusing to print such songs.
2. The doing away with the seductive, dimly lighted dance halls, darkened corners and the moonlight dance idea.
3. The doing away with slow jazz music and the substitution of dance inspiring tunes.
4. The correction of dancing positions.
5. The installation of dancing hostesses.

The most difficult thing in the reforms effected to date has been to sell the idea of a hostess to the dance hall managers, but it is said that there has not been an instance of one being recalled after she had taken up her duties at a dancing place.

Investigation of conditions in the leading dance palaces of Chicago shows that there is quite as sincere an effort on the part of the management to operate decent, respectable places of amusement as among theatre managers. The more respectable a dance hall is being run, the more successful it is.

## HOUSE OF DAVID

(Continued from page 1)

nesses in the hearings at St. Joseph, Mich., against "King" Benjamin Purnell, the cult's leader, who is being interrogated on charges of immorality arising from group marriages.

Benjamin Hill, cornet player and former manager of the crack House of David band, has also signed for a theatrical engagement. Hill tried lecturing in Sheboygan, Mich. some weeks ago on the religious sect's ideals and purposes, but is reported to have proved an unqualified "flop" in view of the unwelcome publicity.

## SHUBERTS APOLOGIZE

(Continued from page 1)

the presentation of "Hit by Koo" in these words:

"As a result of a controversy several years ago between the Chicago 'Evening Post' and the Messrs. Shubert statements have appeared in the Shubert theatre programs regarding the 'Evening Post.' Upon further investigation the Messrs. Shubert have withdrawn these statements, as they found them to be unwarranted."

## DULUTH MINISTER IS FOR THE THEATRE

Service Held Sunday With All  
Local Theatres Closed.  
Cooperation Advocated

Duluth, May 23.  
Trinity Episcopal Church has been designated as Duluth's Little Church Around the Corner, with a service for theatrical people held there Sunday for the first time in the history of the city.

All theatres were closed during the service.

A plea was made by the Rev. Dean Walker for a closer union of the church and theatre, with plans to co-operate for that purpose now under way.



### MANAGERS, ATTENTION!

You don't gamble when you play  
**CHARLES ALTHOFF**

for you are buying an act of recognized standing and one approved by the press and public of both the United States and England.

The act that delivers is the one to book.

This week (May 21), Pantages, Hamilton.

Next week (May 23), Orpheum, Detroit.

Address, care **EDW. S. KELLER.**

### "SIGN ON DOOR" CLOSES

Paris, May 23.

"The Sign on the Door" (American) closed Sunday at the Renaissance after a short run.

## BERLIN

By C. HOOPER TRASK

Berlin, May 6.

Owing to the success of his play "Burger Schoppel," Eugen Robert has revived Karl Sternheim's farce, "Die Hose" (The Drawers) at the Tribune. This play, though not up to the former piece, yet has moments of undoubted amusement and makes on the whole a satisfactory evening. It is too frank for America, even centering about a woman who loses her petticoat in the public street, thereby annoying her husband. Before the war the censor objected not to the play but to its title, so the author changed it to "Der Riese" (The Giant), which, of course, has nothing at all to do with the subject matter. But today even its title does not seem to have shocked the authorities, or even to be able to draw any extraordinary amount of patronage, although the house is usually well filled. The production is very good, with excellent playing by Jacob Tiedtke, Katha Haack and Ilka Gruning. Franz Bley, the author, should not try to act.

At last the much discussed and much fought over play, Emil Ludwig's "Die Entlassung" has appeared here at the Residenz theatre. The numerous quarrels and court room scenes which were connected with it, are due to the fact that it presents on the stage the figures of the former Kaiser and of Bismarck. It seems all this fuss was unnecessary as the piece is evidently a very sincere piece of work which makes no attempt to take sides in the matter. Moreover, had its opponents simply kept quiet, it would have failed on its own account, as it is almost entirely lacking in dramatic life. One could have a much more satisfactory evening by reading the excellent book on Bismarck which the author of the play wrote some years ago. However, the production at the Residenz theatre, under the direction of Robert Pirks, is very excellent and Muller as Bismarck and Oppen as the Kaiser make a great deal out of their roles. Business will be good, as the play has had tremendous advance publicity.

Three big classical productions appeared within the past week, which is pretty heavy fare, but the average of quality was high, two being among the most interesting of the whole season. To mention the weakest first, Werner Krauss has been given a chance to play King Lear in Reinhardt's theatre of the five thousand, the Grosse Schauspielhaus, and as much was expected from this very talented actor when he failed, the result was all the more disappointing. It was not wholly his fault, for the direction by Rein-

hard Reich was poor. "As You Like It," at the Lessing theatre, is quite another story; here the requisite note of romantic gaiety is struck at once and well sustained throughout. Elisabeth Bergner, on whose account the revival was probably made, is charming throughout, a real personality, but she is splendidly seconded by Aenne Rottgen as Celia, Hans Junkermann as the fool, Karschow as Orlando, Lucie Kieselhausen as Hymen and Theodor Loos as Jacques. All in all, an artistic as well as a commercial success. And in the third place we have Leopold Jessner's production of "Faust" at the State Schauspielhaus. This production has not been well received by the German critics, but it is our belief that this is one of the strongest made here this season. Jessner has done well with Eugen Klopfer in the role of Mephistopheles. Other performances that should be mentioned are those of Ebert as Faust and Gerda Muller as Margarethe. Another production just given at the Schauspielhaus is that of Ibsen's "John Gabriel Borkman" under the direction of Berthold Viertel. It has been well received and, although it is nothing out of the ordinary, it is acceptably played by a cast including Rosa Bertens, Fritz Kortner, Lothar Muthel, Kittl Aschenbach and Lina Lossen.

Emanuel Reicher has played two more roles here at the Renaissance theatre since his return from America. The first was in Archibald's "Struggle of the Sexes," a trivial, old-fashioned play, which evidently thought itself very radical; here he played an old doctor with much finish. At the present time he is playing Dietrich Stein's role in Hermann Bahr's "Das Konzert."

### Variety Bills for April

Admiralspalast.—This theatre has now been open several months and it was to be expected that by this time they would have their bills running smoothly and have gotten together some sort of a well varied program. This was, however, not the case, the bill being exceptionally weak. The first four or five numbers would have disgraced small town movie house playing vaudeville on Saturday nights. "Caro," a writing dog; "Original Jo Foular Company," acrobats; Karl Heinz Evers, ventriloquist; Three Fellers, acrobats; Georg Schmieder, tenor; Janczik Duo, skaters; Two Gallers, strong men; Lucy Kieselhausen, dancer; Two Ossnots, eccentric acrobats; Four Syphilids, acrobats; "Der Konigstiger," sketch.

Scala.—A better bill this month. Four Millions, gymnastic novelties; Two Bransons, hoop rollers; Kurt Eric, xylophone player; Cronos, strong man; Alex Stamer, humorist; Five Poncherry, acrobats; Three Bonellis, acrobats; Lilliana Fernandez, singer; Rodella Ruiz and Artix. (Continued on page 42)

## KELLY BOWS IN AND OUT

Jack Lalt, Esq.,  
Basement Entrance,  
Variety Publishing Co.,  
New York City.  
Dishonorable Sir:

Knowing as I do the shape and dimensions of your cranium, I can and do readily excuse your recent journalistic debauch. Your flip and ready reference to Lenox avenue, "black and tan cesspools," "jabs," "socks," "wallops," "wood alcohol," "bourbon," etc., is indeed a strangely unfamiliar jargon to one reared amid refinements of polite society, and must give to your few and curious readers pathetic evidence of your early environment, also an inkling as to your favorite beverages.

And now, my dear "blotter soiler," as to your list of nineteen questions, I take pleasure in repeating your questions and answering them numerically:

Question No. 1.—Who was the W. Kelly paroled from Dannemora on December 18, 1902?

Answer No. 1.—William Kelly, a keeper at the Matteawan Asylum for the Criminal Insane; served two years for beating to death a criminal maniac named Oscar Lalt. Paroled on the grounds that to kill a Lalt was more than justifiable, in fact, a public benefaction.

Question No. 2.—Who was the stout bald man resembling Irvin Cobb mentioned in the Tex Rickard trial?

Answer No. 2.—Having a splendid head of hair, I am not in the least interested.

Question No. 3.—Which Kelly was penciled in for a Shubert unit?

Answer No. 3.—Little Nellie, but George Cohan saved her.

Question No. 4.—What was the name of the male single billed as the Virginia Judge, that was closed after the first performance at Tulsa, Okla.?

Answer No. 4.—One of 34 imitators who carry my gems of wit and wisdom to villagers that can ill afford the salary of the great original.

Question No. 5.—What is the number of your white rats card?

Answer No. 5.—23.

Question No. 6.—Why did you leave Salt Lake in a hurry?

Answer No. 6.—Was beginning to feel like a Mormon, also anxious to get to Denver.

Question No. 7.—Why did you refuse to follow one of my acts in Kansas City?

Answer No. 7.—Because there was no audience left to play to.

Question No. 8.—Who was the woman with a child in her arms that you refused to see at the stage door in Pittsburgh?

Answer No. 8.—A chorus girl from Jack Lalt's "Spice of 1922," who claimed she had received no salary in 11 weeks, also stated her wrist watch was stolen by the author of the piece.

Question No. 9.—How old are you?

Answer No. 9.—20 in pep. Quite a number in years, and a century in wisdom.

Question No. 10.—What is your waist measure?

Answer No. 10.—Three inches less than your head.

Question No. 11.—What is your racket?

Answer No. 11.—I have two—poker and golf.

Question No. 12.—What do you slip your agent?

Answer No. 12.—All bookings direct.

Question No. 13.—What does your agent slip the bookers?

Answer No. 13.—See Max Hart.

Question No. 14.—What is your next open date?

Answer No. 14.—June 1, 1923.

Question No. 15.—Where do you get the atmosphere for your Lenox avenue gags?

Answer No. 15.—Have never encroached on your territory, either on Lenox or Wabash avenues.

Question No. 16.—Why don't you call Jack Pulaski, "the man with the Iron Mask," to his face?

Answer No. 16.—He won't take it off.

Question No. 17.—Why does Sime print your letters when you don't advertise?

Answer No. 17.—In order to make W. R. Hearst and the Saturday Evening Post jealous, also to increase a circulation you have done so much to destroy.

Question No. 18.—Why are you the only single man who gets routes like single women?

Answer No. 18.—See John McCormack, Fritz Kreisler, Will Rogers,

Chic Sale, Jim Morton or any good single.

Question No. 19.—Who writes your material?

Answer No. 19.—A gift to me from the gods, and a blessing to mankind.

And, now Mr. Lalt, permit me to say in conclusion that I am to leave shortly for the seashore to enjoy all the pleasures that wealth, genius and an easy conscience bring, so I leave you to sweat and grunt in your ill-smelling basement hovel in a vain effort to attract either the applause or profits of a bored and unappreciative world.

Un Largos Adios,

Judge Kelly.

## FOREIGNERS COLLECTING

(Continued from page 1)

Karczag shows produced in recent years by the Shuberts and others.

Steininger in his own country is a power theatrically, controlling about 800 theatres, among them some of the largest and best known in Vienna. Another complaint he intends to make is directed against the practice of the Shuberts and other managers of making promiscuous interpolations and changes in his shows until he claims they are hardly recognizable. Finally he says he objects to writers like Romberg taking it upon themselves to side track the important foreign themes and build up the long hits in these productions for their own advantage.

Fritz Wreede, representative of the Wiener Boheme Verlag, is also here for practically the same reason. He claims to have unearthed, that the chorus of "Just Like a Doll," the song hit of Romberg's show "The Springtime of Youth," was lifted bodily from the "Nautch Girl" number in the operetta, "Indische Frau" which is controlled by his firm.

Wreede says that he is on the track of several other infringements of similar character. Upon their return to Europe, both Wreede and Steininger will spread the evidence they have collected before the European Authors and Composers Society, which is expected to take international action to suppress further attempts at piracy.

## WALLIE McCUTCHEON FOUND

(Continued from page 1)

electric corporation which supplies light and power to surrounding cities with headquarters at Niagara Falls, Morrissey was playing Loew's Buffalo, when McCutcheon walked into his dressing room.

Since his disappearance from Broadway, Wallie has been in a revolution in Peru, was in Mexico for a while, and in the Balkans. McCutcheon, always a soldier of fortune, says there aren't enough important wars left for him to interest himself, so he'll settle down. He says he'll never come back to Broadway.

## SONG IN COURT

(Continued from page 1)

ers of the song, for an injunction and accounting of the profits.

The song was written in 1896 but not copyrighted until July 23, 1917. The copyright is held by the publisher-plaintiff.

Katz is alleged to have been publishing the number without authorization since 1917. A restraining order is asked so that the value of the copyright should not be destroyed and Sandler's royalties reduced.

To know  
how good a cigarette  
really can be made  
you must try a

LUCKY  
STRIKE  
"IT'S TOASTED"



# RADIO BROADCASTING INTERESTS ARE NOW CONSIDERING ARTISTS

**Fear Announcement of Music Tax Payments Will Precipitate Artists' Demand for Revenue—Payment for Talent Inevitable, Is General Belief**

The performing artist is beginning to assume an important role in the radio companies' aspect toward the payment of music tax royalties to the American Society of Composers, Authors and Publishers for the privilege of performing the society's copyright catalog for profit. The president of one of the leading, if not the leading, radio organizations is currently dickering for an annual arrangement with the society. The negotiations have been held up because of the executive's fear that the announcement of the closing of a contract for the performing rights of music would most likely induce a demand for revenue from the performing artists for the other type of entertainment.

The American Society officials, while not actually interested in that angle of the matter, frankly warn the radio man that the payment to singers and dance orchestras is inevitable. The familiar instance of the talking machine is cited. At first the best singers "canned" their voices for the novelty of it. Now, any singer receiving \$1,000 a record is nothing unusual, with several working on a royalty arrangement.

The proof of the fact that the radio people recognize their obligation to the performing artist is manifested in any number of ways. Many send motor vehicles to convey them to and from the broadcasting station. The interior of the station is fitted up in a most comfortable and luxurious fashion for the artists' comfort. The matter of dining them prior to the radio performance is nothing new. Obviously this sort of petty reimbursement will lead into real returns for the artist.

One of the leading broadcasting stations has established a "jazz room" from which all popular stuff will be broadcasted. However, they have no arrangement with the American Society for the broadcasting of popular music. But, in anticipation that this is inevitable, they have fitted up such space for the future.

The announced ultimatum by the National Association of Broadcasters that "not a cent" will be paid for music royalty is not seriously considered by the composers' and authors' executives. The association is comprised of comparatively minor companies. Besides, the composers threaten prosecution for copyright infringement against all such other performances without license.

## ACROBAT WAS FRIEND

**Boarding House Proprietress Remembers Frank Rossi in Will**

Edward W. Buckley, attached to the Manhattan branch of the State Tax Commission, was last week, by Surrogate Foley of New York, appointed transfer tax State appraiser of the estate left by Mrs. Catherine Charles, widow, who died June 28, 1922, leaving her entire estate, estimated at about \$2,066.92, to Frank Rossi, friend, stage acrobat and her boarder, of 345 East 14th street, New York, and named him also as the executor.

Mrs. Charles, survived by a niece, two grandnephews and a grandniece, ran a boarding and rooming house at 325 East 14th street. Her will, executed May 16, 1922, and witnessed by J. A. McCreery of 314 Decatur street and Harry Guthmuller of 2515 Gates avenue, both of Brooklyn, was probated without objections by her heirs-at-law.

While Mrs. Charles did not even mention the name of any of her relatives, she stated in her will that she left her entire estate to Mr. Rossi (in private life Frank J. Hurley) "in recognition of his helpful assistance to me in carrying on the business of the house and in attending to my personal wants while I was in suffering health."

## SETTLING ON COAST

Los Angeles, May 23. More people of the stage to decide Los Angeles will be their future residence are Whiting and Burt and Bronson and Baldwin.

Each of the married couples have purchased a home here.

## JESSEL-COURTNEY WEDDING

Chicago, May 23. The remarriage of George Jessel and Florence Courtney (Courtney Sisters) is expected to occur today or tomorrow.

Jessel came out here to marry his former wife, who is with her sister at McVicker's this week.

## MARRIAGES

Miss Carolyn Leah Fox, daughter of William Fox, picture and vaudeville producer, will be married May 27 in New York to Douglas Nicholas Tauszig.

Lillian Siegel and Harry Franklin, both Metro employees, June 3, in New York.

## GEORGE MEYER HAS ONE-HORSE STABLE

**Sea Cove Won in Mud Tuesday—Songwriter Won \$8,000 on Galloping Dominos**

George Meyer, song writer and inveterate Friar, suddenly became a turfman last week, when overnight he bought the privilege to sport an owner's badge at the race tracks. At present George presides over a one-horse stable, his possession being Sea Cove, which came in winning the second race at Jamaica Tuesday in a contest which had some well rated ponies contesting. Up to that time Sea Cove was a plater.

Myers' wooded wealth via the "galloping dominos" and went forth into the night \$8,000 richer than when he started. He hurried to the track the next day. Sea Cove was knocked down to him for "three grand." George promptly started him and the boss did the usual thing by arriving at the post fourteenth in a fifteen-minute race. Tuesday it was different, because Sea Cove is a mudder and the track was slippery. Because of his reputation the odds were not great. Besides a bet to win on Tuesday earned \$1,000 for the new owner and was the means of several club members winning a bet.

## PAUL ALLEN INDICTED

**Charged with Obtaining \$200 from Abraham Bush**

Paul Allen, the independent booking agent, who has been involved with the authorities in the past on several similar matters, is out in \$1,500 bail awaiting trial on the charge of grand larceny for which he was indicted by the Grand Jury. The indictment reads that Allen "with intent to deprive and defraud one Abraham Bush of the proper moneys . . . did feloniously and fraudulently obtain from the possession of the said Abraham Bush the sum of \$200."

Allen claimed an affiliation with the booking agency of A. & B. Dow. Al Dow, denying any such connection, states that Allen was not authorized to make a contract with Bush and was not connected with the Dow office.

## George Damarel in Bankruptcy

Chicago, May 23. George Damarel has filed a voluntary petition of bankruptcy in the U. S. court here. His liabilities total \$8,853.73 and assets \$592.50.

The chief creditors are: M. Witmark & Sons, New York music publishers, \$1,825; Peltz & Carson, Chicago scenic company, \$1,000; Allen Shaw Printing Co., \$950; Fritz Schoultz, \$900, and 20 other concerns and individuals, amounts running from \$750 to \$14.

His assets consist of various personal belongings, chief of which is a piano valued at \$75.

## LEO FITZGERALD REINSTATED

Leo Fitzgerald, of the Marinelli office, Keith agent, has been reinstated to his booking privilege. The agent was suspended several weeks for a violation of the booking rules.

While off the floor Fitzgerald secured several "names" for vaudeville, among them Savoy and Brennan, at the Palace, New York, this week from the "Greenwich Village Follies."

## Orpheum Managerial Changes

Chicago, May 23. Many important changes will be made in the staff of theatre managers of the Orpheum circuit for next season.

Arthur White, for many years at the Orpheum, St. Paul, has resigned. Frank Phelps, manager of the Hennepin in Minneapolis, is his successor.

Jack Raymond, on the coast in a managerial capacity for many years, has been granted a three months' leave of absence, and it is rumored he will not return.

Arthur Byrnes, for over a quarter of a century connected with the Orpheum, Omaha, has resigned as manager, and his successor has not yet been named.

Several other changes are expected.

Joe Smith and Chales Dale, of the Avon Four, have been released by the Shuberts, the latter having informed the players they would not exercise the option for next season.

## SONG WRITERS' FIRST

**Big Performante Sunday Night at Century—Want Clubhouse of Own**

The Song Writers' Club, a newly organized association of the recognized metropolitan song writers, will hold its first benefit performance Sunday night, May 27, at the Century, New York.

A clubhouse of their own is the hope of the melody lads. They look for a certain support in their public affairs from the many friends and acquaintances of the profession. The song writers do many gratuitous favors of one sort or another during the year.

At the Century will be a load of talent that makes the affair look like an Actor's Fund show.

## AGENTS ARE NAMED IN REEDS' DIVORCE

**Includes Tellegen in Charges Against Jessie Reed—Dorothy Blake Named by Wife**

Countering Jessie Reed's allegations in her divorce suit against Lew Reed, naming Dorothy Blake (Hampton and Blake), the latter charges the plaintiff (Miss Reed) has been intimate with Arthur Lyons, Jack Curtis, Arthur Horowitz, Harry Rosofsky and Noah Burns. Reed's personal affidavit links the name of Lou Tellegen with that of his wife. Tellegen has been busy of late figuring in the Geraldine Farrar imbroglio and his efforts to clear the name of Stella Larimore (Adler). Reed's affidavit alleges Mrs. Herzberg (Jessie Reed) lived with Tellegen in Minneapolis in December, 1922.

Further hearings have been postponed by Justice Ford in the New York Supreme court to June 7. The motion of Miss Reed's prayer for \$150 weekly alimony will be argued then.

## 1ST SHOW CANCELLATION

**Opera House, Bayonne, N. J., Compained Off by Act**

Complaint has been filed with the Vaudeville Managers' Protective association against the opera house, Bayonne, N. J., by Fisher Binns and Co. for salary due for three days booked beginning May 7.

The act opened at the house May 7, according to the complaint, booked by Jack Linder, the independent agent and was canceled after the first show.

The management, alleging the act cut part of its routine, failed to pay it for the balance of the engagement.

The house is not a member of the V. M. P. A., which body is endeavoring to adjust the matter.

## COMEDIAN'S CRIMES

Watertown, N. Y., May 23. Daniel O'Connell, a comedian, pleaded guilty to the charge of grand larceny, second degree, and burglary, third degree, for entering Fred Bellinger's music store in the Paddock arcade March 30 and stealing two saxophones valued at \$475. He also pleaded guilty to another indictment, with Ralph Grieco charging burglary, third degree, and grand larceny, second degree, for breaking into a freight car in the local yards on the night of March 29 and stealing cigarettes valued at \$384.

O'Connell told the judge that in 1908 he looted 11 Antique box office here of tickets.

## FILMING GRAND OPERA

(Continued from page 1) score written by Luigi Mancinelli, to be offered at the Civic Auditorium starting June 14.

This is said to be the first picture grand opera ever presented on this continent. The orchestra will number 50 and there will be 24 soloists with a chorus of 50 under direction of Alexander Salslavsky.

The exploitation and staging of the attraction will be under the direction of Brehany. McStay is well known as a publicity man.

"Frato Solo" was written by Mario Corsi, Italy's screen dramatist, and had for its foundation the life of St. Francis of Assisi. Ugo Falena produced the screen version. In the leading roles are Umberto Palmerini, Francis and Sylvia Mallory, and Clara Scott.

## FREE MEALS FOR LIFE ASSURED CAPT. O'HAY

**Restaurant Society Presents War Hero with Gold Pass for Feeds**

Capt. Irving O'Hay, U. S. A., retired, was the recipient of an unusual honor Monday night. The Society of American Restaurateurs presented O'Hay with a gold card which carries with it the extending of a free meal for the rest of his life at any restaurant controlled by a member of the restaurant men's organization.

The presentation was made at a dinner given O'Hay by the society Monday night at Keen's chop house. Paul Henkel, president of the Restaurateurs, made the presentation. The honor was extended O'Hay because of courtesies extended by him to the restaurant men's association. Among the speakers at the O'Hay dinner were Paul Henkel, Roy McCordell, Frederick E. Goldsmith, Frank McGlynn and Randolph Lewis.

In addition to the high-priced restaurants, such as the Hotel Astor, the O'Hay meal ticket is good for Chids, which is also a member of the association.

While speaking at a banquet of the restaurateurs some time ago, O'Hay casually remarked his only worry was eating between wars. O'Hay has taken an active part in seven wars, incidentally. The restaurant men took the remark seriously, and the gift of the gold meal ticket with its unheard of privileges was the result.

It is the only card of its kind in the world, having especial significance when it is remembered O'Hay is an actor.

## ARTHUR'S LAST STAND

**Horwitz Engages New Counsel to Fight Wife's Alimony**

Arthur J. Horwitz, the Loew agent, is making his last legal stand in Mrs. Edythe Livingston-Horwitz divorce suit pending against him. The wife claims \$2,322.50—alimony arrears due her at the rate of \$200 a week. Horwitz Tuesday introduced two new lawyers—Jerome A. Jacobs and Randolph M. Newman—before New York Supreme Court Justice Irving Lehman, who argued that the agent be granted leave to put in his answer; also for a reduction of the alimony.

Benjamin F. Spellman, Mrs. Horwitz' attorney, opposed the motion, decision being reserved. Mr. Spellman states there is little doubt that Horwitz' motion will be denied because of the fact the defendant cannot argue for a reduction without having first fulfilled his obligations in full to date. Mr. Horwitz' attorney states that he will proceed with the contempt of court proceedings against the Loew agent immediately after Justice Lehman's decision.

The original answer which Horwitz filed in answer to his wife's allegations was immediately withdrawn, which gives the plaintiff's attorney cause for believing its contents were erroneous.

Although a receiver was appointed for Horwitz, that legal authority and Mr. Spellman accepted Horwitz' word that he had no personal property and that the agency was in the name of a corporation, which surprised the agent. His veracity was readily accepted without question. The attorney states he has elected to proceed on the contempt angle on the theory nobody relishes incarceration in Ludlow street jail. Horwitz' last sojourn in the "alimony club" was not bettered much when the authorities questioned the agent's paraphernalia, stating this wasn't the Ritz and certain comforts and means for drowning one's sorrow are taboo within prison confines.

## Savoy and Brennan Held Over

Savoy and Brennan are held over at the Palace, New York, for next week. The team will double the Riverside, New York, during the hold-over engagement. Lou Tellegen will split the top honors with Savoy and Brennan at the Palace.

## Klein Bros. in "Make It Snappy"

The Klein Bros. have been signed by the Shuberts to replace Eddie Cantor in next season's edition of "Make It Snappy," which goes into rehearsal July 10.



**MAE and ROSE WILTON NOT FORGETTING MOTHER**

R. F. Keith's Palace, New York, This Week (May 21)

## CHAS. L. FLETCHER RETIRES

Springfield, Mass., May 23. Charles Leonard Fletcher, dean of American impersonators, gave his last performance Sunday night in Westfield, the town of his youth. He completed 29 years on the stage, during which period he appeared in nearly every country in the world. He has accepted a position in the editorial department of the sporting publication, "The American Golfer."

Al Stedman denies he and his sister, Fannie, will separate professionally.

Murray Howard (the Murray of Murray and Alan) is to be married June 23 to Bessie Ascher, a non-professional.

A bon voyage party will be given Little Billy at the Friars' Sunday evening, May 27. The diminutive comedian is leaving for an Australian engagement.

# U. S. SUPREME COURT ORDERS HART CASE BACK FOR TRIAL

**Actual Trial Before Jury in Federal District Court of New York in Summer or Fall—Main Point Whether Apparatus of Act Necessary or Incidental to It—Lower Court Held to Have Jurisdiction to Hear Facts in Action Against Big Time Vaudeville—Interstate Commerce Point Still Involved**

The unanimous decision of the United States Supreme Court, supplemented by an opinion by Justice Holmes (who wrote the baseball decision), granting Max Hart a new trial in the Federal District Court for the Southern District of New York in his \$5,250,000 damage suit on Sherman Anti-Trust law charges against the Keith, Orpheum and affiliated circuits and several vaudeville executives, from E. F. Albee down, proved a surprise to theatrical people in view of the baseball decision (Federal Baseball Club vs. National League), upon which ground Judge Julian W. Mack dismissed Hart's complaint in the lower court.

The appeal, which was taken directly to the U. S. Supreme Court, sidestepping the Circuit Court of Appeals, was for the purpose of adjudicating as a question of law whether or not vaudeville is interstate commerce. The local Federal Court declared its lack of jurisdiction, maintaining that the alleged conspiracy did not constitute a restraint of interstate commerce.

What was chiefly responsible for Hart winning his point for a new trial was the question, "What is a vaudeville act?" The salient points of the entire litigation are whether or not a booking contract of an act involves as an important or dominant element the transportation of paraphernalia or properties. If the latter, such transportation rises to the magnitude of being interstate commerce. The defendants' contention is that a booking contract merely involves the employment of the artist's personal service. These points must be threshed out at the actual trial.

The point of "What is a vaudeville act?" was adjudicated on Martin W. Littleton's argument and the briefs of Judge Louis B. Eppstein (Eppstein & Axman), who set forth that a vaudeville act is a constructed piece of property, pieced together, starting with the author who created it, then worked on by the producer who casts it, organizes and builds it up, then rehearsed and finally booked as an entity. This was held to differ from the baseball decision in that the ball players use their uniforms to distinguish themselves and that the balls and bats can even be purchased in each different state.

## Trial in Summer or Fall

The actual trial, while on the calendar, can hardly be reached until summer or fall. It will be a jury trial and the actual facts will be decided upon. From this verdict either way, either litigant has recourse to appeal once again to the Circuit Court of Appeals and finally the U. S. Supreme Court. However, the highest tribunal would then be in the position to decide on the facts of the case as they were presented and not merely a question of law such as was their problem in the interstate commerce point.

Maurice Goodman, the Keith and affiliated legal mainstay, interprets the decision with little comment other than since the U. S. Supreme Court seems to think that the Federal court has jurisdiction, he will endeavor at the trial to prove his contention that the transportation of scenery and properties is merely incidental to a booking contract and not part of it.

The actual argument of the appeal consumed a very small portion of the day, the court reserving its decision for two weeks.

The case has never been off the calendar since its inception three years ago.

## Justice Holmes' Opinion

Justice Holmes' opinion follows: "This is a suit by one whose business is getting contracts for vaudeville performers to perform in theatres all over the United States and acting as their manager and personal representative. It is brought against a combination of corpora-

tions engaged in similar business and the owners of a large number of theatres, known as the Keith Circuit, and the owners of others known as the Orpheum Circuit, and some other persons not needing special mention here, who, it is alleged, are ruining the plaintiff's business by a conspiracy forbidden by the Anti-Trust Act of July 2, 1890, C-647, 26 Stat. 209. An injunction and enormous damages are asked. The bill was dismissed for want of jurisdiction by the District Court on the ground that it did not state a cause of action arising under the Constitution or laws of the United States.

"The bill sets out a superfluous length a combination of the defendants to exclude actors from the theatres controlled by them, being practically all the theatres in the United States and Canada in which high-class vaudeville entertainments are produced, and to exclude the managers and personal representatives of actors from the defendants' booking exchange in New York and from business, unless they respectively comply with the defendants' requirements, including the payment of considerable sums. It is alleged that a part of the defendants' business is making contracts that call on performers to travel between the States and from abroad and in connection therewith require the transportation of large quantities of scenery, costumes and animals. Some or many of these contracts call for the transportation of vaudeville acts, including performers, scenery, music, costumes and whatever constitutes the act, so that it is said that there is a constant stream of this so-called commerce from State to State.

"The defendants contend and the judge below was of opinion that dominant object of all the arrangements was the personal performance of the actors, all transportation being merely incidental to that, and, therefore, that the case is governed by Federal Baseball Club vs. National League, 259 U. S. 206. On the other hand, it is argued that in the transportation of vaudeville acts the apparatus sometimes is more important than the performance, and that the defendants' conduct is within the statute to that extent at least.

"The jurisdiction of the District Court is the only matter to be considered on this appeal. That is determined by the allegations of the bill, and usually, if the bill or declaration takes a claim that if well-founded is within jurisdiction of the court, it is within that jurisdiction, whether well founded or not. "Equitable Life Assurance Society vs. Brown, 187 U. S. 308, 311; Deming vs. Carlisle Packing Company, 226 U. S. 102, 109, 110, the former case expressly and the latter by implication follow and reaffirm Swafford vs. Templeton, 185 U. S. 437, 493, to the effect that when a suit is brought in a Federal court and the very matter of the controversy is Federal it cannot be dismissed for want of jurisdiction, 'however, wanting in merit' may be the averments intended to establish a Federal right. See also St. Louis, Iron Mountain & Southern Railway Company vs. McWhirter, 229 U. S. 265, 275, 276.

"It is not necessary to draw the line between the foregoing and other cases brought in courts of the United States to assert a claim under the Constitution that have been ordered to be dismissed below because 'absolutely devoid of merit.' Newburyport Water Company vs. Newburyport 193 U. S. 561, 576, 579, beyond confining the latter to those that are very plain. It is enough that we are not prepared to say that nothing can be abstracted from this bill that falls under the act of Congress, or at least that the claim is wholly frivolous.

"The bill was brought before the decision of the baseball club case, and it may be that what in general is incidental in some instances may

rise to a magnitude that requires it to be considered independently. The logic of the general rule as to jurisdictions is obvious, and the case should be decided upon the merits unless the want of jurisdiction is entirely clear. What relief, if any, could be given and how far it could go it is not yet time to discuss. Decree reversed."

## FEDERAL TRADE CASE AGAINST VAUDEVILLE

**Complaint by Max Hart  
Against Keith et al.  
Pending**

Washington, May 23.

With the U. S. Supreme Court decision in the Hart-Keith et al. case this week, it developed that Eppstein & Axman, attorneys for Hart, filed a complaint against the same defendants with the Federal Trade Commission, concurrent with the commencement of the civil action.

The complaint before the commission charges big time vaudeville with being a monopoly, pursuing unfair trade methods and with conspiracy to prevent Hart from continuing his booking and producing business.

It is said the commission has been holding up the complaint pending the higher court's decision on the appeal. It is at the commission's pleasure to order an investigation to proceed.

Big time vaudeville was before the Federal Trade Commission some years ago. After exhaustive hearings had been held in New York the commission in Washington, upon the advice of the Attorney General, dismissed the action for want of jurisdiction on the ground vaudeville was not interstate commerce.

At the U. S. District Court for the Southern New York district it was stated this week that the action of Max Hart against the vaudeville people might be reached, from its number on the calendar, the latter part of June or the first week in July.

## JACK LINDAUER DISAPPEARS

Jack Lindauer (Pisano and Lindauer) has disappeared and left no trace or clue. The act was booked at Union HHI for May 12 and 13. The first day was played, but Lindauer did not turn up for the Sunday show, nor did he send any word to his partner. The team have a long route booked.

Lindauer's mother, who lives in Kingston, N. Y., was communicated with, but has no news of him. The police have been notified.

## PERCY WILLIAMS ILL IN BED

Percy G. Williams, taken ill several weeks ago at his winter home in Palm Beach, is still under the care of his physician at his estate, "Pineacres," East Islip, Long Island. Mr. Williams has been confined to his bed the greater portion of the time since his return north, with an improvement in his condition reported early this week.

## Two More Shubert Acts Booked

Two more former Shubert acts were booked by the western Keith office this week. They are Bernard and Scarth and Joe Whitehead, both of whom were enabled to secure an audience and hearing from the Keith people following insertions of advertisements in Variety,



NELSON TUCKER

"Limb of the Law" in C. B. MADDOCK'S "RUBEVILLE," now finishing their seventh year of Keith and Orpheum vaudeville.

## PALACE DATE OFF

Will Rogers Cancels Because of Ziegfeld Hitch

Will Rogers will not play the Palace, New York, the week of May 27 as first reported. Rogers has notified the Keith office that he will be unable to play the date which was tentatively set.

Rogers was to have doubled into the Palace from the Ziegfeld "Follies," which he leaves June 2, but a last-minute hitch upset the arrangement. Opposition to the doubling by Ziegfeld is reported as the cause of Rogers' disinclination to play the vaudeville date.

Eleanor Painter, who was to have played on the same bill with Rogers, has cancelled the booking, notifying the Keith people of the illness of her mother.

## ELIZABETH MURRAY'S TOUR

Elizabeth M. Murray has started a tour under the direction of Jos. F. Vion, billing herself as "The Intimate Entertainer in Dialect Story-Songs."

She is assisted by a three-piece orchestra, composed of Mel Morris, Joseph Maruca and Joseph Lube.

## ENGAGEMENTS

Susan Scott, Boyd & Hall Players, Stone opera house, Binghamton, N. Y.

Hooper Hatchley, Ed Renton stock, Lyric, Hamilton, Ont.

Antoinette Rochte, Jake Wells Players, Richmond, Va.

Perry Norman, William Augustin stock, Taunton, Mass.

Harrison Hoy and Jeannette Connor, Proctor stock, Troy, N. Y.

Jack W. Lewis (formerly with Maude Fealy stock, Newark), B. F. Keith stock, Alb-mbra, New York.

Harry Burns and Co., including Charles Senna and Carletta Diamond, for "The Vanities of 1923."

Lorin Raker for "The Gingham Girl" (June 1, replacing Eddie Buzzell).

Alden Tiberio, Italian actress, Keith vaudeville (next season).

Anne Elstner, "Sunup."

Kelso Brothers, "Happy Go Lucky" (Columbia wheel show).

Will Fox and Harry Koier, "It's All in Fun" (Columbia).

Nat Nazarro, Jr., Roy Cummings, "Spice of 1924."

Barbara Beaver, Aileen Bronson's vaudeville act.

Anne Elstner for "Sunup," Provincetown Players production.

Peggy Hopkins-Joyce, James Cody (stage manager) for Earl Carrolls' "Vanities of 1923."

McKay Morris, Ernest Lawford, Henry Hull, Etienne Girardot, for Players Clubs "School for Scandal."

Nat Weaver, Tony-Zebro, Mansfield Comedy Co. (touring).

Stephanie D'Este, Pickert stock, Freeport, L. I.

Primrose Second, "Sun Showers" (opening May 28 at Philadelphia).

Beleska Malinoff, "Go-Go."

Florence Eldridge, "Around the Corner."

Edna Hibbard, "Crooked Square."

Ray Dooley, "Vanities of 1923."

Gavin Gorden, "Romeo and Juliet."

Paul Doucet, "Officer 666" (in Paris).

Walter Abel, "Mary the 3rd."

## CON'S BALL TEAM MUST QUIT GOLF; WRY FINISH

**Fines and Call Downs Handed  
Out to Golfing Apple  
Chasers**

Dear Chick—I finally found out what was the matter with my animals after they dropped their sixth straight game and believe me they won't get away with any more mornin golf while I'm runnin this ball club.

Cuthbert and Aigie took the whole club one mornin and taught them how to play golf. They have been gettin up early ever since and goin out on the links and playin 18 holes, reportin at the ball orchard in the afternoon so all in they could hardly run to first base.

I suspected somethin was wrong when they begun sprmgin that new language on me about toppin 'em, etc., so I had one of the bat boys watch them for a few mornins but the kid went democratic on me and didn't tip nothin. He was one of their caddies.

I finally caught them sneakin out about 6 a. m. with golf bags under their arms and gave them a trail to the country club that Cuthie and Aigie has horned them into. You ought to see that flock of gibneys when I stepped out from behind the club house at the first hole. They near dropped.

The two main framers tried to get me to play a round with them, but I bawled them out to a fare thee well and told them if they didn't win that afternoon they could kiss themselves good bye. If I want golf players I'll send for Walter Hagen and a few of them big leaguers. My gang can play all the golf they want in the winter but in the summer they will have to stick to chasin the apple, or else.

Can you imagine the nerve of them bozos? Traillin along in last place and all they are worryin about is whether they is hookin em or slicin em. After I slice a few berries off their jack maybe they will get the idea.

I have read about McGraw and them big league managers orderin the golf clubs put in camphor after the spring trainin but I never thought it would percolate down to the bushes. It's opposition. The first thing I know they wont be anybody out to the ball park at all.

The mob piled into Newark in the afternoon and finally won another ball game after they had about convinced me that the W column meant waste and not win. I told them to parlay that victory into a large family and climb out of the second division or the stockholders would be on them in a body.

One of the local scribes who dont think so much of me and my club has been hintin at this golf thing for a week but I never give it a rumble. I always figured it was a nice harmless pastime for a lot of akeys but it seems that the game has got everybody by the ears. Everywhere I go I hear dames and young fellers crackin about goin around in 120, etc., and talkin this golf language that my ball club has adopted for their native tongue.

Today Cuthbert started up to hit with a cigar tucked in his kisser and when I yelled at him he said he forgot for a minute where he was and thought he was out on the links. I plastered a ten buck fine on him to help him remember and he strikes out like he was tryin to wave to a guy on a roof outside of the park.

Mornin practise from now on and if they can find time in between to play golf they are welcome to it. I have a good club if I can get them goin but the old trouble about a club beln as strong as it's pitchin stuff applies to my bunch.

The pitchers to date cant win a ball game unless you spot them about a dozen runs. The gang go out and get a flock of tallies only to watch these crockery armed heavers toss them away.

You wont hear any more beefs out of me about golf for I think I have made it plain to these eggs that any one of them can leave any time and strengthen the club. Your old side kicker,

Con.

## \$55 WEEKLY FOR MRS. DONER

Mrs. Ted Doner has been awarded \$55 weekly alimony for the support of herself and two children as a result of her suit for separation on grounds of cruelty.

Ted Doner is of the Rose and Kitty Doner act.



# LARGE SUIT THREATENING BY "ODONIE" AGAINST PANTAGES

**\$40,000 Production Alleges Pan Changed Playing Terms—Estimates Damage at \$250,000—Doraldina and Jack Kearns Interested**

A threatened damage action for \$250,000 against Alexander Pantages is talked of by Doraldina (star of "Odonie," a vaudeville act costing \$10,000 to produce and carrying 28 people) and Jack Kearns, financially interested in it.

The act's management charges it had an understanding with Pantages himself, reached between the head of the circuit and Kearns, to play the turn over the entire Pan chain, not less than 30 weeks, with the act to receive the first \$3,500 of the weekly gross receipts, Pantages the next \$3,500, and the surplus over \$7,000 weekly to be divided equally between act and house.

This understanding, it is said, was altered at the last moment, just before the act was due to open May 20 at the Chateau, Chicago, by Pantages, who informed it he could not agree to any amount weekly over the \$3,500 guarantee.

Kearns is the manager for Jack Dempsey. He has played Dempsey over the Pantages Circuit under somewhat similar sharing arrangements. Doraldina made personal appearances for Pantages some time ago, breaking several house records on his circuit. Through the conversations between Pantages and Kearns "Odonie" declined to accept several advantageous offers, two of which were for Chicago cabarets.

## PANTAGES' START, EAST

The Nathanson and Smith houses in Toronto and Hamilton, Canada, will be the starting points for the Pantages Circuit, beginning June 9. Up to now they have been the final weeks. Shows will open in Toronto on Saturdays, playing until Friday night, that also applying to Hamilton. From the latter point the shows will jump to Chicago for the usual Sunday opening.

Pan's eastern Canadian houses were reported switching to Keith bookings several weeks ago, but will continue to be supplied through Eddie Milne of the Pan New York office.

## McCaffrey's Suspension Over

William McCaffrey, the Keith booker suspended one month ago, returned to the Keith office this week and again took over the booking of Jersey City, Union Hill and Hoboken, looked after by Arthur Blondel during the interim.

McCaffrey is the first booker in the Keith office to ever draw a suspension. He is one of the youngest booking men in the office. The suspension followed McCaffrey's neglect to turn in a confirmation slip on an act he had verbally booked. The act meanwhile was booked for the same date in another Keith house.

## Wee Georgie Wood for Keith's

Wee Georgie Wood, a diminutive English music hall performer never appearing over here, has been routed for a tour of the Keith houses, with opening set for around September 1. The Marinelli office is bringing him over.

## HOUSES CLOSING

The fair weather during the past week has augmented the closing of the vaudeville houses, many of which have been deferring closing dates, due to the unusually cool spring.

The Colonial, New York, closes this week. The house tried out a split week policy of six acts and a feature picture last week, but decided to close when business fell off.

The Royal in the Bronx will close the first week in June. This week marks the closing of the Keystone, Philadelphia; Orpheum, Germantown; Jefferson, Auburn; Rialto, Amsterdam; Adgement, Chester, and Proctor's, Troy, which goes into stock for the summer. All of the houses are booked through the Keith pop priced department by Harold Kemp.

The Wm. Penn, Philadelphia, and Aldine, Wilmington, closed last week. The Plainfield, Plainfield, closes June 3.

Lyrle, Hoboken, (Loew) Sunday, May 28.

# MUSICIANS' MEETING SET SEVERAL SCALES

To Be Submitted to Managerial Associations—Officers Re-Elected

St. Louis, May 23. Resolutions adopted at the 28th annual convention of the American Federation of Musicians last week, call for an increase of \$10 in the wage scale of musicians employed with road attractions.

This fixes the forthcoming season's scale at \$75 weekly for legitimate, musical comedy, burlesque and vaudeville acts carrying musicians. They are now receiving \$65 weekly.

When playing split weeks musicians' scale for next season will call for \$80 weekly. Now it is \$70.

None of the burlesque shows carry any musicians other than leaders, and few vaudeville acts carry extra musicians other than leaders.

The new scale will be submitted to the Theatrical Managers' Association, and Vaudeville Managers' Protective Association within a week or so, and the matter threshed out between representatives of the American Federation of Musicians and the managerial associations.

Musicians with circus bands are raised according to the new scale adopted at the St. Louis convention from \$25 to \$40 a man, and leaders from \$50 to \$65.

Carnival show musicians are to receive \$40 a man, according to the new scale, and carnival show leaders \$65 weekly. Road attractions getting less than 50 cents top will have a scale of \$35 weekly, with leaders getting \$55.

The officers re-elected by the American Federation were Joseph N. Weber, president; William Mayer, vice president; Wm. J. Kerngood, secretary; and Harry E. Brenton, treasurer. The salaries of the treasurer and secretary of the A. F. of M. were voted to be increased to \$4,000 and \$4,500 respectively. This is an increase of \$300 annually for each officer.

The traveling dance orchestra was vigorously opposed, and was under fire at all sessions of convention. Of 32 resolutions submitted, 10 were aimed at traveling orchestras, in so far that each resolution resolved to eliminate the transfer privilege. The traveling orchestra was termed by some of the delegates, as "pest," "menace," "can music," "acrobatic horn blowers," "noise making contortionist," and as such have no right to compete with musicians. Resolutions saking that

# STARS FROM LEGIT BOOKING DIRECT WITH KEITH OFFICE

**Agents Claim They Could Deliver Acts Cheaper—N. V. A. Benefit Ascribed as Cause for Stars' Friendliness With Keith Executives**

contractors of jazz bands, novelty bands, and dance orchestras be denied the privilege of importing musicians into their local jurisdiction. President Weber warned the delegates against adopting such a drastic resolution. "You can not stop the progress of evolution; to attempt it, would mean to destroy the entire organization."

President Weber in his report to the convention on the New York situation told of his many efforts to bring about a reasonable settlement.

Discussion of other topics included an address by Frank Gillmore, Equity, in which he told of Equity's intention of going out in 1924 for Equity shop, and with the help of the A. F. of M. and the I. S. E. he felt certain of victory for Equity. Charles C. Shay, president I. S. E., addressed the convention, assured the A. F. of M. delegates, and Gillmore, the stage employees were with them, and if necessary would draw up the most drastic contract for the coming year.

## THREE NEW TABLOIDS

Chicago, May 23. LeComte & Flesher, one firm which is still able to make money with one-night stand musical organizations, announces three shows for next season—"My China Doll," with Barbara Bronell; "Go Easy Mabel" and "Listen to Me." The book, lyrics and music of all three shows are the work of Charles George.

## ANDERSON & STRIKER FIRM

Chas. G. Anderson and E. L. Striker have formed a vaudeville producing and managing firm. Anderson was for a long while with the Keith organization; Striker until lately was associated with the Marinelli agency.

## WEST COAST CO. VAUDEVILLE

Los Angeles, May 23. The West Coast Theatres, Inc., (pictures) has arranged for five weeks of vaudeville in small stands in Southern California, to be booked through the Bert Levy Circuit.

More "names" and "headliners" who contemplate the vaudeville plunge for the summer are booking direct with the Keith office than ever before. In seasons past it was customary for the agents to go out combing the legit and musical comedy highways and byways for stars to place in the vaudeville houses that remain open all summer. The legit people were usually available on account of the closing of their season and the agents usually lined up enough to supply an occasional headliner for the metropolitan houses and beach theatres in and around the east.

This season the legit people have been coming direct to the Keith officials for their bookings. In the past few weeks Will Rogers, Olga Petrova, Eleanor Painter and Helen Ware negotiated with the Keith office in regard to summer bookings. Ethel Barrymore, Fred Stone and others have been approached through the same source.

In several instances the artists, according to the agents, have received more money by booking direct than the agents would have asked for the turn. The agents claim they could have delivered several of the stars for less than the Keith people paid them when they booked direct.

The annual N. V. A. Benefit is held partly responsible by the agents for the new custom of the legit stars. Many of them appear at the annual benefit and become acquainted with officials of the vaudeville circuit. When they are ready to play vaudeville they look up their friends.

## ILL AND INJURED

A. E. Taylor, editor of the musical magazine known as "The Violinist," has just left a Chicago hospital where he had spent three months after an automobile accident in February. He is still on crutches, but is improving daily.

Ward De Wolf is seriously ill at Saranac Lake. Last week reports were circulated that De Wolf was dead.

John Royal, manager of Keith's Palace, Cleveland, is out of the hospital convalescing from a recent illness.

Tom Kane of the Century Play Co. is recuperating from his recent illness in Asheville, N. C.

Aaron Epstein, assistant manager of the Ridgewood, Brooklyn, has recovered from his recent serious illness and is convalescing at Clifton Manor, Biltmore, N. C.

Fally Markus is on the road to recovery following a recent attack of pneumonia.

Mrs. Nellie Veronica (Nellie and Ernest Veronica, and also known as Veronica and Hurl-Falls) was stricken with smallpox while playing Indianapolis recently and rushed to the Detention Hospital. She is reported to be recovering.

George H. Cobb, chairman of the New York State Bureau of Motion Picture Censorship, was seriously hurt when an automobile ran him down in Watertown, N. Y., May 18. He was taken to the city hospital, where it was thought he would recover.

Mrs. Jack Strouse, in Lloyd's Sanatorium, Nicholas avenue, New York, for treatment made necessary by a fall on the stage of the Shubert-Crescent theatre last fall, from which she has been a sufferer since.

Anna Fitzlu, the Metropolitan Opera singer, was stricken with pneumonia recently while returning to New York City from Key West. For a time she was dangerously ill, but now is reported recovering.

## LIGHTS' OPENING

May 30 with Baseball—Dues Back to \$10

The Lights' Club, the theatrical organization recruiting its membership from the actors' colony in and around Freeport, L. I., formally opens its season May 30. Among other features of the opening will be a baseball match between the Lights' nine and the Lynbrook Athletics.

A new election of officers is slated for June 15. The club intends renewing its activities on a par with three or four years ago. Since then its membership has fallen off.

A membership drive is being conducted, with the dues reduced to \$10 and initiation fees waived.

## NEW ACTS

Val Harris and Vera Griffin, comedy act, "The Sheik of '61," written by Henry Morrow.

Frank Browne and Katherine La Velle, novelty musical comedy act. Bernice Hart (Hart Sisters) and Agnes McCarthy (McCarthy Twins), two-act.

Joe B. Stanley in summer revue with 18 people.

"The Reel and The Real," by S. Jay Kaufman, Mr. and Mrs. Norman Phillips featured. Betty Kemp and William Adams in support (Hocky & Green).

Charles Gillen and Marie Crispi, piano and singing. Crisp Sisters and Dave Bennett, comedy and dancing.

Paul Doyle and Joe Golden, two-act.

Ruth Roland (from pictures), single act.

Gene Strong and Hazel Mann (Mrs. Strong) are rehearsing a new act by Will H. Hough.

Frank Lynch, who played vaudeville for many years in "Huckin's Run" (Walsh and Lynch), has revived the act.

## Frances White on Pan Time

Chicago, May 23. Frances White, recently seen at McVickers and at Rainbo Gardens, opens on the Pantages circuit on May 27.



KARYL NORMAN

Thanks to Messrs. E. F. Albee, Eddie Darlins and their associates of the E. F. Keith and Orpheum Circuits for a wonderful season. Not forgetting the public.

EDDIE WEBER is still conducting.

## SUMMER SUBSCRIPTION

for VARIETY

\$1.75 (three months)

\$2 Foreign

# PLENTY OF BURLESQUE COMICS AVAILABLE FOR NEXT SEASON

**Flop of Shubert Units and Small Time Salary Cuts Glut the Market—Burlesque Best Bet Because of Steady Employment**

Many burlesque comedians who graduated from burlesque into vaudeville during the past few seasons will be back in burlesque next year due to the dissolution of the Shubert unit circuit.

Applications from many of the former burlesquers for their old jobs are pouring into the burlesque producers from artists who left burlesque for vaudeville before they signed with the unit circuit.

After the unit circuit flopped the acts tried independent vaudeville bookings, only to report that their former salaries had to be cut considerably before they could secure bookings.

The independent circuits took advantage of the condition created by the units' flop and cut them to the bone.

They prefer burlesque next season because the salaries are about equal and the burlesque season assures them 33 weeks' steady employment.

## CLEAN FACE COMICS

**General Rule for Columbia Wheel Shows Next Season**

Clean facial make-ups will be the general rule in the Columbia wheel shows next season, with the comics resorting to misfit clothes rather than a "mug" to assist them in going after laughs.

One reason for the "clean-faces" policy is that the smaller stock burlesque comics and those playing minor wheel circuits have practically adopted the over-greased countenance as a trade-mark, and with the Columbia's higher scale of admission prices it is thought some effort at class should be made in order to strike a contrast between the first, second and third grade shows.

This does not mean that the Columbia comics will appear minus all comedy facial make-ups, but the eccentrics will be a little less eccentric and the tramps will trim the crepe closer than ever before. All of the familiar types like Hebraic, Dutch, Tad and the nondescript characters will be more or less toned down. The cleaning up campaign is generally based on the principle that a comic taking a fall in a dress suit, if he's a real comic, can secure a bigger laugh than a comic taking the same fall in a ragged tramp outfit.

## McTIGUE EXTRA

**Champion with Marion Show Next Week**

Mike McTigue has been engaged by Dave Marion as an added attraction at the Columbia, New York, beginning next Monday with the Marion show. McTigue will appear in an athletic turn and will probably do a little boxing with a partner to be selected later in the week. He is the champion light heavyweight of the world.

Mollie Williams also goes into the Columbia as an extra attraction with the Marion show next week. Miss Williams will do a specialty and work with Marion in comedy scenes.

James Thornton is appearing as an added feature with the Marion show this week.

## FIGHT ON IN BOSTON

Boston, May 23.

A nice little battle is on here between the Howard and the Casino burlesque houses. The Howard has booked in an all-colored show, "Follow Me" to compete with Cooper's "Black and White" show at the Casino.

The Howard will have a midnight performance on Tuesday while the Casino has a midnight show on Wednesday. Bozo Snyder, with the "Follies of the Day," is doing a big business at the Gayety.

## Mutual Reduces Capital Stock

Albany, May 23.

The Mutual Burlesque Association has reduced its capitalization from \$100,000 to \$25,000.

## BURLESQUE CLUB SHOW GROSS AROUND \$5,800

**Big Sunday Performance at Columbia, New York—Dave Marion's Banjo Specialty**

The "Burlesque Revue" as the benefit performance given by the Burlesque Club at the Columbia, Sunday night was called, was an unqualified success. The show grossed approximately \$3,300 on the single performance, and the program will raise the total to about \$2,500 more.

The show was unusual for a benefit, punctuated with enough names to have supplied several Broadway shows. Three different announcers occupied the stage during the performance. These were Henry Dixon, Capt. Irving O'Hay and Harry Rose. It was a happy selection, each announcer contrasting with the other in a way to heighten the show's values. Captain O'Hay supplied the dignity and class, Henry Dixon the homelike touch of atmosphere with his megaphone-like voice, and Harry Rose a spirit of clowning that kept the laughs tumbling over each other spontaneously.

Twenty-three acts did their stuff in three hours. It made for a performance that swung along like a tornado.

The acts appearing in their consecutive order were Irving O'Hay, with a monolog telling of his interesting war experiences among other things; Gordon Bennett and the pony ballet from the Marion summer show at the Columbia; Eauline Travers, male impersonator; McCarthy Sisters, from the "Music Box" show; Donald Kerr and Lou Handman; Eddie Cantor; Johnny Barry, Bob Startzman, Jean De Lisle and Burton Carr, straight, from the "Bon Tons"; Jim Barton; Belle Baker; Charlotte Greenwood; Mel Klee; Teddy Clare Revue with Patti Moore; Ina Hayward; Dave Marion; Grace LaRue; Harry Rose; Lester Allen; Corinne Arbuckle; McNeil and Shadow; Val and Ernie Stanton; Madge Evans; Clark and McCullough.

Among the high lights were a song and dance by Dave Marion which he did 40 years ago, Marion accompanying his singing and dancing with a banjo; the Teddy Clare Revue, with some dancing by Clare that tied up the show and came pretty near wrecking the "no encore" ruling; Henry Dixon's Tuxedo, Eddie Cantor's singing, and Jim Barton's changing of shoes with Johnny Barry on the stage.

## TWO NEW COLUMBIA STANDS

Negotiations are reported on whereby the Columbia Amusement Co. will secure the Miller, Milwaukee, and the Grand opera house, Minneapolis, as Columbia wheel stand. The matter is reported as practically set with a minor detail or two to be straightened out. The Miller, Milwaukee, would replace the Gayety, Milwaukee, for Columbia, and the Grand opera house, Minneapolis, the Gayety in that city. The Miller is of large capacity, seating about 2,800 against the 2,200 of the Gayety, Milwaukee. The Gayety was formerly an American wheel house controlled by the Amalgamated Enterprises, Inc.

The Grand opera house, Minneapolis, is also a house of large capacity, seating about 3,000, which it is slated to replace.

## Marion Controls Own Show Solely

The arrangement whereby Campbell & Drew, of Cleveland, held an interest in the Dave Marion show has been called off. Marion now controls the show individually. The "American Girl" in which Marion was interested with Campbell & Drew, and which Marion produced, is now solely controlled by C-D.



**HARRY A. WHITE**

Eccentric Russian dancer, now featured with Wanka.

M. Golden said: "The best eccentric Russian dancer on the stage today is Harry A. White."

"Harry A. White, sensational eccentric dancer, was the hit of Mr. Cochran's Revue."—London Chronicle.

## THEY SHOULD KNOW

### STOLE FROM FRIENDS

**Julia Olaf Saved From Jail by Mother**

Springfield, Mass., May 23.

A tearful plea by her mother saved Julia Olaf, 19 years old, Bridgeport burlesque actress, from being sent to Sherburne reformatory for women after she was found guilty of larceny in District Court.

Mrs. Olaf, who gave the court to understand she was in comfortable circumstances, made restitution of \$100 for articles her daughter admitted taking from the home of Mrs. George C. Stocktail, with whom the burlesque girl became acquainted while playing with a company in Springfield in January.

According to Mrs. Stocktail's statement to the court when she and her husband returned after a short motor trip they found Miss Olaf, who had been their guest, missing. Two small banks containing \$25, a silk evening dress, underwear, kimono and other articles were also missing. Miss Olaf left a note bidding the Stocktails goodbye and saying she was going away to be married.

There was a tearful scene in the courtroom when Mrs. Olaf and her daughter met. The girl had left home about a year ago and her parents were unaware of her whereabouts until notified of her arrest. The girl at first refused to return with her mother, but later agreed to go back to Bridgeport. She will enter a young women's college in Connecticut, her mother said.

## FELIX AND CANTOR SHOW

Seymour Felix and Lew Cantor are slated to operate a Columbia wheel show next season. A deal is on whereby the two will produce a Columbia show on the Campbell & Drew franchises, under which "The American Girl" operated last season. Felix and Cantor are to work the show on a sharing arrangement with Campbell & Drew.

Felix is a number producer and was in vaudeville for years as half of the team of Felix & Calre. Cantor is a vaudeville agent, and has taken a fling at producing for the legit, having staged "Sunshowers" in conjunction with Harry Delf.

## Billy Foster at Olympic

In pursuance of the Olympic's plan of changing the principal comedians of its burlesque stock organization every two weeks during the summer, Billy Foster started a two weeks' engagement Monday at the 14th street house. The rest of the cast remains practically the same. Foster and Narcute headed the "Bowery Burlesquers," a Hurlig-Seamon show on the Columbia wheel, last season.

## EDMONDSON, COLUMBIA SCOUT

Joe Edmondson has been appointed scout for the Columbia Amusement Co. starting Monday. Edmondson, who was connected with the late James E. Cooper's interests for several years, will travel extensively looking over possible locations for new Columbia houses. He will also act as a censor of the Columbia shows, working in co-operation in that respect with Jess Barnes.

## COOPER SHOW LEADS

**Did \$9,411 Last Week in Boston—Midnight Performance Included**

The Jimmie Cooper "Beauty Revue" at Waldron's Casino, Boston, last week again captured the top gross honors of the trio of Columbia summer shows now playing. For the second consecutive week, the Cooper show has topped Gerard's "Follies of the Day" at the Gayety, Boston, and Marion's show at the Columbia, New York. Last week with 13 performances, the extra show being a midnight performance, Cooper's did \$9,411. At the midnight show, given as a regular Wednesday night feature at the Casino, Boston, during the Cooper show's run, the gross was \$1,300. The Cooper show is in its third week. During that time it has grossed nearly \$29,000, the first week doing \$10,200, the second week (last week) \$9,400. This was incorrectly reported in Variety last week as \$9,000. It is a half white and black entertainment, and the first of its kind on the Columbia wheel since the days of Sheridan & Flynn's "Big Sensation" about 18 years ago.

The Gerard show "Follies" at the Gayety, Boston, did \$7,600 last week, and \$8,500 the previous week, the first of its run. The same show played a summer run in Boston last summer. The Gerard show, however, is not running a midnight show, giving but 12 performances weekly.

The Dave Marion show at the Columbia, New York, dropped last week to approximately \$1,100 under the previous week. Last week the Marion show did \$6,700. The previous week it did \$8,800. It is also playing 12 shows weekly.

Cooper, however, is to have considerable competition on the colored show proposition starting this week. The "Follow Me" show, an all-colored troupe, started at the Howard, Boston, Monday and "Liza" goes into the Wilbur next Monday. That is also an all-colored show. The Howard, incidentally starts giving a midnight show on Tuesdays, this week, and the Wilbur will have a midnight show for "Liza" on Thursdays, beginning next week.

With the Cooper midnight show at Waldron's Wednesday, that will make three midnight entertainments in Boston during the week.

## TOM HENRY RESIGNS

**Was Scribner's Assistant—Will Manage Boston Gayety**

Tom Henry, assistant to Sam A. Scribner, general manager of the Columbia Amusement Co. for the last three years, has resigned that post to resume the management of the Gayety, Boston, over which he presided before taking over his executive position with the Columbia. Henry also tendered his resignation as a member of the Columbia board of directors when relinquishing his Columbia home office job.

During Henry's incumbency as Scribner's assistant, he made an enviable record. With a home and interests centered in Boston it was at Henry's own solicitation that he was again placed in charge of the Gayety, Boston.

Henry's successor on the Columbia directorial board will not be selected until the annual meeting of the Columbia in June.

## KUSELL'S "FOLLIES OF DAY"

Los Angeles, May 23.

Matt Kusell's "Follies of the Day," with a company of 20 organized last week, opened a road tour in Bakersfield.

The company includes Mae McRae, Helen Byer, Ethel Gray, Matt Kusell and Larry Bryson as principals.

## COLUMBIA'S MIDNIGHT SHOW

The Columbia, New York, will give a midnight show every Wednesday during the summer engagement of the Dave Marion show starting next Wednesday. The Columbia midnight show will begin at 11:30 p. m.

## HAS MUTUAL FRANCHISE

Harry Bentley has been awarded a Mutual wheel franchise for next season. Julius Michaels will hold a half interest with Bentley and manage the show.

"Maids of America's" New Title "Breezy Times" will succeed the "Maids of America" as a show title on the Columbia wheel next season. "The Maids" as a title has been in use for 14 consecutive seasons. J. Herbert Mack will operate the show as formerly.

## SHOW GIRLS, EXHAUSTED, FOUND LYING IN GRASS

**"Seven Hands Around" Manager Deserted Company at Providence**

Providence, R. I., May 23.

Two show girls, jobless and penniless, found by the police lying on the grass in a field in Cranston, R. I., late Thursday night, were returned to New York Friday.

The girls, who gave their names as Mildred Rochibaud, 20 years old, and Sally Dussault, 21 years old, both of 154 East 57th street, New York, told the Cranston police they were exhausted after an all-day search for work in Providence and nearby towns. The girls were neatly dressed, but admitted that all the money left from their last salary as members of the "Seven Hands Around" company had been consumed.

They stated the manager of the troupe, with six others, had brought them here from Troy, N. Y., in the hope of being booked at a Providence theatre. Failing in this, he departed without warning, they said, and without making provisions for them.

The girls set out to find work and tramped the entire day without success. Late at night one nearly collapsed from exhaustion. Cranston police, after hearing their story, took them to a hotel, where they were provided with lodging and meals and later sent to New York.

## 3D CIRCUIT MINUS

**Five McGrath Houses Not In, Says Mutual**

The third burlesque circuit now being formed cannot include any of the five houses controlled by J. J. McGrath, according to the Mutual Burlesque Circuit officials.

The new circuit, said to be sponsored by I. H. Herk, McGrath and other Middle Western theatrical men, was to include the five houses which McGrath had placed on the Mutual Circuit when it was organized.

Leases and contracts with the Mutual will prevent the new circuit from placing their attractions in any of the McGrath houses, it is said. The third circuit, to be called the American, will start with 15 weeks, according to the first estimates, which included the five McGrath houses, reported turned over to Herk, former president of the American and late president of the defunct Affiliated Theatres Corporation, which booked the Shubert units.

## BURLESQUE PEOPLE AND TABS

Burlesque producers and artists are turning to tabloids for summer employment in preference to burlesque stock. The John E. Coutts Tabloid Circuit will have among its producers Jack Singer, Sim Williams and Maurice Cain from the Columbia Burlesque Circuit. Many of the artists from the Columbia attractions are to appear in tabloids this summer. Billy Gilbert will head the Sim Williams tab; Shannon and McAllister, Frankie Hunter and others will appear in different tabs.

## JOE MARKS GOES TO CARROLL

Joe Marks, principal comic with "Youthful Follies" last season, (Columbia Wheel) has been signed by Earl Carroll for three years.

Marks will make his legit debut in the forthcoming Carroll production of "Vanities of 1923."

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# SPARKS' CIRCUS

Sparks Brothers' circus has been hitting the sawdust trail for 30 years more or less, and each year, like the celebrated Dr. Coue's formula, it has been getting better and better. The building process has been slow but sure, but there's a noticeable permanency about it.

The show started out this year at Macon, Ga., April 5. At Plainfield, N. J., May 17, it was a crackerjack show for the money (75 cents top and 30 for the kiddies). The Sparks' outfit is traveling in 20 cars this season, showing in a big top that seats about 3,800, with a tent approximately 550 feet in length; 130 in width and a 35-foot top. It's a three-ring show in every sense of the word.

It did business at Plainfield, with something more than half capacity at the afternoon show and about 500 less than a sellout at night. In addition to the circus there's a couple of side shows, the usual freak outfits. Customary concert follows the circus proper with a tariff of 25 cents. This has Tommy Mullen, a wrestler, offering to meet all comers. If Mullen fails to throw any contender within four minutes the contender is entitled to \$1 for each minute he stays, with a time limit of 15 minutes. The night the show was caught Mullen caught a tartar, a local grappler, who, try as Mullen might, he could not pin his shoulders to the mat. The local collected \$11 and deserved it. A wild west show with rough-riding cowboys and cowgirls with a fine bunch of broncos and an excellent routine of stunts was included in the concert.

The circus holds several good features. There's a lion act, with Steve Battey sending the big cats through their paces that holds many a thrill. Then there's a liberty horse act that brings forth 14 splendid equines. Professor Ernest Kloske is the trainer. The horses display rare intelligence in the rotation bit. This has them mixing themselves up at a command from the trainer and slipping into numbered order from 1 to 14, each horse carrying a numeral on his trappings.

Another sterling feature is Minnie Thompson leading a high school horse act. Miss Thompson does one trick that would make 'em pay strict attention at Madison Square Garden. This calls for a bit of riding that has the horse, "Baron Du Bell," doing a hind leg rear and Miss Thompson leaning back so that the top of her head points directly at the ground. The other riders appearing in the Thompson act are Myrtle Mayo, Madge Fuller, Francis Widener, Florence Mardo, Lucille Aumann and Dorothy Battey—all good horsewomen. Some hair-raising hurdling added interest.

The Three Walters in an aerial bar act with some high-class casting by the trio and several thrillers by the comedian was another act that stood out.

An elephant act, with the bulls occupying rings one and three, was very capably presented. This introduced a couple of cute ponies in each ring with the two elephants and was worked by Misses Bailey and Harris.

Prince Jary Sakato, a Jap rope walker, did a perpendicular climb and slide to the ground, for which he received the arena alone. It clocked heavily.

A speedy tight-wire turn by Naida Miller with lightning-like runs across the silver thread also scored decisively. Miss Miller also was accorded solo honors for her act.

Among the other displays occupying the arena alone were the bareback riding act of Flora Gulce, Besie Hollis and Melvin Hollis, featuring somersaulting and the more difficult riding tricks; Bessie Harvey, in a singing act, vocalizing while riding and finishing with a flock of pigeons perching themselves on Miss Harvey and the horse in a likable stage picture; Three Walters, an elephant turn worked by Madge Evans, Anna Kerry and Lewis Reed; Sparks' Bengal Tigers, with Frank Woska trainer, and the Gulce-Hollis troupe in a comedy riding act.

Other acts appearing were Clyde Widener and his hurdle mule; Bert Mayo's pony on the revolving table; Dynamite, bucking mule; Three Nations, acrobats; Koban Bros.; Sparks' Polar Bears; Pony and Great Dane Dogs, with Carl Wolff trainer; Tom Burns and trained pigs; Capt. Tieber's seals, and Walter Scharube and trained llamas, pony and monkey. These llamas are considerably larger than sheep and goats, resembling both somewhat in general appearance. They're a novelty turn for circus or vaudeville.

A splendid iron jaw turn was that of Misses Madge Fuller and Kula York in rings one and three. Eno and Etsu and Sakato and Yamada, two Jap perch turns, were also of high-class calibre. The show concludes with a fox hunt, which has some 16 horsemen and women in picturesque English hunting costumes, with hunting dogs making the picture complete. There isn't a dull number in the

show. It started around 8:15 and wound up at 10:15, with the concert running about a half hour. The speed and smoothness with which the different displays are run off keeps the tempo up to pitch throughout.

Charles Sparks is manager; Clifton Sparks, assistant manager, and Bert Mayo, equestrian director. Eddie Jackson is the press agent traveling with the show, and S. F. Harris has charge of the reserved seat sections.

The big top was excellently lighted with the Delco system, and the arrangements for handling the crowd were excellent. Paul Wenzel heading 12 clowns inserted laughs frequently. An 18-piece band under the direction of Jack Phillips furnishes the music, and its miles above the usual assemblage of brassy tooters to be found with tented aggregations. Bell.

## WASHINGTON PROPOSES BAN ON CARNIVALS

### Action Follows Protests From Residents Near Exhibit Lots

Washington, May 23. District Commissioner James F. Oyster has directed Frank H. Stephens, district corporation counsel, to prepare regulations giving the three district commissioners power to refuse applications for traveling carnivals for permits to show in the District of Columbia.

In commenting upon the subject Commissioner Oyster said: "Washington has been the dumping ground for every kind of carnival in the country. They won't permit these carnivals to invade other large cities, and I am going to try to stop them from coming here."

Citizens of the northeast section of the city are the prime movers in the endeavor to stop the entrance of the carnival here. Every couple of weeks an application is received at the District building for a carnival company. Under present conditions and regulations the district is compelled to issue permits if the carnival companies can get 75 per cent. of the persons residing within a block or so of the lot where the carnival is to be held to sign a petition. These petitions heretofore have always been easily obtained.

Protests have been received from sections of the city where carnivals have been in the habit of showing and just prior to the action of Commissioner Oyster in requesting the drawing up of the regulations to change the present rules the citizens of the northeast section presented a lengthy petition protesting against visiting carnivals.

#### Major Thomas Scott Baldwin

Major Thomas Scott Baldwin, the first to make a parachute jump from a balloon (San Francisco, Jan. 30, 1885), died May 17, at his home in Buffalo, N. Y. Born in 1854 in Merriam county, Mo., the deceased joined a circus at 10 and became a proficient gymnast and wire walker. Later, interested in aeronautics, it is claimed he built the first lighter-than-air craft in the United States, which he turned over to the U. S. Signal Corps.

During the world war Major Baldwin was chief of the balloon production department of the U. S. Army, and for the past five years had been district manager of balloon production for the Goodyear Tire and Rubber Company. He was a member of B. P. O. E., No. 1, N. Y.; Odd Fellows, K. of P. and was a 32d degree Mason.

Surviving are his wife and one son, Thomas, at Brownwood, Mo., where the funeral services were held.

### TWO CARNIVALS IN GRAFTON

Grafton, W. Va., May 23. City commissioners granted a license for a second carnival here this season, as it was coming under the auspices of the American Legion, but the matter brought about a storm of protest. Mayor Thomas H. Cather fought to the last against the licensing of a second one after the businessmen figured that the first "relieved the populace" of \$36,000.

#### Grand Opera Co. As Expo Feature

Waco, Texas, May 23. The San Carlo Grand Opera Company will be a feature for the first week of the Texas Cotton Palace Exposition to be held from Oct. 29-Nov. 4.

## STOCK UNDER CANVAS WITH PRIVATE CAR

### J. Doug. Morgan Co. Plays Independence, Mo.—In Iowa for 16 Weeks

Kansas City, May 23.

The J. Doug. Morgan stock company, playing under canvas, broke its jump from Texas to Iowa by playing a week at Independence, Mo., a suburb of this city.

It was the first time in years that a tent show had played the town, and business was far above expectations, holding up the record the show has made of not a losing week since last September.

The Morgan outfit is one of the real up-to-date tented attractions on the road, carrying 30 people and changing its bill nightly. The outfit is carried in the show's own baggage car, and a beautifully equipped Pullman is the home of Mr. and Mrs. Morgan while on the road.

The 65x155 top is waterproof and the stage fully equipped with special scenery for every production, electric lights and everything needed for a regular theatre. No billboard paper is used to announce the coming of the attraction, the newspapers getting the money which would be spent for that expense.

The bills presented this week were "Jim Bailey of Texas," "Saintly Hypocrites—Honest Sinners," "Lone Star Ranch of Texas," "The Only Road," "Days of Old Lang Zynne," "Her Cowboy Visitor," all written especially for the Morgan productions by Charles Harrison, a well-known western manager and author.

While Independence is one of the oldest towns in the state and an independent municipality, it has been passed up by all tented attractions for many years on account of its closeness to this city, but Frank E. Moore, who is piloting the show, had a hunch it would be a ripe one and practically a virgin town, and his judgment was right, as the big business proved, although the week was a rainy and disagreeable one.

The show will be in Iowa June 1, and will remain there for 16 weeks, when it will make a long jump again for Texas for the winter.

The organization is under the personal direction of its owner, J. Doug. Morgan, with Frank E. Moore assistant and agent. Mrs. Morgan has charge of the concessions. The acting cast is as follows: Kathleen Dale, Neil Helvey, Goodwin and Goodwin, Monte Montrose, Herbert Thayer, Art Gwandi, Celia Deerwester, the Goldens and a Hawaiian orchestra.

### RENDEZVOUS PARK AT A. C.

Atlantic City, May 23.

Rendezvous Park, which faces the Boardwalk and is located near the Million Dollar Pier, will open Saturday. Admittance will be entirely free this season and special plans to attract the excursion trade has been made, a special late having been placed where the Philadelphia bargain trains terminate.

There will be four principal shows, "King Tut," "Parisian Art" (color changing pictures), an imported magic exhibition and Evans & Gordon's freak animals. George Jabour will again direct Rendezvous.

Backing last season was supplied principally by Baltimore investors, but some Philadelphians are now concerned.

George Hamid, a New York showman, is said to have bought a third interest.

## OUTDOOR ITEMS

A feature of the Connecticut Fair this year will be a spectacular production entitled "The Fall of Japan," in which 250 people will take part. The board of directors plans the erection of a large exposition hall to replace the structure which collapsed last winter under the weight of snow.

R. M. Striplin, who is again in charge of the Atlanta, Ga., fair, the largest in that state, is also reported having been appointed to manage the Florida state fair, to be held at Jacksonville.

A building program running into \$375,000 is announced by the Central States Fair and Exposition at Aurora, Ill.

## CIRCUS GIANT AUGER'S WILL

Personal effects valued at about \$168.50, once the property of William Henry Auger, the late circus giant, which were in the possession of several of his friends, who held them for safekeeping, were last week turned over to Elizabeth Auger, decedent's widow, of 123 Bloomfield avenue, Hoboken, N. J., after the latter, with the aid of her sister-in-law, began an action in the Surrogate's Court under section 205 of the code to obtain property which they imagined belonged to the decedent running well up into the thousands of dollars.

Two alleged bank accounts, one for \$10,000 and another for \$4,000, were found to exist only in imagination; two buildings, "Pal" and "Ring," valued at about \$20 and \$45, once the property of Mr. Auger, were found to be his gifts to his Hurd friends; a gold watch and chain was found to be in the possession of his sister; scenery, alleged to have disappeared, turned out to be some covers for his one-time barn at Fairfield, Conn., and a diamond horseshoe pin, alleged to have been valued at between \$1,000 and \$1,500, could not be accounted for, and Mrs. Auger, together with her sister-in-law, are satisfied that the trio they believed might have some knowledge where it might be have not and do not know where it is.

## U. S. RODEO PLANNED FOR LONDON IN FALL

### Capt. Bertram Mills of Olympia Circus to Back Project

Capt. Bertram Mills, director and sole owner of Olympia circus, London, sailed for home last Saturday after a two weeks' visit in search of material for next season's show. Bertram plans to present an American rodeo in the Olympia in the fall. He journeyed to Wichita, Kan., to witness the first rodeo of the season and said he was impressed with the possibilities of successfully engaging an outfit of the kind for London.

Last winter the western sporting events were given for the first time in the east, a rodeo being staged in Madison Square Garden. The contests, particularly the steer bull-dogging, attracted much attention here and abroad, and C.B. Cochran angled for the show for London. Negotiations were not completed, but it is reported he may be jointly interested with Mills in the Olympia presentation. It was reported the Gardens grossed up to \$30,000 a day, many repeaters being drawn because of the sporting feature of the contests.

Captain Mills is a noted whip and is an official at the international horse shows held at the Olympia.

## FIREWORKS AT BRAVES' PARK

A contract was signed this week by the Loew interests with the Thearle-Duffell Fire Works Co. for a nightly display at Braves Field, Boston, installing evening performances under the Loew management June 25. The fireworks display and a 50-piece band will be permanent features of the park throughout the summer.

## CIRCUS LOT INTO PARK

A move is on whereby the circus grounds occupied in Brooklyn this week by the Sells-Floto show will be turned into a public park. The Board of Estimate of New York has the measure before it for consideration at present, and its chances for going through appears likely. The grounds are located at Fourth avenue and Third street and was the lot used for years by the Barnum-Ringling show.

## CIRCUS ROUTES

Walter L. Main

May 24, Carthage, N. Y.; 25, Oswego; 26, Pen Yarr; 28, Medina; 29, Lockport; 30, Batavia; 31, Perry; June 1, Salamanca; June 2, Olean, N. Y.

Ringling Bros.-B. & B.

May 24, Altoona, Pa.; 25-26, Pittsburgh; 28-30, Cleveland; 31, Toledo; June 1-2, Detroit; 4, Indianapolis; 5, Dayton.

Sells-Floto

May 24-26, Brooklyn, N. Y.; May 28-June 2, Boston, Mass.

## GOOD TAKINGS PRESAGE GENERAL OUTDOOR BOOM

### Early Reports Optimistic—Season Not Officially Started and Business Reported Big

Although the outdoor season has not been officially opened, reports from parks and circuses indicate a boom year. Heavy patronage in the face of cool weather has caused surprise and great interest in show circles. Circus takings have been consistently good since the outfits took to canvas and last week, when three major big tops opposed each other close by in New Jersey, all drew excellent attendance. The highly competitive bookings were figured to dent business all around.

The parks are but partially opened. However, southward of New York a number of big parks are in full operation. Last week Luna Park pulled unexpectedly big crowds with the weather against it, and one night when rain and fog prevailed, attendance was nearly capacity. The new boardwalk at Coney is credited with having sent the island's season off to a rushing start, but Surf avenue with its string of concessions is also getting big trade. Dreamland, Newark; Columbia Park, Jersey City; Fountain Park, Louisville; Carlin's and Riverview, Baltimore, are all open, though the general seasonal debut date for parks is May 30 (Decoration Day).

## COLORADO PAGEANT JULY 2-15

Denver, Col., May 23. The Colorado Pageant of Progress will be held here July 2-15. Major Dewey C. Bailey is president of the incorporated event. The World Amusement Service will provide the entertainment. Lillian Boyer and her flying circus will be a feature.

## MICHIGAN'S \$1,000,000 FAIR

Detroit, May 23. More than \$1,000,000 will be expended on the seventy-fourth Michigan state fair, it is announced by George W. Dickinson, secretary. The grand stand will be rebuilt, and other improvements effected. This fair is a pioneer among the nation's great exhibitions.

## OKLA. OIL AND GAS EXPO.

Tulsa, Okla., May 23. The Chamber of Commerce is promoting an Oil and Gas Exposition, which will open Oct. 8, and which, it is hoped, can be made an annual event. E. F. McIntyre is handling the details of the exposition.

## "World News" House Organ

Chicago, May 23. "The World News" is a herald in the form of a newspaper which is being gotten out by the World Amusement Service Association, with a view of giving the happenings of fairs and expositions. The May number is a resume of such activities and an ad for the big fair booking concern.

## Daring Performer Down and Out

Syracuse, May 23. William Richards, 60, in his day a daring performer on the tight wires under the big tops, is down and out in Watertown, N. Y. He was picked up on a charge of begging from house to house, but his pleas to the Court not to send him to the county house won his release.

## Calif. Rodeo Successful

Santa Fe Springs, Cal., May 23. The Rodeo and "Days of '49," staged here May 19, was a big success.

The committee in charge was Phil A. Groh, chairman, and J. D. Glass, secretary.

## IN AND OUT

Gordon, Girdle and Gordon were out at Loew's Grand, Atlanta, Monday, because one of the men and all of the baggage failed to arrive. A local act substituted. Lieutenant Thetion, a shooting turn, will take the Gordon act's place on the Southern tour, starting in Birmingham to-day (Thursday).

Mabel Olsen of "Caroline" has returned from Atlantic City, where she was recuperating from an illness and is back in the cast.

## RAY THOMPSON AFTER BARNES FOR ALIENATION

**Trainer Wants \$100,000 from Circus Man—Thompson's Wife with Show**

Detroit, May 23. Last week when the Al Barnes circus was playing here Ray Thompson, a former horse trainer with the circus, brought suit for \$100,000 against Al G. Barnes for alienation of affections of his wife, Katherine, an equestrienne with the show.

Barnes and his wife were divorced May 4 in Las Vegas, N. M.

On top of this the Monday afternoon receipts were taken under court seizure to pay the wages due four discharged men who had secured a judgment in Duluth the previous week.

## ELECTRIC PARK FOLLIES

Kansas City, May 23. "The Wonder Show of the Amusement World," is the way the program reads for the third annual production of the Electric Park "Follies," which opened at Kansas City's Coney Island Saturday night, and the show lives up to its billing in every respect, as it is indeed a wonder to all to figure just how such a big, beautiful and expensive offering can be given as an absolutely free attraction, no charge being made even for reserved seats. The immense crowd at the opening, however, is probably the answer.

Roy Mack, who staged and directed the first two of these annual affairs, is again responsible for the 1923 edition and with the assistance of the generous purse of M. G. Helm, manager and owner of Electric Park, has far outdone any of the previous offerings. In the way of costuming and production.

The revue is given in the huge music pavilion with seating capacity for some 6,000.

"Those Dixie Minstrels on Parade" started the fireworks and was just the thing to put the great crowd in a good humor. It is a snappy number led by Mirth Willis, a little blonde cutie, with the girls all dolled up in blue parade coats, canary colored short pants, and high jeweled hats, prancing behind her. Eddie Mathews was introduced in a baton juggling bit at the finish. Next came Josephine Taylor, prima donna, offering "Dream of Smile." Miss Taylor is a little woman, with a big voice, which reached to all parts of the great audience. Bacon and Fontaine, novelty skaters, were next and furnished a few minutes of fast and exciting entertainment.

"Mitzel" served to introduce Henry Antrim and the girls, the latter wearing novelty green and lace dresses which pleased the ladies. Humberto Bros., clown acrobats, followed and Miss Willis and girls in "Wet Your Thumb," a pretty and pleasing number; the girls most attractive in lamp-shade costume affairs of orange, with high pointed hats to match.

"Buddy" gave Antrim his first appearance as a single, and he put the pathetic ballad over in good style and fairly good voice, to the liking of his hearers.

Gene and Mignon followed with a dancing novelty, the "Alamo," which gave the team an opportunity to display some daring Spanish costumes and to show some of their wares. Eddie Mathews had a short dancing number and was followed by the "Parade of the Wooden Soldiers," a showy number headed by Miss Taylor and introducing Gene and Mignon, dancers, with the chorus. This was the only number where the girls had an opportunity to hide their legs, but the lack of this display was offset by the singer who were them short and who has no need to be ashamed of what she had to show.

Happy Harrison and Company had the closing number of the first part of the revue; the offering consisting of an animal circus, with ponies, monkeys, dogs, a trick mule and a number of colored riders. The park management's policy is to always have something especially pleasing to the young patrons, and this act was just to their liking, and pleasing and enjoyable to the older ones also.

Following an hour's intermission, which gives the visitors an opportunity to see the electric fountain, concessions and sensational outdoor acts, the second half of the revue started with "Ever Weaving Laces," a big production number, with the chorus and dancers displaying beautiful lace creations which caused the feminine part of the audience to gasp with delight and envy. A comedy dancing bit was next offered by Gene Hurlbert and Miss Willis followed with "Louisville Loo," this little soubrette is a real favorite, this being her second season, and a huge bunch of roses was handed over the footlights at the conclusion of her number.

"Russian Rose," brought Antrim and the Peasant girls on again, and the difficult dancing of the bunch re-

flected great credit on Mr. Mack's ability as a director and the girls' versatility in presenting so many of the peculiar steps. Miss Taylor appeared in another single song offering and was followed by a dancing bit by Gene and Mignon and a skating act by Bacon and Fontaine, both better than the ones offered in the first part.

As an introduction to "Cheyenne Days," the big closing feature, Miss Willis and Mack's Dancing Dozen appeared in "Cowboy Days," which was a whiz for action and novelty. The girls, from leader down, wore the cutest little fur-trimmed "chaps," wide sombreroes, green bandanas, and everything dear to the heart of a real cow-puncher, all carried ropes and the air was full of twirling lassos at the finish of the number.

For the real thriller "Cheyenne Days," with its rough riders, cow-boys, knife throwers, bucking horses and rodeo experts, proved a genuine surprise, as nothing similar had ever been attempted on the stage before. The act is full of action every minute and exciting from start to finish. The only criticism being in some of the "blue" gags and speeches of the black face comedian, who was far from funny and whose remarks were rough and near the offensive, especially to the class of patrons, not forgetting the children, who visit this park. There is no excuse for this stuff, and it will probably be cut out during the stay here, as the act will be better off without.

As a whole, however, the 1923 Follies is a whole of a show—and one that will cause talk, not only here, but among park managers and amusement providers all over the country.

Hughes.



WILLIAM—NEWELL and MOST —ELSA

"Comedy predominated. Newell and Most dividing honors with Geo. Le Maire, the former having everything a musical comedy couple need. Personality, appearance, delivery, light comedy, singing ability and both can dance. The man is a corking light comic and the girl a delightful foil."—VARIETY.

This week (May 21), Moss Hamilton, New York, and Rivera, Brooklyn.

Direction: HARRY J. FITZGERALD

## OBITUARY

### SAMUEL J. ("NAILS") MORTON

Samuel J. ("Nails") Morton, widely known philanthropist, whose activities were especially devoted to stage folks, died suddenly in Chicago May 13, following an accident which occurred when he was thrown from his horse. One of the animal's rear hoofs fractured his skull as he fell.

Mr. Morton was not in the show business but so closely identified with it his death will be regretted.

### IN MEMORIAM

#### CHARLES OSGOOD

Who passed away May 26th, 1922. Beloved husband of Lenz M. and father of Charles, Jr., and Charlotte E.

by a large circle of theatrical people. Morton gained his sobriquet of "Nails" by his indomitable courage in gang fights in the old ghetto district in Chicago when a lad. It clung to him from his obscure boyhood until wealth and influence made him an important figure in Chicago in the last years of his life. He served with distinction in the war, enlisted in the 131st Infantry and within a short time was made sergeant, going overseas with the Rainbow division. In France he won a war cross when he begged for the privilege of rejoining his company after twice wounded in leading comrades "over the top." He had gone out at the head of a raiding squad and was the only one to return. A bullet wound in the arm and a shrapnel wound in the leg did not end his war-like spirit. This incident later came to the official attention of the French government.

When discharged from the hospital he entered an officers' training school in France and won a commission as second lieutenant. "Nails" Morton seemed to entertain good will toward all men, loving or at least have good wishes for all, and constantly exerted himself to serve his fellow man.

### DR. FLORENZ ZIEGFELD

Dr. Florenz Ziegfeld famous as a musical educator and father of Flo Ziegfeld, "Follies" producer, died at his home in Chicago May 20, from pneumonia, aged 81. Born in Jenuer, Germany, he quickly showed an inclination for music and was a pupil and friend of such men as Wagner, Strauss, Liszt and Von Bulow. In 1867 he founded the Chicago Musical College, which was long acknowledged as the largest institution of its kind in the country. Besides winning many honors and medals in the field of music, Dr. Ziegfeld was a brigadier general in the Illinois National Guard.

### CHARLES KENT

Charles Kent, veteran stage and picture actor, died in the Brooklyn hospital on May 21, aged 63. He was born in England, and came to this country in 1875, appearing for nearly 50 years on the stage. He was with Thomas Keene's Shake-

spearean company for five years, and his last legitimate engagement was in "The Shepherd King." In 1905 he signed with the Vitagraph Co., remaining with it until recently. He was particularly noted for his work as kindly old gentleman in the early films.

### PAUL PHILIPP

Paul Philipp, who, with his brother, Adolph, produced several foreign shows on Broadway, died in the Lexington hospital, New York City, May 21, aged 54. Among the plays with which he was associated were "Adele," "The Girl Who Smiles," "Alma, Where Do You Live?" "The Midnight Girl" and "Two Is Company." He is survived by his wife, a son, a sister and his brother Adolph.

### MARJORIE CLAYTON

Marjorie Clayton, a show girl with "The Dancing Girl," which was playing Detroit, while watching the aerial maneuvers at the government aviation field at Mount Clemens, May 19, stepped directly in the path of a street car and sustained injuries from which she later died in the Mount Clemens Hospital.

Her home is in Scranton, Pa., where the remains were sent for burial.

### MRS. AMY ARLINGTON

Mrs. Amy Arlington, who, with her husband, was for many years connected with the Barnum & Bailey circus, died May 20 in her apartment in the Hotel Harding, New York, aged 64. With her son, Edward Arlington, she directed the Hotel Harding and the Hotel Maryland in New York City.

### KATHERINE HENLEY

Katherine Henley, who was in the 1921 "Follies," "Maytime," and other musical productions, died on May 15 at a private sanitarium in

### ISIS von MITZEL

BELOVED WIFE OF  
MAX VON MITZEL  
Passed Away May 17th, 1923

Detroit, aged 23. The manager of her company, Barney Wortham, had submitted to a blood transfusion in an effort to save her.

### PAUL PHILIPP

Paul Philipp, 54, brother of Adolph Philipp, the playwright, and co-producer with his brother of "Alma Where Do You Live" and other plays, died at the Lexington hospital, New York, May 21, after a brief illness. His wife, son, brother and sister survive.

### GEORGE ROLLAND

George Rolland died in New York May 22, aged 50, from stomach trouble. The deceased played vaudeville for many years in sketches, "Fixing the Furnace" be-

## INTERNATIONAL FAIR DATES

Alabama State Fair (no fair 1923), Birmingham, Ala.; J. L. Dent, secretary.

Ak-Sar-Ben, Sept. 11-29, Omaha, Neb.; Chas. L. Trimble, secretary, manager.

American Royal Live Stock Show, Nov. 17-24, Kansas City, Mo.; F. H. Servatius, secretary.

Arkansas State Fair, Oct. 8-13, Little Rock, Ark.; E. G. Bylander, secretary-general-manager.

Calgary Exhibition, July 9-14, Calgary, Can.; E. L. Richardson, manager.

Canada's Great Eastern Exhibition, Aug. 25-Sept. 1, Sherbrooke, Can.; Sydney E. Francis, secretary-manager.

Central Canadian Exhibition Association, Aug. 25-Sept. 6, Toronto, Can.; John G. Kent, managing director.

Chattanooga Inter-State Fair, Sept. 29-Oct. 6, Chattanooga, Tenn.; Joseph R. Curtis, secretary.

Colorado State Fair, Sept. 24-29, Pueblo, Colo.; J. L. Beaman, manager.

Eastern States Exposition, Sept. 16-22, Springfield, Mass.; Chas. A. Nash, general manager.

East Tennessee Division Fair, Sept. 24-30, Knoxville, Tenn.; H. D. Faust, secretary-manager.

Edmonton Exhibition Association, July 16-21, Edmonton, Can.; W. J. Stark, manager.

Erie Exposition, Aug. 20-25, Erie, Pa.; Frank Baeder, manager.

Florida State Fair and Exposition, Nov. 15-24, Jacksonville, Fla.; R. M. Striplin, secretary.

Houston Fair, Nov. 2-12, Houston, Texas.

Illinois State Fair, Sept. 15-22, Springfield, Ill.; W. W. Lindley, general manager.

Indiana State Fair, Sept. 3-7, Indianapolis, Ind.; I. Newt Brown, secretary.

International Wheat and Farm Products Exposition, Sept. 24-Oct. 6, Wichita, Kan.; Horace S. Ensign, manager.

Iowa Fair Managers' Association, Alta, Iowa; Roy H. Wilkinson, secretary.

Iowa State Fair and Exposition, Aug. 22-31, Des Moines, Ia.; A. R. Corey, secretary.

Interstate Fair, July 9-14, Fargo, N. D.; J. P. Hardy, secretary.

Interstate Fair, Sept. 16-22, Sioux City, Ia.; D. V. Moore, secretary.

Kankakee Interstate Fair, Sept. 10-14, Kankakee, Ill.; Len Smail, secretary.

Kansas Free Fair, Sept. 10-15, Topeka, Kan.; Phil Eastman, secretary.

Kansas State Fair, Sept. 15-21, Hutchinson, Kan.; A. L. Sponser, secretary.

Kentucky State Fair, Sept. 10-15, Louisville, Ky.; G. Carney Cross, secretary-general manager.

L'Exposition de Sainte-Scholastique, Sept. 17-20, Sainte-Scholastique, Can.; Joseph Fortier, secretary.

Memphis Tri-State Fair, Sept. 22-29, Memphis, Tenn.; Frank D. Fuller, secretary-general manager.

Michigan State Fair, Aug. 21-Sept. 9, Detroit, Mich.; G. W. Dickinson, secretary.

Midland Empire Fair, Sept. 18-21, Billings, Mont.; James Shoemaker, manager.

Minnesota State Fair, Sept. 1-8, Hamline, Minn.; Thos. H. Canfield, secretary-general manager.

Mississippi-Alabama Fair, Oct. 8-13, Meridian, Miss.; A. H. George, secretary-general manager.

Mississippi State Fair, Oct. 15-20, Jackson, Miss.; Mabel L. Stire, secretary-manager.

Mississippi Valley Fair and Expo-

ing the last. A widow and son survive.

Charles Stevens, 45, character actor, with the F. James Carroll Players in St. John, New Brunswick, was the victim of a sudden seizure on the street, about noon, May 21, and when aid reached him, he was dead. No further details are at hand. He leaves a mother and wife who reside at 341 West 43d street, New York.

Mary Timponi, known in the profession as the mother of Florence X. Timponi, died of cancer, May 21, at her home, 3544 Broadway, New York.

The mother of Lillian (Billie) Mullen, (Mowatt and Mullen) died May 12 at her home in Oak Forrest, Ill.

The mother of George O'Brien former vaudeville agent, died May 20 at her home in Syracuse, N. Y.

The mother of Harry, Will, Al and Jules von Tilzer died May 19 at her home in New York City.

sition, Aug. 11-18, Davenport, Ia.; M. E. Bacon, secretary-general manager.

Missouri State Fair, Aug. 18-25, Sedalia, Mo.; W. D. Smith, secretary.

National Implement and Vehicle Show, Sept. 28-Oct. 6, Peoria, Ill.; William J. O'Meara, secretary.

Nebraska State Fair, Sept. 2-7, Lincoln, Neb.; E. R. Danielson, secretary.

Nebraska Association of County Fairs, Lincoln, Neb., 416 Funke Bldg.; W. H. Smith, secretary.

New York State Fair, Sept. 10-15, Syracuse, N. Y.; J. Dan Ackerman, Jr., secretary.

North Carolina State Fair, Oct. 15-19, Raleigh, N. C.; E. V. Walborn, manager.

North Dakota State Fair, July 16-24, Grand Forks, N. D.; E. R. Montgomery, secretary.

Northern Wisconsin State Fair, Sept. 10-14, Chippewa Falls, Wis.; A. L. Putnam, secretary.

Ohio State Fair, Aug. 27-Sept. 1, Columbus, Ohio; G. R. Lewis, manager.

Oregon State Fair, Sept. 24-29, Salem, Ore.; A. H. Lea, secretary-manager.

Oklahoma Free State Fair, Oct. 1-6, Muskogee, Okla.; Ethel Murray Simonds, secretary.

Oklahoma State Fair and Exposition, Sept. 22-29, Oklahoma City, Okla.; Ralph T. Hemphill, secretary-general manager.

Pacific International Live Stock Exposition, Nov. 3-10, Portland, Ore.; O. M. Plummer, secretary.

Provincial Exhibition, Sept. 10-15, New Westminster, B. C., Canada; D. E. MacKenzie, secretary-manager.

Provincial Exhibition, July 30-Aug. 4, Regina, Sask., Canada; T. Elderkin, secretary-manager.

Quebec Provincial Exhibition, Sept. 1-8, Quebec, Can.; George Morisset, secretary.

Rochester Exposition, Sept. 3-8, Rochester, N. Y.; Edgar F. Edwards, secretary.

Saskatoon Industrial Exhibit, July 23-28, Saskatoon, Canada; Sid W. Johns, secretary-manager.

Savannah Tri-State Exposition, Oct. 15-20, Savannah, Ga.; B. K. Hanaford, general manager.

South Carolina State Fair, Oct. 15-20, Columbia, S. C.; J. W. Fleming, manager.

South Dakota State Fair, Sept. 10-14, Huron, S. D.; John F. White, secretary.

Southeastern Fair Association, Oct. 6-13, Atlanta, Ga.; R. M. Striplin, secretary.

South Florida Fair, Jan. 30-Feb. 9, 1924, Tampa, Fla.; P. T. Strider, general manager.

South Texas State Fair, Oct. 30-Nov. 8, Beaumont, Texas; J. C. Fowler, general manager.

Southwestern Exposition and Fat Stock Show, March 3-10, Fort Worth, Texas; J. I. Burgess, secretary-manager.

Spokane Interstate Fair and Live Stock Show, Sept. 3-8, Spokane, Wash.; Waldo G. Paine, general manager.

State Fair of Louisiana, Oct. 18-23, Shreveport, La.; W. R. Hirsch, secretary-manager.

State Fair of Texas, Oct. 13-28, Dallas, Texas; W. H. Stratton, secretary.

Stanton Virginia Fair, Sept. 3-8, Stanton, Va.; C. F. Ralston, secretary-manager.

Tennessee State Fair, Sept. 17-22, Nashville, Tenn.; J. W. Russwurm, secretary.

Texas Cotton Palace, Oct. 20-Nov. 4, Waco, Texas; S. N. Mayfield, secretary.

Texas-Oklahoma Fair, Oct. 1-7, Wichita Falls, Texas; C. H. Verschoyle, secretary.

The I and I Fair, Aug. 27-Sept. 1, Danville, Ill.; George M. McCray, secretary.

The Montana State Fair, Sept. 23-29, Helena, Mont.; B. T. Moore, secretary.

Trenton Fair, Sept. 24-29, Trenton, N. J.; M. R. Margerum, secretary and general manager.

The Western Fair, Sept. 8-15, London, Canada; A. M. Hunt, secretary.

Vancouver Exhibition, Aug. 11-13, Vancouver, Can.; H. S. Ralston, general manager.

Vermont State Fair, Sept. 11-14, White River Junction, Vt.; F. L. Davis, secretary-general manager.

Virginia State Fair, Oct. 1-6, Richmond, Va.; W. C. Saunders, secretary-general manager.

West Tennessee District Fair, Sept. 10-15, Jackson, Tenn.; W. F. Barry, secretary-manager.

West Virginia State Fair, Sept. 3-8, Wheeling, W. Va.; Bert H. Swartz, secretary.

Wisconsin State Fair, Aug. 27-Sept. 1, Milwaukee, Wis.; Oliver E. Remy, secretary.

Wisconsin Association of County Fairs, Wausau, Wis. A. W. Prehm, secretary.



# VARIETY

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A straw hat speculator put in an appearance in Central Park, New York, Sunday. Operating in an automobile which contained several boxes of hats, he moved slowly around the park, keeping close to windy corners. When a pedestrian's hat or that of some one in an automobile blew off and was crushed by a car the speculator immediately drew up to sell his wares. His hats were of a popular priced brand which he sold at 50 cents above the regular price.

Lamey and Pearson claim an error in that they had been canceled after the first show at the Hempstead theatre, Hempstead, L. I. They say their scenery trunk was lost in transit and the theatre manager did not want them to work without scenery. Their agent advised them to return to New York and they state that they did long before matinee time.

The Patchogue theatre, Patchogue, L. I., erected by Ward & Glynn, was scheduled to open last night (Wednesday) with split-week vaudeville, booked by Fally Markus. The house will play two three-day splits a week, with straight pictures on Sunday. It will be under the personal direction of Mike Glynn and is the most pretentious on the south shore of Long Island.

Phil Taylor, former independent vaudeville booker, has organized a vaudeville road show, including 12 people, for the one-night stands. The show includes five acts and an afterpiece, in which all of the acts double. It was given a tryout last week in Brewster, N. Y.

## CABARET

The Province of Quebec, Canada, that takes in Montreal and Quebec, appears to be aiming to stamp out rum running over the border more readily than the U. S. has been able to do. In the Quebec province all liquor must be purchased through stores established and operated by the commission. Whisky cannot be sold by any in lots of more than one bottle daily to one person. Montreal may have six commission stores and it is possible to purchase in each daily a bottle of whisky, but the commission has issued orders that when an attempt is made to take over a load of whisky across the border, the possessor of it shall be required to explain how and where he secured it by one bottle daily purchases. The same order is issued against Canadian bootlegging and says when whisky is going over the border from Quebec into the States and not bearing the official stamp of the commission it shall be seized as illegal.

The commission does not seek to prevent legalized liquor from being taken over the border. Its effort seems to be directed against illicit smuggling. No limitations are placed in the commission's stores on sales of wines and no orders affecting the exportation of wine from the Quebec province have been issued.

Dancing later than one o'clock in the morning is illegal in Detroit as a result of an amendment to an ordinance, passed recently, and which provided that three o'clock should be the hour of closing. The three o'clock idea raised such a storm of protest from reform organizations that the city council heeded it and went back to the old-time closing hour.

The one cabaret in the "black belt" of Chicago which was felt to be immune from interference by authorities—federal, state or city—Al Tarney's, is closed and Mayor Dever boasts of his action. It is in line with his campaign pledges to close up the objectionable cafes. He is doing it and with a support from the administration which indicates that the movement is in earnest. Other cabarets which entered to black-and-tan trade and had the

(Continued on page 33)

## THE U. S. SUPREME COURT SAYS

What?

Somehow when the show business gets into court on a muddled point, the point keeps on being muddled.

In the Max Hart action against big time vaudeville, the lawyers argued before the highest tribunal in the land on interstate commerce and the decision came out about jurisdiction.

Anyway, the high court has cleared the path for a trial of the action. That's something and may be the eventual definition of what is what. But vaudeville is a bit disappointed on the Hart case opinion. It doesn't say enough to satisfy vaudeville's craving for "a decision."

Mr. Justice Holmes told the litigants to go back to the federal district, have their day in court and prove their allegations or denials; show to the court and jury that an act is not the individual only, but must be surrounded by the implements of its trade or profession, such as scenery properties and perhaps tools. Then in effect, says the court, after the facts have been properly presented before judge and jury, if you wish, come up here again and let us hear about it.

The doorway seems to be one for that appealing "Exception." It means most likely an appeal from the lower court by either defeated side, much testimony down below and much record up above, more appeals, more arguments and then finally, if the next time it isn't jurisdiction, what will it be?

The Hart people, nevertheless, may well claim a victory in securing a reversal of Judge Mack's dismissal order; they can go into court, try the issues they have pleaded and bring out just how far the Keith office went in excluding Max Hart as a booking agent, while the Keith office no doubt will attempt to prove just how far Max Hart went as a booking agent. Between the two there should be some interesting moments.

## VARIETY'S IDENTIFICATION CARD

Variety has issued to all of its correspondents for identification a new credential card, carrying the corporate seal of Variety to attest its genuineness.

The new card with seal impressed has been distributed to prevent impostors representing themselves as of Variety in any of its departments. Any one claiming to be a representative of Variety with doubt existing should be requested to produce his credential card. Without the seal upon it it is not genuine.

## THAT KELLY-LAIT "FEUD"

Judge Walter C. Kelly and Jack Lait are not enemies; they have merely connived to misuse Variety and Jack Pulaski. While the Remington contest of the two purveyors to the show business might suggest an ulterior motive in their pen face making at one another, it has been but a means of each finding something else to say besides "That's good."

The explanation is called for. Many have been the inquiries of why the Kelly-Lait expose, Variety's circulation of 28, gross, all seemingly joining in the general request. The said 28 must have inwardly believed Kelly was trying to bring out that Lait was or has been fooling vaudeville with his acts, while Lait was after Kelly's scalp for not believing the West is East. And Jack Pulaski, "the man with the iron mask," suffered in near-silence; he apparently being silent only when not near.

Judge Kelly and Jack Lait are very good friends when not trying to steal a pot in poker from one another. Kelly is said to have gone farther with four spades in blind tiger than any Friar who was ever suspended from the card room, while Lait is known through having the calling habit; he says he can't be bluff because he always calls.

Now that that's settled; back to work!

Excepting—neither got space rates from Variety—we were that smart anyway.

## PASSING OF THE HEADLINER

"HEADLINER—A performer whose name is printed in large type on a showbill."—Standard Dictionary.

One of Variety's reviewers last week, commenting on a vaudeville bill, admits that he is at a loss to name the "headliner." He needn't worry about it, for on all but the small time that has ceased to be. At least it is so in the East.

Whatever the policy reason may have been for changing the established system of billing to the present program sort, it is obvious that vaudeville has lost an institution if not an asset in expunging the headliner. The headliner was, as famous as vaudeville itself. The dictionary adopts the word as part of the language and other trades and professions had already drafted it.

There can be doubt that the headliner system was a help to vaudeville, even if it has really obsoleted itself and proven more liability than asset. It was similar to the starring idea and more in point. A star may be established after a play opens; a play may work itself into immense popular favor and renown without any star. But vaudeville runs one week and the same bill probably never plays again anywhere. Even though the bill be a great combination it can not become known rapidly enough to draw extraordinarily within the week. If it can, it surely must suffer the first day, anyhow, until it is recognized as an exceptional show.

But a famous headliner tells his or her own story. Tells it at first glance—even in advance of opening. Of course, the headliners of old can be found on the bills of today and still draw, even though they are not displayed. But they may be overlooked by casual eyes, sandwiched in between a meaningless closer and a lukewarm sketch on the time-sheet.

But the point that is more to the point is: How about the headliners of tomorrow? Where will the "names" come from two years from now if they are not worked up and brought to public attention now? Will they be recognized? Will they attain the draft that they would have had they been conspicuously billed and thus impressed on memories by name, as well as performance? And what about the incentive it gives to performers to work up to headline position? With many it was a point of pride equally valuable with the financial rise that accompanied it.

This is not a plea for the return of the headliner. Variety has no feeling about it. But it is a subject worth considering from both sides in a newspaper devoted to the modern theatre in an age of personal accomplishment and intensive specialization.

Being part of an ensemble—even a whole-hearted part—is more the instinct of the efficient business disposition than the temperament of the artist. The player, as a rule, is highly individualized and is keen for honors associated directly with himself or herself rather than with the ultimate success of a broad enterprise.

Audiences, too, inhale the spirit of preferment. They rise unconsciously

to names that supersede others. Type is a vast psychological influence, and the many millions spent in advertising, year after year, prove that beyond dispute. The ancient system of presenting news in all the same print has passed away and will never come back. Headlines are graded in proportion to their apparent importance. It seemed logical enough when vaudeville items were arranged that way also.

As for the time billing, a very small percentage of patrons will pay to see a single, specific act, even on Broadway, where many interests, besides pure entertainment, enter into theatre-going.

It is probably a great convenience to agents who have no desire to "catch" any but their own or their prospective material. But the public, most likely, still wants a sound bill of full entertainment topped by one or two alluring turns that are especially inviting. It would be impossible to calculate how many passers-by, struck by the name of an act they were eager for, that they saw from across a street or in a casual glance, made up their minds then and there to buy tickets. Today one has to scrutinize a vaudeville poster, whereas of old the vaudeville poster came out to meet one.

Surely the far-seeing heads of vaudeville have sounded out this important matter to an issue and have substantial reasons for their radical change of the old method. But it is hard to forego a sign at contemplating that the headliner is no more; that this magic word which was so long a thrill, an inspiration, a siren-call of fame and wealth and almost immortality, has gone into the discard of the past with so many other of the revered institutions of yesteryear.

## WOMEN AND CLOTHES

"Glimpses of the Moon," in which a galaxy of beautiful women were gathered, must have been turned carte blanche into the smartest and most expensive modiste shops in the world. Nita Naldi as the lovely and persistent Ursula Gillow is always magnificently undressed—going in for backless sleeveless gowns, long trains suggestive of the peacock, and earrings that dangle to her neck. One lounging robe of ecru lace draped over black satin with black velvet sleeves falling to the ground and a very long train was exceptionally stunning. She wears her slick black hair drawn severely back from her forehead.

Babe Daniels is softer—she has charm and sweetness. A lovely bride she made in a short waisted white satin with a long train—her bridesmaids are also dressed in the Empire style.

Rubye de Remer as the flirtatious Ellie Vanderlyn is like some exotic bird, with her slim frail beauty. There are moments when the unflattering camera catches her at unbecoming angles and suggests she is getting too thin. Miss de Remer wears a white lace cape with a dark fur collar at a garden party that is entrancing. She is always smartly gowned.

An absorbing picture has been made from the "The Famous Mrs. Fair," that delicious comedy-drama played so successfully by Blanche Bates several seasons ago. It depicts a very special phase of the "new woman's" problem—that of adjusting a life outside her home to the very difficult business of making a home. Myrtle Stedman, in the title role, is just right in the trying uniform of major, while the other members of her unit are all wrong in theirs.

The tired, lonely Mrs. Fair returns hopefully to her neglected family in a stunning traveling suit, the coat long and sable-trimmed. Miss Stedman's costumes are all becoming and well chosen—she always looks the well bred, competent woman who can't be annoyed with frills—in short, she dresses her part. Carmel Myers, as the clinging neighbor widow, who vamp; the lonesome husband, over acts, but she is easy to look at in her soft, drapy gowns, flowing veils, lacy hats and scarfs. Marguerite de La Motte, as the love-starved child who suddenly develops into a sophisticated flapper, is a skillful pantomimist. As the naive, exuberant daughter who awaits her mother's return from France, she is charming in a simple white frock that, like all those she wears before the metamorphosis, looks like any dainty, proper juvenile dress that might be seen in the most correct shops. But when she grows up—which she practically does over night, under the guidance of her mother's lecture agent, she out-vamps any vamp in Hollywood. She staggers in from a "jazz party" in a backless velvet dinner gown with a train, a tipsy bandeau on her disheveled hair. Among the newly acquired enticements that shock her mother is an ankle bracelet and a tempting beauty mark placed under her arm.

Norma Talmadge in "Within the Law" is a moving and sympathetic Mary Turner. The breach of promise profession is apparently a high and rapid-paying one, judging from the luxurious "sets" and Mary's modish clothes. At the end of her first year "on the outside" the hard pressed Mary is in a gorgeous evening gown with a heavily beaded bodice and a skirt of slit panels hanging considerably beneath the silvercloth underskirt. She carries a unique black lace fan whose chiffon edge droops over the sticks when closed.

She motors (evidently to some smart tea place) with the son of the man who imprisoned her, in a fine lace dress simply made with a festoon of flowers down the left side. Over this is a soft gray cape with fox collar and she wears a fetching tulle turban with tulle-wrapped about her throat. She lets her ex-employer know she has her sweet revenge as she wears an exquisite house robe. Another trig costume is heroney hip-length jacket with chinchilla collar worn with a silk dress made long on the sides.

The "frightened" little Aggie Lynch (Eileen Percy) demurely brings in the old roue's love letters wearing a natty little Jersey cloth dress with-plaited chiffon collar and cuffs. For the street she affects jaunty box coats with skirts of another shade.

Gertrude Astor as the persistent Edith Cortlandt in "The Ne'er-do-well" is smartly groomed. At the dinner to which the lovable "ne'er-do-well" arrives so late, she wears a gown of tan silk with gold lace forming a cape at the back and flowing gracefully over the arms. Miss Astor should be taught to walk. Her movements are awkward, particularly in this scene. She contrives to get young Kirk on a lonely island, looking a charming siren in an accordion plaited chiffon skirt with a white braided box coat and a large mohair picture hat. An afternoon gown of gray chiffon with a back panel caught in at the waist and large, puffed peasant sleeves fastened tightly at the wrist is exceptionally modish. She is at her best in her widow's weeds with a white-edged, long-velled bonnet.

Lila Lee is a joy in an evening gown with a silver cloth basque and a wide, full, stiff lace skirt that barely misses the ground. Miss Lee does her hair in a unique and becoming fashion—parted in the middle and drawn down over the ears, Spanish-wise, with a puff across the top, after the Japanese style.

To lovers of Thackeray's "Vanity Fair" the picture dramatization is disillusioning. As usually so with pictures, the mechanics are admirably handled, details of costume, sets and photography being most carefully arranged. It is no slight task to dramatize a story frankly depending little upon dramatics. Mabel Ballin is a demure little girl with no evident notion of the wily, scheming character of Becky, who was so piteously and passionately bent on getting on in the world. Miss Ballin carries the short-waisted, puff-sleeved Empire costumes very well. She is cunning in her first party dress, when she visits her schoolmate, Amelia Sedley, the dress being of net with rows of tiny ruffles around the tight hem, white stockings and black slipped feet peeping shyly forth. She is a successful coquet at the great ball on the eve of Waterloo in white satin with a panel train, jewels and a high, waving feather head dress. The best acting is done by Briggs, the lachrymose attendant of the Crawleys' wealthy aunt.

## ONE-NIGHT STAND INCREASE OF 50 PER CENT. PREDICTED

**Booking Sources Contradict Claim Small Stand Managers Indifferent Because of Regular Picture Opposition—New York Endorsement Not Necessary**

Contraverting the claims of company managers and agents attached to Broadway which tried one-nighters, who stated small stand managers are indifferent about playing attractions because they hurt the regular picture patronage, booking sources say there will be at least 50 per cent. increase in the number of shows booked for the sticks over the season just ending. The booking men believe a new era is due in the small stands or what is virtually a return to conditions before "Broadway shows" were considered the necessary thing.

It was conclusively proven this season that a New York endorsement is not necessary and if an entertaining show is offered it will get consistently profitable business. The "honky-tonk" days are passed. The road calls for showmanship in any class of stand, but not for "old clothes" or "dog" shows.

Some of the most successful attractions in the one-nighters are never heard of in New York. Several are known to have averaged \$1,000 nightly and the records prove they went to as high as \$2,000 and over. A newspaper in a prominent industrial southern city commented on the fact that one of these lively winners never mentioned Broadway nor claimed to have come from there, but was a good entertainment, which was all that is required.

Small stand managerial opinion is veering in that direction. Shows of the revue type are recognized to depend on the players and audiences even in the one-nighters were prone to draw comparisons to the substitutes. There is no such handicap attendant on the attraction without a Broadway rep. From the show without the New York stamp the small stand does not demand too much, but \$1.50 top can be gotten regularly and some stands will support a \$2 top.

The advantages of attractions especially designed for one-night presentation over those with a metropolitan name are several and important. The salary list is less; so are the royalties, and the attraction can afford to play terms which give the house a better percentage than usual and the attraction still make money. Also the general costs are such that any stand in sight can be played, even though not of big patronage.

Complaints are now being registered by small stand managers that patrons are "picking" the pictures they want to see, discriminating against those not widely exploited. That condition is expected to crop up all along the line and should make bookings of the new one-night shows welcome. The bookers state plenty of dates are available, with the exception of Sunday nights, when anything will draw in the one-night theatres whether second-class films or anything else.

The rise of the specially made small stand productions has nothing to do with the proposal of a group of one-night managers to produce or direct their own shows. If that plan becomes operative it is likely the idea of presenting attractions without big city reputations will be followed instead of buying Broadway titles.

### FOKINE STAGING "HASSAN"

Malone & Grosssmith, the London managers, have engaged Fokine to stage for "Hassan" in the English metropolis early in September. The Russian dance star has been here for several years, having been originally retained to direct the dances for Comstock and Gest's "Aphrodite."

### DIXEY'S FRENCH PLAY

"La Femme de Mon Ami" ("The Wife of My Friend"), by Mirende and Geroux, is to be produced this summer with Henry E. Dixey in the lead. Dixey will be financially interested in the venture. He is to appear in the benefit revival of "A School for Scandal," with the French comedy, claimed to be risqué, due shortly afterward.

## GEO. MARSHALL ROUGH TO VARIETY CRITIC

**Orders Washington Correspondent Out of Belasco Theatre, Washington**

Washington, May 23. George Marshall, manager of a couple of local stocks, assumed the airs of a metropolitan producer Sunday evening at the Belasco, when he ordered Hardie Meakin, Variety's Washington correspondent, out of the theatre, following the second act of "The Bad Man" which the Marshall stock opened with that evening.

Meakin visited the theatre in the usual course of his Variety work to review the stock performance. Two weeks ago he had witnessed the Marshall stock at the Garrick play the Emerson-Loos piece, "The Whole Town's Talking" as a try out for A. H. Woods. In his review of that play, published May 10 in Variety, Meakin handled it fairly but stated, much to Marshall's displeasure, that Gerald Oliver Smith had been miscast for it.

Sunday evening Marshall started by addressing Meakin in the theatre, demanding to know why he had stated Smith was miscast. Meakin courteously told Marshall why he had made the statement, Meakin not appreciating that Marshall thinks he is a metropolitan producer.

Marshall replied he did not like Meakin's tact. Although Meakin could have objected to that opinion by Marshall as easily as Marshall objected to comment upon his crudities of production, Meakin obeyed Marshall when the latter ordered him out of the theatre, Meakin thereby suffering the loss of the remainder of "The Bad Man" performance by the Marshall stock.

Opinion around is that operating two stocks simultaneously has gotten upon Marshall's nerves. Often one stock is sufficient to do that.

### HELEN GILL'S SUITS

**Wants \$5,000 from S. S. Krellberg on Notes**

Helen Gill, picture and legit actress, last in "Zeno" (Chicago), is suing Sherman S. Krellberg through Samuel Schwartzberg, to recover \$1,000 and \$4,000 in two different suits filed in the City and New York Supreme courts. The money claimed due on notes arises from a \$6,500 investment by Miss Gill in one of Krellberg's enterprises whereby she was to receive 20 per cent. of the proceeds of a film titled "Green Jade," which Krellberg contemplated producing. The picture was never produced and Miss Gill had Krellberg indicted for grand larceny. The jury was impanelled and the trial was about to begin when Krellberg effected a settlement with Miss Gill, promising to pay back her money.

The notes were issued, but never satisfied. Krellberg has been dabbling in pictures for some time. Lately he is reported to be a silent partner in "For Value Received" at the Longacre, New York, acting through his wife, Minnie. Miss Gill in private life is the wife of Dr. William F. Broadhead.

### EQUITY'S LAY-OFF PERIODS

Equity has advised the Producing Managers' Association that for next season the Council has agreed to waive the "play-or-pay" clause in the contract for the week prior to Christmas and Easter, providing two weeks' work or the salary equivalent be guaranteed immediately following those holidays. The two lay-off weeks attained this season and last under similar conditions, but notice is given at this time, it is explained, so that bookings for the coming season may be arranged accordingly.

## NO COLORED SHOWS FOR THIS SUMMER

**"How Come" Rolls Up Record Loss of \$80,000—Ethiopian Art Did \$3,500 in 2 Weeks**

Broadway will be minus colored attractions this summer from present indications. Late spring found two sable "contenders, but both failed. The Ethiopian Art Theatre, latest colored attempt, stopped at the Frazee Saturday, after two weeks of zero business. With "Salome" the first week, and "A Comedy of Errors" the second, the colored dramatic players did manage to furnish copy for Sunday columns of the critics, but the total gross on the engagement was hardly over \$3,500, with \$1,800 of that the first week.

"How Come" departed from the Apollo Saturday also, at that time having been here five weeks. The engagement was only by virtue of the attraction guaranteeing the house \$4,000 weekly. "How Come's" business was never able to top \$5,000, the gross weekly being a hundred or two less than that figure. The show came in with a "nut" of over \$60,000, to which was added extra expenditure for new costumes and other outlays. Although salaries were cut, the loss leaves the show on the wrong side of the ledger to the tune of approximately \$80,000, the largest investment in a colored show ever known. Last week the gross dropped to \$3,800 and Ben Harris, the Newark manager, who backed the show, decided he had lost enough.

The Ethiopian Art attempt to attract white patronage was never intended at inception. All of the colored attractions which have ventured away from the colored show shops have been under white management, but the Frazee experiment appears to have been the result of over-valuation or egotism.

Last summer's colored tries on Broadway were all failures. The only attraction of the class which has been able to stick for a run this season is "Liza," which started at Daly's 63rd Street in the winter. It made some money uptown, but when it moved to the Bayes failed to draw, and was consistently under \$5,000 weekly. On tour "Liza" is pulling excellent trade, mostly white patronage, though none of the colored attempts has been able to equal "Shuffle Along." "Liza" played two weeks, ending last Saturday, and averaged better than \$12,500 for each.

### 7 BEST IN SYRACUSE

**Bahn on "American" Prints His Preferences of Season**

Syracuse, May 23.

With the current theatrical season one week from its termination Chester B. Bahn, dramatic editor of the Syracuse "American" has selected what he considers the seven best plays locally presented. His selections include a production of each style, starting with the classic "Othello," presented by Walter Hampden, tragedy, "The Hurricane" by and with Olga Petrova; comedy, "The Circle" with five stars; musical, "Blossom Time"; farce-comedy, "The Goldfish"; comedy-drama, "Mister Antonio" with Otis Skinner, and melodrama, "The Green Goddess" with George Arliss.

In commenting on the season's productions the reviewer's principal complaint is against the usually large number of plays of a sordid nature. The foremost in this class were "The Field of Ermine," Mrs. Fiske's "Paddy" and "Ladies for Sale."

### TWO-SYLLABLE PLAY

"Sun-Up," a new play tried out in stock at White Plains, N. Y., opened at the Provincetown Playhouse last Wednesday night under the direction of the Players, Inc., in association with Lee Kugel. The piece was written by Lulu Vollmer, treasurer of the Garrick, who attempted something in the way of a novelty by confining all dialog to words of one and two syllables.

### LEWIS-PEARSON'S REVUE

Sam Lewis and Sam Dody have signed contracts with Arthur Pearson and Ted Lewis to head a summer revue which they will produce. It goes into rehearsal June 13.

## REINHARDT'S SPECTACLES AT MORRIS GEST'S CENTURY

**Hippodrome Lease Cancelled—Gest Again Has Century—"Chauve-Souris" Profits \$290,000—Moscow Art Theatre Quarter Million Ahead**

## TREASURER NOT INSURER OF BOX OFFICE DEFICIT

**Higher Court Upholds Dismissal of Arthur Hopkins' Complaint**

The affirming by the New York Appellate Division of the dismissal of Arthur Hopkins' suit against Nan Murphy who was in the box office of the Plymouth theatre, New York, during the run of "The Jest" clears up the question whether a box office treasurer is "an insurer" against financial loss of a show's receipts.

Hopkins held that Miss Murphy was responsible for the loss of over \$3,900 during the runs of "The Jest" and "Richard III" in 1919-1920.

Miss Murphy's counsel brought out there were seven people handling the tickets and receipts of the theatre under the general supervision of Brock Pemberton, then general manager for Hopkins. The lower court sustained Miss Murphy's contention that there was no cause for action with the higher court upholding the dismissal of the complaint.

### WARWICK WITHDRAWS

**Not Enough Publicity on Greek Theatre Engagement**

San Francisco, May 23.

Robert Warwick has cancelled his engagement to appear with Margaret Anglin in her production of "Hippolytus" in the University of California Greek Theatre. Warwick had been engaged as Miss Anglin's chief support. He has been filling a limited starring engagement at the Fulton stock, Oakland, and the Anglin engagement was to follow his closing at the Oakland house.

It is reported that lack of publicity for Warwick precipitated the break. His name was omitted on the paper put out to announce the production.

Warwick is said to have hurried to a telephone office and dispatched a curt wire to Miss Anglin in Los Angeles, withdrawing from the proposed production.

Later Warwick gave out a statement in which he said:

"The contract into which I entered with Miss Anglin through her husband and manager, Howard Hull, provided that I should be featured at all times except in whatever natural publicity was secured from special writers during the time preceding the production."

"Until Monday that clause was fulfilled. Since Monday, however, there has been nothing. I saw the manager today. He admitted my right to the feature position, but said he had omitted my name to save \$400 or \$500."

Eliwyn Harvey, lately in "The Demi Virgin," has been engaged for the Margaret Anglin company in the Greek theatre.

### MISS STONE'S LEGIT DEBUT

Dorothy Stone, daughter of Fred Stone, will make her professional debut as a featured player with her famous father, in a new play now being written by Jerome Kern and Anna Caldwell, for Broadway presentation next season. Miss Stone obtained some experience this season through appearing at intervals in "Tip Top" while on the road. Charles Dillingham will produce.

Kern and Miss Caldwell are also making musical versions of "The Fortune Hunter," "Merely Mary Ann," and "The Life of the Party," for the Dillingham offices.

"Why Not?" Left After Three Weeks Chicago, May 23.

"Why Not?" Equity show, ended at Powers' Saturday.

The show was here three weeks with a special company, well liked but interest could not be aroused.

Morris Gest is reported to have secured the Century, New York, again, this time under lease from the Shuberts and he intends staging the Max Reinhardt productions there instead of the Hippodrome, which was first selected. Gest actually signed a lease for the Hip but changed his mind overnight, advising an attorney who represents downtown interests associated with Gest to hold up the deal.

Gest's return to the Century is something of a triumph. He withdrew from the big house on Central Park West after extremely unpleasant exchanges with the Shuberts.

In offering the Century to Gest the Shuberts are said to have intimated they would like to see the Hip torn down, figuring the big house as opposition to all Broadway theatres because the house is able to accommodate 10,000 persons a day in two performances.

Under their own direction for the past two years the Shuberts have been unable to turn an appreciable profit with it and a probable loss exists. Gest and the Shuberts have since patched up their differences and it is understood the Shuberts' suggestion he take the Century brought about the shelving of the Hip lease. The latter called for a rental of \$250,000 a year, plus taxes and the costs of alterations. Reinhardt told Gest the proscenium arch would have to be moved back to its original position for the staging of "The Miracle," which was proposed as the first attraction.

When the Century was taken over by the Comstock & Gest (the latter having direction of the house and productions) the lease called for \$40,000 a year rent with half the profits going to the holding company. The spectacle produced by Comstock & Gest are said to have hardly returned the cost of production and there were no actual profits. "Chu Chin Chow," the most successful in the big time shows was moved to the Century from the Manhattan. Then "Aphrodite" and "Mecca" were staged. Gest also staged midnight revues on the Century roof and his activities while not financially winners established the house.

The Shuberts bought the Century in 1920, but under a rental arrangement "Mecca" was staged the following year. The purchase price was quoted at \$2,000,000. Most of the investment is said to have been made by outsiders, the Shuberts putting in \$100,000 of their own money. The holding company then leased the structure to the Shuberts. They have practically used the Century for cut rating of attractions moved there after Broadway runs.

Gest was really not long away from the park house. Last summer he moved the sensational "Chauve-Souris" from the 49th street to the Century Roof. It ran through the summer and was closed three weeks ago after playing 65 weeks. The roof house was rented on the basis of \$500 weekly, though Lee Shubert is credited with having a 25 per cent. interest. "Chauve-Souris" is quoted making a profit of \$290,000.

The Moscow Art Theatre, also a Gest venture, which winds up its American engagements at Jolson's 59th street next week (return two week date), is reported having made almost as much money. The profits for the first four weeks were \$103,000 and to date the attraction is a quarter of a million to the good. The Russian dramatic show established a new high gross record for non-musical attractions by pulling over \$45,000 the first week. The scale of \$5 obtained throughout, including the Chicago, Philadelphia and Boston dates.

Reinhardt is due back here in the fall, though definite production plans are not made. "The Miracle" is the most likely candidate. Reinhardt may undertake the direction of "A Thousand and One Nights," the French spectacle which Gest has been desirous of doing for some time. It is a variation of the Bluebeard story with a dream scene in which couples are grouped.



# INSIDE STUFF

## ON LEGIT

Among the backers of several independently produced shows this season are several bootleggers. One such was the heavy sugar baby behind a piece which recently withdrew without ever having a winning week. His bid is said to have amounted to \$14,000. Toward the last of the engagement stock was sold to make expenses, those interested agreeing to reduce their holdings, since the show would have been forced off otherwise. The only out for the investors is to sell the show for pictures.

Louis Nethersole is handling the publicity for the St. James, London. One obituary on the late Sadie Martinot described her as Nethersole's widow. The couple were divorced some years ago, but Nethersole is known to have remitted alimony each week, though the former star was a patient in an asylum.

Madison Corey returned from London last week and confirmed the cable reports that "The Bootleggers" would be presented there. The show will be put on as quickly as possible, with the backing of a syndicate of English whiskey distillers, who regard the piece as propaganda against the dry movement. The probable name of the show abroad will be "Prohibition."

Will Page switched his publicity winning sporting stunts for "Follies" girls from the links to the lake last week. A rowing contest in Central Park drew a flock of reporters and photographers and copious copy was given the "regatta." Page claims that "Johns" hired most of the boats and tossed mash notes to the choristers as they raised blisters on their dainty palms.

Margie Whittington of the "Follies" is claimed to be the only show girl who turned down an offer of marriage from a millionaire. However, it appears to be a case of a chorister showing good judgment; since it appears the young aspirant for her hand was threatened with being cut off by his father. The suitor is said to be Ralph Friedman, son of a Milwaukee department store owner. An engagement was announced and picked up by a Milwaukee daily, which is reported resulting in the newspaper losing the store advertising. The youth was called home and after a talking to, declared he never even met Miss Whittington. Since then, with his parents abroad, the boy is reported back on Broadway trying to square matters with the show girl.

Channing Pollock returned from Paris last week, weighing 18 pounds more than when he started. At the time he was 14 pounds under normal (for him) due to the hustle in exploiting "The Fool," which included many public addresses. Pollock went over on pleasure to witness the opening of "The Sign on the Door" in Paris, but stepped into five days' work. On arrival he discovered the opening date was put back, portions of the script not being understood. "The Sign" closed in Paris last Saturday.

"Barnum Was Right," which closes at the Cohan Saturday, will not be sent on tour, but will be released for stock immediately. The picture rights have not been disposed of to date.

Frank Wistach, who joined the Sam H. Harris office as publicity director, succeeding Wells Hawkes, was considered for the post some time ago. Harris, however, stated he would not consider taking an employee from another manager. Wistach, upon resigning from the Shuberts, announced he had signed with the McClure syndicate, but his appointment to the Harris office quickly followed. It is understood he will continue newspaper work in addition.

David Wallace will continue next season in charge of publicity for Arthur Hopkins' attractions. Murdock Pemberton of the Hippodrome will be in a similar post in the William Harris, Jr., office.

Cy Fishkind has resigned as assistant dramatic editor of the "Tribune," and has been succeeded by M. B. Goodrich.

Peggy O'Neill's next play in London may be "Zander the Great," which is running here at the Empire. Gilbert Miller, who recently arrived in England, offered to star Miss O'Neill in the Salisbury Field comedy. She is at present appearing in "Plus Fours" in the English provinces, after a London run.

"Rain" is reported having made \$192,000 to date at Maxine Elliott's, where it is in the 29th week. The weekly average is over \$15,000, and the attraction's share better than \$10,000, the terms being 65 per cent. Sam H. Harris produced "Rain," but J. D. Williams, who originally had the script and who directed the show, has a 25 per cent. interest, while Lewis and Gordon have an equal share.

A show with a Broadway reputation and a cast of big names toured the South this season. One of the players had appeared in the territory in three-day vaudeville last year and the name was remembered by a baggage man at one stand. He wanted to know: "What's the matter with those old birds. Can't they get a job in New York?"

"Morphine," by Forest Halsey, magazine writer and picture scenarist, opened at the Egan, Los Angeles, Monday. It was dramatized and directed by Oscar Apfel. The play was written 12 years ago and excellently written. The presentation has a psychological angle, following the dope exposures on the coast. Frank Egan is in New York arranging the sale of "The Humming Bird" for pictures. It is understood an offer of \$15,000 has been made, although the price mentioned when the Maude Fulton piece was at the Ritz (New York) was \$11,000. The Broadway run cost Egan about \$25,000. The "Humming Bird" originally played here 24 weeks.

The Putnam Building will not be reconstructed by Famous Players before another year. The delay is due to expiring leases held by tenants on the property.

The present speech-making American tour of Sir Arthur Conan Doyle, perhaps the leading exponent of spiritualistic phenomena, is not for personal profit. The net proceeds are turned over to the English Institute for Psychological Research, which is sponsoring his appearances. When taking the platform at Carnegie Hall recently to explain "ectoplasm" the big auditorium drew turnaway attendance at \$2.50 top. The creator of "Sherlock Holmes" is accompanied by his wife and children, and the party is making a leisurely tour, which includes visits to the national parks in the west. Sir Arthur is expected to remain four or five months.

The woman who has been impersonating Pauline Lord, and who disappeared some weeks ago, when it was alleged she passed a worthless check for \$400 in a Broadway hotel, has turned up in Chicago, and is said to be on her way to the coast. Long distance calls from the Loop to several New Yorkers were received within the last few days, the woman saying on the wire that she was Miss Lord, and inquiring where she could get a good highball in Chicago. Miss Lord is in London starring in "Anna Christie."

The Liberty, New York, is being readied for an all summer stay of "Little Nellie Kelly." A new cooling system is being installed, the lobby being included in the area to be artificially chilled. The new plant will cost about \$20,000.

# BROADWAY'S SEASON

(Continued from page 1)

York's Silver Jubilee, which begins Monday, will attract visitors in big number and that theatres will benefit accordingly, is perhaps the explanation why at least a percentage of shows are continuing. Salary cutting and the end of the rent period also figures.

A record number of second engagements are being offered in New York. Five attractions of the kind are now on the boards. They partly fill the void usually filled by spring revivals. Some of the re-engagements are counting on jubilee crowds.

"Bombo," with Al Jolson, is easily the leader of the returned successes, the attraction getting \$33,000 at the Winter Garden last week. The Moscow Art Theatre's two-week return to Jolson's 59th Street, which started Monday, will hardly participate. The Russian show jumped during its second week in Boston, getting \$30,000 last week. There is no call in the agencies and the return date depends on box office trade.

The two "Blossom Time" shows at the 44th Street and Shubert got off to only fair business. Indications are for grosses of about \$5,000 although the Shubert is due to beat out the 44th Street and will remain during the jubilee period. "Cat and Canary," like "Blossom Time," is depending principally on cut rates, but the mystery play stops Saturday. The first of the return tries to terminate.

The cut rate line-up is such that little trade is going to the box offices for the attractions listed there. The reason is that both the cut rates and the two-for-ones are offering lower floor locations, and patrons once getting a taste of bargain tickets in good locations, are cured of paying double at the box offices. Lower floor tickets may be had for 14 out of the 23 shows in cut rates this week.

## South of 42d Street Lively

Theatres south of 42d street are due for lively summer instead of general darkness prevailing as for the past several seasons. The reason is that several real hits are house "below the line." "Rain" is a cinch at Maxine Elliott all summer, and so is "Wildflower" at the Casino. "Zander the Great" is pulling smart business at the Empire, and the brokers have extended the buy until July 4. "The Devil's Disciple" is indefinite at the Garrick.

"Icebound" won the Pulitzer prize as the best drama of the season. Publicity attendant the honor jumped the show \$1,500 last week, and instead of closing will move to the Vanderbilt June 4, at which time it will be succeeded at the Sam H. Harris by "Jack and Jill," now at the Globe.

The summer crop of musicals will be slow in arriving. "Adrienne" is the first listed and the only opening next week. The Globe will be dark two weeks after the departure of "Jack and Jill." White's "Scandals" due there June 8, the same date set for "Helen of Troy, N. Y." at the Selwyn.

Colored shows have disappeared from Broadway. "How Come" closing at the Apollo suddenly last Saturday, and the Ethiopian Art Theatre doing likewise at the Frazee. Both houses are dark, but the Apollo will get "For Value Received," moving next week from the Longacre, which goes dark. Closing Saturday are "The Enchanted Cottage" at the Ritz, which shuts; "The Comedian," which closes at the Belasco; "Barnum Was Right," leaving Cohan available for "Adrienne," and "Cat and Canary," the National, too, going dark.

## "Aren't We All?" Promising

Among the new attractions "Aren't We All?" the English comedy, with Cyril Maude, looks quite favorable at the Gaiety, and "Dew Drop Inn" is drawing strongly at the Astor. They are the only new additions to the agency buys. "Cold Feet" at the Fulton and "Not So Fast" at the Morosco bowed in this week without impressing, and both were promptly put in cut rates.

Business last week was off early in the week, then climbed to a big Friday night, only to see a general waterloo Saturday. Indications are for similar business this week.

The subway circuit has started closing. The Montauk, Brooklyn, went dark Saturday after presenting "Cold Feet," which got nearly \$5,000. That was regarded fairly good for a new show. This week the Majestic is through with attractions, but takes on musical stock starting Monday. "The Greenwich Village

Follies" (last year's show, \$13,000 at the Majestic last week and topped the list. "Lightnin's" third week at the Broad Street, Newark, got \$10,200, and "Captain Applejack" played to over \$8,000 at the Bronx opera house.

## Buyers and Cut Rates

A number of buyers will expire at the end of the week, but several have already arranged a renewal. The agency list numbered 16. Of this week's new productions, "Aren't We All," the English piece, with Cyril Maude at the Gaiety, was immediately accepted as a buy. An advance buy was made for "Adrienne" which arrives at the Cohan next week. The premiere in Philadelphia last week drew a number of brokers who voted it a likely summer entrant and the deal takes in most of the lower floor.

The number of shows in cut rates increased by one, because of the presence of two of the new attractions. Wednesday there were 23 listed including "Not So Fast" and "Cold Feet," a new piece which allotted some balcony locations for the premiere performance. Two thirds of the cut rate list includes downstairs locations, permitting at least some chance to compete with the two for ones.

The buys: "Caroline" (Ambassador), "Dew Drop Inn" (Astor), "The Comedian" (Belasco), "Seventh Heaven" (Booth), "Wildflower" (Casino), "Merton of the Movies" (Cort), "Rain" (Maxine Elliott's), "Zander the Great" (Empire), "Aren't We All" (Gaiety), "So This is London" (Hudson), "Little Nellie Kelly" (Liberty), "Music Box Revue" (Music Box), "Follies" (New Amsterdam), "Mary the 3d." (39th St.), "Bombo" (Winter Garden).

The cuts were topped off with both "Blossom Time" companies playing the Shubert and 44th Street concurrently starting Monday: "The Mountebank" (Lyceum), "Sally, Irene and Mary" (Century), "Up She Goes" (Playhouse), "Caroline" (Ambassador), "The Clinging Vine" (Knickerbocker), "The Gingham Girl" (Central), "Barnum Was Right" (Cohan), "You and I" (Belmont), "For Value Received" (Longacre), "The Enchanted Cottage" (Ritz), "Give and Take" (49th St.), "Whispering Wires" (Broadhurst), "Icebound" (Sam H. Harris), "The Old Soak" (Plymouth), "Cat and Canary" (National), "Uptown West" (Bijou), "The Wasp" (Selwyn), "Romeo and Juliet" (Henry Miller), "Not So Fast" (Morosco) and "Cold Feet" (Fulton).

## "DEMI-VIRGIN" TO FRISCO

Los Angeles, May 23.

"The Demi-Virgin" produced by Nancy Fair, its star, was attached Saturday, the final day of a five-week engagement at Egan's, where the piece drew good attendance, but failed to show a profit due to the small capacity of the house.

The attachment was lifted the following day, with the company opening Saturday, May 26, at the Century, San Francisco, following a week of one nighters.

## Marilynn Miller's New Contract

Marilynn Miller is in New York conferring with M. L. Malevinsky, her attorney, relative to the signing of a new production starring contract with F. Ziegfeld, Jr. The "Sally" star will head a show touted to par anything she has ever done before.

The sudden death of Florenz Ziegfeld, Sr., in Chicago, is holding up the signing of the contract until late this week.

Mary Eaton will take the Miller role in "Sally" for the road tour.

## Duffy—"Vanities" Collaborator

Jimmy Duffy is writing the comedy scores for Earl Carroll's summer show, "Vanities," due into the Carroll late next month. Duffy and the Zillah Boys (vaudeville) will also be in the cast. Others engaged are Ray Dooley, Joe Cook, Harry Burns and Peggy Hopkins Joyce. Duffy and Earl Carroll are collaborating on the book.

Peter J. Brady, the labor leader who has interested himself in Equity affairs, has been elected president of the new Federation Bank, a Union Labor banking institution, at 34th Street and 8th Avenue, New York, which formally opened May 19.

# LEGIT ITEMS

Edward B. Mullen, recently of the "Sun" and "Herald," is now in charge of publicity for Anne Nichols' "Able's Irish Rose." For several years Mullen conducted an industrial publicity bureau in Massachusetts and he was formerly well known in picture exploitation.

The Theatre Managers' Association, Los Angeles, inactive for the past year, will resume regular meetings within the near future.

Leor Mohn, chief scenic artist for the Moscow Art Theatre productions at the Jolson theatre, 59th Street and Seventh Avenue, New York, left an estate of about \$10,000 in realty and about \$5,000 in personality and no will when he died, March 23. It was disclosed this week in the Kings County Surrogate's Court through the granting of administration letters upon his property to Christine Mohn, his widow, of 604 Eastern Parkway, Brooklyn.

Mr. Mohn, who died suddenly of acute indigestion while at work at his studio at Jolson's theatre, was 66 years old, a native of Madison, Wis., and had been a resident of Brooklyn for about 40 years. His widow and two daughters, because of his failure to leave a will, are entitled to share in the net estate.

The Italian Grand Opera Co. presented Rossini's "The Barber of Seville" at Parson's, Hartford, Conn. Thursday night. A crowded house greeted the artists, who included Pina Garavelli, soprano; Silvio Garavelli, her brother, baritone; Anzalone, bass, and De Gregorio, tenor. The rest of the company was made up of New York singers. The orchestra is under the direction of Cav. Simone.

Montague Glass underwent an operation for appendicitis last week in the Roosevelt Hospital, New York. Mrs. Glass came on from the coast to be with her husband, who is nicely recovering.

John McKenzie, assistant treasurer at the Fulton, New York, has left for the summer to join one of the "Covered Wagon" touring units. He was replaced by Edward Gormley. Harry Benson remains as treasurer.

Among the new shows announced recently for presentation during the summer and fall are: "The Empty House," a drama by Arthur Hornblow, to be produced by the Biltmore Producing Co.; "The Two Nightingales," a musical comedy, from the German, to be produced by Philip Goodman with Madge Kennedy and W. C. Fields as the leads; "The Runt," by Hatcher Hughes, to be presented by Marc Klaw, "For Evidence Only," by Ethel Clifton; "Victims" by C. W. De Rose, and an unnamed play by the Swedish writer, Hans Alin.

# LEGAL ITEMS

Robert E. McMurray, president of the Motion Picture Advertising Co., being sued by the People of the State of New York through Attorney General Carl Sherman, must stand examination despite McMurray's affidavit that his company is not engaged in the sale of stock and does not intend to engage in the sale of any. The attorney general is proceeding under that section of the law which gives him the right to investigate and enjoin fraudulent practices. Justice Lehman in the New York Supreme Court signed an order for McMurray's examination and also for the enjoining of the sale of the company's stock. McMurray's motion to vacate the order for examination has been denied.

George Leonard, the actor known for his "rounder" character, has sued Dave Bonator and H. Stine, coffee dealers, for injuries by their auto truck. He is just recovering from the accident, which took place in Brooklyn when he traveled there to see "Spice of 1922," in which he was to replace Jack Trainor, the role now being played by Sam Hearn. Leonard alleges he has since passed up two vaudeville offers and parts in "The Painted Lady" and "The Moorland Case" because of his incapacity. His lawyer is Emanuel Schwartz.

## Waives Alimony While Playing

Hazel Bryant (in private life Mrs. Lee Austin Willmott) of "Wildflower," has waived her demands for alimony in her separation suit against Willmott and has agreed to a stipulation to accept \$10 weekly for the support of their two-year-old daughter, End.

Alimony is waived only as long as she is employed.

# "VENGEANCE" CO. CONVICTED ON IMMORAL PLAY CHARGE

**Sentence Due in 30 Days—Production Attracted Much Attention Because of Its Theme—Harry Weinberger, Lawyer**

The manager, star and players of "The God of Vengeance" were convicted of giving an immoral and indecent performance before a jury drawn from a special panel in General Sessions late Wednesday afternoon. Judge McIntyre remanded the defendants for sentence until June 20. All are under \$300 bail each. Harry Weinberger, attorney for the players and also one of the defendants as manager of the show, intimated he would appeal the case. The offense is a misdemeanor punishable by fine or imprisonment.

The "Vengeance" case has attracted much attention from the time it was brought to Broadway at the Apollo from Greenwich Village. It was reported at the time that if the show attempted to move uptown it would be sure to attract police attention. The latter acting on complaints secured indictments and arrests were made shortly after the show arrived on 42d street. It was regarded one of the rawest plays ever presented on Broadway, but Weinberger contended it was artistic and proffered endorsements from several well-known individuals.

Rudolph Schildkraut who had appeared in the Yiddish version of "Vengeance" which was written by Sholem Asch used it for his initial English appearance. The play itself had been presented here in Yiddish for several years but attracted no attention.

There were 13 persons coupled in the conviction and in addition to Weinberger and Schildkraut the entire balance of the company is included. They are: Esther Stockton, Virginia McFadden, Marjorie Stewart, Irvin J. Adler, Mae Berland, Sam Jaffe, Morris Carnorsky, Dorothy Nolan, Aldeah Wise, Lillian Falg and James Meighan.

Michael Selwyn, house manager of the Selwyn, was also indicted but his case is understood to have been separated from the others.

## MORRIS SIGNS MRS. CASTLE

Just before the "France" departed for England Wednesday morning Irene Castle affixed her signature to a contract whereby Arch Selwyn will manage Miss Castle on a concert tour in the fall, preparatory to her starring in Andre Charlott's new revue, as yet untitled, due for a metropolitan premiere New Year's eve. The contract was signed through William Morris, Jr.

## ANNUL VERA'S MARRIAGE

Vera King (Frix), last in the "Rose of Stamboul," was granted Tuesday a decree of annulment of her marriage to Walter Frix, son of George W. Frix, the piano manufacturer. The cause for action was that both litigants are under age. Frix, Sr., who died last August, did not sanction the nuptials and stopped his offspring's income.

## GARRITY, YOUTHFUL HERO

Chicago, May 23. Jack Garrity, Jr., age 15, son of J. J. Garrity, Chicago manager for the Shuberts, has received headline honors in Chicago newspapers in accounts of his heroism in connection with the recent floods in Hot Springs, Ark.

The family is there, and Garrity is nursing a run-down condition.

## "BAL TABERIN" IS CLOSED

"Bal Taberin," the Shubert musical piece which was designed for the Century Roof theatre and also mentioned for the Shubert, was taken off Saturday in Philadelphia. It is in need of recasting and may not be tried again until fall.

## INDIAN PLAY IN OPEN

San Francisco, May 23. "Tamepa," an Indian play by Dan W. Totheroh, was staged in the open air theatre on Mount Tamalpais this week. Garnet Holme directed and the chief role was portrayed by Phyllis Blake.

## G. & S. MUDDLE

**Ziegfeld Loses First Legal Point Coming Up**

Gallagher and Shean scored a point Saturday in the hearings before New York Supreme Court Justice Irving Lehman in his private chambers wherein Florenz Ziegfeld, Jr., made application to force the "mistress" to submit to an arbitration to determine their obligation to play in the "Follies" after June 1. The motion was denied on the technicality that Nathan Burkan, acting for Ziegfeld, had not sufficiently notified Gallagher and Shean relative to the application for an arbitration. Tobias A. Keppler represented for the actors.

Another angle figures in the matter of Gallagher and Shean's picture services. The team has contracted with the Fox Film Corp. to star in a comedy, "Around the Town With Mr. Gallagher and Mr. Shean." The "Follies" entrepreneur objects to their services therein claiming an exclusive contract. On counsel's advice they will start work on the picture shortly.

Gallagher and Shean choose to favor a fall starting contract they hold with Charles Dillingham and George White for a Broadway vehicle to be written by Aaron Hoffman. Ziegfeld bases his prior claim on a contract of April 8, 1922 for the run of the "Follies" which makes provision that in case of dispute the matter should be referred to Equity for arbitration. The dispute involves a novel point never before decided. The standard P. M. A.-Equity contract does not give a manager an actor's exclusive services following one season, stipulated as concluding June 1. Ziegfeld, however, used a short contract, letter form, for the run of the "Follies" to be governed by the Equity's rulings in all other respects. Ziegfeld claims the June 1 termination does not apply in his agreement with Gallagher and Shean, but interprets it as an exclusive signing of the comedians' services as long as he continues the "Follies" run.

Equity side-stepped intervening in the arbitration because of the non-employment of the standard form of contract.

If Gallagher and Shean leave the show the "Follies" will retain the melody of the "Mister" song and possibly such published verses as are now common property. Gene Buck has written a parody on the number and has called it "Mr. De-las-co and Mr. Gell."

New numbers and features dated for the "Follies" starting June 4, at which time Eddie Cantor steps into the cast, may be postponed a week because of the death of Ziegfeld's father in Chicago and the manager's trip to the city. One of the additions is a Spanish prima donna, Helena D'Algy, who has been appearing in Buenos Aires for the past two years.

Cantor's four weeks of Keith vaudeville which start with the "Follies" engagement will be played because of prior contracts. He will play the Orpheum the week of June 4, with the Palace following.

## Strindberg Plays Next Season

The United Plays, Inc., has acquired the English speaking rights for all of the plays of August Strindberg, the Norwegian dramatist, and intends to produce several next season. With the exception of "The Father," few of Strindberg's works have been seen in this country, and as he is generally considered second only to Ibsen as a Scandinavian playwright, it is expected that the productions will arouse considerable interest.

Most of his plays deal with marriage, often presenting woman in a very unfavorable light. Strindberg was, essentially, a woman-bater,

## PUNCH & JUDY'S RECORD 8 PLAYS THIS SEASON

**Longest Run, 5 Weeks; Shortest, 3 Days; Average, 2 Weeks**

The record number of attractions for a theatre on Broadway this season goes to the 299-seat Punch and Judy, which also played the shortest run. Since last fall eight shows have tried, all failing. The house was dark so frequently the actual number of playing weeks hardly exceeded the unlighted ones.

The average engagement at the Punch and Judy was two weeks, although "The Square Peg" stuck it out five weeks. The shortest "run" was three days, with "Persons Unknown." The most recent fliv was "The Apache," which stopped last Saturday after a two-week try, the house being rented for that period. The others tried were "The 49ers," "The Love Set," "The Doormat," "The Evergreen Lady" and Tony Sargs' Marionettes.

## "PEPPER BOX" IN L. A.

Los Angeles, May 23. The "Pepper Box Revue" opened to a capacity audience at the Auditorium Monday. Considerable "paper" was in evidence for the premier, but those who bought seats as well as the deadheads appeared to enjoy the performance. Sophie Tucker and George Le Maire were given the greatest attention by the local critics. The revue is not a riot, but good summer fare.

The piece has been strengthened since the San Francisco opening by the addition of Marvel, dancer, and Harriet Bennett, prima donna.

## "Sun Showers" Now "Happy Days"

Philadelphia, May 23. "Sun Showers" at the Chestnut Street O. H. next week will be called "Happy Days."

## HOT CAMPAIGN OVER FRIARS' ELECTION

**Opposition Ticket in Field with Third Ticket in Prospect—Headquarters Established**

The annual election of officers for the Friars' Club promises to be the keenest contest in the history of the club. There are two tickets in the field now and a probability of a third set of candidates, some club leaders seeking a change, figuring the second ticket not strong enough to oppose the regular candidates.

Something exceptional in club politics was started this week when the sponsors for the opposition ticket established campaign headquarters at 1650 Broadway. It was claimed a fund of \$2,600 was raised to carry on the fight.

George M. Cohan heads both tickets for re-election as Abbott. His running mates are William Collier for Dean, J. Frank Stephens, secretary, and J. P. Muller, treasurer. The opposition ticket has Lionel Atwill for Dean, Edward E. Pidgeon, secretary, and Fred Murray, treasurer. Candidates for re-election on the board of governors are little changed.

## GATTS' THRILLERS

**Two Plays with Lurid Titles Trying Out in New York**

"The Unloved Wife" and "The Unwanted Child" are two plays of George Gatts' he intends trying out during two weeks he has engaged the Yorkville, New York, commencing May 28.

The former named has played on the road here, and its title attracted different kinds of attention. The other may be a new piece. Both are short cast plays, with the following engaged: Gertrude Boyes, Peter Lang, William Luels, Betty Baker, Helen Leaming, Jack Ryan.

## L. T. A. CONVENTION IN NEW YORK JUNE 18

**Daily Sessions of Labor Committee—Salaries of Officers**

The International Theatrical Association will hold its third annual convention at the Hotel Pennsylvania, New York, starting June 18. A feature of this year's meetings will be daily sessions of the labor committee, which will have special quarters, where visiting members may receive advice on smoothing out local labor problems.

Discussion over the I. T. A. has cropped up in the Producing Managers' Association and some opposition has been recorded. Some producers owning houses have questioned the right of the I. T. A. to charge dues on top of the P. M. A., paying the I. T. A. pro rata on its membership. It is said the producers' association has paid on the basis of \$6,000 annually. Last year the I. T. A. was operated under a loss, partly made up by donations. Theatres were requested to charge "tax" on passes, such money being turned over to the I. T. A. Some houses instituted the system, others disregarding it.

Lee Boda, as executive secretary of the I. T. A., is under \$20,000 salary; Elton Johnson, counsel for the association, is said to receive \$10,000; Alfred E. Aarons, Ralph W. Long and Abe Levy comprise the labor committee, each receiving \$5,000.

## HARRIGAN BANKRUPT

**Owes \$6,381, and Has \$10 in Bank—Voluntary Petition**

William D. Harrigan, "Polly Preferred," and son of Ned Harrigan, of the famous Harrigan and Hart team, admits he's "broke" in a voluntary petition in bankruptcy filed last week. The total liabilities of \$6,381.60 are mostly for debts contracted for money loaned from theatrical friends. Louise Groody is down for \$2,000; Leon Errol, \$500; Bert Brig, \$100; Winchell Smith, \$150; John Pierre, \$250. Also items to Max Hart, New York Athletic Club, Hotel Algonquin, and Alfred Cheney Johnson.

A \$10 bank balance and 150 worth of exempted wearing apparel are the sole assets. Harrigan's address is given as 317 East 17th street, New York.

Robert P. Stephenson has been appointed receiver.

## "BAT'S" RECORD

"The Bat" will again be prolific next season, Wagenhals & Kemper having decided to send out six companies, the same number as toured this season. Multiple routes for the champ mystery play are dated to begin early in the fall, most of the engagements being repeat dates.

It will be the fourth season for the "Bat," claimed the biggest money maker in a decade. No other attraction is known to have "fabricated" companies to such an extent at a similar period after the Broadway engagement.

## FROM "FOOL" TO "FOOL"

The Boston company of "The Fool" will close Saturday, at which time four members of the cast will be transferred to the New York performance, which will continue through the summer at the Times Square.

The players joining the Broadway cast are Alexandra Cartlate, Hilda Vaughn, Hale Norcross and Clarence Handysides. They will replace Adrienne Morrison, Arthur Elliott, Alberta Burton and Rollo Lloyd. The latter players will rejoin "The Fool" in the fall, when seven companies are to be sent out.

## FRIARS' ALL HOOFERS' TICKET

An opposition ticket named for the Friars led to a "third ticket" appearing on the unofficial call board at the Monastery last week. It was headed, the "All Hoofers' Ticket." The "nominations" were:

Big Heel.....Donald Kerr  
Little Heel.....Benny Ryan  
First Upper.....Louis Mosconi  
Assistant Upper.....Buster West  
Master of Laces.....Sammy Lee  
Board of Soles  
Tom Dingle.....General Cordovan  
Charles Mosconi.....Palmer  
Tyler Brooke.....Heel Photo  
Buck Mack.....Inner Sole  
George M. Cohan.....Finisher



KELCEY ALLEN

**Dramatic Critic "Woman's Wear" and "Daily News Record"**

Kelcey Allen enjoys (?) the rare distinction of being dramatic critic of two New York City dailies. One is an evening paper entitled "Women's Wear," read by the buyers and manufacturers of wearing apparel for women. The other is a morning newspaper called "The Daily News Record." Its readers are for the most part buyers and manufacturers of men's wearing apparel, bankers, executives of textile mills and merchants.

Mr. Allen has been present at every important first night in New York for thirty years and probably knows personally more managers, press agents and actors than any other dramatic editor in the country. He was born in New York City and has been writing about the theatre and its people for more than a quarter of a century.

He is famous for witty "first night" remarks. It was he who said, "The show must have a punch or the tickets will have," and "the reason that people go to first nights is because there may never be a second." His best one was after the first appearance of Lionel Barrymore in "Macbeth." After the actor spoke the line "Lay on, MacDuff," Mr. Allen whispered to John McBride, the ticket broker, "Lay off, McBride."

Once asked by a young man how he became a dramatic critic, Mr. Allen replied that he was the only man on the paper who owned a dress suit, and had he owned a new one, he probably would have been made the opera critic.

(The sixteenth picture and brief sketch of the dramatic editors of the country.)



# ENCOURAGEMENT FOR CHICAGO IN CONVENTIONS' BUSINESS

Gross Noticeably Improved—Adelphi Reopened by Woods—"Cabinet Girl" at Colonial—Howard Bros. Got \$26,000 Last Week

Chicago, May 23.—If last week was a criterion of what the arrival of the record of conventions due here next month will accomplish for local theatrical business, there's much encouragement for the theatres which intend to house attractions for the hot months.

Intermingled with surprise patronage from local playgoers was a heavy "draw" from two large conventions last week, noticeably improving the box office receipts over many previous weeks, and giving the majority of the house managers their first smiles in many days. With five theatres closed, the playgoers had to pick their entertainment from a limited area, swelling the contention of those who maintain the number of theatres in the loop increased faster in the last three years than did the clientele to patronize them.

In reckoning that perhaps 16 to 18 theatres would easily be supported during the height of the regular theatrical season, the managers probably overlooked the rapidly with which theatrical patronage was being educated on the north and south sides. The elaborateness of the activities of the dance hall and movie house managers on the north and south sides will undoubtedly be a thorn in the sides of the loop theatre managers until the present situation undergoes a thorough process of elimination. With the opening of the Adelphi, under the management of A. H. Woods, the loop field will become greater complicated, placing on the horizon a situation that leads the wise ones to forecast at least three theatres, now considered in the backward class, relinquishing their rights to be classed as legit theatres. In this respect the Olympic took the initiative by contracting for burlesque next season.

It may be stated that the "independents" line up stronger in Chicago than they do elsewhere. With Sam Harris and the Selwyns controlling the Twin theatres, A. H. Woods directing the Apollo, the Woods and the Adelphi, "Sport" Herrmann at the Cort, and Geo. M. Cohan at Cohan's Grand, Lester Bryant the Playhouse and Central, Gazzali & Hanks the Studebaker, the independent flavor of the Chicago situation considerably interferes with the direct workings of the Shubert and Erlanger-Powers forces. There are abundant inside angles to the local legit field which give rise to the above thoughts, strengthening the possibility of an early elimination of obstacles that divides the spoils of a recognized good theatrical city.

From the Powers last Saturday went Equity's play, "Why Not?" making dark all houses under the control of the Erlanger-Powers offices. It was figured that a small gross would make it profitable at the Powers for "Why Not?" but the town didn't even take a meager interest in this attraction. Of the four Erlanger-Powers houses, the Colonial will be the only one standing a chance of being kept open. This became positive by the strange booking which will bring "The Dancing Girl" to the Colonial, under a Shubert booking, June 3. "The Dancing Girl" was originally headed for the Apollo, to follow "The Passing Show," but the Howard Brothers have done the unexpected and will be kept in town longer than planned because of the sensational business they are landing. Under present signs, "The Passing Show" will outlive the three musical shows now on the bulletin board for June, "Hitchy-Koo," "The Dancing Girl," and "Blossom Time." "Hitchy-Koo," opening at the Garrick last Saturday night, didn't produce the Hitchy-Koo punch of old, but the Shuberts held "Blossom Time" in reserve for a transfer from the Great Northern to the Garrick in case of a dangerous flop of "Hitchy-Koo."

The stereotyped line, "in a blaze of glory," can be held by Frank Keenan's departure with "Peter Weston" at the Harris. The final week of the Harris hit was good for almost \$5,000 gain in the receipts over the previous week. Only one other show this season ("Thank-U" at the Cort) reaped the benefit of a last week notice such as "Peter Weston" did. "Rolling Home" succeeded "Peter Weston" at the Harris, with the premiere night enthusiasm indicating the Harris is set right for the summer season.

With Sam Harris sending his personal stage director, Sam Forrest, to look at "Peter Weston," it's now assured that the Harris office has plans to make a New York premiere of the Keenan piece in the fall. For

rest is reported to have favored "Weston" for a New York hearing, with several minor changes made in the manuscript. Throughout the Chicago run "Weston" maintains an even average business, with the matinee trade exceptionally good.

The Gazzoli-Hanks management is still angling for an attraction to follow William Hodge's big hit, "For All of Us," leaving Saturday, June 2. The Hodge show is making an unusual splash of advertising for the final weeks. When the season's achievements are recorded, "For All of Us" will easily be at the top of the heap. "Steve" is keeping well above the losing line at the Princess with a feature of an "O'Brien" night now announced. All the "O'Briens" in Chicago will gather for a particular performance of Eugene O'Brien's play, already stirring up the interest which keeps a play popular in chatter.

"Light Wines and Beer" again bettered its previous week, gaining another \$1,000, and if there was a matinee draw to this comedy, the weekly grosses would lead the town for non-musicals. A. H. Woods has positively a Broadway hit in the Hoffman comedy, the only drawback it has received here being the title. The Selwyn attraction received a big play from the convention visitors. There's no danger of "Light Wines and Beer" being withdrawn at the present clip it is going, indicating that the Twin Theatres now have a chance of being kept open until the new season starts, since "Rolling Home" at the Harris looks strong enough to weather the summer.

"R. U. R." will be kept on at the Cort, since it is reported "The Voice" isn't ready for Chicago. "Two Fellows and a Girl" made a substantial gain over the previous week, and the Cohan piece is now considered good until the third week in June. "The Passing Show" improved \$2,000 over its previous high mark of

\$24,000. "Peter and Paula" went out at the right time, now giving Lester Bryant and John Tuerk a chance to gamble with "Chains," which opened Monday night. "Up the Ladder" held moderately well at the Central, considering that the low expenses can bring a profit.

If the present lineup of attractions in the loop aren't disturbed there'll be profits for all for at least the next six weeks. The hurry in of "The Dancing Girl" to the Colonial promises to have some effect on the business in the musical play field, but it won't effect "The Passing Show," which could stand an all-summer run here if the Howard Brothers were so inclined to execute same.

Last week's estimates:  
"Up the Ladder" (Central, 7th week). Getting good "forcing" via cut rates and late calls at the Couthout stands. Hit \$6,000.

"Passing Show" (Apollo, 4th week). Best hit Howard Brothers ever made here. Climbed to \$26,000.

"For All of Us" (Studebaker, 27th week). Expected to better \$9,000 on final two weeks, ending June 2. Phenomenal engagement.

"Blossom Time" (Great Northern, 10th week). Interesting high school pupils for Schubert week. Reported around \$11,000.

"Peter Weston" (Harris, 12th and final week). Slightly below \$13,000, great for final week. "Rolling Home" opened Sunday.

"Light Wines and Beer" (Selwyn, 9th week). Another improvement to little short of \$10,000 on eight performances.

"Two Fellows and a Girl" (Cohan's Grand, 10th week). Went to around \$10,500.

"Why Not?" (Powers, 3d and final week). A flop. Failed to reach \$5,000. House dark for summer.

"Steve" (Princess, 5th week). Makes good profit on \$8,500. Special stunts helping.

"Peter and Paula" (Playhouse, 7th week). Estimated close to \$6,500. "Chains" opened Monday.

"R. U. R." (Cort, 5th week). With indefiniteness of "The Voice's" arrival this attraction will be kept. Reported around \$8,000.

"Hitchy-Koo" (Garrick). Opened Saturday to capacity.

## 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 (53d week). Sang into second year with "first birthday" celebrated Tuesday. Business last week held to attraction's May pace, with \$11,500 and better grossed.

"Aren't We All?" Gaiety (1st week). House relighted Monday; Cyril Maude again starred in English piece which succeeded short lived "If Winter Comes." Agency call for it Tuesday.

"Barnum Was Right," Cohan (11th week). Final week; "Adrienne" succeeds next week. "Barnum" will hold the tour; goes into stock.

"Blossom Time," Shubert and 44th St. (1st week). Return engagement for most successful operetta in years. Played simultaneously on Broadway in two houses across the street from each other. First time attempted. Moderate grosses indicated.

"Bombo," Winter Garden (2d week). Al Johnson proved wonderful draw by pulling great business opening week of month's re-engagement, charging \$3.50 top for gross of \$33,000.

"Caroline," Ambassador (17th week). Looks like this operetta will last through June. Able to average nearly \$8,500 last three weeks and figure satisfactory.

"Cat and Canary," National (5th and final week). Continuation of second engagement was dependent on how long cut rating was able to hold up. Business slipped under \$5,500.

"Cold Feet," Fulton (1st week). New Fred Fenton farce, with Max Vokes in lead, succeeded "Secrets." Looked likely out of town. Opened Monday, winning mixed comment.

"Dew Drop Inn," Astor (2d week). Shuberts' musical, originally produced with Bert Williams, opened Thursday last week. Looks promising.

"Follies," New Amsterdam (51st week). After another week, which

gives "Follies" new Broadway record of year's run, "new version" planned and some cast changes, with summer continuance expected. Around \$30,000.

"For Value Received," Longacre (3d week). First part of last week looked promising with "two for ones" in quantity. Total on week about \$5,000. Show believed to have chance and will move to 42d street Monday, getting the Apollo.

"Give and Take," 49th St. (19th week). Arrangements call for show extending well into June, which would give another three or four weeks. Weather dependent, however, \$5,000.

"Go Go," Daly's 63d St. (11th week). Musical which has done well with cut rating counting. House and show under same management and takings of around \$9,000 satisfactory.

"How Come," Apollo. Colored musical suddenly closed Saturday; stayed five weeks. Is much "in the box," business never showing profit. Best it has gotten was \$4,900, most of which went to house. "For Value Received" moves down from Longacre Monday. Got \$3,800 last week.

"Icebound," Sam Harris (15th week). Will get musical for summer try, "Jack and Jill" moving "Icebound" at end of next week. "Icebound" prize winner, took jump last week and will move to Vanderbilt, now dark. Better last week; gross over \$8,000.

"Jack and Jill," Globe (10th week). After moving to Harris June 2, Globe will probably be dark several weeks before White's new "Scandals" comes in. "Jack and Jill" has netted \$17,000 and \$18,000.

"Little Nellie Kelly," Liberty (2d week). Figured to hold its own against summer musicals, which start arriving June 2. "Kelly" continues to grab big business; a

# COHAN'S NEW SHOW OPENS TO TURNAWAY AND BIG ADVANCE

"Rise of Rosie O'Reilly at Tremont—"Lightnin'" Closes Run—Other Shows Depart—"Rosie Reilly" Looks Like Assured Hit

Boston, May 23.—With Geo. M. Cohan's new show opening at the Tremont and "Liza" billed into the Wilbur next week, the summer season in this city takes on the same complexion as that of last season, when a Cohan show playing the same house and "Shuffle Along" at the Selwyn divided the interest and the profits for the summer season between them.

The opening of the Cohan show Tuesday night was along the same line that characterized the opening of his other two shows in this city. When the curtain went up on his latest offering, "The Rise of Rosie O'Reilly," the house was capacity and had been sold out since the middle of the week. There was a big turnaway at the box office during Tuesday afternoon and night and it is claimed the show has at the present time one of the biggest advance sales that has ever been recorded in this city, fully as large as the advance sale that prevailed at the time that his previous show, "Nellie Kelly," played here.

This time Cohan has guarded against the fate that overtook him in the previous two seasons and has booked the Tremont until Oct. 15. He was forced out with the shows playing at between \$20,000 and \$22,000 last year and the year

before, and this time is taking no chances and has booked the time in advance. It was said after the show opened Tuesday night that Cohan had another winner.

Whether "Liza," coming into the Wilbur next Monday, will be able to develop the strength that characterized "Shuffle Along" is problematical. Since "Shuffle Along" there has been a surfeit of colored shows. Several have been booked into the Arlington, a pop priced house, and have floundered, and even "Shuffle Along" played a return engagement at the Arlington at popular prices.

It was decided at the end of last week to have "Molly Darling" return to the Colonial when Mitzel departs at the end of this week. It played a return engagement which ended last Saturday at the Tremont to about \$14,000 for each week. The show was then sent out on the road, with Portland as a terminus, and is to come back for an indefinite stay. It is thought by those who planned this move that there will be a big nightly turnaway at the Tremont from the "O'Reilly" show and that this turnaway, coupled with the natural drawing power of Jack Donahue in his home city, will amount to enough to put the show over for a few weeks more at the (Continued on page 15)

bit off early in week. Got \$20,500 last week.

"Mary the Third," 39th St. (16th week). With hits close by doing turnaway business, "Mary" has good chance to keep going until her death. Averaging close to \$2,500 a week, about both ways. Last week \$7,000.

"Merton of the Movies," Cort (25th week). Tyler's summer candidate. Has won world of publicity out of town and sure to get quota from visitors. Around \$14,000.

Moscow Art Theatre, Jolson's (1st week). Return engagement of two weeks. Russians' first date was 12 weeks, although first announced for eight. Attraction reported having made a quarter of a million.

"Music Box Revue," Music Box (31st week). Was off in balcony early last week, but came back and by Friday attendance was of staid proportions. Takings last week close to \$22,000.

"Not So Fast," Morosco (first week). House dark last week. Taylor Holmes features new card, first called "The Blimp." Opened Tuesday.

"Polly Preferred," Little (19th week). Rates among best sellers in agencies and looks like sure summer stayer. Business around \$11,000, which means virtual capacity in small theatre.

"Rain," Maxine Elliott (29th week). Good bet this one will run through next season. Outstanding dramatic success of season and certain to last year. Capacity still rules with gross invariably over \$15,100.

"Romeo and Juliet," Henry Miller (18th week). Jane Cowie's "Juliet" has beaten all run records for Shakespeare in this land. Business last week \$10,000, which is stop limit, but rent period off and another month likely.

"Sally, Irene and Mary," Century (38th week). Reported ready to leave two weeks ago, but weather extended engagement. Takings around \$10,000 and under, with most of support from two-for-ones.

"Seventh Heaven," Booth (30th week). Rates second to "Rain" in season's smash dramas. No trouble hitting capacity with exception of extra matinee Friday. \$14,500.

"So This Is London," Hudson (39th week). Indications Cohan comedy hit will ride until July 4, which gives it another five weeks. One of best money getters and winners of theatrical year. About \$10,000 now.

"The Clinging Vine," Knickerbocker (22d week). Cut-rating this musical for final weeks, with season ending early in June. Business between \$10,000 and \$11,000.

"The Comedian," Belmont (11th week). Final week for Gaiety drama, which has Lionel Atwill starred. Business average of between \$10,000 and \$11,000 while at Lyceum, moderate in comparison with leaders.

"The Devil's Disciple," Garrick (5th week). Will extend beyond subscription period from present indications. Summer candidate. Business quoted over \$7,000.

"The Enchanted Cottage," Ritz (8th

week). Final week. Pinero play not highly rated. Average \$6,000 weekly, with drop last week signal for discontinuance. House goes into dark column.

"The Fool, Times Sq. (31st week). Business last week about \$10,000. Profitable both ways, though show's gait moderate from sensational winter and spring figures.

"The Gingham Girl," Central (39th week). Getting around \$9,000 or little over since moving from Earl Carroll. Claimed making money, with some cut-rating. Reported possibility for Century and two-for-ones there.

"The Mountebank," Lyceum (3d week). If this new show can turn even slight profit can remain for time. Indications are for short stay. Business about \$6,000. Cut-rating being tried.

"The Old Soak," Plymouth (40th week). Approaching end of run without having had losing week and always making moderate good profits. About \$6,500 last week. Quick seller in cut-rates.

"The Wasp," Selwyn (9th week). Two more weeks expected. Since moving from Morosco business better to some degree, with support from cut-rates developing. Last gross last week with others; \$6,000.

"Up She Goes," Playhouse (29th week). Brady's musical aimed for Fourth of July and will stay longer if it can turn even small profit. House and show pooled.

"Uptown West," Bijou (5th week). Attracted attention and some business last three weeks. Arrangements permit show's indefinite continuance at moderate pace, \$4,500.

"Whispering Wires," Broadhurst (40th week). Down around \$5,000 for several weeks. Rent period off and operating cost small, which explains continuance.

"Wildflower," Casino (18th week). Going at top speed. Last week again grossed \$20,500. Business is testing capacity, which has some bad locations. Topping the musical list in demand and sure summer stayer.

"You and I," Belmont (14th week). One of smartest comedies of season. Harvard prize play continues to pull capacity trade on lower floor. Getting nearly \$9,000 and over, big for house.

"Zander the Great," Empire (7th week). Agency accepted new buy, which extends until July 4, proving lively call. Getting \$11,000 and liable to stick through summer.

"The Rivals," Earl Carroll. Star cast revival holding over this week, giving it three weeks in all. Equity Players opened "Sweet Nell of Old Drury" Friday last week at 48th Street, with engagement figured for five-week subscription period. Revival, however, not highly regarded.

"The Apache" was withdrawn at the Punch and Judy after two weeks of renting (reported out at end of first week). "God of Vengeance" is off. Engagement stopped Monday of last week, although advertised. Illness of Rudolph Schildkraut reason for closing. "Sun-Up" presented at Provincetown Playhouse this week is co-operative.

# "WINNIE AND THE WOLVES" HAS FIRST CHANCE IN PHILLY

Opened Monday by Guild Stock—Excellent  
Notices—Legit Season Dwindling Down—Shubert Now Dark

Philadelphia, May 23. The local theatrical season is beginning to slide away silently as several possibilities for summer going fade. This week sees four legitimate houses still open for business, but one, Garrick, goes over to pictures next Monday and another closes after next week. In the place of the last named, however, the Walnut will rejoin the ranks, beginning June 1 with its summer revue.

Announcement was made of the last two weeks of "Shuffle Along," which will give this colored revue just four weeks. Business has held up, but it was very soon evident the all-summer continuance at first planned was out of the question. There is a possibility that a streak of good business following this announcement of departure will result in an extra week's continuance, but there is no doubt whatsoever that the Forrest will be dark by June 15, not to reopen until September. The downstairs trade is beginning to dwindle as society leaves the city.

It looks pretty certain now that the Shubert will stay closed for the summer despite rumors that "Lady Butterfly" was booked for this house. It is closed this week.

The Garrick, whose last few weeks of legit have been weak, will have pictures for one month if present plans are adhered to, with "The Greatest Menace" opening Monday for a fortnight's stay. The picture to follow this drug film has not been announced. This supplementary season of pictures is being run by the Stanley company, the first time in several years that they have entered one of the legit houses for this purpose.

The Chestnut Street opera house, which has been turning in some unusually big grosses of late, has a revue to follow Cantor's "Make It Snappy," whose run was extended for three to four weeks. This successor is "Happy Days," the Lew Cantor musical comedy, which has been playing under the title of "Sun Showers," and comes here from Boston. "Happy Days" is generally believed to be good for two weeks, and there is some doubt as to whether house will close after this engagement or stick in the running through June. When the Chestnut first announced its new policy of revues and musical shows following the vaudeville fiasco there was mention of a "spring and summer season." So far business has certainly warranted a continuance, as both "Spice" and "Make It Snappy" have cleaned up real money in the past seven weeks.

The newly organized Theatre Guild has been showing flashes of promise, but its staying power is considered very doubtful. Following its excellent opening week the repertoire organization fell off badly last week with "Good Gracious Annabelle," which was at the last moment substituted for "Winnie and the Wolves." Lola Fisher didn't prove anywhere near the draw Gillette had been the first week, and the play itself didn't seem to draw heavy patronage. Unlike the first week, business did not pick up, and some performances had mere handfuls in attendance. The gross for the week didn't touch the \$5,000, a drop of more than \$1,500 from the first week.

To offset this discouraging week those back of the Guild made a big play on the opening of "Winnie and the Wolves" this week. The fact that it was a brand new play, first time anywhere, and that it was by William Gillette was played prominently in the advertising matter. The paid attendance was not astonishing in numbers, but the audience was very enthusiastic and tried, but in vain, to get Gillette out for a curtain speech. Some of the papers gave the comedy excellent notices, and an encouraging jump in box-office demand is recorded, with the probability that last week's gross will be beaten by at least \$300 and possibly \$1,000.

Next week's offering by the Guild will be another show which has played here not many seasons ago, "Scandal," but emphasis is being placed on the fact that local theatregoers will now have a chance to see Franchine Larrimore in the part which brought her success. June Walker had the role when it played here previously. Miss Larrimore may stay only a single week, or may be succeeded by Nance O'Neill or Grace George. It has been decided not to include Miss Larrimore in "Nice People" in view of the poor business done by this Crothers show at the Broad last fall.

Plans for the summer revue at the Walnut have been virtually completed and rehearsals are in progress daily. It will open next Thursday in Allentown, playing there three days before coming to Philly. Included in the cast are the Four Marx Brothers, Muriel Hudson, D'Andrea and Walters and Cer-

trude O'Connor. It is understood that there is no limit on the length of the engagement provided business is good. Contrary to the custom of most shows here at this season of the year, virtually no pauping will be done on the opening night, June 4.

Last week, in addition to the Lyric, whose business has already been reported, the Garrick showed a mediocre figure, but looks to beat that mark by several thousand dollars this week. The show, "Adrienne," has been whipped into more presentable shape, the comedy improved and the running time cut by almost an hour, and a brisk trade at the box office began Monday. "Shuffle Along," on the other hand, is not likely to reach its last week's figure of nearly \$19,000 and "Make It Snappy" will probably fall below its mark of \$12,500 last week, though not by very much.

Estimates for last week: "Shuffle Along" (Forrest, 3d week). Held up in fine style, helped by no prolonged spells of hot weather. Management feels long continuance would be bad business, and last two weeks announced. Extra week possibility. Close to \$19,000.

"Adrienne" (Garrick, 2d week). Verba musical comedy is showing signs of coming around in good style after a weak start. Had a good house last night and ought, with any kind of weather breaks, to beat last week's gross of \$13,000 by several thousand dollars. House gets pictures, starting Monday, for four weeks.

"Winnie and the Wolves" (Lyric). Third offering of the Theatre Guild, just organized here, and may be most successful of lot. Expected to beat dismal gross of "Good Gracious Annabelle," which did less than \$3,500 last week. "Scandal" next.

"Make It Snappy" (Chestnut, 4th week). Gratifying surprise, and justified continuation for four instead of three weeks. Last week Cantor show reached \$12,500 and started this week well.

"The Greenwich Village Follies." In their fifth and final week at the Shubert, dropped still further and reported at less than \$18,000. House now dark for season.

## SHOWS IN BOSTON (Continued from page 14)

Colonial. Is then due to close for this season.

It is reported that "Come Clean," supposed to come into this city after a tryout on the road, will not be brought in this season and that the show will close out of town. Different plans have been announced for the Wilbur, and as far as present conditions indicate the Folios is through for the season with the closing of "Lightnin'," which finished up at the house Saturday. In the final week this show displayed considerable strength, closing to a gross of \$12,000, and while it showed signs of weakness during the latter weeks of its local run, it will go down as one of the big money making attractions of the season and runs in the same class with "The Bat." It broke the house record for length of stay at the Hollis, which is something of a record in itself.

"Minnie and Me," the Mitzl show now finishing up at the Colonial, also showed considerable strength last week, the gross going to \$14,000, which is remarkable. In this show the great drawing power of Mitzl is shown, for the general belief has long been that the show is not up to the standard Savage has given his star in other years and that the personal popularity of Mitzl has been responsible for a great deal of the business that has been done at the box office.

"Sun Showers" finished up at the Wilbur Saturday and this house is dark this week. "Lady Butterfly," the musical show at the Shubert, is also billed for the final week, with nothing underlined for the house at the finish of this engagement.

In the dramatic attractions "The Fool" will conclude Saturday, but "The Monster" remains at the Plymouth with no date set publicly for its going. It will depend a lot on the business that the show can do.

With the finish of the Russian Players at the Majestic the house swung over to the picture game, with "The Covered Wagon" coming there on Monday night to capacity there on Monday night at \$12,500.

Estimates for last week:

"The Rise of Rosie O'Reilly" (Tremont, 1st week). Opened Tuesday with whole of first-night attendance.

"Minnie and Me" (Colonial, 6th

## HEBREW UNION'S FUSS

Jurisdictional Matter Up Again Between Nos. 1, 3 and 5

The jurisdictional battle which has been going on for years between sections No. 1 and No. 3 (legitimate) on one side, and No. 5 (vaudeville) of the Hebrew Actors' Union, the subject of an investigation by the Four A's (Mountford, Fitzpatrick, Carr and Redfield Clarke, the committee appointed to look into the matter) recently broke out again, and was the subject of another conference May 13.

Hugh Frayne acted for the A. F. of L. Mountford for the Four A's, Max Pine for the United Hebrew Trades, Jean Greenfield for Nos. 1 and 3, and Abe Mittelman for No. 5.

The Hebrew factions claimed the decision rendered by the Four A's committee was impracticable for their purpose, and really decided nothing. They now want other arrangements made.

No decision was arrived at during the current conference, but the consensus of opinion seems to be that the only solution is an amalgamation of the three locals, in which case any difficulties arising within the body may be settled inside the organization (Hebrew Actors' union) without consultation with any other local or international body.

## MISS NICHOLS RECOVERS

Settlement Arrived at in Morosco Litigation

Anna Nichols, playwright and author of "Able's Irish Rose" (in private life Mrs. Henry Duffy) has effected a settlement of her quadruple litigation with Oliver Morosco. The settlement was arrived at a few hours after M. L. Malevinsky (O'Brien, Malevinsky & Driscoll) acting for the authoress, made application for the appointment of a receiver of Morosco's property to satisfy the balance of a \$14,000 judgment for the amount against him, admitting his indebtedness for royalty and other obligations arising from the west coast production of "Able's Irish Rose." He paid \$7,000. His failure to pay the balance precipitated the filing of a motion for the appointment of the receiver which was soon thereafter withdrawn. General releases have been signed between both litigants whereby Miss Nichols becomes the sole owner of her play. Heretofore Morosco was interested in certain rights to the production.

## "MORPHINE" 2ND DRUG PLAY

Los Angeles, May 23.

"Morphine," an adaptation by Oscar Apfel, a film director, and stated by him as the initial presentation, opened Monday at Egan's. The critics received it favorably.

The play is not preachy and contains smooth running dialog and logical situations. Pleading enough but not likely to create a sensation.

It is the second dope play to be presented here since Wallace's Reid's death. With Grace Carlyle and Harry Hilliard in the lead it is well acted.

## Vacations for "Girl Ticket Sellers"

Chicago, May 23.

Couthoul's system of ticket speculation stands has ordered vacations for the "girl ticket sellers" way ahead of the usual period. It is reported that when the new season starts there will be several new faces at several of the important "stands." The present arrangements are to diminish the operating expenses of the whole system.

Mrs. Couthoul is attempting to hurry her plans of incorporating her entire system. These plans have been in the making for several months, but thus far have failed to assume any definite form other than necessitating several important trips by the lady speculator to New York. Just what advantage Mrs. Couthoul will gain by incorporation it is hard to ferret out, but it is known she is enthusiastic over her ideas.

and final week). Did better than \$14,000 last week, above that of the week before. Would not have been a surprise if this show had dropped, and even the slight gain is considered to be good break.

"The Fool" (Selwyn, 11th week). Final week; takings down to \$5,000 or less.

"Lady Butterfly" (Shubert, 2d week). Only moderate draw. Last week grossed about \$5,000. Going out Saturday.

"The Monster" (Plymouth, 4th week). Drew about \$5,500 last week. A little profit.

## BEDSIDE CHATS

By NELLIE REVELL

Some day I may have enough money to entitle me to go to Philadelphia and laugh at the mint. Some day I may even have money enough to tip a head waiter as much as he thinks he ought to get. But when that day comes the thrill will not even begin to measure up to the one I got a year and a half ago, when there arrived a little slip of paper bearing the once familiar words, "Pay to the order of."

It was the first of its kind in over two years. For 24 long months I had been interned in a hospital room, every day seeing "life, liberty and try to balance your bank account" drifting farther away. Then came that oblong of paper, the like of which goes the rounds by the million, never exciting more than transitory interest in those who give and receive. I had signed and gotten them by thousands myself. But none of them, even my first as a writer, represented one-hundredth as much as did this one.

It meant the self-respect that comes from the ability to pay one's way, it meant a rebirth into the blessed, workaday world, it meant that once again I could pass on the public I loved the thoughts and experiences of two years with nothing else to do but think and explore the crannies of the soul. It was more than money. It was a direct wire between me and hope, it was proof, if I needed any, that the world is full of kindness and love and helpfulness.

That check I couldn't bear to cash. It would have seemed like sacrilege to consider it on a mere commercial basis, like sacrificing the child that had in the darkest hour, amid travel and sorrow, upon the altar of a commonplace financial transaction. Finally, there came the necessity of turning it into money, but through the thoughtfulness of friends who knew how much I valued it I regained the stamped, restamped and canceled paper and I have it still. And I mean to keep it so that in after years whenever the day has been long and the steps have been weary I shall look on it and know that when the storm is blackest the rainbow's just behind.

Jack Lait and I are finally vindicated and Chicago at last is going to be famous for being something other than the home of the stockyards and the southern terminus of Lake Michigan. According to the New York Herald Magazine, Mrs. Josephine Turk Baker has come out of the West with the message that the only Simon-pure English is spoken in Chicago. To be extremely technical, this defender of the Chicago mother tongue hails from Evanston, but that makes little difference. Chicagoans regard that fair town as a part of their metropolis, while Evanstonians regard Chicago as a rather unnecessary adjunct of Evanston, and visitors can take their choice.

The point is that after many years I have been confirmed in my opinion that the best English, just like the best ham and bacon, comes from Chicago. From this time on Jack Lait and myself can be openly proud that the English we boast carries with it a Windy City flavor. I have felt a qualm or two when I thought of exposing my forthcoming book to the gaze of people who learned their broad "A" at Harvard. That worries me no longer, for I will know that if any of them should quibble over a word or a phrase, I am right, since mine is Loop English, flavored with sawdust, and they are merely exposing their ignorance. I am wondering, though, if the lady had heard of "Sport" Herman's speech when he swooped down on the ticket agencies and if that variety is included in her idea of Simon-pure English.

The matter of where I'm going to eat when I leave the hospital is beginning to worry me, for I noticed the other day that another of my old-time haunts, Rogers' Restaurant on Sixth avenue has closed, thus joining the ranks of the Claridge, Shanley's, Churchill's, Reisenweber's, Rector's and Delmonico's. The only one of my old places left is Child's, and they would never let me sign a tab there. I suppose John Pollock will have to reserve a slot at the Automat for our next luncheon engagement.

The newspaper story concerning Rogers' was very matter of fact, but I spent a half hour when I should have been working on this column in missing the old place. With many other New Yorkers, I shall miss the hospitality and particularly I shall feel rather at a loss without that second table from the door with George Lash in attendance. George was the perfect waiter and in the course of 20 years, during which he waited on me all across the continent, he grew to know the meaning of my every expression and translated it into food and drink such as mother would like to make. In San Francisco, Denver, Chicago and New York he has been my accomplice in the work of pampering my palate and his hands tied the napkins under my children's chins almost as often as mine did.

It seems strange that so many of my favorite eating places have closed since they lost my patronage. It may be only a coincidence, but I am beginning to suspect the worst. I wonder if the hospital will close its diet kitchen the minute it loses this regular customer.

Attention, Fiske O'Hara! Our baseball team out in Cleveland is going to end their losing streak next Sunday. I know, because the captain promised me that their next game is going to go on the credit side of the ledger. Here is his letter:

"Dear Friend: We lost to St. Michael's yesterday by the score of 10 to 6. They were all bigger than us and ought to be up in Class C. They had a good pitcher. I am sending you the score. We have a good pitcher, Francis Reddy. We will win next Sunday."

And then came a postscript in boyish handwriting that touched me as much as anything that has happened in months. "Our team," he wrote, "is going to communion in a bunch next Sunday, and we will offer it up that you may get well. Our coach reads us your writings in the magazine every Saturday, and he says that it will not be long until you can travel about. So when you do, please come and see us play."

If I do not get well after that, I will begin to fear that my confidence in the power of faith has been misplaced.

## NO WONDER

One little doctor looks you through and through;  
Can't diagnose your case, then there are two.

Two little doctors, failing to agree;  
Call a consultation, then there are three.

Three little doctors poke you o'er and o'er;  
Send for a specialist, then there are four.

Four little doctors wonder you're alive;  
Another brings the stomach pump, then there are five.

Five little doctors trying funny tricks;  
Order an anæsthetic, then there are six.

Six little doctors, preparing you for heaven;  
Call in a D. D., then there are seven.

Seven little doctors, decide to operate;  
Call in a surgeon, then there are eight.

Eight little doctors think it's your spine;  
Send for a neurologist, then there are nine.

Nine little doctors, all of them men  
Send for Nurse Williamson, then there are ten.

Ten little doctors, standing by your bed,  
Come to a decision, and you are dead.

Sister Edward Vincent.



## STOCKS

## KEITH ALHAMBRA STOCK

## "The Gold Diggers"

Stephen Lee.....Wilmer Walters  
James Blake.....Harvey Hays  
Harny Barnett.....Homer Miles  
Wally Saunders.....Ralph Sprague  
Tom Newton.....Edward Redding  
Fenton Jessup.....Charles Loan  
Marty Woods.....William Haggerty  
Jerry Lamar.....Paula Shay  
Mabel Monroe.....Lorraine Bernard  
Violet Dayne.....Flora Gade  
Lamar.....Lorna Elliott  
Topsy St. John.....Isabelle D'Armond  
Trixie Andrews.....Lucille Adams  
Eleanor Montgomery.....Glori Arto  
Gypsy Montrose.....Liv Larric  
Dolly Baxter.....Mabelle Hastings  
Claire Gray.....Florence Pinkney  
Sadie.....Isa Ringold

The annual summer Keith stock at the Alhambra, New York, opened May 14, and for the second week the company offered "The Gold Diggers," one of the latest stock releases. The organization capably handled the former Belasco production. All of the regular members of the organization were well cast with several additional players joining for the week doing acceptable work. The company is playing under the direction of Clark Brown, who organized it for the Keith interests with the aid of Pauline Boyle. Their selection of people has worked out acceptably with one change decided upon after the opening week.

"The Gold Diggers" is an attractive stock bill and except for the fact it demands a cast of 18 the piece is well adapted to stock. The role originated by Ina Claire was played by Paula Shay, the regular leading woman. Miss Shay proved one of the outstanding features of the performance. Possessing all of the winsomeness and poise the role requires, she made her portion of the work a big help in the success of the piece. Wilmer Walters played the male lead with finesse. His performance met requirements nicely. The difficult scenes with Miss Shay were handled to a nicety. Lorraine Bernard, the regular second woman of the company, had several good opportunities in a role nicely suited to her. Harvey Hays, the second man, left a favorable impression, with Ralph Sprague, the juvenile, making fair progress with his assignment. Flora Gade played the ingenue, did well enough with her silly girl characterization. Lorna Elliott played a mother role effectively.

Thomas Coffin Cooke is directing the Alhambra company. His work with "The Gold Diggers" is commendable. The one set used for the piece filled the bill and proved of a good average for a stock production.

The Alhambra is doing business and should continue to do so with the type of plays being offered and the strength of the organization.

Hart.

## PRESIDENT PLAYERS

## "GIVE AND TAKE"

Marion Kruger.....Kay Hammond  
Jack Bauer, Jr.....David Herblin  
Albert Kruger.....Harry Shutan  
John Bauer.....George Harny  
Daniel Drum.....Robert Lowe  
Thomas Craig.....Guy D'Emery

Washington, May 23.

The President Players have accomplished many things and broken a large number of records, but it was left for this house to do what is normally considered the impossible. Smith & Duffy engaged two dialect comedians for this production, Sam Sidman and Joe Smith Marba, had them here rehearsing for two weeks, and then on last Friday morning both withdrew from the cast. George Barnes, former leading man of the company, who had terminated his engagement and resting here for a few days prior to going to New York, was called up and got up in the role of John Bauer and opened Sunday night. Harry Shutan likewise accomplished something big in getting up in the Louis Mann part in equally as brief a period. Both gave exceptionally creditable performances.

This play had its first showing here, and the first performance, although a little rough in spots, was equally as effective. It was a reversal of form on the part of the management, whose policy it has been to engage players for each production. It was a demonstration of what could be done under the old stock policy and proved without doubt that the American actor is and always will be the backbone of the theatrical profession in this or any other country.

Harry Manners, the director, put on the performance most capably. His work was naturally hampered with the sudden switching in the cast, but his groundwork couldn't be removed, and again a great share of credit for the success of the opening is due him. Robert Lowe in the Charles Dow Clark role got much from the part. Delightful Kay Hammond very gracefully stepped from "The Gold Diggers" into a conventional ingenue lead. David Herblin, officially bearing the title of leading man (there's an odd situation in itself, two leading stock actors appearing in the same cast), did well with nothing, and Guy D'Emery, with his fleet of automobile

nerve gave an excellent performance. "Give and Take" should bring some money to the house. Meakin.

Jake Wells took over the management of the stock at the Academy, Richmond, Va., this week, the lease of the house, held by Harold Hevia, who originally installed the company, terminating at that time. The members of the Hevia company remaining under the new management include Al Swenson and Jane Salisbury, leads; Almsworth Arnold, Peggy Paige and Frank Joiner. Swenson will do the directing in addition to playing. Members of the Richmond company who join the Hevia company opening at the Orpheum, Montreal, May 28, will include Susanne Jackson, Kenneth Richards, Virginia Zollman and William Blair, who will direct. The leads for the Montreal company will be Robert Gleckner and Norma Phillips.

The Grand Rapids Association of Commerce has started a campaign to assist the management of the Broadway Players at the Powers, Grand Rapids, to popularize the stock organization. The association has notified all of its members that a company has been installed in the Powers and urges their cooperation in order that the venture may prove a success, it being the first time the city has had a stock organization during the summer in several years. Furniture manufacturers have been notified it will be to their advantage to take the buyers who visit them during the summer to witness the stock performances.

Demands for stock actors and stock companies continue to keep the agencies very busy, predicting an unusually successful season for this class of attractions. Miss Humbert of the Packard Theatrical exchange reports the following bookings for the past week: For the Fay Courtney Players, Hanna theatre, Cleveland, Barry Townsley, Fairfax Burger and Muriel Kirkland; for the Mabel Brownell stock, Strand, Newark (special engagement for "Zaza," week May 21), Ruth Corpenning and August Durgan; for the Orpheum Players, Duluth, Minn., Clar. Mackin, Guy Standing, Jr.; for "The Taming of the Shrew" company, with Olive Oliver, to play the Chautauqua circuits, Claire Mersereau.

The Desmond Stock Company will conclude its regular season at the Desmond, Kensington, Philadelphia, but will play a supplementary four weeks at the Cross Keys (West Philadelphia).

Their business this season has been big, far in excess of last year's, and they could probably have made money for several weeks longer at the Desmond, but it was figured that a three-months' rest would be best. The Cross Keys engagement was caused by the fine business done by the same company there last spring. Both houses are under the supervision of the Stanley company. Mae Desmond, star of the company, is appearing as "Camille" for her final appearance this year at the Desmond, and next week at the Cross Keys will present "The Gold Diggers."

The Barry McCormack stock at the Fulton O. H., Lancaster, Pa., closed Saturday.

The Duffy Stock at the Crescent, Brooklyn, are presenting Holbrook Billm's success, "The Bad Man," this week, with a number of the original cast included, Hal Salter, Charles Ellis, Fred Tiden and William Thompson. Others in the cast are John Carmody, Richard Bishop, Georgia Hall, Bernard Cavanaugh, Donald Gregory and Jose Modero. Martha Mayo and Myra Hampton have the principal feminine roles.

Both performances of "Just Married" were called off Saturday at the Crescent-Shubert, Brooklyn, because of injury to Henry (Terry) Duffy who is alleged to have attempted suicide. It is said he procured a prop pistol at the theatre which he took to his hotel. He was removed to a hospital with a scalp wound and was scheduled to be discharged today. Duffy is the manager of the Shubert-Crescent stock and was appearing in "Just Married." The company resumed Monday as usual.

The Poston stock at the St. James, Boston, figuring on a sum-

mer season with "The Man Who Came Back," is booked to come into the house after this week. The seats are selling two weeks in advance for this attraction, which is figured to go over big. The house this week is using "The Broken Wing." At the Copley "The Lakes of Er," which was produced at the house a week ago for the first time in America, is being held over for a second week, due to the showing on the opening week.

Gertrude Berkeley's announcement that she will organize a stock company for Kansas City, which will open in September in a downtown theatre, as yet unnamed, is receiving considerable attention from the local press. Miss Berkeley's latest statement relative to the plan and policy of her Kansas City venture is that the company will be conducted along lines similar to the New York Theatre Guild and with the view of being able to establish an organization with which visiting stars would not hesitate to appear.

Erlau Wilcox, manager of the Blanche Pickert stock, playing a circuit of one-night stands on Long Island, has disposed of his houses to the Clark-Urban repertoire interests. A company under the new management opens next week, playing one night each week in East Islip, Port Jefferson, Patchogue, Greenport, Riverhead and Freeport. It is reported the Pickert company will be moved to another location, having just completed two years in the Long Island towns.

An outdoor presentation of Shakespeare's "Two Gentlemen of Verona" on the afternoon of May 25 at the Berwick Mansion in St. George, Staten Island, will be the first summer presentation of the Wayside Players. George Damroth is the business manager for this company, which includes Barbara Winchester, Walter Keney, Diana Ely and Hamilton Ward.

The opening of the Burns-Kasper stock at the Maryland, Cumberland, Md., has been postponed until June 11. The company is being transferred from Halifax, where it has been playing several months. The Cumberland house is under the management of Mehlinger Brothers, who are playing the stock on a percentage basis.

Floods along the east coast of Maine, New Brunswick and Nova Scotia are doing much damage to property, theatres included. In one case the theatre was flooded before there was a chance to remove the actors' trunks, the Carroll Players at Bangor, Maine, being the sufferers.

Florence Reed will be visiting star for two weeks of the Orpheum Players, Duluth, opening Sunday (May 27) in "Hail and Farewell," followed by "The Liars." Mable Hurst, Margaret Armstrong, Carl Jackson and Evelyn LaTelle have joined the company, Jane Sturat leaving.

A stock actor of German descent, appearing with a company adjacent to New York, recently became involved in a war argument, resulting in the American Legion taking the matter up with the manager of the company and the consequent dismissal of the actor.

The Ruth Robinson Players close at the Van Curler, Schenectady, N. Y., Saturday. The Robinson company is the second stock to play the Van Curler this season, the original having been transferred to Grand Rapids several weeks ago.

The stock at the Playhouse, Wilmington, Del., closes Saturday. Differences between W. J. O'Sell, the manager and the Dupont interests who are said to have financed the venture is said to be the cause of the sudden closing of the company having played but three weeks.

The Central, East Islip, Long Island, has been added to the one night stand circuit played by the Blanche Pickert stock. The company, with Corse Payton in "Bought and Paid For," played the town this week for the first time.

Charles Ruggles, as a guest star at the Wilkes Alcazar, San Francisco, will open May 27 in "Oh, Boy." The company will be augmented by a chorus and will virtually change the policy during Ruggles' stay.

John Warner, leading man of the Woodward Players, St. Louis, retires for remainder of season because of ill health. Warner has not

## JOYS AND GLOOMS OF B'WAY

The opening of "Bombo" at the Winter Garden was a distinct personal triumph for Al Jolson. Rarely has an American performer received such an ovation. He proved his tremendous popularity when, after the curtain had dropped on the finale of the show, when the natural tendency was to leave the theatre, he sang three more songs and then had to make a farewell speech. The big hit of the night was an impromptu little clown bit which Jolson had never attempted before, and which shows that his voice has operatic quality. It is a well known fact that the operatic bee is buzzing in Al's bonnet, and he may burst forth into something serious when he carries out his idea of touring as a concert performer.

Occasionally an understudy in a show gets a chance, but seldom under such adverse circumstances as Dorothy Brown in "The Music Box," a few nights ago. Helen Rich, who sings the leading role of the canary in the bird number, went on early in the number and was to have returned again, but was taken suddenly ill. Dorothy Brown was in her dressing room, with shoes unbuckled and a severe case of the frights. The audience instantly grasped the situation. Miss Brown did remarkably well, and a storm of applause was her reward.

Alice Maison, who danced at the Rendezvous and the Palais Royal, is now the dancing partner of Rodolph Valentino in his tour.

Marion Coakley, former leading lady of "Barnum Was Right," is recovering from an appendicitis operation at Atlantic City.

Edna Leedom, now in vaudeville with Dave Stamper, may join the "Follies" this month. Edna has made good as a clown comedienne. She started her theatrical career about seven years ago as a straight woman with an Italian comedian and afterward drifted into comedy.

Anastacia Reilly of the "Follies" has had a nervous breakdown and gone to a sanitarium.

Since cafes have lost their attraction for the Broadwayites studio parties have become the vogue. Broadway is still talking about one held at an apartment on 86th street Saturday night, the second at the same place. It was an "Irish Party," in honor of Eddie Dowling. Printed invitations were sent out, a part of which read as follows:—About 80 people were invited, and over 150 came. Among the guests were Lester Allen, Eddie Buzzell, Jack Osterman, Nora White, Florence Moore, Ira Schwarz, Vi Quinn, Perle Germonde, Jimmy Quirk, Addie Rolf, Pansy Maness, Eleanor Dana, Marcelle Miller, Hazel Jennings, Fern Oakley, Shirley Vernon, Thelma Delores, Rose Stone, Harry Richman, Buster Collier, Fay West, Jack Crosby, Betty Darling, Catherine Ringquist, Greta Warburg, Audrey Maple, Rose Burdick, Arthur Schwab, Dan Kusell, Jack Hughes, Jim Carroll, Will Page, Walter Kingsley, Dave Mallon, Russell Hird, Hazel Bryant, Bertie Beaumont, Sybil Stokes, John Steel, Dave White, Madeline Wales, Kitty Leckie, Alice Monroe, Marion Yonour, Ruth Maynard, Sonia Saunders, Lucille Moore, Lillian Michell, Ethel Bryant, Pophy Morton, William Kent, Doralinda, Maude Lydiate, Babe Stanton, McCarthy Sisters, Sunshine Jarman, Polly Day, Yvonne Shelton, Lew Cody, Allan Dwan, Vera Maxwell, Agnes Ayres, Bee Savage, Lillian Woods, Polly Day, Edward Earle. An impromptu performance was given as good as any Broadway benefit.

Harold Lloyd will arrive in town at the end of this week. He's sneaking in quietly, and will live in a house in Yonkers, to get away from interviewers and visitors. Those who know Harold intimately know how he shrinks from crowds and meeting people.

Lester Allen of the "Scandals" got a laugh from a policeman. He didn't stop at a traffic signal in Brooklyn and the cop said, "What do you want me to do, throw snowballs at you?"

The Songwriters' Association have practically sold out the Century for Sunday night for their first big affair. They have several surprises and novelties planned, one of which is the appearance on the stage, as an opening act, of the entire Giants ball club. Another novelty will be the making of a record of the audience singing "The Star Spangled Banner," to be reproduced on the phonograph the same evening. The Songwriters hope to soon have their own clubhouse.

The Congress Hotel in Chicago is looking for one of the "Scandals" girls, which closed there recently. She left a hotel bill for over \$300, including a C. O. D. for a new dress.

The new Earl Carroll revue at the Carroll theatre will be plentifully supplied with comics, Jack Duffy (Duffy and Sweeney), Joe Cook, Will Mahoney and possibly Will Morrissey, will be in the show. Jack Hughes, Sammy Lee and Earl Carroll have been picking girls, and will start rehearsals Monday.

missed a performance during 34 weeks. Kernan Cripps, replaces Warner.

Alhambra Players, Brooklyn, as permanent leading man.

The regular season at His Majesty's, Montreal, closed Saturday. It is planned to reopen on June 1 for a summer season of English stock. For this purpose the Cameron Matthews English Players will be brought over.

Mrs. Leslie Carter has joined the Fulton Theatre stock, Oakland, Cal., for a brief special engagement. She will open in "The Circle."

Mike Sacks and his musical comedy company opened a summer stock engagement at the Palace, Fort Wayne, Ind., Sunday. The house discontinued vaudeville last Saturday night.

The buying of plays for the Poli stock theatres will be handled by Gus Diehl during the absence of James Thatcher, the Poli general manager, who left last week for Europe.

The Joseph W. Payton stock at the Lyceum, Elmira, N. Y., commences playing on a week to week basis after this week. Edna Buckler the leading woman leaves the company Saturday.

The F. James Carroll Stock Co., which has been playing Halifax, N. S., all winter, will be transferred for the summer to Sydney, N. S.

Stock under the management of Norman Kedwell opens June 4 at the Royal Alexandria, Toronto. The Vaughn Glaser company at the Uptown, Toronto, closes the Saturday previous.

The Harlem O. H., New York, playing stock, will use Sunday vaudeville booked by Fally Markus.

Several changes were made in the company at the Union Square, Pittsfield, Mass., this week. Guy Harrington, leading man, interested in the management, has left.

The Orpheum, Harrisburg, Pa., closed Saturday for the season. The house had been playing stock for the past sixteen weeks.

Harold Hevia will return to Montreal and shortly reopen stock at the Orpheum there.

The Strand, Bayonne, N. J., instals stock today (Thursday).

Dwight A. Meade has joined the

# COHEN'S ELECTION ALL SET

## AMERICAN RELEASING MERGES OPERATIONS WITH SELZNICK

**Sales Forces Unified for Economy—Banking Groups Bring About Amalgamation—Saving of Over \$500,000 Annually Estimated**

The Utica and Los Angeles banking groups operating the newly reorganized Selznick Distributing Corporation, Tuesday effected a transfer of all the operating activities of the American Releasing Corporation to the Selznick organization. This means that the American's 24 exchanges will be immediately closed and the sales forces of both organizations unified for a saving in operation expense estimated at over \$500,000 a year.

W. C. J. Doolittle, president of Selznick and representing the Utica Investment-Company holdings; Motley H. Flint, vice-president of the Pacific-Southwest Trust and Savings Bank of Los Angeles, and W. E. Greene and Fred B. Warren, respectively, president and vice-president of the American Releasing, closed the negotiation. This is in line with the banking interests seemingly well-grounded opinion that there are too many separate physical distributing entities in the picture industry.

All the American picture contracts will continue without a hitch through the Selznick organization. It is said the latter will facilitate matters considerably for exhibitors booking heretofore through the American. In territories like Indianapolis, New Orleans and Salt Lake City the Selznick exchanges are located at points where the American had to render service from more distant cities.

### BRADY BACK

**Says He'll Return to Picture Making Next Fall**

Chicago, May 23.

William A. Brady, who is here for the opening of "Chains," which was presented at the Playhouse as sponsored by Lester Bryant and John Tuerk, opening last Monday night, stated that he was about to return actively to the picture producing game.

Brady has the Paragon Studios at Fort Lee, which are being remodeled at present, and next fall he expects to start work there.

### MANSLAUGHTER CHARGE

**Jack Roth of Kansas City Held for Motor Accident**

Kansas City, May 23.

Jack Roth, manager of the Isis Theatre, at 31st and Troost, the city's leading residential house, has been charged with manslaughter and is under bond to appear for trial in June in connection with the death of R. T. Lester in a motor accident.

Lester, a drug salesman from Wichita, was injured fatally when the car in which he was riding collided with the roadster driven by Roth. A coroner's jury recommended Roth's arrest for investigation, and he was charged with manslaughter.

Roth pointed out to the county attorney that the car he was driving when the accident occurred was the one struck and that the right side was crushed in even with the door and that there were no marks on the front of his car, as would have been the case if he had hit the car in which Lester was riding. He says he will be able to prove that he could not have been driving rapidly and struck another car, producing the scars the car shows.

Witnesses of the accident, however, claim Roth was driving 15 or 20 miles an hour and that the other car was almost at a standstill.

## VARIETY'S DAILY ISSUE SENT OUT BROADCAST

**Published in Chi During Convention—Variety's Innovation Copied**

Chicago, May 23.

Variety is publishing a daily bulletin here during the convention. It is of eight or more pages each day of the usual Variety size and is sent broadcast throughout the U. S. and Canada to all film exhibitors, exchanges and other picture people.

A daily bulletin has been a Variety feature, inaugurated by it as a trade paper several years ago when any momentous theatrical matter arose of continuous duration. In former years it was mostly published during strikes by actors, either of vaudeville or the legit. In the last couple of years the Daily Variety has appeared at the picture conventions.

The idea is being generously copied by other trade papers.

The Daily here is not solely confined to the convention matters. Wires are being received from Variety's offices everywhere, and from its correspondents, giving the Daily Bulletin in its condensed news form a suggestion of weekly Variety.

Fred Schader and Al Greason of Variety's New York office are in charge of the Bulletin, with Hal Halperin of the Variety's Chicago office, and his staff assisting.

### PHILLY COMEDIES

**Theatrical and Picture Men Form Seltzer's Productions**

Philadelphia, May 23.

Headed by a group of theatrical and picture men, many of them of this city, the Frank N. Seltzer Productions, a comedy film producing unit, with studios at Betzwood, the old Lubin headquarters near here, was launched in Philadelphia last week. Active operations will commence June 1 on a series of 26 one-reel subjects under the personal supervision of Frank N. Seltzer, producer of the "Toonerville Trolley" series of comedies, "Breaking Home Ties" and numerous other subjects. The finished products will be released to the trade as "Seltzer Comedies."

The comedies, according to an announcement by the new organization, will be patterned after the old Chaplin and Arbuckle films, and the company will include Bob Maxmillian, formerly a Keystone star; Ferd O'Beck, old Lubin player; Ralph Maglin, Frank E. Walters, James Watson, Frank Rody, Henry Quinn, Margaret Moore, Blanche Smith, Mae Butler and Carolyn Swars. The last-named, who made her screen debut as a child with Lubin's here, will be the ingenue of the company.

The remaining members of the personnel include S. Brian Baylison, art director; Fred F. Sully, press representative; Russell Shields, supervising camera man, and Noah Reynolds, studio manager.

### Hedda Hopper Off Husbands

Los Angeles, May 23.

Hedda Hopper has arrived here for the purpose of forgetting De Wolf Hopper, whom she recently divorced.

Mrs. Hopper expressed herself as desirous of growing up with the picture industry and is through with husbands.

## M.P.T.O.A. FAVORS PRESENT HEAD FOR 4TH TIME

**Al Steffes Withdraws Candidacy—Cohen Prefers to Let Exhibitors Think It Over for One Night to Sidestep Steam Roller Charge—Wednesday Meeting Develops Into a Landslide for Present Chief Executive**

### ALL OVER BUT SHOUTING

Chicago, May 23.

All is set for the election of Sydney S. Cohen to his fourth term as president of the National Theatre Owners when the convention meets to-morrow morning at the Coliseum. Opposition did develop for a short time, but it crumbled in a few hours. Cohen could have taken a walk-over yesterday, but he preferred to let the boys think it over for one night to forestall charges of steam roller tactics.

When the tide turned it developed into a landslide for Cohen. The turn came an hour after the opening of to-day's session when Theodore Hayes, campaign manager for Al Steffes, of Minnesota, withdrew his candidacy in a hot speech that all but brought on a riot and in which he accused Cohen of "stacking the cards."

Hayes was almost howled down by the crowd. G. D. Schmidt, of Indianapolis, who took the chair in place of Cohen, hammered for order and declared "I'll run this meeting until I'm carried out," and Cohen himself poured oil on the troubled waters by begging the convention to listen to Mr. Hayes with all due courtesy.

After that it was all over but the shouting, but while the swift rumus lasted it was as feverish as any crisis in a national Democratic convention. The events which led up to the dramatic climax were as interesting and as fast moving as any gathering in the picture history. The high spots might be enumerated in this order:

Monday, organization leaders were represented as urging Cohen to run and Cohen standing non-committal.

Tuesday, the same situation held true, except that around the Sherman House lobby and in the convention hall at the Coliseum the atmosphere rather reflected that Cohen was open to persuasion.

Tuesday night, they got down to brass tacks. Cohen wanted to make the race, but did not want to generate any sore-headers. In other words, he would rather retire than bring on another Washington break, but if he could win with dignity for himself and benefit to the organization, he would like to do so.

Tuesday night, they began to canvass the other candidates for a compromise.

There were a few favorite sons in the race looking only for honor, but the real contenders were Steffes of Minneapolis and Ritter of Detroit. They were approached, and efforts made by the Cohen followers to frame a compromise.

At one time it was reported Steffes was ready to stand aside, but Ritter was standing out and would insist on a floor fight. At another time it looked as though both the candidates would come together against Cohen, and as it turned out this morning something like that may have happened.

The big doings started around 1 o'clock today, after the usual delay over the credentials. It was decided that nominations would be asked for by States as they were called off in alphabetical order by the chairman. It got down to

## NEW STYLE OF PROLOG FOR FAMOUS PLAYERS PICTURES

**Special Productions Next Season Available for All Cities with Local Artists Eligible—Present Prologs Found Waste of Money**

## 5 SPECIAL FEATURES AIMED FOR BROADWAY

**Main Stem Theatres Taking Summer Dose of Films**

The use of Broadway theatres for picture exploitation is again indicated for this summer. Five special features are in line for showing on the main stem. Universal is angling for a theatre to show "The Hunchback of Notre Dame," William Fox has "If Winter Comes" ready, and is reported after the Central. If the latter house again switches to pictures, "The Gingham Girl" may be moved to another, although the Shuberts are reported desirous of establishing the Central for productions.

The Lyric switched to pictures again Tuesday, when D. W. Griffith opened "The White Rose" there. Metro is understood seeking a location for "Scaramouche," while Louis Selznick is preparing to exploit "Rupert of Hentzau."

### SENATOR HARRIS, HOST

**Penn. Show—Statesman Entertaining Legislative Correspondents**

Harrisburg, Pa., May 23.

Senator John P. Harris, one of the members of the upper House from Allegheny county and owner and operator of numerous theatres and picture houses in Pittsburgh and other cities, will entertain the Pennsylvania Legislative Correspondents Association tomorrow night by showing it movies of its members at work at the Capitol.

Senator Harris was one of the prime movers back of the picture taken here showing the progress of the Old Age Pension Law through the Legislature to the Governor's office. The Famous Players people took the picture and Harris had the movie men remain here part of last week until all of the Capitol correspondents got back for the weekly session of the Legislature. Pictures of the political writers at their typewriters, playing cards, in small skits and playlets were shot and taken to New York for production.

The newspapermen will be entertained at Folger's Inn at Dauphin, a road house above this city by Senator Harris, who put the pictures on as a feature of the evening.

### YOUNG EXPLORER MARRYING

Los Angeles, May 23.

Sidney Snow, son of the famous explorer, H. A. Snow, who recently made the out-of-door film "Hunting Big Game in Africa," is to marry Virginia Grace Ormsby, young society bud in Oakland. Young Snow, according to reports, took an active part in the filming of the spectacular photoplay.

The couple, after they are married, intend to leave for an extended honeymoon hunting big game in Africa.

### "STRONGHEART" IS A DADDY

Los Angeles, May 23.

L. A. Strongheart, the dog wonder, became the proud father of ten children while on location for the Trimble-Murfin production, "Julie."

### GAYE IN MANN ACT CHARGE

Los Angeles, May 23.

Howard Gaye, film director and actor, must stand trial on a Mann act charge.

It is alleged he took Fanchon F. Duncan to England.

Famous Players is planning special prologs for each of its features next season, the prologs to consist of a special score and script, with costumes and scenery, to be sent along with the picture.

The prologs will be produced by Arthur Spitz and will get away from the present prolog as much as possible. They will be constructed with a view to giving the picture a theme song for each principal character.

The present prologs, supposed to create atmosphere, usually consist of a group of singers costumed in the period of the picture. Investigation has disclosed the prolog is forgotten the moment the picture starts and that it is a waste of money.

The new prologs will have the singers costumed as the principal characters are, and, in addition, will identify them all through the picture by repetitions of the individual's song, played on their every appearance.

The scripts and lyrics of the prologue will be sent out with the picture, together with minute instructions and costumes, which will eliminate the necessity of transporting the artists from East to West. Each house or group of houses will engage the artists for the prolog, merely sticking to the script and costuming of the general production.

### AUTHORS' CONVENTION

**On Pictures June 7-8 in New York City**

The Authors' League of America is announcing a convention of representatives of various associations interested in pictures from an art and educational standpoint, to be held at the Waldorf-Astoria June 7-8, under the auspices of the Authors' League. Rex Beach, famous author and brother-in-law of Fred Stone, is the chairman of the committee on arrangements.

Novelists, playwrights, scenarists and actors will attend.

### GOLDWYN CORP.

**\$25,000,000 Capital—Meet of Sales Convention in Atlantic City**

Atlantic City, May 23.

William Randolph Hearst headed the movement which resulted in a merger of the Cosmopolitan, Goldwyn and Distinctive Picture Syndicates into a \$25,000,000 corporation here yesterday.

The meeting which resulted in the merger was that of the sales convention of Goldwyn-Cosmopolitan, at which Hearst was the principal speaker.

According to statements made after the meeting, Cosmopolitan puts in \$8,000,000, Goldwyn \$10,000,000 and the Distinctive \$7,000,000.

Hearst in his address before the meeting declared "the public has been played down to long enough." He advocated the highest grade of photoplays as the best business getters and declared that "the best picture is the best box office picture."

F. J. Godsoul, president of the Goldwyn, is to be president of the new corporation, and James R. Grainger will be sales manager.

It is reported the stock may be listed on the New York Stock Exchange.

### Barbara La Marr Going to Europe

Los Angeles, May 23.

Barbara La Marr and her new husband, Jack Dougherty, have left for the East en route to Europe.



# 'SAFETY LAST,' \$28,000 IN PHILLY; GARRICK'S PICTURE SEASON

**Legit House Will Have Four Weeks' Supplementary Season—Drug Film in for Two Weeks—"Bella Donna" Drops Off**

Philadelphia, May 23.

The advent of the Garrick, a legit house, into the film district here, beginning next Monday, is the outstanding topic of interest in Philly. The Garrick will have a supplementary season of four weeks of pictures following the closing of its regular theatrical year. The venture is one of the Stanley company's and will start with the drug feature, "The Greatest Menace," in for two weeks. The Garrick has always been a popular house for pictures of this nature as well as for animal pictures and the like. The successor to "The Greatest Menace" has not been announced. It has been rumored that it will be the Martin Johnson Jungle pictures which several weeks ago were reported as going into the Garrick, but no confirmation has been obtained. It is known that Metro is seeking a house for special exploitation of this feature before the summer dullness arrives.

The outstanding feature of last week's business was the record of "Safety Last" at the Stanley. This comedy beat the gross of "Dr. Jack" and proved one of the sensations of the spring season here. The critics helped it along, and no feature at the Stanley has shown more definite gain from word of mouth advertising than this one, which by Thursday was jamming them in at all performances.

As proof of its pulling power here the Stanley company is announcing it for the Karlon next week and will also show it at the Victoria, making three downtown houses—an unusual record. It could undoubtedly have run for three or four weeks at the Stanley to tremendous business, and is expected to follow the example of "Dr. Jack," which cleaned up big in its second showing at the Karlon (generally a first run house).

The house was a number of musical features used in connection with the showing of "Safety Last," and in celebration of Music Week. Among these were a trio singing selections from "Faust," and consisting of prominent local singers, and a piano recital by Israel Vichnin, a promising young musician of this city. Altogether it was one of the most successful weeks the Stanley has had in a long time, and that is saying a lot, as this house has seldom fallen below its usual high standard.

"Bella Donna" did not do particularly well in its final week at the Stanton. Some attribute this to the picture and others to the arrival of hot weather, but the fact remains that the Pola Negri picture failed to show much after its first week and should never have been kept after the second. As it was, "The Ne'er Do Well" was booked in beginning Saturday, and shows promise of pretty good money in a week or two. There is little chance that it will be kept longer than that.

In all probability the house will close following the run of "The Ne'er Do Well," to reopen in September. No official announcement to this effect has come from the Stanley company's offices, but it is generally believed that, following a splendid season and not wishing to drop money heavily, as they did last spring, it will be decided to close the house for a couple of months. It is also probable that the Stanley people believe that having one house closed for the summer each year lends a certain amount of distinction to that house as catering to a society clientele. In this connection it would perhaps be better to close the Aldine, which is the most remote of the big downtown houses, but it is likely that the company prefers to follow the precedent set last year.

The other "Big Four" houses had only fair grosses last week, the Aldine, with "Mighty Lak a Rose," and the Karlon, with "Can a Woman Love Twice?" The latter had the assistance of the Einstein Theory film, but failed to attract much business. The title of the feature is figured to have been a hindrance at this Chestnut street house. "Mighty Lak a Rose" won some pleasant notices and showed a tendency to pick up in business as the week went by, but this was mostly offset by some very warm weather.

On the other hand, the two prom-

## DRAWING WOMEN

Bushman and Bayne Did It in Buffalo Last Week

Buffalo, May 23.

Business slumped slightly in all quarters during the past week, due to a solid week of continued inclement weather. The week end showed strong, and with the weather turning clear and cold all downtown houses finished the week to capacity. Heavy feature attractions continued to be the chief item of note, with competition running neck and neck.

Last week's estimates:

Hipp—"Modern Marriage," with Bushman and Bayne in person. (Capacity, 2,400; scale, nights, 35-50.) This attraction proved especially heavy for matinee business. A strong feminine draw was in evidence all week. Nights went somewhat short of capacity, and feature proved substantial though not sensational, drawing card. Slightly under \$15,000.

Loew's State—"Souls for Sale" and vaudeville. (Capacity, 3,400; scale, nights, 30-50.) Good attraction for house, drawing excellent comment all around. Did \$15,000.

Lafayette Square—"Can a Woman Love Twice?" and vaudeville, headed by Hyams and McIntyre. (Capacity, 3,400; scale, nights, 35-55.) Rushing up heaviest guns available in way of attractions. Business continued steady last week. Between \$14,000 and \$15,000.

Olympic—"What Wives Want." (Capacity, 1,500; scale, nights, 20-40.) Slipped under \$2,500. This house is sliding and probably due for change of policy shortly from first to second run features.

Hal Roach Leaves Studio

Los Angeles, May 23.

Hal Roach has retired from the active management of his studios to devote his efforts to aiding exhibitors and searching for new stars. H. M. Walker, T. J. Critzer and Warren Deane have been selected as the active heads.

Inent East Market street houses, the Palace and the Victoria, had good weeks. The former showed "Grumpy," which had won glowing notices at the Stanley and had proved so popular while there, and the latter showed "The Face on the Barroom Floor," an ideal choice for this drop-in house.

This week's attractions include "Rustle of Silk," which had the poorest Monday opening the Stanley has had in some time; "The Ne'er Do Well," at the Stanton; "The Tiger's Claw," with Jack Holt, and "Suzanna," with Mabel Normand, at the Aldine. If the last named does any kind of business it will probably be held over for another week. The last Normand picture, "Molly O," did good business at this same house last week.

The Stanley, in addition to "The Rustle of Silk," has an unusually big bill, headed by Thaddeus Rich, concert master of the Philadelphia Orchestra and a violinist of note. There are several other musical features on the program. "The Famous Mrs. Fair" and "The Bright Shadrach" are succeeding pictures at the Stanley.

Estimates of last week:

Stanley—"Safety Last" (Pathé). Biggest business house has had in a long time, gross almost touching the \$28,000 mark. Notices laudatory and word of mouth resulted in mobs towards the end of the week. "Rustle of Silk" this week started poorly. (Capacity, 4,000; scale, 35 and 50 cents matinees; 50 and 75 cents evenings.)

Stanton—"Bella Donna" (Paramount). Not so good in third week, gross dwindling to about \$8,500 for five days. "The Ne'er Do Well" began a limited run Saturday. (Capacity, 1,700; scale, 35 and 50 cents matinees; 50 and 75 cents evenings.)

Karlon—"Can a Woman Love Twice?" never got started very strongly and proved a big disappointment after sensational business of "Down to the Sea in Ships." At that it did better than some of late winter attractions at house, and popularly figured to have been a big bet in another theatre; \$6,000. (Capacity, 1,100; 50-cent scale.)

Aldine—"Mighty Lak a Rose." Nicely treated in dailies and showed some picking-up power as week went along, but warm weather kept gross down to \$6,500. "Suzanna" now figured to be the picture to rouse house from slump which has endured for several months. ((Capacity, 1,500; 50-cent scale.)

## GEO. SPOOR'S RETURN WITH SECRET PROCESS

**One of Films' Pioneers—Has Stereopticon Effect—Will Back With Own Capital**

Chicago, May 23.

George K. Spoor, one of the pioneers of the motion picture production field, who was head of the old Essanay Company, in which G. M. Anderson was interested with him, and one of the vital and important factors in the now defunct General Film Co., which controlled the entire industry in its day, is to return to active participation in the industry. Spoor, who makes his headquarters in Chicago, has for some time past been working secretly on a process of production that may revolutionize the entire exhibiting as well as the producing fields.

Spoor on his retirement from pictures just prior to the general slump which hit the industry a few years ago is said to have taken more than \$20,000,000 with him, all of which he acquired during the time that he was identified with the Essanay and the General. He is placing his own capital behind the project and is financing it in this territory with some large banking interests.

The project, as far as information regarding it has leaked, is that it is somewhat in the nature of a stereopticon effect, with the projection taking in the entire width and depth of the stage and the characters in the picture appearing as though they were actually walking on the stage. The seats are said to have shown in the experiments thus far conducted as though they were in actuality built on the stages.

The latter phase of the invention is somewhat along the lines of the experiments that Hugh Thomas, a stage electrical engineer in New York, conducted several years ago with the medium of still slides. During the experiments Thomas' health failed, and he was compelled to forego further following of his research work.

It is possible that the Spoor innovation may be an outgrowth of the investigations originally made by Thomas.

Whether or not the utilization of the new Spoor picture would necessitate any changes in the present projection systems of the theatres cannot be ascertained at this time.

## DETROIT NOT BIG

"Bella Donna" Fell Away in Second Week—Capitol Did \$20,000

Detroit, May 23.

Nothing big in the way of picture attractions last week, with the result everybody reported business slumped for the week. There were two hold-overs, "Bella Donna" at the Adams and the Snow Hunt Pictures at the Broadway-Strand. The Madison had a very weak picture, "A Woman's Woman," while "The Ne'er Do Well" at the Capitol easily proved the best of the feature attractions.

The Capitol has completed its season of Sunday noon symphony concerts and will start them again next September on a more elaborate scale. The average attendance at these concerts has been 3,500 weekly. The concerts start at 12:30 and last an hour. One admission is charged for the concert and the regular show, which immediately follows:

Capitol—"The Ne'er Do Well," Thomas Meighan. Good business; around \$20,000.

Adams—"Bella Donna." Held over, but failed to prove attractive. Receipts fell off considerably; around \$7,000.

Madison—"A Woman's Woman." Poor picture for this house; less than \$3,000.

Broadway-Strand—Second week of Snow's "African Hunt." Close to \$7,000; total of \$17,000 for two weeks. Held third week.

## DWAN DIRECTING "ZAZA"

Alan Dwan is to direct "Zaza" for Paramount, the production to be made at the Long Island City studios.

Gloria Swanson will be the star, her first picture made in the East in some time.

30 Paramount Delegates at L. A.

Los Angeles, May 23.

The Paramount distribution delegates opened their semi-annual session at the Ambassador hotel Monday with 30 in attendance.

## COAST FILM NEWS

By EDWARD G. KRIEG

Los Angeles, May 23.

Mae Murray is in New York where it is expected she will stay for a month and then return to Hollywood for an indefinite period.

When Barbara La Marr goes to Europe to film her next picture, her newly acquired husband, Jack Dougherty, also a film actor, will accompany her.

Sylvia Nadina, who hails from the same place as the famous Pola Negri, is the latest arrival in Hollywood. It is said that she will play her first role under the personal supervision of William P. S. Earle.

Filming of "Barbara Worth," Harold Bell Wright story, will not be screened as scheduled. Research work makes it impossible to start work on the feature till late in September.

Venice clergymen have petitioned the Board of Trustees to stop the showing the Chas. Chaplin film "The Pilgrim," which is now showing at a local theatre on the grounds that the picture is a direct slap at the ministry and prohibition.

Finis Fox, after a record trip to New York where he made arrangements for the release of his latest

Independent offerings through Associated Exhibitors, has already started work on another film.

Fred Waring, leader of the popular "Waring's Pennsylvanians," was wed the other day to Miss Dorothy McAteer, who came from Pittsburgh for the ceremony.

Hope Hampton is expected to arrive in Hollywood May 25. She is signed to play the leading role in David Belasco's "The Gold Diggers," which Warner Bros. will produce.

Mr. and Mrs. Ernest Torrence are expected to leave for New York within the next two weeks for the purpose of studying stage plays now showing in the bright light district.

William P. S. Earle has completed work on his latest production, "Tut-Ankh-Amen."

E. H. Goldstein, treasurer of Universal, arrived at the producing center from New York. Mr. Goldstein is here on an executive call.

Fred Kley, West Coast Fox manager, is in New York to confer with William Fox and other heads on the building of new studios here.

Tyrone Power is expected to return to Hollywood shortly.

## "WAGON" IN BOSTON

Paramount Special's Opening Event in Beantown

Boston, May 23.

The first real thrill in pictures here since the first of the season, when "Knighthood" came into the Park followed closely by "Robin Hood," was Monday night, when "The Covered Wagon" opened at the Majestic, playing at \$1.50 top. With this picture the Shubert house that for the past two seasons has been the home of the Shubert vaudeville, and whose Russian Players just finished up a couple of weeks, hands over, for the summer, it is hoped, to the ranks of the picture houses. The film is being shown twice a day, with the mat. top at \$1.

Nothing was spared in the way of advertising and publicity to put this picture over. A sign which rivaled that used in "Knighthood" was put up outside the house, and everything done to point out that the picture was an event of the season. In all the previous pictures got a good break, even the "Transcript," Boston's conservative paper, and one of the few which dares to say anything definite about theatrical attractions, giving it a boost. There is only one thing that may mitigate against the picture, and that is the speedy releases of other feature pictures in the popular-priced houses around here following a showing at heavy top prices. The ads for the "Covered Wagon" are carrying a line that it will not be seen in any other theatre in New England this season, and that is going to help considerably if it is believed.

Business around town last week was a bit light in the middle of the week, due to a weather break. A couple of warm nights hit into the games at the picture houses, but at the end of the week cooler weather came back again and the houses closed to big business. It has been a good season so far for the picture houses, as Boston and vicinity has had one of the cool springs that the city is noted for, and the summer parks and beaches have not got any break at all. The beaches are plugging the dance hall thing hard here in the ads and are doing everything to draw the crowds there, but while the present weather continues the picture houses will get them.

"The Soul of the Beast," playing at the State last week, turned in a gross of about \$13,000, with the "Affairs of Lady Hamilton," on the third week at the Park, grossing about \$3,500. The Modern and the Beacon, both downtown speed houses, did \$5,000 with "The Strangers' Banquet" and "West-bound Limited" at Tremont Temple did \$3,000 for the week.

## FOX BUYS 450-ACRE TRACT

Los Angeles, May 23.

The William Fox concern is reported purchasing a tract of 450 acres in the Westwood-Beverly section for enlargement of its studio facilities.

It is reported the purchase will represent an investment of \$3,500,000.

Royal, Frisco, to McNeil Group

San Francisco, May 23.

An important theatrical deal was consummated here last week when Robert A. McNeil, the T. and D. Jr., Circuit and Nasser Bros. bought out the interests of H. W. Jacobs, A. C. Karski, Frank Levy and Mrs. Esther Oppenheimer in the Royal, a large neighborhood picture house.

## \$24,500 FOR 'GO GETTER' AT GRAUMAN'S MET

**City Officials Boost Gross in L. A.—Last Week's New Productions Only Ordinary**

Los Angeles, May 23.

Nothing of a sensational nature bobbed up to mar or enhance the serenity of the box office situation at the film theatres. Last week will go down in local cinema history under the simple and staid classification of "ordinary." The only thing that could be called unusual was the spurge Grauman's Metropolitan made, with the aid of the local Hearst papers, to put over "The Go-Getter" in addition to the columns of publicity, the Hearst staff, got the mayor and city officials to proclaim the week "Go-Getter Week," with a parade, two bands and all the fix'n's. The receipts were helped.

Estimates for last week:  
California—"The Last Moment" (J. Parker Read). Seats, 2,000; 25c.-55c. Doris Kenyon, Henry Hull and Louis Calhern. Comedy, "The Dippy Doo-Dee"; \$11,000.

Kinema—"Within the Law" (Schenck). Seats, 1,800; 25c.-55c. Norma Talmadge. Usual musical features, though no special acts; \$15,500.

Grauman's—"Trifling With Honor" (Universal). Seats, 2,200; 25c.-35c. Considered only mediocre program feature. Buddy Messenger, member of cast, appeared in person and Fritza Ridgway, also in cast, starred in atmospheric prolog; \$14,500.

Metropolitan—"The Go-Getter" (Cosmopolitan). Seats, 3,700; 35c.-55c. "Follies Girls" held over. Big draw. Heller's orchestra in big type; \$24,500.

Grauman's—"Enemies of Women" (Cosmopolitan). Seats, 800; 35c.-55c. Fifth week with prospects of running two or three more. Symphony selections only added attraction; \$9,000.

Grauman's Hollywood—"The Covered Wagon" (Paramount). Seats, 1,800; 50c.-\$1. Probably will run way into summer; \$17,000.

Mission—"Main Street" (Warner Bros.). Seats, 900; 35c.-50c. Fourth week holding up. Got \$13,300.

Loew's State—"Thelma" (F. B. O.). Seats, 2,400; 35c.-65c. Chester Bennett production. Jane Novak featured. Mosconi Family, dancers, equal draw with picture. Usual added musical features; \$15,900.

## FIRST OF THE DOPES

Los Angeles, May 23.

"The Great Menace," the first of the dope pictures, produced by Angela C. Kaufman, a civic worker and philanthropist, opened this week at the Alhambra.

No riots occurred at any of the early performances, leaving the impression dope films will not cause a sensation here at least.

Wealthy Husband Didn't Provide

Los Angeles, May 23.

Judge Summerfield granted a divorce to Mrs. Henrietta Newmark, sister-in-law to the film producer, Hal Roach. Herbert Newmark was charged by his wife with failure to provide in spite of the fact that he is a wealthy coffee importer.

## SUMMER SUBSCRIPTION for VARIETY

\$1.75 (three months)

\$2 Foreign



# **McVICKER'S \$33,100 HOUSE RECORD; -CHICAGO CLIMBED TO \$48,900**

**Jazz Week Last Week at McVicker's Kicked Over Record—"Souls for Sale" Did Trick at Big Critique—"Enemies of Women" in Third Week**

Chicago, May 23.

The Loop held a real novelty last week in a gigantic "Jazz Week" at McVicker's. There have been "Jazz Week" programs at other houses along the picture rialto, in fact the big Chicago with its tremendous capacity held one only a few weeks ago when apprised that J. Leopold Spitalney, accredited here with being the originator of the classical jazz programs, was to take over the baton at McVicker's. McVicker's \$33,100 week shows something like \$3,100 over the actual capacity of the theatre. It was achieved through the medium of putting in an extra show from time to time during the week. The gross will have to be credited to the added attractions offered for the picture that they played was "The Rustle of Silk," which seemingly had no draft at the box office as against "Souls for Sale" at the Chicago which played to \$48,900 on the week.

The "Jazz week" program at McVicker's has been held over. The picture was changed with Dorothy Dalton in "Fogbound." In the jazz show are 34 people, headlined by the Courtney Sisters, comprising Nubs Allen, who may be a song plunger, "Babe" Payne, Capman and Capman, Al Copeland's Jazz Orchestra, Ultra String Quartet, 5 Flapper dancers, 3 Russian dancers and 8 Hawaiian girls. The program looks as though it stood the house about \$5,000.

In the trio of houses where picture attractions are in for runs the business seems to be building. At Woods', "The Covered Wagon," receipts last week topped the previous week by about \$2,000 giving the picture a gross of nearly \$13,000. At the Roosevelt "Enemies of Women" is still pulling them with \$18,000, while the Show "Hunting Big Game" picture at the Randolph dropped off a little getting around \$9,000.

Estimates for last week:  
Chicago—"Souls for Sale" (Goldwyn). Seats, 4,200; scale, nights, 55c.; Sunday, 65c. Managed to top \$48,900.

McVicker's—"The Rustle of Silk" (Paramount). Seats, 2,500; scale, 55c. "Jazz Week" knockout; \$33,100, smashing all records.

Roosevelt—"Enemies of Women" (Cosmopolitan-Goldwyn). Seats, 1,275; scale, 55c. Now in its fourth week, last week's gross \$18,000.

Woods—"The Covered Wagon" (Paramount). Seats, 1,150; scale, mats, \$1.10 top; even, \$1.65. Business jumped on week, gross going around \$13,000.

Randolph—"Hunting Big Game" (Universal). Seats, 636; scale, 50c. With grind and lobby display receipts dropped little last week, showing about \$9,000.

## **PICTURE SALARIES UP**

(Continued from page 1)

large salaries, while smaller ones have more than doubled. Minor players are feeling the effect with increased pay, while there are some stars under long term contracts to producing firms, at comparatively low salaries.

James Kirkwood, six months ago receiving \$1,200 a week, is now being paid \$2,000 a week in pictures; Milton Sillis got \$750 six months ago, now he receives \$1,500 and has worked in as many as three pictures at once at that salary with each; Lon Chaney has jumped within the year from \$750 to \$2,200 a week; Wallace Beery is getting \$1,500, as against \$750 six months ago; Wyndham Standing is another \$1,500 salary star, while Barbara La Marr has been increased from \$750 to \$1,250, and Patsy Miller, a \$200 salary six months ago, recently received an offer from Universal of \$1,250 a week.

Irene Rich four months ago was rated at \$150 weekly. Mary Pickford is now paying her \$1,000 a week. Florence Vidor, who lately received \$300, has been tilted to \$1,500.

Among the stars tied up in contracts are Lois Wilson, Bebe Daniels and Leatrice Joy with Famous Players, while Claire Windsor and Eleanor Boardman are similarly situated with Goldwyn.

## **UNIVERSAL PLANT SHAKE-UP?**

Los Angeles, May 23.  
The resignation of Eugene H. Roth, personal representative for Carl Laemmle, indicates a shake-up at the Universal plant is to be expected.

## **DENVER'S OFF WEEK**

Everything in Pictures Dropped During Music Week

Denver, May 23.

Denver celebrated its annual Music Week last week, and the picture shops did what business the fans felt like handing them after satiating themselves on the free musical attractions all over town. This was not so true the first two days of the week, owing to a belated spring blizzard that kept the people indoors, as they always do out here. But after that the sun came out and shone on both sides of the street, and amateur jazz orchestras appeared with the speed of mushroom growths. The customers simply refused to patronize the picture houses, and managers cursed soufully and fervently.

Vaudeville houses fared no better, and the general slump was participated in by the stock house and the amusement parks, opened a week ago. The Empress (Pan) chalked up another rotten week. The Orpheum did only fairly well. The Denham did what the management called "fair to middlin'," business, with no loud cheers from the box office. The first run houses in the picture had no trouble at all, taking care of the excess.

Show managers generally didn't like Music Week, but they didn't dare advertise the fact in newspaper space, of course. However, if next year's Music Week is characterized by bad weather, the managers won't weep at all.

Last week's estimates:  
Rialto (Paramount). (Seats 1,050; price, nights, 40c.) Monte Blue, Leatrice Joy and Nita Naldi in "You Can't Fool Your Wife." Picture put on Thursday of the week before, to take the place of a flop. It held the screen for nine days. Lloyd Hamilton in "Uneasy Feet" supplied the comedy relief. Little less than \$4,300.

Princess (Paramount). (Seats 1,250; price, nights, 40c.) Monte Blue, Marie Prevost, Irene Rich and Frank Keenan pulled fair business, considering, with "Braas." Picture made hit here, and would have been knockout from box office standpoint with anything like even break. Grossed about \$4,500.

Colorado (Bishop-Cass). (Seats 2,447; price, nights, 40c.) Doris Kenyon, Henry Hull and Louise Wolheim in "The Last Moment." Nothing in title appeared to be strong enough to pull in spite of plenty of good publicity and press stuff. About \$4,100.

America (Bishop-Cass). (Seats 1,530; price, nights, 40c.) Richard Barthelmess in "The Bright Shawl" could have done better, especially with following in Denver. First three days pulled fair business, after that flopped. Around \$3,750.

Isis (Fox). (Seats 1,776; price, nights, 40c.) Tox Mix in "Stepping Fast." Jimmie Aubrey in "Forward, March." Mix did strictly and almost exclusively masculine trade from start to finish. Saturday, Sunday and Monday the film stood 'em up. Balance of week cut down average, however, as was case with rest of show houses. Grossed little more than \$4,000.

## **Arbuckle Slips Out for Chicago.**

Los Angeles, May 23.

Roscoe "Fatty" Arbuckle, accompanied by Perry Kelly, his manager, and Dr. Sunshine, personal chiropractor, left Sunday for Chicago to rehearse in the restaurant revue opening at the Marigold Gardens June 4.

The comedian's departure was unannounced, he preferring to slip away quietly and insisted no reception be planned for his arrival in Chicago.

## **SEMON WITH TIFFANY**

Chicago, May 23.

Larry Semon is leaving Vitagraph and has signed a contract for three years with M. H. Hoffman of the Tiffany films.

Semon will abandon the two-reel comedy idea with which his name has been identified and will make super features. This gives Hoffman three stars—Mae Murray, Elaine Hammerstein and Larry Semon.

Max Graf, Metro producer, arrived in New York this week to arrange for future releases. The Graf productions are being made at the San Mateo studios in San Francisco.

## **PATHE AND CENSORS GO TO SECOND CLASH**

**Exchange in Court for License to Exhibit "Good Riddance." Lost First Action**

The Pathe Exchange, Inc., is still combating the Motion Picture Commission of the State of New York, having made legal application for an order of certiorari to compel George H. Cobb, Mrs. Eli T. Hosmer and Joseph Levenson, comprising the commission, to issue a license permitting the exhibition of the Pathe comedy, "Good Riddance."

Pathe's petition, signed by Lewis Inerarity, the corporation's secretary, objects to certain cuts ordered on the ground they are not "inhuman," and do not "tend to incite crime" as alleged by the commissioners. Pathe alleges that the eliminations ordered are "discriminatory and unwarranted" on the theory that the comedy is a slapstick burlesque and could not be seriously considered.

This is not the first set-to between Pathe and the commission. After carrying one of its cases to the highest State court, the Appellate Division of New York, the latter upheld the commission's privilege to censor any news reel. The Pathe news reel in question showed a bathing girl scene which was objected to.

## **LONDON FILM NEWS**

London, May 13.

Herbert Wilcox, of Astra, has taken the German "E. F. A." studios for the making of the film version of "Chu Chin Chow." Herbert Langley will play the Oscar Ashe part and Betty Blythe that played at His Majesty's by Lily Brayton. The cameramen are American, A. Guisart and Bert Cann.

British and Colonial are making a film version of a popular novel, "Heartstrings," the scenario being by Elliot Standaard. The cast includes Victor MacLaglen, Russell Thorndyke, Sidney Farebrother, Kate Gurney and Edith Bishop.

Bertram Phillips is about to start work on "The School for Scandal" with Queenie Thomas and Frank Stanmore as Sir Peter and Lady Teazle. Stanmore is an exceptionally clever rough Cockney comedian and appears, on the face of it, to be an odd choice for the part of Sir Peter Teazle.

Having completed "The Lady Trainer," Walter West is now at work on a new film, "Beautiful Kitty," at Epsom. This will be another racing picture. It is doubtful whether West could make or conceive a picture without a stable or a race-course in it. In the old days of the "Broadwest" studios they were invariably known as West's racing stables. The cast for "Beautiful Kitty" includes James Knight, Arthur Walcott and Polly Emery. Walter West's company is practically a "stock" one and he gives his people more regular work than any other British film producer.

There seems to be a further hitch in the plans for the filming of "Lady Godiva" for Stoll by Will Kellino. The firm is now announcing Kellino will make a film version of Temple Thurston's novel, "Sally Bishop."

The Anglo-French film entente is not likely to cut much ice unless the films made improve considerably. "Within the Maze" was poor, but the last effort, "The Sacrifice," produced by Henri Russell, is little better.

The Gaumont Co. is shortly starting on a picturization of the late George R. Sims' melodrama, "The Lights of London." The Wilson Barrett part of Harold Armitage will be played by Nigel Barrie, and the leading lady will be Wanda Hawley.

After their present series of two-reelers is completed Quality Films will go in for making big features. George Cooper will be the producer and the stories handled will be original.

## **P. & P. CAST**

The complete cast of the Potash and Perlmutter picture Samuel Goldwyn is making for release through First National includes Barney Bernard, Alex Carr, Vera Gordon, Martha Mansfield, Jerry Devine, De Sasia Mores, Hope Sutherland, Adolph Miller, Ben Lyons.

Frances Marion made the adaptation from the screen. The film will be based on the first P. and P. play, Montague Glass, the author will do the titling.

A. H. Woods is interested in the picture financially with Goldwyn.

## **ROMEO ORGANIST**

Wife Sues Ray Hastings for a Divorce

Los Angeles, May 23.

Ray Hastings, one of the best-known organists on the coast, is being sued for divorce, his wife making sensational charges.

In her complaint she names two women, one a choir singer in the Temple Baptist Church, and Virginia Fox, a theatre organist and wife of Norman Fox, the Pasadena leading man.

## **FRENCH PICTURE NOTES**

Paris, May 13.

Adele Blood, who has been in the Orient with an all-American theatrical company, is now on her way back from Bombay. W. Renwick Smith as her representative is on his way to New York with a couple of pictures produced during Miss Blood's dramatic tour.

Flora Le Breton, English movie artiste has just terminated a series of scenes at Beauvais, France, in the role of Juliette de Marny for the screen drama, "I Will Repay," being produced here by Henry Kolker and George Treville for the Ideal Film Co. of London. The story is laid during the French revolution.

D. W. Griffith's "La Nuit Mystérieuse" ("Mysterious Night") has replaced "Robin Hood" at the Salle Marivaux for a run as long as it will last "Robin Hood" has held this screen for the past two months. Both pictures have been handled in France by Guy Crosswell Smith.

## **NEWS OF THE FILMS**

Douglas McLean will be starred in a picture version of "The Mountain Climber," a play in which Francis Wilson appeared some years ago. It is from the German "Hochtourist" and from a French comedy by Bichon. The Associated Exhibitors will handle it.

David Powell has been signed by Distinctive as an important role in "The Green Goddess," in which George Arliss is to be starred. Jette Goudal is also in the cast. The stage play of the same title was adapted for the screen by Forrest Halsey.

"Mary of the Movies," the F. B. O. production of Hollywood life, has had its release date postponed for a week. The picture, according to present plans, will be placed on the market May 27.

The 600-seat picture house remodeled from the old Eureka Baths building at 28th street and Surf avenue, Coney Island, has been extended to 1,400 seats. Alex Weiss and Henry Brill will operate the Eureka, which opens May 1. Weiss is also interested in Henderson's in conjunction with his brothers. The Eureka will play straight pictures.

The State, owned by the Corning Opera House Co.; Liberty, owned by the Steuben Theatre Co., and the Princess and the Regent, owned by G. H. Tobias, all of Corning, N. Y., hereafter will be operated by the Corning Theatres Co., in conjunction with Associated Theatres, Inc., which company will act as fiscal agent for the theatres.

Lee Moran and Art Gilstrom have arrived in New York from Los Angeles with the first of the two reel comedies based on the Ring Lardner "You Know Me Al" series of stories and cartoons. Moran is the feature comic in the picture.

This week it appeared as though a deal would be completed whereby this first of the series, "The Bushers," would be released through Educational as also the subsequent two reelers of the series.

At Lykens, Pa., the Loyal Order of Moose Monday dedicated a new auditorium which, besides being for lodge functions, will be used for pictures and vaudeville.

Otto Henry Harras has signed a two years contract with the "Fashionist," a new monthly style publication on the order of "Vogue." He will take care of the screen department, signing a page in every issue.

Bebe Daniels is in New York awaiting advice as to when she will start work on her next picture. When originally arriving in the east it was planned for her to make four pictures before returning to the coast.

## **LOCAL EXHIBITORS STIR UP AUSTIN, TEX.**

**Retaliate for "Sunday" Complaints in Circular Petition for Special Election**

Austin, Tex., May 23.

Two exhibitors, J. J. Hegman and C. W. A. MacCormack, have stirred up a hornet's nest following charges which were filed against them for keeping their theatres open Sunday, as a result of the Sunday law enforcement war in Austin, the State capital. The dockets of the County Court and the Corporation Court are congested.

In six weeks' time 120 complaints against alleged Sunday Closing law violators were filed. By far the largest number are against the two managers and their employees. They, in turn, charged that they were being discriminated against, and caused similar complaints to be filed against owners of drug stores, confectioneries, cigar stores, gasoline filling stations, grocery stores, soda fountain operators, fruit vendors and delicatessens.

Meantime there is being circulated a petition brought about by the film men asking for a special election for the recall of Police Commissioner Nolan, who assumed his office May 1. A total of 1,500 voters have signed the petition, it is claimed. One thousand nine hundred signatures will be necessary to put the recall election over.

coast. Up to the present time "Glimpses of the Moon" and "The Exciters" have been completed, with no advice received as to whether or not she will make her next picture here or in Hollywood.

The Key Holding Corp., 200 East 124th street, New York, in a voluntary petition in bankruptcy filed in the U. S. District Court lists total liabilities of \$30,790.53 and assets of several picture subjects and the rights to a play titled "The Key," all of unknown value. Ashley Miller is president of the corporation. Among the creditors are the Claremont Film Laboratories, \$2,500; Life Publishing Co., \$14,000; E. Spits, a film man, \$4,539; Jaxon Film Co., Ashley Miller, Leonia, N. J., \$4,750, and Film Developing Corp., \$1,250. Harold P. Coffin has been appointed receiver.

Jackie Coogan's first production under the Metro banner will be "Long Live the King" from Mary Roberts Rinehart's novel. Victor Schertzinger will direct.

Metro announces the purchase of Rita Weisman's "To Whom It May Concern"; "The Spirit of the Road" by Kate Jordan and Peter Clarke McFarlane's "Held to Answer."

"Prince Ski," a snow white wolfhound appearing in "Adam's Rib," is dead. Its owner, W. B. Harkins, valued the dog at \$5,000.

Otto Kruger has been engaged by Cosmopolitan for a role in "Under the Red Robe," which is being directed by Alan Crosland. Ernest Glendenning was originally scheduled for the part but his engagement in Chicago with "Why Not?" forced him to forego the picture. "Under the Red Robe" is now being shot in three different studio locations in New York, the Jackson Avenue and Tilford studios and the 101st F. A. armory.

J. H. Broomhall, manager of the Jefferson, Hamilton, O., secretary and treasurer of the Jewel Photoplay Co., was stricken with a cerebral hemorrhage May 4 while walking through the business section of the city. Hopes are entertained for his recovery.

The Grand, pictures, in the west end of Harrisburg, Pa., has been acquired by Wilmer & Vincent.

At a sale of fine saddle horses in Kansas City this week the Famous Players-Lasky Corporation purchased "Black Ball" and "Midnight Rex," a pair of five-gaited animals, for \$3,000. The pair will be sent to California and used in the production of "Pharaoh's Chariot."

E. K. Lincoln returned to New York last week, having completed "The Light of the Strongest" for Zenith Pictures on the coast.



# LONDON FILM NEWS

The film, "Life of Edmund Kean," which Kenelm Foss is producing in France, is an adaptation of Alexandre Dumas' play, "Kean ou Desordre et Genie." The action starts two years after the Arthur Shirley play at Drury Lane finishes and shows Kean as a single man in love with the same girl the Prince Regent is keeping. Kean denounces his royal rival from the stage on an occasion when the prince has come to the Lane to see him act. Shirley leaves his hero when he is 27 years of age; other authors show him going to the devil.

Incorporated British Exhibitors gave a presentation of the First National picture, "Whom the Gods Would Destroy," at the Alhambra May 11. From some points of view this is the most remarkable trade show ever held here. The Japanese ambassador and suite, the American consul general and staff, the consuls general of France, Belgium, Spain, Italy, Norway and Denmark were also present, with representatives of their staffs, as well as many prominent soldiers and sailors. The breaking showing the mobilization of troops and the British navy in 1914 were received with enthusiasm reminiscent of the early war days. This is said by experts to be the finest and most realistic war picture ever made in America or elsewhere. It is absolutely devoid of theatricality.

"Married Love," the film written around the notorious birth control book by Dr. Mary Stopes and being produced by the Samuelson company, has resulted in a series of accidents to members of the cast. The last and most severe occurred to Reginald Fox, the juvenile man. He was required to jump over Kew Bridge, but apparently no attention was paid to the state of the tide. Fox jumped into shallow water, breaking some bones in an ankle. It has been found impossible to get the bones, and it is feared the actor, one of the most popular in the British screen, will be crippled for life.

First of all scheduled to make a film version of the Lady Godiva story for Stoll, then switched on to the filmization of a popular novel when the first scheme proved impracticable, Will Kellino is still waiting his heels, the second project also having fallen through. There is another scheme, but Kellino, wearied by the delay, refuses to speak of it. Meanwhile he draws his salary quite contentedly.

Martin Thompson has joined the staff of George Clark Productions and is making the first picture under the new regime. His cast includes Victor MacLaglen, Sir Simeon Stewart, Cecil de Gue, Florence Turner, Norma Whalley and Madge Stuart.

The war against the so-called screen schools and the "dud" agents continues satisfactorily. Rex Wilson, a one-time small producer, is the last man to have his license taken away. For some time rumors have been current to the effect that Wilson was working in with an agent and the crowds at several of the studios were being adulterated with the school's pupils to the exclusion of bona-fide small part players and types. The great difficulty the authorities have to contend with is that although there are plenty of stories circulated about these bogus affairs the story-tellers invariably go back on their word when rounded up and asked to give evidence.

A thriving business in Chelsea has just been broken up by the police. This was a "school" with a mixed pupillage of fools and rogues of both sexes. It dealt chiefly in lessons on how to make love and the real object of the academy can easily be imagined.

Guy Newall has severed his connection with George Clarke pictures and is making preparations to commence producing on his own account. The Clarke organization is carrying on at their country studio and are finishing a picture, not yet titled, by Mrs. Clifford Boyne.

Most of the plays now running in the West End are earmarked for the screen. These include "Anna Christie," "Merton of the Movies," "R. U. R.," "The Bad Man" and "Bluebeard's Eighth Wife." "Potash and Perimeter" will also be seen on the screen.

Following the production of "Chu Chin Chow" in Germany, Herbert Wilcox will make "Loyalties."

Louis Stevens, a well-known scenario writer, generally resident in Los Angeles, came over to Europe holiday-making and was persuaded by Gaumont to stay in London to write the scenario by George R. Sims' drama, "Lights of London," which Tom Terris is producing. He has now signed a contract with Simon Rowson, the head of the Ideal Film Co., to write the scenario for Alfred Sutro's "The Great Well," which was recently done by Mathe-

son Lang at the New, and also the scenarios for two of the Baroness Orczy's "Scarlet Pimpernel" stories. His last work before leaving for America was "The Ne'er-do-Well" for Famous-Lasky, in which Tom Melghan is "starred."

Kenelm Foss is about to leave for France, there to make a screen "Life of Edmund Kean." His company, with the exception of Mary Odette, his leading lady, will be French. Foss says it is well-nigh impossible for a British film director to get a chance these days outside France and Germany. Hugh Croise and George Dewhurst are two other well-known British producers who do most of their work abroad.

## FRISCO'S CALIFORNIA FILM WEEK'S LEADER

Paramount's "Ne'er-Do-Well" and "Enemies of Women" Top New Attractions

San Francisco, May 23. With the "Ne'er-Do-Well" grossing \$19,000 at the California and "The Enemies of Women" reaching \$12,500 at the Imperial, a house practically half the size of the former, business in the picture houses took a brace with the new attractions of the week.

"Down to the Sea in Ships," another newcomer, reached \$13,000 at the Century, which recently installed pictures following a musical revue policy. The receipts for the week are as follows:

California—"Ne'er-Do-Well" (Paramount). (Seats 2,700; scale, 55-90.) Opened big, with indications pointing to record week. Much favorable comment. Grossed \$19,000.

Granada—"The Rustle of Silk" (Paramount). (Seats 2,840; scale, 55-90.) Took \$15,000.

Imperial—"Enemies of Women" (Cosmopolitan-Paramount). (Seats 1,400; scale, 55-75.) The picture of the week from business standpoint. Big opening and promise of run. Feature very well liked. \$12,500.

Century—"Down to the Sea in Ships." (Seats 1,600; scale, 55-93.) One of the leaders among pictures. This house has been playing musical revues; put in feature film as stop-gap. Big whaling scene causing much favorable talk. Looks like a record week. Reached \$17,000.

Loew's Warfield—"Only a Shop Girl." (Seats 2,800; scale, 55-75.) This is anniversary week. House is offering special features and giving the Sherwoods musical aggregation, big play with "In a Pullman Parlor." Business opened with much promise. Secured \$12,700.

Tivoli—"What a Wife Learns" (First National). (Seats 1,800; scale, 40-75.) Looks like average draw. Got \$10,000.

Portola—"Souls for Sale" (Paramount). (Seats 1,100; scale, 50-75.) Second run. Picture shifted from California. Bad start and probably will flop. Grossed \$3,500.

Strand—"Safety Last" (Harold Lloyd) (Pathe). (Seats 1,700; scale, 50-75.) Doing practical capacity. Looks like will run six weeks to profit. In third week secured \$13,500.

## COAST AFFILIATION EFFECTIVE JUNE 2

West Coast Co. Operating Two Loew Houses—Business Affiliation Only

San Francisco, May 23. The affiliation of Loew's and the West Coast Theatres, Inc., whereby the latter takes over the operation and booking of the Warfield, San Francisco and State, Los Angeles, becomes effective June 2. With the new affiliation Loew's retains the ownership of the two houses, which are to be operated on a sharing agreement with the West Coast interests. The West Coast is represented in the amalgamation by Abe Gore, Adolph Ramish, M. L. Gore and Sol Lesser.

Lionel Keene, manager of the Warfield, will remain here as the representative of Loew's, looking after the interests of both houses.

Cosmo's "Cain and Mabel" Los Angeles, May 23. T. Roy Barnes has left for New York to start work in "Cain and Mabel," a new Cosmopolitan production in which he is to be starred.

## "BIRTH OF A NATION'S" RETURN DID BUSINESS

Baltimore, May 23. The movies struck another record period here in the week just past, when all the houses did bang-up business and with the good showing made by "The Birth of a Nation" at 75-cent top featuring the week.

This old-timer was brought back to Baltimore at the New Lyceum, and after the two-for-ones were gotten out of the way Monday night business settled down to high gear for two daily shows, with the quoted top at the high matinee. This film grossed about \$5,000 on the week, a good showing at the scale.

At the Century—"The Ne'er-Do-Well" and a condensed version of the Gilbert and Sullivan "The Gondoliers," drew to the extent of about \$14,000 on the week, while down the street at the Rivoli "The Bright Shawl" held up remarkably well for its second week.

"Brass," playing the New Theatre down after a week's run as a road show at the Lyceum, had a good business and justified the chance taken in running it in a first-run house after it had gotten one showing in the city.

At the Parkway "Gimme," a new Rupert Hughes film, held up business well, and although the critics weren't polite to it the folks who figure as cash customers came just the same. This uptown house, really the first of the better movie houses to be built in Baltimore, is an intimate poolroom and has a great appeal in the shape of a stringed orchestra, which, though small, pours out good music. It works on the theory that sob stuff calls for a straining of the strings and that horseback riding calls for coconut shells to be beaten—and it may be an old theory, but it certainly is satisfying, for the Rivoli and the Century are the only other houses in town with music to top it.

Estimates for last week:  
New Lyceum—Capacity, 1,600; scale, 25-50-75. Two shows daily. "The Birth of a Nation," about \$5,000. "Brass," about \$3,000. "The Gondoliers," about \$1,500. "The Bright Shawl," about \$1,500. "The Ne'er-Do-Well," about \$1,500. "The Enemies of Women," about \$1,500. "Down to the Sea in Ships," about \$1,500. "Safety Last," about \$1,500. "What a Wife Learns," about \$1,500. "Souls for Sale," about \$1,500. "Only a Shop Girl," about \$1,500. "The Rustle of Silk," about \$1,500. "The Birth of a Nation," about \$1,500. "Brass," about \$1,500. "The Gondoliers," about \$1,500. "The Bright Shawl," about \$1,500. "The Ne'er-Do-Well," about \$1,500. "The Enemies of Women," about \$1,500. "Down to the Sea in Ships," about \$1,500. "Safety Last," about \$1,500. "What a Wife Learns," about \$1,500. "Souls for Sale," about \$1,500. "Only a Shop Girl," about \$1,500. "The Rustle of Silk," about \$1,500. "The Birth of a Nation," about \$1,500. "Brass," about \$1,500. 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# M. P. T. O. A. CONVENTION

(Continued from Page 17)

Michigan without any fireworks. At the call of Michigan the head of that delegation snapped, "Michigan passes." There was an electric thrill. "Ritter and Steffes have framed together and Ritter will throw to Steffes," was the whispered word. The chairman asked Michigan a second time, and again came an almost angry reply, "Michigan passes."

## Theodore Hayes' Fireworks

At the name of Minnesota, Theodore Hayes came forward and made the nominating speech for Steffes, a first class political burst of fireworks. The response was mild.

Back to routine while Fred Warnberg, of Missouri, nominated Joseph Mogler a favorite son. Then came another surprise. The New York delegation reported it had no nominations. For an instant the convention did not get the drift. The explanation did not come until the invitation to Pennsylvania when Vincent Brennon, the best whoop hurrah orator of the convention stepped to the platform and opened up in a laudatory routine. It was only a minute when the crowd realized that he was nominating Cohen. When he did spring the name the whole convention went coo coo. On the greeting of names alone it was apparent that it was Cohen, win, place and show. The beautiful tactics was that Cohen had placed his nomination in the strongest state in the organization, representing 37 votes, and not the New York delegation which has been rather uncertain since the Washington split. At mention of Cohen's name it was observed that even many of the Minnesota delegates were on their feet rooting for the candidate against their home favorite.

The roll call of states went on. Sidney Simon placed R. F. Woodhull in nomination and Joseph Rhodes offered F. J. McWilliams, of Madison, Wis. Nothing happened up to the end of the calling of the list, and then Michigan was invited for the third time to name a candidate. The result was the same.

Hayes was on his feet again, demanding that he be allowed to make a statement to the convention in behalf of his candidate. There was a stir and some restlessness in the hall, but Chairman Schmidt recognized the Minnesota man.

## Hayes Stemmed

"We are wrong in believing ourselves a democratic body," began Hayes. "You are not electing a president here. Your president was chosen in a room at the Sherman House this morning."

Hayes couldn't get in another word. The Coliseum roof shook with the riot. A circus callope on the platform would have sounded like a maiden prayer. Chairman Schmidt did his best with the gavel, but it had no effect. Cohen arose in his place in the first row with the New York delegation and, facing the panicky crowd with upraised hand, there was quiet in ten seconds. "I beg that the gentleman be allowed all possible courtesies and be allowed to proceed with his remarks," was Cohen's speech.

Hayes resumed with the statement that he and his fellow members of the Minnesota and other state bodies had devoted their energies for months to the campaign on the assurance from Cohen that he would not run. "But at the last moment," shouted Hayes, "he reverses himself." Is that honest? (Voice from the back, "It's dishonest.") "And so we withdraw. Flushed Hayes in high heat. We find out time is wasted playing against stacked cards."

## Cohen's Position

The result seems to make it plain that Cohen's position is impregnable in the organization. His friends maintain with all earnestness that he made every effort to effect a compromise up to the time of the opening of nominations this morning. The report, pretty well substantiated is that he offered almost at the last minute to withdraw, if the opposition would accept any one of these five candidates: Mike Comerford of Pennsylvania, W. A. True of Hartford, W. D. Burford from Aurora, Ill.; R. F. Woodhull of Dover, N. J., and Harry Davis of Pittsburgh. The opposition, however, was determined to make a run

of it and Cohen took up the challenge.

## Good Politics

The administration had played its cards cleverly and on the surface it looks as though they sought, first of all, the good of the organization. When Schmidt took the chair he made a short address that gave a hint of what was coming when he begged the convention not to repeat the fiasco of the Washington meeting. "The choice of that gathering was unanimous," he said, "with the exception of a small spot east of the Hudson River. If you feel that way about the present situation perhaps it would be better if you walked out."

Hayes' charge that Cohen played crude politics loses some force if the story in circulation is to be believed. While it is true that Cohen and his cohorts were in conference in room No. 1614 most of the night, Hayes, Steffes, Blair, McElroy and Ritter were in suite 1414 trying to make a deal. They were still there at 2 a. m. when they were asked to address the Cohen meeting and say just three words, going on record that they would stick for harmony no matter which way the voting went. They refused and were promptly informed that Cohen would make the race. This message was carried directly by Mike Comerford of Pennsylvania.

As early as Tuesday night the whole drift appeared to be toward Cohen's re-election to an unprecedented fourth term. The proceedings on the floor all pointed in that direction. Tuesday the best informed men in the association hinted that it was set and all that remained before the election was declared on Wednesday was the usual trading with the leading candidates, Ritter and Steffes. Administration agents were in conference with the rival candidates engaged in the usual contest to get them out of the way on mutually satisfactory terms, while the contenders held out for the best terms they could get.

There was a possibility that some one of the candidates might stand out for a fight on the floor today (Wednesday), but the knowing ones on the inside didn't look for any such contingency.

Three points in Tuesday's session emphasized the control of the Cohen supporters.

They had swept away the Steffes platform looking to opening of relations with the Hays organization, and instead got unanimous adoption of a resolution slamming the Lands of the Movies.

## Music Compromise Blocked

All talk of compromise on the music license tax was blocked and three successive speakers condemned the license. No voice was heard in opposition.

The crowd fell hard for Valentino's speech, in which he hammered the magnates, showing a disposition to go his attitude one better. Perhaps that shows the temper of the crowd as much as anything. They were for any proposition against Hays and the producers and distributors. The whole temper of the gathering was a tacit acceptance of Cohen and his fight on the uniform contract and other policies on which the new candidates sought to build an issue.

It did look certain that Sydney S. Cohen, present president of the M. P. T. O. A., would be elected for a fourth term. Despite that Cohen has reiterated within the past few weeks he would not accept the nomination the overwhelming sentiment of the convention seemed for him. The delegates wanted to compel him to permit his name to remain before the convention after the first ballot. On the second ballot it looked as though the race was over and Cohen would be president.

The order of the convention's business called for nominations to be made this morning, when the delegates reconvened at 11 o'clock.

## Session Thrilling

The session was filled with considerable red fire and thrills, which, strange to say, were furnished from outside of the exhibitor ranks. The first to set fire to the situation was R. E. Welsh of the "Moving Picture World" in a corking speech in which he lauded Cohen and mentioned the necessity of exhibitor organization; the second thrill came when Sam A. Handy, a Kansas City attorney, made the noon came when Rodolph Valentino, who delivered a broadside

attack on all the commercial producers in general and the Famous Players in particular. Incidentally, statement that the United States Supreme Court would undoubtedly put the American Society of Composers, Authors and Publishers out of business, and finally the heavy artillery of the after-Will Hays and his organization of Producers and Distributors of America came in for a direct slap by a resolution offered immediately after W. D. Burford of Illinois read his report of the negotiations that were carried on with the Hays organization regarding the uniform contract.

The session yesterday was opened by a talk to the delegates by George Eastman, followed by Dr. Rush Rhees, president of the University of Rochester, who accompanied the film manufacturer.

Homer P. Snyder, representative from New York and chairman of the house committee on Indian affairs, discussed the use of the screen in exposing fraudulent stocks and protecting the public from swindlers.

## Editors' Talks on Exploitation

Then followed two talks by trade paper editors, Martin Quigley and Robert E. Welsh, on exploitation of pictures.

These features over the business of the convention was proceeded with by the reading of the report of the Hays organization negotiations. The points the two organizations deadlocked on were the question of advance deposits; the right of the exhibitor to make eliminations from a feature; the time limit set for the approval of a contract; arbitration of contract infractions; the insistence that the exhibitor advertise the producers in paid newspaper advertisement; and the right to dispose of advertising accessories by the exhibitor after he has discontinued their use.

Following the Burford recital of the facts regarding the negotiations and those for breaking them off, W. W. Whitson of San Diego, chairman of the special committee on uniform and equitable contract, took the platform and presented a resolution, which was the initial indication of the day of the strength of Cohen. The attitude that the President of M. P. T. O. A. had taken in regard to the Hays contract was approved with the unanimous adoption of the resolution on the part of the delegates.

## Hays' Resolution Slap

The resolution, which was the direct slap at the Hays organization, follows:

"Whereas, one year ago our convention ordered a conference with Will H. Hays following his speech, 'Confidence and Cooperation,' made before our members;

"Whereas the contract offered by the Hays organization contains these obnoxious clauses:

"The clause retaining the ownership by the distribution company of advertising accessories after the exhibitor has paid for them.

"The clause requiring cash deposits.

"The clause denying us the right to cut out any part of a film, even advertising matter skillfully worked in, objectionable scenes, or political propaganda.

"The clause requiring us to advertise the name of the producer and distributor in our paid newspaper advertising.

"The cumbersome method of fixing play dates and the omission of any method of changing play dates.

"The clause affecting the automatic rejection of applications for contract.

"The arbitration clause which attempts to deny our constitutional right to trial by jury and to compel our members from California to Maine to arbitrate under the laws of the State of New York and under rules drawn up by the distributors.

"Resolved, That we heartily approve the action of our officers and directors in rejecting the so-called uniform contract, and, be it further

"Resolved, That we urge all exhibitors not to sign this un-

fair, inequitable, un-American contract that members of the Motion Picture Producers and Distributors of America Inc., are attempting by concerted action to force upon the exhibitors of this country."

The resolution is signed in behalf of the theatre owners by W. W. Whitson, chairman; Charles T. Sears, Martin G. Smith, C. C. Grif-

fin, Tom Arthur, Howard Smith, G. E. Williams.

There were three separate addresses on the music tax proposition. It became apparent that the ideas and policies of the present national administration would ultimately win indorsement. Pre-convention literature and pronouncements made it look as though a proposition to compromise might be sprung, but if the advocates of compromise and settlement were going to start anything, it did not show.

Sam A. Handy, attorney of St. Louis, took up cudgels against the payment of the license tax. So did George P. Aarons, Philadelphia lawyer, who was violent in his declaration that the issue would be fought up to the United States Supreme Court, if necessary.

## Music Men's Plan

Another angle of the question was presented by a music publisher of Cincinnati, who advanced the plan of having the exhibitors hold interest in and control a series of publishers whose music they would play tax free, and, in addition perhaps, make a profit.

Foster, in addition to operating the Circle Music Publishing Company of Cincinnati, is head of the local Federation of Musicians, and it was hinted that his idea probably would have the backing of musical unions.

The general complexion of the sentiments seemed for the time at least to indicate that the promised floor fight on a music tax question had been nipped in the bud.

Mr. Aarons advanced the idea of creating a general central legal organization which would have lines out to all the State divisions, so that whenever an exhibitor member came into conflict with the society, a legal defense would be immediately at his disposal. The next order of business was the taking up of the various forms of insurance organization which might be beneficial to the exhibitor organization, and the reports from various States that have been utilizing lock insurance of various forms for their members.

There were three speakers, after which a committee was announced to go into the matter and investigate the various forms of insurance that were proposed.

Two screen stars made their appearance shortly after 8 o'clock. The first to take the platform was Mrs. Sidney Drew, who announced among other things that she was returning to the screen to make comedies and that no less a comedian than Raymond Hitchcock would co-star with her. The comedies are to be known as the Drew-Hitchcock Comedies.

## Valentino's Speech

Then, for the real wild thrill with the appearance of Rodolph Valentino, who appeared in Cleveland Monday night and last night was in Milwaukee and in passing through Chicago he appeared at the Exposition and then addressed the delegates. The "Shelk" cut loose with both barrels at the "Commercial Producers" of the industry, who, he stated, were making it impossible for the artists of the profession to make good pictures and the exhibitors from showing them.

"They take a star," he continued, "who has a reputation, and on the strength of that reputation sell the pictures to the exhibitors before the productions are made. Then they turn out any sort of a film they have a mind to and the exhibitor is forced to take it, while the actor under contract cannot help himself. The public, when it sees the picture, censures but two people—the actor and the exhibitor—while those really responsible for the bad pictures are in the background and escape all blame." He next attacked Famous Players and its block system of selling pictures, which compels the exhibitor to take any number of poor pictures in order to get a few good ones. From the producers he switched to Will H. Hays and severely laced him for his refusal to bring about arbitration of the differences existing between himself and the Famous Players before the matter got into the courts. Valentino stated he was fighting the "trust" of the industry all by himself and he was going to continue to do so.

It was surprising the distinct impression the star made on the exhibitor body. He was forceful in his talk and scored his points effectively. After he left the platform, amid cheers, Sydney S. Cohen announced that the nominations would be in order this morning when the convention reconvened.

# FRONT PAGE PUBLICITY HELPED CAPITOL FILMS

## Two Pictures Drew Space from Dailies—Miss Baird's Offer to the President

Washington, May 23. Washington movies consumed a lot of front-page space in the local dailies last week. With the exceptionally good break in the weather, most got more than expectations, but almost entirely to the very capable exploitation of the picture, "The Soul of the Beast," with nothing particular in its favor, did fairly well, although dropping considerably below the usual gross of the Columbia.

Leah Baird, appearing here in person with "Is Divorce a Failure?" at the Cosmos, a combination vaudeville and picture house, put over the other publicity stunt which brought good results and forced up the receipts. One of her best was a formal meeting, with President Harding and his extending to him an offer of an engagement as a leading man in her next picture, the President replying other matters demanded his attention, although he would have been pleased had the opportunity presented itself at another time. The local dailies liked it.

The clean-up of the week was in "Safety Last" at Crandall's Metropolitan, the receipts really looking larger than they actually were because of the constant stream to the box office. "The Go-Getter," by Peter F. Kyne, went over also at Loew's Palace and got its share of the good business.

Estimates for last week: Crandall's Metropolitan—(Seats 1,700. Nights, 35-50.) "Safety Last," second week; \$14,000. Loew's Palace—(Seats 2,500. Nights, 35-50.) "The Go-Getter" (Cosmopolitan.) Started well and increased; \$12,000. Loew's Columbia—(Seats 1,200. Nights, 35-50.) "The Soul of the Beast," (Thomas H. Ince.) Mattinee's biggest in history of house and forced what would have otherwise been a mediocre week into a fairly good one, although way below the usual gross; about \$10,000.

Moore's Rialto—(Seats 1,900. Nights 50.) "The Little Church Around the Corner." (Warner Bros.) Natural question of what it was all about hurt little at offset, but merit gradually drew business to about \$9,000.

# L. A. FILM EXPOSITION MANAGED BY CHI. FIRM

## World Service Takes Over Centennial in Los Angeles. Big Expenditure

Chicago, May 23. The World Amusement Service Corporation, which is a combination of the United Fairs (E. F. Carruthers), Fred M. Barnes, Thearle Duffield and others, has taken over the complete management of the Monroe Doctrine Centennial and American Historical Review and Motion Picture Exposition, which is to be held at Los Angeles July 2 to August 4. It is a contract calling for \$1,500,000 for amusements and establishes a record in expenditures. The attractions will include almost every line of amusement enterprise. There will be a mammoth pageant, spectacles, a hippodrome performance, pyrotechnic displays and other forms of entertainment. President Harding will open the exposition and dignitaries from many Latin-American countries will attend. The government has taken recognition of the event by issuing 300,000 Monroe Doctrine half dollars to be sold at \$1 each, all of which have been subscribed for by Los Angeles banks.

The exposition is sponsored by the Motion Picture Producers' Association, the Chamber of Commerce of Los Angeles and leading civic bodies of California. Representatives of the World Amusement Service Corporation have been at Los Angeles for some time in anticipation of securing this big contract and its final closing, just effected, has stirred the entire amusement world.

Who's who in the land of filmdom united in Los Angeles to attend the funeral of Wells Hastings, scenario and short story writer. The church was crowded to capacity when the last rites were held. Hastings was associated with D. W. Griffith's more than ten years ago. The pall bearers were made up of prominent screen and scenario writers. The body is being sent to New Haven for interment.



## PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

### DIVERTISSEMENTS

9 Mins.  
Capitol, New York.

The appended program of "Divertissements," as conceived by S. L. Rothafel, is a representative alignment of sketchy entertainment which has done so much to build up a steady clientele for this mammoth house. So much so, then even with an obviously inferior feature the Capitol can still gross over the \$40,000 mark, as witness the "Vanity Fair" instance two weeks ago.

"Spanish Dance"  
"Che Mi Amigo".....Valverde Herpin  
"Los Banderilleros".....F. Volpatti  
Doris Niles  
"Oriental".....Cui  
"Three Swan".....Saint-Saens  
Yasha Bunchuk  
First Cellist, Capitol Grand Orchestra,  
Assisted by  
Mlle. Gambarelli, Prima Ballerina  
Mazurka, from "Coppelia".....Delibes  
Thalia Zanou and  
Alexander Oumansky

The offerings whet the appetite and are never overlong. The Spanish dance number was performed on the rostrum. Yasha Bunchuk's cello solos had the instrumentalist on the lower platform with the orchestra. His second number was assisted by Mlle. Gambarelli, the Capitol's prima ballerina, the soloist being backed out with only a faint red spot focused on him and one on the harpist as well.

The "Mazurka" by Thalia Zanou and Alexander Oumansky was a colorful Russe dance. Abel.

THE HUSKIN' BEE (14)  
Song and Dance  
10 Mins. (Cabin Interior)  
Capitol, New York

Set in a cabin interior, in keeping with the bucolic atmosphere of the Charles Ray "Girl I Loved" feature, this prolog makes a novel introductory. The soloists, Evelyn Herbert, Betsy Ayres, Bruce Benjamin, Eva Bomberger and Douglas Stanbury, are supported by a ballet and chorus ensemble. The program rendered is as follows:

"On the Banks of the Wabash,"  
Bruce Benjamin and Ensemble  
"Mandy Lee,"  
Ava Bomberger and Male Quartet  
"Comin' Thro' the Rye," Betsy Ayres  
"Horn Dance".....Capitol Ballet Corps  
"I Cannot Sing the Old Song,"  
Evelyn Herbert  
"In the Gloaming".....Douglas Stanbury

One of the company introduces each specialty with a sentence, the "Huskin' Bee" idea serving as excellent excuse for the entertainment. The master hand of the Capitol's ballet expert, Alexander Oumansky, is evident in the intermediary stepping between songs. It presents a realistic effect of impromptu and spontaneous terpsichore, at the same time keeping the choreography well balanced and smoothly executed within the extremes of the shallow set in "two."

The prolog paved the way handily for the feature. Abel.

JESSE CRAWFORD at Organ.  
Popular Songs  
5 Mins.; Pit  
Chicago Theatre, Chicago.

Chicago, May 23.

Jesse Crawford, organist, presents a number each week which rivals in popularity the costly stage presentations which has made the Chicago theatre programs notable throughout the entire country. He has a knack of picking out methods of emphasizing the words of a popular song while making music which resembles the human voice which is remarkable. In this song the slides were illustrated so that pictures accompanied the words.

The selection was "The Girl of the Golden West." In repeating the chorus he selected different effects. Loop.

McVICKER'S THEATRE ORCHESTRA (42)  
9 Mins.; Pit  
McVicker's, Chicago.

Chicago, May 23.

If there should ever be such a thing as standard jazz the medley overture being rendered by J. Leopold Spitalney and orchestra at McVicker's theatre by way of introducing a jazz program is the most likely candidate to date. It is called "When Tootsie Meets Carolina at Three O'Clock in the Morning" and it is divided into three sections, though there are no dividing lines, one of which is devoted to each of these popular songs. The introduction of these three popular melodies into a jazz overture with excerpts of many other songs thrown in is an accomplishment which makes it plain why this fellow Spitalney stands at the front of orchestra leaders of the big picture houses.

Sitting in the front row it was interesting to note that every foot in view, but one pair was going during this number. Curiosity prompted the eye to investigate this single individual who could hold out from the lure of jazz; it was an old lady, foreign looking, whose sphinx like features stamped her as not among the regular theatregoers.

There are probably 40 men and one lady (harp) in this orchestra. It is an excellent organization musically and the showing that they make in jazz is remarkable. There was liberal applause for this number and the genuine delight of patrons was evident in other ways.

W. REMINGTON WELCH and Organ  
5 Mins.; Pit  
McVicker's, Chicago.

Chicago, May 23.

W. Remington Welch, organist at McVicker's, writes his own songs and plays them to popular jazz tunes, making a sort of intimate medley. The one used for jazz week starts off by stating that the manager has called on him to present a jazz number on the organ and then goes on to spring some good jests in the words while adopting them to tunes sufficiently familiar to the audience to be recognized by regulars. Reciting how jazz has everyone going, it is declared that each member of the family and every one they meet has jazz in them; one joke will illustrate; "even mother wriggles through the loop," a good local, as traffic conditions in the heart of Chicago are a problem.

The song goes on to have grandfather called on for jazz and he sings "Silver Threads" using a single line of the original song and then a couple of lines of interpolated comedy which turns the meaning of the original song topsy turvy in tune with the times, indicating how ragtime has jazzed up everything. The song finally develops a Gallagher and Shean verse with the point on "classical" and "jazz-fest" music. The words of this song are hyphenated so that any savage could follow the tune.

There were frequent bursts of applause during the rendition of the song and a solid round at the finish.

JAZZ WEEK (30)  
Special Show  
40 Mins.; Full Stage (Special)  
McVicker's, Chicago

Chicago, May 23.

Jazz week at McVicker's, as the program is revised for the second week, opens with a "symphonic jazz" overture by the orchestra and closes with a similar selection on the organ and Courtney Sisters and their ultra string orchestra. These three features are reviewed individually, leaving 40 minutes of body

to the show, which for reviewing purposes is called the jazz week program. This program consists of (1) "A Bit of Greenwich Village," with Nibs Allen featured; (2) Al Copeland's dance orchestra; (3) Babe Payne in songs; (4) Capman and Capman, dancers; (5) "Cafe Chantant"; (6) Russe Trio.

There are two big stage sets, one for the opening and the other for the closing, with two specialties (Miss Payne and Capman and Capman) working in one. The first set (Greenwich Village) has a platform at rear, elevated, possibly 12 feet, and one girl sits atop this all through, with two others joining her for classical dancing and posing. The last set is similar to that used in the first "Music Box Revue," with Copeland's orchestra on a highly-elevated platform in rear, which has steps down on each side, at which there are tables, with people of the act not working occupying them. The big feature outside of the talent is a revolving globe used at finish, which is similar to that used by Yvette at the same house earlier in the season, excepting that it is an improvement. It reflects the dazzled light beautifully on the stage curtains and through the house.

Nibs Allen, a song plugger, who may work without salary, sings in "Greenwich Village" and Al Copeland's dance orchestra, with Copeland at piano, does a regular specialty. Five girls do what is programmed as a "flapper dance," which is a jazz dance with a novelty in having the girls turn their backs and put on chin pieces for a rube bit. The cornet and trombone play a bit bell to bell, which is a novelty, that won a hand when seen. Babe Payne impersonates Al Jolson singing "Whose Sorry Now," and a conception of Eddie Cantor singing "Stella." Capman and Capman follow with two numbers from their regular dancing act. Miss Allen and Miss Payne win good hands and Capman and Capman go very big, showing how the right position in the right theatre can make a feature out of a dancing act. In "Cafe Chantant" nine Hawaiian dancers, prettily costumed, entertain, the Russe Trio (girls) do steps which win big applause, and Misses Allen and Payne lead a number with girls carrying parasols with electric lights on them. At the finish for the globe effect the girls seated at tables rise and bear aloft torches made up like moons and stars.

The jazz program in its entirety is the best thing of the kind yet seen in Chicago and follows a "jazz week" and a "syncopation week" at the Chicago theatre. It is said that Spitalney originated the "jazz week" idea when at the Allen theatre at Cleveland and that the Chicago jumped in on the idea when it was learned he was coming to McVicker's.

The special show drew such big business last week that it is held over this week with a change of picture. The entire jazz program was given five times on Saturday and Sunday.

COOK and His BAND (13)  
Jazz Band  
10 Mins.; Full Stage; Special;  
Chicago Theatre, Chicago.

Chicago, May 23.

"O Desdemona," "Farewell Blues" and "Tiger Rag"—three selections in 10 minutes—and no more. No encores is a real departure in the presentation of jazz bands. It was not that there was not enough applause—every number was well received, though there was no persistent demand indicating the people might tear down the house if the request so registered was not complied with.

Cook's band is a colored organization. It worked under a light making it difficult to be certain of this at first. The boys were dressed in white with yellow sashes and in a pretty, though not elaborate setting. The earnestness with which the ragtime artists perform and the modesty of the leader are noticeable points.

In "Farewell Blues" the musicians were up and down to emphasize

different points and did it quite effectively. In "Tiger Rag" a bit of business where the slide trombone and the Sousaphone made a noise in imitation of a lion's roar or an elephant's trumpet or some other racket created interest. In one number four clarinets took a position down near the footlights and presented the usual ragtime antics. In another number there was a clarinet solo and a solo by muted cornet. Loop.

### THE LONELY ROAD

Benjamin F. Schaubert production, distributed by First National. Kathryn MacDonald starred. Directed by Victor Sirlsinger. Adapted for screen by L. Zellner. At Proctor's 23d Street, New York, for three days, beginning May 21. Time, 65 minutes. Cast: Kathryn MacDonald, Eugene Besserer, James Nelli, Lella Meade, Orville Caldwell, Margaret Campbell, Chas. French, William Conklin, Frank Leigh.

A tale of every-day folk depicting their joys, sorrows and problems.

for the better part of the five reels in an interesting manner. It's a comedy with a touch of sentiment and a flash of the dramatic here and there. The story does not carry quite the distance of the footage. It starts out entertainingly with the yarn laid in a rural atmosphere that is convincing. Along about the beginning of the fourth reel the interest sags somewhat, but picks up again around the end of that chapter, continuing interestingly to the finish.

There is no villain. The principal male character is that of a stingy husband. An unqualified sap who permits his mother to pick out the furniture for his home when he marries and generally administers his domestic affairs like a first-class bromide. There are a number of scenes of family life that will strike a responsive chord. Plenty of good human interest stuff included in the action.

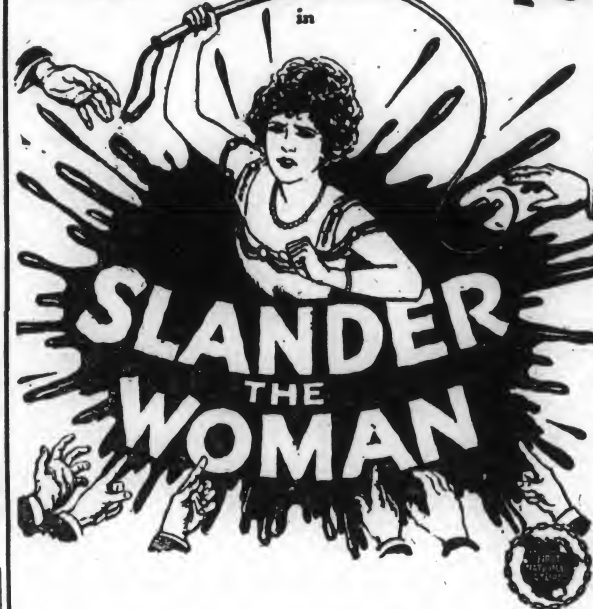
The story is clearly told and the direction is adequate. "The Lonely Road" isn't exactly gaited for the big first-run houses, but it will make a very good feature for the second runs. Bell.

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# THE WHITE ROSE

D. W. Griffith production, directed and written by the producer, with Mae Marsh and Ivor Novello in the leading roles. Shown at the Lyric, New York, commencing May 22 for four weeks. Time, 2 hours and 10 minutes.

**Cast:** Mae Marsh, William C. Carrington, Carol Dempster, Joseph Beaudette, Ivor Novello, John White, Lucille La Verne, Porter Strong, Anne Hathaway, Cecil De Mille, Erville Alderson, The Bishop, Herbert Stutch, The Landlord, Joseph Burke, The Landlady, Mary Fox, Guest at the Inn, Charles Mack.

For his latest production, which inaugurated his sixth season as the producer of feature pictures of a pretentious nature, D. W. Griffith has cast aside the idea of spectacle and has produced a feature of true dramatic value without the spectacular and massive elements which have been associated with some of his earlier productions. His latest is a drama of life. It is devoted to youth, with the characters carefully drawn. It is a story that grips, is realistic in its details, and as screened should prove a powerful factor.

The subject-matter upon which the story is based brings forth a new idea. It introduces a man as an equal sinner with the woman he wrongs. It is worked out with a tenseness that grips from the start. Bessie Williams leaves an orphan asylum possessing a credible reputation. She secures employment in a small winter resort in the south. Her duties consist of handling a cigar stand. Under the tutelage of her predecessor she proves an apt scholar, and soon learns the many tricks of the trade and the little pleasures enjoyed by girls in her sphere of life. Joseph Beaudette is the son of one of the foremost families of the south. His inclinations are towards the ministry, with Marie Carrington, of equal social standing, considered from childhood as his future wife. During a vacation from the theological seminary Beaudette decides on a trip to learn of the lives of the people whom he is to help. He travels under an assumed name, and while stopping at the inn where Bessie, known as "Teazie," works becomes acquainted with the girl. Their affair reaches a serious pitch, and he leaves suddenly after a night out of doors with the girl. On departing he believes his affair but one of many in her life. A child is born and the girl is ejected from her home. She tries to secure employment but, due to the child, in vain. She unknowingly comes to the home of the girl the man who had wronged her is engaged to marry. She is turned away by a servant. Befriended by the colored nurse of the other girl, she is taken to the former's cabin and given shelter. Little hope is held out for her life. With Beaudette, who has since been ordained, called in during what is expected her last moments of life. He has since learned of her innocence prior to meeting him, and with their meeting at the critical moment a reconciliation is brought about and a marriage performed immediately. The other girl to whom he was engaged is married to a former sweetheart, who has made his way in the world from a low start.

Griffith has assembled a capable cast. The picture bares the Griffith stamp of genius and is a personal triumph for Mae Marsh. Ivor Novello in the leading male role plays effectively. His work displays the expertness of the director. Carol Dempster plays the second feminine role of importance. Her work is on par with that of the two leads. Neil Hamilton is given several opportunities in the early reels for capable work. Lucille La Verne and Porter Strong take first honors in the character roles.

The production cost of "The White Rose" is probably less than that of any other Griffith special feature. It adequately fits the story with the photography, an outstanding feature of every reel.

"The White Rose" is up to the Griffith standard and carries a dramatic punch, together with a smile in every reel. **Hart.**

## GIRL OF THE GOLDEN WEST

Edwin Carewe production, distributed by First National. Adelaide Hallborn made the screen adaptation. Directed by Edwin Carewe. At the Strand, New York, week May 20. Time, 65 minutes.

This is the second time David Belasco's famous play of early frontier life has been screened. Lasky produced it about 10 years ago, with Geraldine Farrar starred and a supporting cast that stood out prominently. It was a notable picture in every department in its day.

The current version of the "Girl" by Edwin Carewe lacks considerable of the finesse that marked the Lasky film. In the matter of cast the Carewe picture suffers possibly the most, although in the production end it also falls quite a way below the first one.

The big scene of the play was the

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one which had the hero-heavy lying on a cot in a sort of improvised garret in the "girl's" cabin, with blood dripping down on the sheriff who had come to take him to the lockup. This misses somewhat in the Carewe picture. Not altogether, but somehow it doesn't just grasp the complete significance or dramatic value of the scene.

Another striking scene from the play was the poker game, in which the girl matches her wits against the law and wins her lover's life. The better version handles this much better than it does the garret scene.

The film rolls along smoothly in the early section, with sufficient entertainment to keep the house interested until the big scene is reached. Several shots of the western mountain country are scenically beautiful. The lighting of the interior scenes is also artistic.

Among the cast Rosemary Theby stands out, above the others in a somewhat, that of the villainess. Miss Theby makes it a hard, sneering type of female heavy, without resorting to overacting. Every foot of film she occupies means something.

Sylvia Breamer's conception of the "girl" is satisfactory. It's along conventional lines, however, never reaching above an ordinary level. Russell Simpson is the sheriff. He plays the part intelligently. J. Warren Kerrigan is the hero-heavy, handling it well.

The "Girl" should find a ready market at present, since Westerns have come into their own again with the advent of the "Covered Wagon." Had the Lasky film never been made this one would have created plenty of comment. As it is, it can travel over the best first run houses and hold its own, as the Lasky picture is too far in the past to interfere as far as present day audiences are concerned. **Reil.**

## SOUL OF THE BEAST

Metro release, produced by Thomas H. Ince Corp. from G. Gardner Sullivan's story. John Griffith Way directed. Madge Bellamy featured. Running time, 67 minutes. At the Rivoli, New York, week of May 13.

**Cast:** Ruth Lorrimer, Madge Bellamy, "Oscar" the elephant, By Himself, Paul Nadeau, Cullen Landis, Jacqueline, Noah Beery, Jacqueline, Vol. 1, Bert Spottle, Silas Hamm.

The action opens under the big top of Silas Hamm's circus. The title is derived from the actions of Oscar, the elephant, around whom much of the story revolves. Following a reel of interesting circus "shots" Oscar is introduced and put through his paces by Ruth Lorrimer (Madge Bellamy), the stepdaughter of Silas Hamm, the miserly owner of the outfit. Judging by its size (a two-ring affair), its proprietor is given no cause for his extreme cruelty and frugality, which went so far as to half-ration the "skinny man" for fear he lose his distinction. The "wild woman from Borneo," in private life a Mississippi wench, objects to Hamm's culinary offerings despite her reputed fondness for wild meat, and hands in her notice. Hamm elects his stepdaughter for the wild woman side-show attraction and locks her in her cage after fitting her up with the prop tusks and the grass skirt.

The long threatening storm breaks and the big top takes fire. Ruth is imprisoned in her cage, which has been locked by a very practical lock. She calls to Oscar for assistance, with the pachyderm responding by pushing the wheeled cage out from under the canvas and out of danger, following which he releases his mistress from her involuntary captivity. This is the first actual display of the mammoth's super-intelligence in protecting his friends and avenging their wrongs.

The action thereafter is centered in Canadian territory, where Ruth has sought refuge. The "bull" is ever right. Oscar from then on is the real punch of the production. With Noah Beery, the villain, pursuing the hero and heroine through the rest of the footage, the pachyderm interjects himself at strategic moments to foil the heavy's nefarious purposes. Cullen Landis is the sympathetic lead who enters the action at this point. He is cast for a rather fragile characterization, that of a lame youth with a fondness for his violin. Ruth is Paul's idol, when Caesar suddenly awakes to the charms of the girl. This is a forerunner of Caesar's decision to make things generally miserable for the hero, starting with the shooting of Paul's pet rabbit and forcing its owner to eat the roasted animal. Paul and Ruth's escape leads to a rather gripping canoe chase by Caesar, with the former's craft wrecked. Climbing to safety, Paul is met with Caesar's onslaught in a disk fight, with the hero placed in a dangerous position and only saved by the advent of the mammoth. Caesar's mortal fear of the "bull" gives wings to his feet with the animal enjoying several hundred feet of combat by dousing the heavy by means of his trunk. Caesar is half-drowned before Ruth decides to call Oscar off. The story concludes with the couple blessed with an addition and Paul's return from Montreal heralding the loss of his lameness, thanks to a surgical operation. There is plenty of outdoor stuff

from the middle on, which makes a pleasing natural background for the action. Judicial selection of types also adds to the general scheme of things. Comedy is derived from flashing titles of the pachyderm's speech as interpreted from his actions, which in themselves are mirthfully diverting. Oscar should appeal to the juvenile fans and should be accordingly featured in the press matter.

Miss Bellamy, a "comer," is still maintaining her pace as in her past performances. Cullen Landis is limited by his characterization for distinction. Beery was a most effective "heavy." **Abel.**

## THE GIRL I LOVED

Sponsored by Charles Ray Productions, Inc., and presented by Arthur S. Kane, United Artists' Corp. release. Adapted from James Whitcomb Riley's poem, scenario not mentioned. Joseph De Grasse directed. Runs 68 minutes. At the Capitol, New York, week of May 13.

**Cast:** Charles Ray, Patsy Ruth Miller, John Middleton, Edith Chapman, Mother Middleton, William Courtwright, Betty Short, Charlotte Woods, Neighbor Perkins, Gus Leonard, Hired Man, F. B. Phillips, Minister (Circuit Rider), Lon Poff, Hiram Lang, Ruth Lang, Ruth Lang, The Judge, Edward Moncrief, The Organist, George Marlon, A Spinster, Billie Latimer.

James Whitcomb Riley's poem makes rather thin story material for Charles Ray's initial United Artists' release, shown at the Capitol, N. Y., last week, but it has been skillfully woven and developed, by the director through the injection of a number of local color touches to sum up as an interesting and gripping production. The star displays genuine histrionic ability that

becomes markedly evident and impresses the most casual observing lay people. His facial "registering" of the various moods and emotions evinced considerable comment, the picture being more of a personal triumph for Ray than the production itself.

Favored with a good box office title, it is handicapped (or, strictly, may prove to be handicapped) by the lack of a "happy ending," to the average audience's way of thinking. The action revolves around the country boy's deep love for the girl his mother adopted in infancy. Both having grown up as brother and sister, Mary (Patsy Ruth Miller) cannot interpret John's (Charles Ray) affection other than that of a relative. When, after the barn dance, John takes Mary home, he starts to impart a secret to her. Mary insists on telling hers first—that she has just become betrothed to Willie Brown (Ramsay Wallace), which chokes John's proposal. Slouching down listlessly in his seat on the old-fashioned buckboard vehicle, the horses run wild. John sustains a broken leg and Mary is thrown unharmed from the wagon in a thrilling scene of the runaway team.

John, helpless and incapacitated because of the injured limb, is almost driven frantic every time Willie calls on his betrothed. Melancholia takes possession of John's being. A hectic scene shows him speaking his love for Mary and frantically kissing the hem of her skirt, the twist being the old dream idea—it was just John's wild imagination. In a scene where John is depicted accusing Willie in a melodramatic fashion, "You have stolen the girl I loved," and committing murder and a couple other crimes

from that down, again it develops to prove but an hallucination. This was a bit too much for the audience. Several of the neighbors felt as if they were being toyed with. Unconsciously one prepared himself for a possible third attempt at the same sort of thing, but the action proceeded with the preparations for Mary's marriage. The actual ceremony concluded with all the guests exiling light-hearted and John slumping in a pew in the church.

The flashing of the "finis" title did not seem to please some of the patrons, judging by the mild "aha" of disappointment. The happy "clinch" between the sympathetic male character and the girl of his desire was lacking. Not that Willie was not also sympathetic. He made a manly lover for Mary, with every outlook of the "happy ending" for him which for John seemed so dolefully lacking.

The direction was all that could be desired as regards the bucolic theme and settings. The picture, on the whole, seemed to please. **Abel.**

Following the success of such houses as the Pavilion, the Oxford and the Empire, the Shaftesbury theatre is now jiggering for pictures and have approached the owners of a big picture which is to be shown this week with a view to doing a "first run" there. If this comes off it will be the first time the theatre has shown a picture of any sort. The idea is, of course, the coming bad theatrical season and the fact that with pictures a house can play Sundays, the takings for that day invariably turning the balance between profit and loss even with a "dud" picture.

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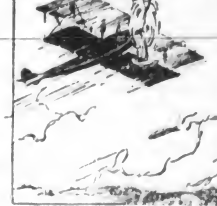
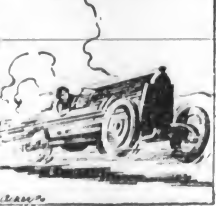


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**SAVOY and BRENNAN**  
 Comedy Talk and Song  
 14 Mins.; One  
 Palace.

Bert Savoy and Jay Brennan are at the Palace this week, their first appearance at the house in six years. During the interim they have been playing mostly in musical comedies, their last being the "Greenwich Village Follies," which closed last week.

For their latest vaudeville vehicle the act retains its original construction, but the talk is mostly new. Savoy, gorgeously gowned, does his funny female impersonation, making the character a gabby, dirt-dishing dame, ably assisted in Brennan's suave straight and flawless feeding.

The routine is constructed to appeal to all types of audiences, but a smart bunch will eat it up. One crack of Savoy's about Margie in a white coat looking like "The Covered Wagon" was strictly for the Broadway bunch who were present. Another convulser was the story of Margie's experiences following her arrest for pinching some trinkets. Marge insisted upon getting into the wagon first as she had to stand the last time.

A red plush drop adds background and class to the turn which is sure fire for vaudeville or anywhere. Savoy and Brennan are unique and extraordinary. They have had several imitators, but vaudeville has never had any team just like them. They are aristocrats of the two-a-day. *Con.*

**HAL and FRANCIS.**  
 Comedy Skit.  
 15 Mins.; Two (Special).  
 23d St.

Hal and Francis have a new turn based on the husband and wife quarrel theme, with a special setting of a courtyard. This shows two adjoining apartment houses or possibly one house with apartments across the court from each other. A clothesline runs from one window to the other. It's a very natural looking background.

The couple, according to the plot of the skit, have separated, and the start of the act has them exchanging conversation through the medium of the clothes hanging on the line. This details the couple's married life before they split up. It's the usual husband and wife bickering, with the talk holding some bright material here and there, but for the better part it is ordinary.

The woman sings a ballad in an average way during the course of the skit. The clothesline is used effectively for comedy, through the man's and woman's underwearing apparel moving toward and from each other in accord with the action.

The setting takes the act out of the routine variety of turns of its type. With brighter talk the act would be greatly improved, as the team understands how to deliver conversational stuff thoroughly. As it stands it fits nicely for the pop houses. *Bill.*

**BLOSSOM HEATH ENTERTAINERS (8)**  
 Jazz Orchestra and Singing  
 20 Mins.; Full Stage.  
 (Special Drapery).  
 23rd St.

The Blossom Heath Entertainers are a jazz combination of eight men, playing piano, drums, saxophones, clarinet, cornet, trombone, 'cello banjo and violin. The heads of the bass drum and 'cello banjo are artistically painted. Lights within each instrument shine through and create a pretty effect. The lighting in general is very good.

The violinist did not make his appearance Monday night at the 23rd St. until two or three numbers had been run off by the band. Why is unexplainable, as the seven pieces very much needed the violin. It would be to advantage to have the fiddle working from the drop of the hat. As it is, the eight men, all excellent musicians, produce a total quality that seems to need a couple of other instruments to fill it out—say a tuba or bass fiddle and another sax.

They're great on jazz, but fall a trifle short of the standard bands on the straight symphonic dance stuff. The musicians sing together—quaint little ditties, one of 'em pretty blue, and another that qualifies as gingery. The violinist, who leads, does a vocal solo, jazz number, very well executed.

For the pop houses the band makes a sure-fire feature. The same applies for the intermediate houses. A couple of men added would lift the act easily to a big timer. *Bill.*

**HELEN STOVER (1)**  
 Songs  
 14 Mins.; One  
 Riverside.

Helen Stover is from the concert platform, but unlike most vaudeville recruits from that field, has an excellent sense of values and a good deal of personality. She won applause on entrance warbling a semi-classic, though few in the house had heard her fine soprano before. Recently Miss Stover appeared in an up-state Keith house, but it is apparent she will win a warmer reception before big city audiences.

The range and variations of Miss Stover's voice were brought out in her rendition of "My Heart Is Calling For You." The number, like others, was given a personal touch, and it was accorded a real hand. A little negro ditty, "Lindy Lou," was little more than a change of pace, Miss Stover going immediately into "Carolina." The latter song could not fail to land because of its varied treatment. A number from "Cavaleria Rusticana," formed the last important number, the operatic bit also finding favor.

An encore was earned, Miss Stover then announcing the song having been composed by Marlin Brookes, her accompanist. That number, however, seemed foreign to the soprano's style and she would do well to select something more lively or more vocally spectacular. *Ibee.*

**JOHN McKENNA and CO. (3)**  
 "Wanna Make Some Money?"  
 (Farce)  
 18 Mins.; Full Stage  
 Fifth Ave.

No author is credited in the billing, but it could be Aaron Hoffman, the same gentleman who used to ring the bell with farces for William Collier. Very excellent farce entertainment was supplied by Hoffman in "Nothing But Lies," in which Collier starred not so long ago, and the punch of that play is the meat of John McKenna's "Wanna Make Some Money?"

The action occurs within the stock brokerage office of Whitmore and Dallam, the former being addressed as "J. P.," and the latter a young man in love with Whitmore's daughter, but skeptical about his transactions in Barnett Oil, a new stock. He is also frankly dubious about the character of a customer called Van, but for good comedy purposes. The junior partner tells J. P. he doesn't think it right to sell the stock through prediction it will double in value, and declares in business it is best to tell the truth. J. P. and Van bet Dallam he cannot tell the truth for 20 minutes, the young man putting up \$1,000 which his sweetie asked him to double for her. He must answer all questions put to him in that time, and the results are laugh-getting. Over the phone he is asked if he cheated in his income tax, and he replied in the affirmative, which found quick response from the audience. J. P.'s daughter is framed in a similar manner as in the show, and there are perhaps other points of close similarity.

The McKenna farce-comedy is good entertainment, rating it big time. The quotation board holds only some of stock exchange listings, but includes most the theatrical stocks—Loew's, Inc., Orpheum Circuit, Famous Players—also Piggy Wiggly. There is a phone in simulation of the way suckers are sold unlisted stocks. The finish brings news that Barnett struck oil, and that the holdings are worth a million.

The act is cleverly played, the three men being especially good. There is novelty at the opening, too, each player making an entrance and then existing without a word, that forming the manner of introduction. However, those who saw Collier get all there was out of the situation in "Nothing But Lies," and the earlier, "Nothing But the Truth." *Ibee.*

**ANN MEYERS**  
 Songs  
 12 Mins.; One  
 23rd St.

Miss Meyers is a buxom singer of popular songs with a flamboyant personality, and a good "rough" delivery that evidently bespeaks cabaret origin. Her repertoire of popular songs lean heavily toward "blue" and intimate jazz numbers, with the delivery extracting every bit of merit from the lyrics.

The girl has possibilities. A pianist and one of those silk drapes would probably polish the turn up a little, but she will have no trouble holding a spot on any of the intermediate bills with her present vehicle. At this house she went big in first position. *Con.*

**OLGA PETROVA**  
 34 Min.; Full Stage (Special Set)  
 Palace, Chicago

Chicago, May 23.

Olga Petrova stated at her opening matinee Sunday she had not sung for three years, but her singing was remarkably good.

Mme. Petrova is dramatic in all that she does, and her rendition of songs shows this. She is even dramatic in a jest. When ready to take her place at the piano to play her own accompaniment for one number she took it upon herself to move the piano into the position desired. "If you want anything done right—she observed in as dramatic a manner as Ethel Barrymore could say it, leaving the audience to fill in the "do it yourself."

Just before the conclusion of her act the stage manager probably signified to her some way that the piano was not in such a position as to permit the dropping of the curtain in "one" for her bows, so she again moved the piano a bit, and so nicely she won the liking of everyone.

Petrova was even dramatic when called upon to render the "baby" recitation which is identified with her work. She addressed herself on the spur of the moment to a little boy in the fourth or fifth row, coaxed him on the stage, and with many warnings to the audience and the spotlight man not to frighten the little fellow, got him to talk to her, tell his name, refuse to kiss her and do many little things. Her heart is as big as her art.

Mme. Petrova's songs ran the range of vocal effort. Her first, "Little Girl, Don't Cry," was followed by "My Hero," in which she alternated from deep contralto voice to high soprano, putting in a trill finish which might make professional song birds a little jealous.

Third came a French soubrette song, and fourth, "The Keys of Heaven," announced as an old English song, written in the fourteenth century. For this one she took position at piano. Then came a dramatic scene from "The Shunamite," in which she appeared at her best. Then coming into one for a speech she was asked to render a recitation, and her mood prompted her to invite the kiddie from the audience.

Mme. Petrova recalled that she had made her first appearance on the American stage at the Palace 11 years ago, and observed that she was given this showing at that time to see if the American public would stand for her. The answer, as far as Chicago is concerned, is seen in the fact that she has appeared at three theatres, two neighbors of the Palace, recently, first at the Selwyn in "Hurricane," which moved to the Olympic, and now at the Palace.

**HAZEL COX**  
 Songs  
 14 Mins.; One  
 Fifth Ave.

This is Miss Cox's first appearance this season. She offered her now song routine out of town a couple of weeks ago, coming in the last half here last week. Special songs comprise the turn but, while new, the impression made was that Miss Cox should change at least two of the four numbers. They are too quiet for vaudeville usage. For opening she gave "Too Tall," a bit of a lament about her generous height and that it prevented her securing an engagement in a Broadway show. Next came a number which started off with something about a wish, there also being mention of Broadway shows, but the lyric really was a story of flirtation between a tug-boat and a yacht, rather a neat conceit. A change to white satin with gem trimming of garnet included a chain of large pearl beads from wrist to wrist. The costume was designed for "Slave of Fashion," which was the best of the routine, although the patter portion has been used before. For the last number Miss Cox had a lyric about a French girl and pointed the way to the girl's "finish." Not a very cheery song.

Miss Cox might do better with songs holding more melody. She is patrician in bearing and appearance, but it is doubtful if she can secure big time bookings without changing the routine. *Ibee.*

Herman Timberg has been booked for a full week at Loew's State, New York, commencing Monday. Hattie Darling, his sister, will appear on the same bill the first half with her brother Sammy.

Pantages, Victoria, B. C., reopened on May 22, playing three shows a week.

**"DOUBT"**  
 Comedy Sketch  
 16 Mins.; Three (Parlor)  
 Broadway

A Lewis & Gordon production featuring Hartley Power and Co. Edwin Burke is the author. The people are a three-months' married couple and a well-meaning meddling male acquaintance. Friend forces hubby to invite him home (via phone), with the former going into his usual routine of disillusioning newly-husband about the attraction of marriage, harping on the theory it is all a matter of dollars and cents. He tries to illustrate this for a \$50 bet to the effect that when newly-wife is apprised of her mate's sudden loss of fortune her saccharine affection would sour.

They frame a phony telegram which husband writes and reads aloud to the effect his broker advises of a sudden change of market conditions. Wife plays true to idealistic form by ad libbing she'll find a job, pawn her jewels, etc., with friend, admitting defeat, loss of \$50 and change of theory. The twist is that wife demands to know what hubby means by handing her a telegram blank reading, "If I say I'm broke, don't mind it, but act just as lovable as ever, etc."

Some sure-fire sentiment is delivered in between the comedy lines lending balance to the vehicle. The players all handle their assignments nicely.

The act looks good for No. 3 in the better houses. *Abel.*

**LOCKHARD and LEAHY**  
 Songs, Talk and Piano  
 11 Min. One  
 American Roof

Man and woman with a hodge-podge routine of talk, songs and piano work, with the former predominating. The chatter in most instances is unproductive. Most of it has seen much usage. The couple make little progress with their present style of work. No. 2 on the Roof they fared badly.

As framed at present suited only for the smaller pop houses. *Hart.*

**PALACE**

The Palace show this week is a pleasing array of acts, but how it needed Savoy and Brennan (New Acts) in the next to closing spot! The recent members of "The Greenwich Village Follies" were as necessary as a base hit with the winning run on third. They were the only one of the three comedy entries that approached the wow proportions in a house that likes to belly laugh, not titter or giggle. Some of the crossfire dialect of the pair was brand new to the Palace, where they are playing a return engagement after six years' absence.

The first half of the bill held two comedy turns in "Compliments of the Season," No. 3, and Mr. and Mrs. Jimmy Barry fifth, following the Wilton Sisters.

"Compliments of the Season," another Paul Gerard Smith act, with a cast of five people, went nicely and was spotted exactly right. Garry Owen as "Fingers" Dugan ran away with the honors in a hick role that held a touch of human interest. The act flashes several changes of scene and finishes with the old bit of the crook stealing the "dicks" turnip. In between Owen wise cracks in slang, getting all of the juice out of the role, ably opposed by Linda Carlon, who is a bit inclined to staginess. Edward Wade as the detective just missed being convincing.

Ahead in the deuce spot Williams and Taylor, two colored boys, hoofed their way to healthy returns with an excellent routine of buck and wing and acrobatic dancing cleverly routinized in dual fashion. They opened with an essence. A song by the member under cork failed as a comedy contribution, slowed up the act, but probably provided space between dances.

The Wilton Sisters, fourth, milked their way to two unnecessary encores aided and abetted by the house electrician, who kept the lights up on the enunciations. Previously the girls had gone well with their turn, but not well enough to warrant the machine gun bows and the twin encores. A strong comedy act here would have given the first half of the show a boost that would have placed it beyond danger.

Mr. and Mrs. Jimmy Barry followed in "Scandals of Men's Foot Corners," their latest version of the Hensfoot series and the best in a long time. Barry's "rube" character of the town wise guy who has won the checkers, domino and horseshoe pitching championships, was never better outfitted than at present. His mock ballad, "Without a Wedding Ring," and double song with punch lines pulled solid laughs. They registered loudly.

Anatol Friedland's "revue" closed the first half with oceans of dancing. The act, staged by Ned Weyburn, runs to dancing and costumes. The dancing lacks quantity except in two instances and runs much to quantity. Alice Manning, an overweight baby, slowed up the procedure in a jazz dance and reg-

istered but mildly in another number. The number introducing old song hits written by Friedland, with a dancing girl to accompany each of the two or more songs, ran much too long.

After intermission and Topics came more dancing by Kerr and Weston. No greater tribute could be paid the team than the way they went, following all of the dancing that had gone before. The Finale Hopper and Flapper acrobatic finish was a big applause getter, also the solo stepping early in the turn. Kerr and Weston are at the top of their class. They hoofed to a hulk.

Savoy and Brennan followed, getting a one-minute reception from the regulars and galloping away with the show. The Ching Ling Hoo Troupe held them well, closing with the novel fire-eating opening of the Chinese magician. The Chinks have an interesting series of juggling, plate juggling, water bowl juggling, etc., that scored.

The Monarchs, an English acrobatic turn of three males and an attractive blonde girl, justified all of the adjectives in their descriptive lobby billing. The ascending and descending of the steps by the acrobats on their hands has been developed to its 'nth possibilities by this quartet. The costuming is unique, each one depicting an English domestic.

The house looked like a sell-out Monday night, with nothing but box seats left in the rack at 8 o'clock. *Con.*

**RIVERSIDE**

The matinee Monday was so well attended for this time of the year that the management was surprised. The reason was a Jewish holiday which, while not widely observed, was an excuse to take the day off, and with the rain forcing the ball game off, amusement seekers who planned going to the Polo Grounds took the next best bet and went to theatre. Monday night saw average trade in, which means half capacity downstairs or a little more.

An oddly framed show this week, which went over fairly, without enthusiasm roused at an end. The audience did not seem to care, but four out of the eight turns included a piano accompanist. Three were bunched on second, third and fourth. There was a slight change in position when Helen Stover (New Acts) was on fourth instead of second, as programmed, but that made no difference in the succession of pianos.

"The Sun Dodger" and Helen Ware's playlet were the features, the Maddock production turn closing intermission. The dancing stood over everything else outside the generally clean atmosphere in dressing and settings. The "Home Sweet Home" number got the act into stride, but it sagged for a time, then snapped up with hoofing. Richard DeMar made an excellent impression with his solo stepping effort. Lillian Lester and Leda Errol comprised the chief support to Roger Gray, the featured player. No doubt about the painted lady from taking care of the finale, for it is a real finish.

Miss Ware and her players from the legitimate presented "Her Dearest Friend" quite successfully second after intermission, which was next to closing. The comedy, which is an episode from Glen MacDonough's "Within Four Walls," is a refreshing place contribution. Anne Morrison and Eugene MacGregor are the featured players and are worthy. But so is Sherman Wade, whose old Tad cab-driver is one of the best bits in the offering. As at the Palace last week Wade drew attention from entrance and his were the real laughs in the act.

Fred Fenton and Sammy Fields followed and closed the show. To their credit it was noted the house remained intact. The boys confined their routine to ten minutes, and if there was any intention to encore it was dropped, for the house started to walk as soon as the burnt-cork comics bowed.

Jack "Rube" Clifford, assisted by Russell Hird, opened intermission and wooed the house into good humor with the old boy characterizations. The business of protecting celluloid cuffs and collar from the match used to light his pipe was highly amusing, and thereafter Clifford had an easy time. There seemed too much of the deaf stuff, but it was productive, with Hird's straight-counting for much.

Tom Smith was third, he having Harry Newman at the piano. Here, too, the pianist was an important aid to the comedian. Newman went to the aisle to call off notes, and he performed excellently. Smith got a lot out of the bit as he did earlier with the phony nip-up. He was on the floor frequently and with regularity, but they liked it, and that's the answer.

Tom Bryan and Lillian Broderick, with Lucille Jarrot at the piano, were second, though originally billed third. They were a wait for the team to get set for their hillbilly opening, the time being covered by Julius Leenzberg soloing with a saxophone and playing for a real hand. The team's dancing never fitted. First was a spinning number, with the interrupted music. A Spanish number was liked, too, and the acrobatic finale number took the team over to a nice score. Miss Broderick appeared in white bobbed wig for the latter. A hard working



couple, with a neat turn, which deserved a better spot.

The Luster Brothers opened. Program billing was extensive, perhaps more so than any act of the kind. Seven stunts were set forth, with Carl Luster's back drop from the high pedestal claimed to have taken seven years to accomplish. *Ibce.*

## COLONIAL

Cool weather and a magnetic bill, with Van and Schenck in the clean-up spot, combined to attract a packed house at the Colonial Monday night. Two programmed acts—Paul Nolan and Co. and Lydia Barry—were out of the bill, replaced by Jackie and Billie and Wayne and Warren.

Jackie and Billie, a bird act that is a bit different, opened nicely. The parrot's dancing is a sure laugh and animal imitations put many of those attempted by ventriloquists and whistlers in the shade.

Barrett and Farnum started slowly, with a vocal effort, but their dancing soon established them as a more-than-acceptable duce turn. The audience vigorously approved the woman's clog steps and the man's imitations and eccentric twists. But to obtain a better spot on a big-time bill the act needs a few original touches and some new dialog. This pair of clever performers wasted six or seven minutes with a comedy conversation that netted only two genuine laughs and was, for the rest, senseless and ancient twaddle.

Senator Ford delivered one of the wittiest and result-fetching monologues in present-day vaudeville. The laughter is never unbroken, but it is continuous, appreciative and general throughout the theatre. Without makeup or costume of any description, Ford depends upon his delivery and material entirely.

Fourth spot was held by Nellie Arnaut Co., a girl and two boys, presenting a novelty violin and dancing turn. Good applause was accorded one of the boys after playing the "Meditation" from "Thais" in an exceptional manner. The rest of the act consisted mainly of dancing and fiddling in unison by all three. The Colonial crowd seemingly enjoyed it.

Wayne and Warren have a sparkling little two-act. The team's work is reminiscent, but the very diversity of associations demonstrates their ability. It is the type usually content to hold down next-to-closing and quietly rest on their laurels for years, but first with proper ambition, they should impress and pass along.

Van and Schenck offered practically the same song routine as at the Palace last month. No taking it away from those boys; they're a couple of show busters. They sang six numbers, followed by three encores, with Joe Schenck in the pit busily taking cognizance of it in the later rounds. However, it cannot be denied that their choice of material is not always up to their capabilities.

"Quicksands," with Helene Chadwick and Richard Dix, was an acceptable feature picture.

## BROADWAY

With the Milk Fund fight pictures to supplement the usual attraction of a snappy vaudeville show and a feature film, the house pulled strong business throughout Monday. Apparently the McAuliffe-Elfrap and Willard-Johnson scraps were the prime attraction for a certain element in the house, which greeted the films with considerable gusto and departed at their conclusion. The pictures become noticeable by the titling, which catered strongly to the popular sympathy for big Jess' comeback and discounted Johnson's gameness in doing all of the leading, busy taking cognizance of it in the later rounds. While Jess looks fit he was comparatively slow alongside the aggressive Floyd.

Morelle's Dogs opened. They were known as Morelle's Toy Shop at one time. It would be to the man's advantage to be less energetic in putting the canines through their paces. His desire for speed, besides detracting from the ease and general effect of the tricks, hints strongly of too gentle handling of the animals. Morelle was met with some hissing when he swung one little terrier hanging by his two front paws.

Dave Roth lifted the show up with his versatile display of piano work, violin and dancing. The closing "dummy" dance, a new number, left no doubt about his favorable impression. He stopped the show for an extra bend, "Doubt" (New Acts).

Al and Fanny Stedman established themselves with their vaudeville nonsense and were sent off to a spontaneous farewell. Willie Schenck and Co., the aristocrat of pantomimic acrobatic productions, held down the spot effectively. This is no common or garden variety of "dumb act." It exudes class, distinction and chagm, made so because of its continental mounting. The topmouter, a miss with a musical comedy figure and the agility of a veteran acrobat, did her stuff to excellent effect. Schenck is a consummate showman and that takes in considerable territory.

Gordon and Ford, reunited after a brief split, strutted their nonsense to unquestionable favor. But Gordon's low comedy mugging and gawking elicited, as ever, with Miss Ford's straightening as the vocal teacher making excellent foil.

Fenny Barton's Revue, a nine-people song-dance jazz band, not-

time, is nicely developed from the cafeteria opening with Barton, a violinist and stepper, introducing the specialties as "chicken fricassee" (sister team), "shrimp cocktail" (diminutive jazz stepper), etc. Barton does an unannounced impression of Herman Timberg's squat dance, including the goggles, derby and short Prince Albert proper. The act runs 25 minutes and could stand some cutting. After a while the repeated alternation of the specialties becomes noticeable. The elimination of one specialty by the sister team and the violinist called Mabel (a peacherino) would accomplish that. George Stone (from the lobby billing) is evidently the eccentric stepper, and a pip. Elsie Barton, alias Mabel, displays her shapeliness in becoming abbreviated attire, and Belle and Lillian Dyer, the sister team, work hard and to good purpose with their specialties. The St. Louis Serenaders merely accompanied throughout. *Abel.*

## AMERICAN ROOF

Considerable time elapsed before the Roof show got under way with any degree of success Monday night. Not until the latter portion of the act did the audience begin to show any signs of life with balancing work before passed up with practically no notice. Mack and Lane gave it a start. The early portion of the couple's routine, consisting of talk, went for naught. The first signs of returns came with Mack's stepping, with the applause building up from then on. They gathered in one of the applause hits of the evening and they got under way. Louis Le opened up the show with balancing work on a ladder. His efforts brought mild returns, with Lockhard and Leahy, No. 2, failing to build up the show, making it difficult for Mack and Lane, following, with their kidding work in the early section of their routine. The Jack Connors Revue, a dancing act, with three girls and an equal number of boys, closed the first half. All of the members are diligent, with the exception of the act providing one of its biggest assets. The team of male steppers took first honors with some exceptional eccentric work. This act gave the early section a helpful lift.

Lillian Morton, singing published numbers, opened after intermission and tied up the show. Miss Morton possesses a likable style and animation which helps her to a marked degree. She has reached the point in the single woman class where it would be to her advantage to annex a restricted number or two which would always be associated with her. She reaches a high level with pop numbers, and with something of her own, nothing in the way of two-act should be out of reach.

Carl and Inez followed on the heels of Miss Morton, going along smoothly with a nicely routine act containing several worth-while features. Comedy of a quiet nature hit a responsive chord, with the audience greeting the couple's efforts with genuine approval. Collins and Pillard, next to closing, were among the laugh winners of the evening. Collins, following closely the burlesque style, garnered laugh after laugh with his low comedy. Pillard, a corking straight, gained several points for the combination. The team held up for 16 minutes in the heavy spot. Selma Bratz closed the show with a well-worked-out juggling routine.

## 81ST ST.

There were few vacant seats at the 81st Street Tuesday night. The strong draw was principally due, no doubt, to the Coogan picture, "Daddy," but the crack-a-Jack vaudeville bill cannot be overlooked as an important factor in the unusual attendance. All six acts scored heavily, five were forced to encore, four stopped the show, three had to make speeches and two necessitated a relighting of the darkened stage.

The comedy of his stand with Bert Beyer, a comedy cyclist with European style. His turns and twists on a single wheel are particularly well executed, and several of his apparently hazardous stunts had the crowd gasping. It is theatrical psychology that when an audience gasps it inevitably applauds.

Count Perrone and Miss Trix Oliver, baritone and soprano, with passable voices and splendid appearances, had a carefully selected routine, with too much heavy stuff. They sang the melodious "Like a Dream," from "Martha," two or three standards, and a light French number that sent them across at the finish with a smash. The woman's voice is often flat on the high notes, but the up-town crowd took it all in rapturously, and encores and a speech were in order.

Laughlin and West in "The Little Speculator" were third. Their dancing was appreciated and the next little skit amused, but not in proportion to others on the bill. Clara West has an air of refinement that does much to add distinctiveness and something genteel to the turn.

Moore and Fennell, four-bit the barrels with Williams and Wolfus. These boys could extract harmony from the drinking of a plate of soup. One plays the nearest harmonica since the days of Bennett and Richards, while the other is the Helfter of the musical saw. They are fools with a baby like and a Hawaiian guitar, and even get recognizable music from a toy balloon and a pair of spoons. Some cross-fire talk at the beginning is not up to the re-

mainder, but as comedy pantomimists they are superb. Nothing is going to stop this team.

Following this riot, Harry Kahne, the mentalist, proceeded to score his own little hit. His showmanship is improving steadily, and he is striving more than formerly to have his audience amused as well as mystified. The neat manner in which he took an unthinking was upstairs over the coals at this performance demonstrated that his quick thinking is not merely mechanical. Next to closing is a tough spot for this kind of a turn, but Kahne did more than might be expected.

The climax was supplied by Williams and Wolfus, with 30 minutes of clowning. This act showed a bit when Williams added innovations and new props about two years ago, but now it has recovered all of its old humor and irreverence, and is funnier than ever.

## STATE

An ordinary bill for a house of the class of Loew's State was not helped by the freak overture, "A Year of Hol' days," which the management thought enough of to bill outside with the first half-acts.

The Three Angel Sisters gave the show a good start with a gymnastic exhibition on single and double trapezes, sustained by one of the sisters (who works in the high cradle all the time), and also on the Roman rings. The bright apparatus and becoming costumes, with the good looks of the girls, plus speed, qualify the act for the better houses.

Ellis and Parsons, a conventional tag-team singing act, opened with a harmonized duet. Each did a solo, and they finished with another duet, encoring with a number of choruses of old-time songs. Parsons, a light bass, or heavy baritone, is partial to gestures of the spasmodic variety which might well be eliminated. Both have better than average voices, and this audience gave them plenty of encouragement. Marston and Manley worked apathetically and were soon evidently bored by the gallery noticed it. No sophisticated audience will stand for an act getting applause, such as "If I get three bows for this song," etc., and "If I get a lot of applause after this I'll yodel for you." And, regarding the gags, what a memory!

Jordan and Saxton Co. (2) got lots of laughs with their comedy sketch and pleased an audience there to be amused. The Morley Sisters (Dorothy and Alice) were the hit with harmony singing and the dialogue along intimate family lines. The comedienne has a natural ease with which she handles her character and material that is without meaningless mugging and superfluous gesture. To allow of more action it might not be a bad idea for the girls to work without the settee during the dialogue. Sitting still on the stage is not a good idea, especially in comedy conversation, where a little action often helps to point a smart remark. With a little more pep the act is a candidate for the big time.

Five Versatile Steppers (also billed outside as the Dance De Luxe) (New Acts), followed, and a Paramount picture, "The Leopardess," Alice Brady, closed the show.

## 23D STREET

The summer policy that recently went into effect at the 23d St. has whittled the bills down to five acts, as against the six and seven of the winter.

The tryouts for new acts, a feature of the Monday night bills last winter, have been discontinued. The first half bill showed the effect of the scalped on the salary list. It played pretty slow, and the first three acts passing without causing any particular commotion.

Rubin and Hall, next to closing, picked the show up and lifted it neatly through the clowning and dancing of the comic. The straight man is excellent except when singing. If he has to sing it would be much better to talk the lyrics. He's a good dancer, sly and acrobatic, and handles the task in a way that feeds the comic competently. That comic is going to be heard from one of these days. It's just a question of time and material. His technique in general is a composite of all the youthful Hebraic comics that have gone before, but he marks his style with a certain individuality that registers. And when it comes to dancing, he doesn't mind a victory about any of 'em. The act stopped the show Monday night, and that was a feat of legwork, for the house was about as lively as a cemetery preceding the team's entry.

The Blossom Heath Entertainers, Jazz band (New Acts), closed, and Sig. Franz and the comic of the Rubin and Hall combination both did impromptu specialties, building up the act's score.

Sig. Franz opened with a comedy bicycle act that had Franz doing comedy. His talk is parse and Franz seems to lack the elements of how to handle talk. The panto stuff is good enough and the freak wheels got 'em, as they always do. There are two comedy girls in the act, who appear in bare-legged costumes, and they add sight value every time they hop into view.

Miller and Capman danced it with dancing, singing and talk. They're remarkably good dancers, with step-by-step voice. Shine especially well at eccentric stuff. Will Rogers would probably be surprised if he ever

## INSIDE STUFF

### ON VAUDEVILLE

Fred Wagner, treasurer of Keith's Palace, until a few weeks ago, when the box office was shaken up as the result of the house's battle with nearby ticket speculators, was with the Keith office for 11 years, originally having been employed in Philadelphia. He was given no notice of dismissal nor was he asked questions by the management regarding "charges" which were that the ticket specs had a \$5,000 fund to be given the Palace box office men if they lost their jobs, that he operated an automobile and that his wife was recently robbed of a sable coat. Wagner declared the fund a joke, that he bought a second hand car a year ago and that his wife never had a fur coat.

Wagner was known as "hard" in the matter of getting tickets, although plenty of Palace "locations" did reach the specs and it is claimed they still do, despite the box office safeguards. Bill Ridgeway, who was assistant treasurer, was formerly treasurer of Madison Square Garden, and conducted the ticket sale for the Dempsey-Carpentier fight at Boyle's "Thirty Acres" two summers ago.

An agent whose marital affairs are in the troubled state of pending divorce has found an affinity. She is a comedienne not so long ago divorced herself. The girl's vaudeville appearances are teamed with a composer who is said to have been quite courteous, it being customary for him to present her with a bottle of Scotch upon saying goodnight. The liquor is then consumed by the girl and the agent.

Houdini, in speeches in California during his tour of the Orpheum circuit, has not hesitated to state that, in his opinion, Sir Conan Doyle has encountered fakers in his spiritualistic researches.

Acts just returned from the Southwest are telling of an ordinance passed by the City Council of Oklahoma City and which is being agitated throughout the State, for the prevention of all comedy comment on preachers, priests and others of the cloth. The Oklahoma City regulation is called "The Preacher Protection" ordinance, and forbids any disrespectful mention or allusion to preachers of any denomination, and is being strictly enforced.

Capt. Irving O'Hay was approached by a vaudeville agent with the proposition of framing a vaudeville act by cutting down some of his chatter, for which the soldier of fortune has become well known as an after-dinner speaker. O'Hay countered that he couldn't possibly do this unless he cut out a couple of wars. O'Hay fought with several armies for as many nations and his reminiscences go back to his military experiences.

Despite coast reports that Fatty Arbuckle is doing nothing, and will start to professionally dance in Chicago soon, advices from Hollywood say Fatty is making two-reel comedies with Harry Tighe and Ned Sparks. The first one is well regarded by those who have seen it. Tighe dropped off the Pantages Circuit after becoming suddenly ill and going to a hospital. The New York Pantages office up to last week didn't know where he was.

Felix Adler is going to try gagging for the Fox picture people on the coast. He may also act in some of the Fox comedies. Tom Barnes who returns to vaudeville out there this week with his wife, Bessie Crawford, has but four weeks open before he resumes picture making in "Ruggles of Red Gap."

A promotion scheme to secure capital through stock selling campaigns is being worked successfully in the smaller cities by a promoter-architect and a loan company. The promoter draws the plans for the theatre and starts the stock selling campaign. His efforts are devoted largely to small investors, no attempt being made to bring in the money interests of the town. After a certain amount of stock is disposed of the loan company is called in to take the first and possibly the second mortgage after the building has been started and about half of the amount needed actually secured by the sale of stock.

Upon the completion of the house, should it fail to pay immediately, the promoter makes his departure and the stockholders are confronted by the loan company. The latter is prepared to step in at any time and press its claim if the interest on the mortgage is not paid and perfectly willing to take over the property under foreclosure. The promoter in the meantime leaves for another location to start a similar project. The idea was recently worked on Long Island where it is panning out satisfactorily for the promoter and loan company, although the local investors have been up in arms about the matter for some time.

About the only piece of water front property on Coney Island not secured through lease or purchase by new interests investing there is said to be Feitman's restaurant. Even that is being negotiated for, according to the accounts. The United Cigar Stores and Woolworth people are reported heavily investing on the Island. It has been brought about by the new Boardwalk. Frontage on the walk is getting \$350 a foot for rental. Most of the stores will be about 10 feet wide. Three large hotels are proposed for the Island, one high class, the other moderate, and the third for popular prices. It is expected Coney sooner or later will compete with Atlantic City as an all-year resort. The Coney Islanders expect Surf avenue will be another looking street within a couple of years, and the cheap places of that thoroughfare pushed back to the Bowery lane, if the Bowery remains, doubted by some of them.

Six years ago Savoy and Brennan last appeared as a vaudeville act at the Palace, New York. At that time they received \$350 salary for the week. This week the two boys are back at the Palace at \$1,500. In between they have appeared in productions, going from vaudeville to the Ziegfeld "Follies" at \$550, and leaving the "Greenwich Village Follies" last week at \$1,250 to return to vaudeville.

The legits often have pleasant ways when entering into vaudeville that vaudevillians, going through the same routine season after season may overlook. It was brought out Monday when Lou Tellegen sent a congratulatory and appreciative wire to his agent, Alf T. Wilton, over the first anniversary of their vaudeville business relations. Mr. Tellegen is playing a return date with "Blind Youth" this week in Pennsylvania.

caught that imitation of him done by one of the team. Hal and Francis were third (New Acts). "The Lonely Road" was the feature, the bill also including a two-reel Mack Sennett comedy.

The Music Publishers' Association of the United States—not to be confused with the Music Publishers' Protective Association—meets in convention at the Hotel Astor, New York, June 12-13.



## OUT OF TOWN REVIEWS

## THE RISE OF ROSIE O'REILLY

Jimmy Whitney.....Bobby Watson  
 Jim Morgan.....Jack McDermott  
 Lillian Smith.....Marjorie Lane  
 Kitty Jones.....Dorothy Whitmore  
 Casparini.....Albert Gordon  
 Mrs. Casparini.....Adele Gloria  
 Juddie O'Reilly.....Hobby O'Neill  
 Johnson.....George S. Brown  
 Rosie O'Reilly.....Virginia O'Brien  
 Polly.....Mary Lawlor  
 Katie Maguire.....Emma Haig  
 Pele.....Georgia Hale  
 Mrs. Montague Bradley.....Margaret Dunton  
 Steve.....Johnny Muldoon  
 Molly.....Pearl Franklin  
 Hop Toy.....Eddie Russell  
 Fannie.....Betty Hale  
 Annie.....Alice Spoor  
 Ethelbert.....Tom Dingle  
 Gertrude.....Patsy Delany  
 Roscoe Morgan.....Walter Edwin

Boston, May 23.

Cohan has another one of those things!

"The Rise of Rosie O'Reilly" makes four in a row.

Back in the hot weather of 1920 Cohan put on "Mary" at the Tremont, Boston, and turned 'em away until fall bookings barred him out of the city. It was frankly Irish and Boston loved it. In 1921 he opened "The O'Brien Girl" and repeated. Last year he opened cold for the third time with "Little Nelly Kelly" and made summer history again for Boston, and for the third time fall bookings drove him out of town.

Tuesday night, this time in the middle of May, in the same Tremont where the three previous Irish successes were launched, he sprung "The Rise of Rosie O'Reilly," the fourth of his summer Boston premieres. And it looks as if next September, long stretch though it seems for a burg like Boston, will find "Rosie" clicking off between \$23,000 and \$24,000 weekly.

It looks as if the show stood Cohan close to \$175,000 before his first curtain and the "nut" must run close to \$12,000 a week. What-ever it is, Cohan has no royalties. Witmark for the fourth time has the music, Charley Geisler for the fourth time is in the pit with a suspiciously paternal solicitude for the score, and for the fourth time the entire Tremont theatre crew after an opening performance has canceled all plans for a summer vacation.

Boston worships Cohan with probably the blindest devotion any individual ever received in its programmatic history. "The Rise of Rosie O'Reilly" opened cold without an outstanding name, its first performance postponed until Tuesday night because the show was obviously ragged, without any real exploitation, with no clue as to plot, on a glorious daylight-saving evening. And yet the house was sold out, boxes, gallery and standing room, with advance sale scattered a week ahead, and at least 1,000 turned away at a \$2.75 gross top.

With an eight o'clock curtain on the tick, the show was still blazing away at 11:30, with 21 principals falling all over each other, 24 musical numbers, six scenes and an ensemble of 60. In costumes and sets Cohan has spent as though it was somebody else's money, and he says he has merely started, wanting at least a couple of weeks before he puts on his coat and brown cap and starts feeding it gas.

Cohan's objective in plot is best explained by his tag line in the show, which runs, "This is poking fun at Cinderella." It is satire relieving a musical drama, practically every line being a discourse on "black devils," the playwrights, "Atta a boy keep us in love interest," "This is our excuse for moving the chorus into the next scene" and "Don't feel out of place here, this gang is nothing but a chorus." At the height of a serious scene, where the millionaire's son proclaims his desire for honest work after being disowned, the juvenile pipes up with "So do I; here's hoping for a long season."

There isn't even a repressed damn in the entire book. There isn't a bare leg, a shimmed shoulder nor a vestige or double entendre. It is a show that every family of Irish nativity within 100 miles of Boston will see en masse, and an equal number of shekels will be left at the window by those of Jewish ancestry. Why? Who cares!

The plot is based on a millionaire's son slumping at the end of Brooklyn Bridge, fainting in love at first sight with a café waitress, saving her brother in a bootlegging fracas taking her to a wealthy woman's home, being disowned by his father as a result and marrying her after an 11:30 curtain. All the comedy is in the satire, the cleverness is mainly in some crackling lyrics, and the show is a wow because of its dancing, combined with the first line, which is a world-beater.

It's a dancing fool show. One scene has 13 specialty footers. It is doubtful if so much dancing was ever staged in any one show in history, including a travesty on the marathon dancer epidemic.

Numbers for popularity are hard to pick so early, although "When June Comes Along with a Song" outsold everything opening night. "Let's You and I Just Say Good-bye" and "Born and Bred in Brooklyn Over the Bridge" ran a close

second, and most of the music sales were on a three-for-a-dollar basis, all wrapped up and sold blind. A fine music-selling angle has been adopted by Cohan in his finale when he runs over his best numbers in sequence in a manner that retells the plot, but gives a final identification of numbers that is better than a dozen song peddlers ballyhooing the lobby.

Outside of the battalion of dancing acts, including Muldoon and Franklin, Dingle and Delaney, the Higgs, Eddie Russell and Emma Haig, Bobby Watson as the juvenile and Jack McGowan as the hero carried the role honors off. Watson is playing the part to Cohan's heart, being as near to what Cohan would be as is humanly possible. The role ought to be Cohan's and he must be itching to play it, even for a matinee. Virginia O'Brien in the titular role was obviously nervous, which may account for her lack of personality and the gracious ease of Elizabeth Hines, who could crash it over. A switch of roles with Marjorie Lane would seem logical.

With "Little Nelly Kelly" still jamming them into the Liberty, New York, it is difficult to even try to hunch what "The Rise of Rosie O'Reilly" will be doing a year from now.

Cohan certainly has another one of those things; more power to him!

Libbey.

## WINNIE AND THE WOLVES

Philadelphia, May 23.

As its third offering the newly formed Philadelphia Theatre Guild presented for the first time on any stage "Winnie and the Wolves," a comedy by William Gillette, adapted from the series of magazine stories of "Winnie O'Wynn." The premiere at the Lyric Monday night was quite an occasion for this late in the season, and the house appeared very enthusiastic.

It cannot be said that in this, his latest work, Mr. Gillette has equaled some of the splendid things he has done in the past. Even constructively (a department in which the author-star shines) "Winnie and the Wolves" is occasionally slipshod, and its second act, which is understood to have been re-written once, can stand a repeat. Nor can it be said that "Winnie" possesses any profound depth or any meaningful theme.

Nevertheless, it is, or rather will be when that second act and one or two minor points are ironed out, a rattling good stage play, splendidly actable, judiciously mixing laughs and thrills, and if given the right person in the name role, of almost sure-fire popular appeal.

So often the case in the adaptation for stage purposes of series of short stories involving the same characters, the characters themselves are developed more logically by the dramatist than the action itself. "Winnie and the Wolves" as a play concerns two distinct incidents in the life of Winnie O'Wynn, the little London girl who, some father, before his death, told her that most men were wolves, and she avoided. What is more, the two incidents are not welded together to any further extent than that Winnie herself and one or two other characters take part in both.

The first act and a greater part of the second concern a frame-up engineered by a nobleman to divorce his wife. Winnie is employed as the co-respondent, but she knocks all the plans away by telling the whole plan to the wife and promising to act as a witness for her, instead of for the husband.

The wife, grateful for the help, insists on engaging Winnie as a companion, and introduces her to some aristocratic friends.

Here, at the end of the second act, is the door of the first plot ends and the second begins. This is a comedy, the attempt of a certain Major Mountarden, a nobleman who is notorious for the reckless gambling that takes place under his roof, to use Winnie as a decoy.

As it happens, Winnie's father was a gambler, too, and she detects the crookedness in the Major's roulette caddy. Winnie, who insists that she be his partner in crime, she exposes the fraud and is instrumental in the reimbursement of a number of young fellows, including her own sweetheart, who have lost everything they possess at this particular wheel.

One fault with the play lies in the character of "Winnie" herself. However, this fault may be rightly laid to the door of the player and not to the author or adaptor. As played by Lola Fisher it was hard to tell when Winnie was a crook and schemer and when she was an innocent girl, madly in love with young Cecil Fairbairn. Miss Fisher played the part in one key throughout, a monotonous, sing-song key, with few lights and shades. She overdid the demure, naïf "dumbbell" part of the role, making it difficult to believe that the play did not bring out the stories told, the true character of Winnie O'Wynn, and her gradual transformation from a very cunning and very shrewd little "gold-digger" to an honest and sincere girl.

As played here the outstanding role was that of John Henry. The

cockney crook who first met Winnie when she was employed as the co-respondent and conceived such an admiration for her cleverness that he elected himself her partner in double-dealing. His adventures up the chimney in search of the evidence of the crookedness of the gambling apparatus, and, following that, his part in the overthrow of the Major, were the high points of the play.

When the fourth act opened he was sitting cross-legged on a table watching the game to see that the Major fulfilled his part of the bargain to return every cent to the men he had fleeced. Winnie had decided that the money must appear to be won back at play, and John Henry appointed himself as censor of the proceedings, a part he played most excellently.

This role was played here by Edward Douglas, undoubtedly the cleverest player in the resident company, and he made a wonderful hit in the role. So much in fact that after the third act the audience, failing to get Gillette out before the curtain, gave Douglas what amounted almost to an ovation, and in the fourth act every speech of his was greeted with laughs. It is a "fat" role and he played it in just the right vein of eccentricity, melodrama, and straight comedy.

With Madge Kennedy playing the role of Winnie and Douglas opposite her, "Winnie and the Wolves" would be effective even without a second act of that second act. The other roles, including those of the crooked lawyer, the dissolute nobleman seeking a divorce, his innocent wife, the Major and his wife, the young hero and an "English ass" sort of a person with a great line of burlesque chatter, do not stand out, but, being well played as they are here, are all in keeping with the play. Robert Rendel as the hero and C. Hollister Chappell as the "English ass" did the best work of the local players.

The scenes take place as follows: The first in a lawyer's office, the second in the home of the divorce-hunting nobleman, and the third and fourth on the estate of the gambler, with the roulette wheel in an ante-room at the rear of the stage.

Waters.

## ROLLING HOME

Chicago, May 23.

A comedy in three acts, first presented at Port Wayne, Ind., May 17-18, and having its Chicago premiere at the Harris theatre in Chicago May 20, 1923, it is presented by Charles Reed (in person), Mrs. James Sheegren, Donald Brian, star, Mrs. Mary Alden,.....Cora Williams and Phyllis.....Mary Harlick Andrew Lowe.....Edgar Nelson Robert Alden.....James Seelye Patricia Alden.....Frank Allworth Arabella Alden.....Lila Frost General W. C. Weston.....Jack Radice Samuel Pemberton.....Dor. Nichols Calvin Lowe.....Edward Poland William Chubb.....Waldo Whipple Jerome H. Seavey.....John M. Met George W. Grubbe.....Theodore Babcock

"Rolling Home" is a combination of "Get Rich Quick Wallingford," "Turn to the Right" and "The Fortune Hunter" ideas, though at present it lacks the finish of these established productions.

It is a clever idea for such a comedy, ingenious in its working out, and with a star in Donald Brian, who is a sure-fire draw. All it needs is a little dressing up to have a chance for an all-summer run in Chicago.

The introduction of songs slows it up, and while Brian sings well, it is doubtful if this feature can be made so popular as it is in Chauncey Olcott shows. "Mother," in the first act, is a nice bit of sentiment, but the song "When I First Met You," providing the climax to that act, does not permit of the enthusiasm desired. The climax of the second act is a line or two of a song which the orchestra has been playing.

The music calls for an orchestra, which is a departure for this house. The orchestra was gotten together possibly for the first time.

The plot concerns Nathaniel Alden, who leaves Lower Falls, Mass., and is gone six years. In his adventures he thinks he has struck it rich two or three times and wires this information home without correcting the impression when his dreams are punctured. The town folks think he is a millionaire, and when he comes home they give him a royal reception. He is coaxed into promising to invest all his money in the town at a public meeting, but later determines to make good, which he accomplishes after the usual difficulties.

There is enjoyment in seeing the distinctly American trait of "bluffing" played up for comedy, and this play capitalizes that point. The part written for Brian is a rich one. Frank Allworth, as the chauffeur, plays very well. (Miss) Lee Patrick, as the home town girl loved by the hero, is charming without overdoing it. Lila Frost, as Alden's sister, plays a role intended probably for a 16-year-old, and, while not realizing this youthful touch, does the part admirably. Theodore Babcock, who has only one scene as the inebricated party, does a nice bit of comedy. Cora Williams as mother of the young man gives a delightful character study. Mary Haynes as "Abigail," a housekeeper, has only a fair material. Edgar Nelson in the comedy role, which is very similar to such a role in one of the other

## BROADWAY REVIEWS

## SWEET NELL

(Of Old Drury)

Nell Gwynne.....Laurette Taylor  
 Lady Castlemaine.....Lynn Fontanne  
 Duchess of Devonshire.....Helena Adams  
 Lady Olivia.....Marguerite Myers  
 Tim.....Laura Post  
 Charles Ife.....Alfred Lunt  
 Lord Jeffreys.....Herbert Grimwood  
 Sir Roger Fairfax.....Regan Grimwood  
 Lord Rochester.....Richie Lang  
 The Lovelace.....Leonard Hooker  
 Percival.....Joe Stark  
 Rollins.....Howard Lindsay  
 Lacy.....Edward Holland  
 Clavering.....George Barter  
 Alderman.....Charles Carson  
 Mayor.....Lionel Chalmers  
 William.....Seymour Jameson  
 Lord-in-Waiting.....James Bell  
 Bluff.....Paul Jacchia  
 And ensemble of 15.

"Sweet Nell of Old Drury" is one of a threesome of costume plays around Nell Gwynne done almost simultaneously about 22 years ago. The other two were called "Nell Gwynne" and "Mistress Nell." Henrietta Crossman, starring in the role now recreated by Laurette Taylor (who, of course, never saw her play it), brought "Sweet Nell of Old Drury" by the then famous Paul Kester, through as an outstanding triumph. All this followed the publication of some memoirs of the reign of Charles II, during the rule of the hated Jeffreys and the bloody Chief Justice of England, in which the story of the orange girl of Drury lane who became the king's mistress and the benefactor of the poor, was exploited with its romantic anecdotes.

Nell Gwynne was a semi-historical, semi-fictional character. As an acting part she is the ideal comedy heroine of the mediaeval centuries, having the range from a street gamin to the mistress and guiding genius of a monarch, as well as a little love tragedy of her own that never blooms and no end of adventures and hair-breadth escapades.

Why Nell was never done in an opera is almost unexplainable; she would be a perfect soprano star part. As a film she was attempted some years ago by Fannie Ward, and was successfully though not importantly screened. So much for the history of the folk-lore favorite until Laurette Taylor played her.

This reviewer begs indulgence of his audience before launching into encomiums regarding Miss Taylor, and the explanation for this is that in him the most exquisite thrill in the American theatre, no matter

plays from which the author may have drawn inspiration, is satisfactory.

The play as it stands is entertaining but lacking in meat.

## IN THE NEXT ROOM

Atlantic City, May 23.

It must be confessed that it was all very thrilling—in fact, quite the most exciting thing we have seen on the stage since "The Monster" instilled its mechanics into our sterile brains. But "In the Next Room" is rather a study of mechanics, though the plot hinges on a little on a certain mechanism. It is truly a melodrama of mystery, well written, instilled with dialog and presenting a vehicle requiring acting for every part, though most of it is of the "type" design.

Originally titled "The Boule Cabinet," which is situated in "The Next Room" of the first act, the play revolves about the presence in the room of a certain wonderful French cabinet of rare design. The adventures about this cabinet include two murders, a mysterious transformation, a drugging, sundry plots and counterplots that are only visioned and lots of things that are very mysterious and apparently in the class of suspected clues, but not pertaining to the case.

Written by many years and mystery plays, it must be admitted this concoction by Eleanor Robson and Harriet Ford form a story by Burton Stevenson which was sufficiently clever to make you hang on to the seats.

In going back to "The Argyle Case" of several years past and in recalling the events, there is a certain similarity in connection with his likeness in good dialog. But this play has the added inception of some one who has appreciated the cleverness of the modern mystery and at the same time avoided the excess of clatrap which consumes many of the so-called "mysteries" of the day.

what manner (or Manners) of role she humanizes. He has seen her play everywhere within the range of even an extraordinary actress except Topsy and Cleopatra, and believe that she could play both of these better than they were ever played before.

Miss Taylor is beyond any rival as the finest comedienne America has ever produced. Yet she has made history as a tragedy star in "The Bird of Paradise" and in "Humoresque"—one the most phenomenal money hit in native records and the other one of the most immediate Broadway failures. It doesn't matter what Miss Taylor plays or where she plays it or for whom. Her performance in "Humoresque" will be remembered by those who feel an understanding of why a humble trade paper reviewer is enraptured.

And in "Sweet Nell," that dear old glibberish of feathered hats and flowered speeches, of arch villain and banishment and regal pomp and court harlots and Pall Mall fops and imprisoned virgin wards—in "Sweet Nell," which would be as heartily laughed at with almost anyone in the role as was "Play Your Luck It" with Miss Taylor's quondam western stock revival recently, our Laurette makes the unreal seem actual and the maudlin seem gospel truth.

Her indescribable charm is something iridescent. If a king can be entranced by her and make the hard-boiled audiences of this day believe it and sympathize and cheer, it must be understood why a humble trade paper reviewer is enraptured.

The audience Tuesday evening was not a typical Actors' Equity following. It was what the managers speak reverently of as "limousine trade." This is a desirable but not explosive sort of patronage. Yet Miss Taylor was applauded until the 48th Street theatre, which has known its happy nights this season, rocked. She played Sweet Nell so that this shelled scrap of old-styled (insel, rusted and tarnished by decades of neglectful forgetfulness, returns like the soldier Nell saves—back from its banishment in triumph and in love. More than that no mortal could do on a stage.

The supporting company (Equity has changed its tactics since it so ambitiously started with its all equal billing in which Jane Cowl was not even featured—for now Miss Taylor is starred) is of a quality in tune with Miss Taylor's key. If this be that dreaded bugaboo, the all-Equity cast, let there be more money.

This, of course, is a selected company of distinguished players who are loyally coming forward to retrieve the disasters of the Equity Players' season as producers, and it is likely that the main prize will receive no pay at all. A commercial producer could scarcely assemble such an array and pay off, even from the fat receipts being drawn by this revival of a musty and ancient script of an even mellow and more ancient episode. It is likely that the costly players derive their reward, beyond aiding their fraternity, in a chance to essay the verbal as well as physical silks, wigs and furbelows that your true actor so adores. Maybe that can explain the selection of such old papyrus as "The Rivals," "Sweet Nell," and "Sophocles' Antigone" by the Equity Players for their Garrison finish with drafted notables from their upper ranks.

In this cast Alfred Lunt as the king is a delight. Miss Fontanne, a notable comedy star now playing a convincing court lady in "The Merchant of Venice," is a ham of his day is delicious. Herbert Grimwood as a murderous "heavy" is terrific. Schuyler Ladd as a dandy of that era is glorious.

This reviewer has not always enthused about Equity or its plays. But in this instance he must give a complete bill of admiration, not forgetting to mention Manners, scholarly and brisk direction, and Woodman Thompson's splendid period settings and costumes, which must have been a heavy kocek; benefit or no benefit, the original investment in "Sweet Nell" must have run into the many thousands.

To attempt this in 1923 for a show of middle-age royalty (even without any author's royalty) is a bit daring. From a financial viewpoint it looks even more hazardous, as the hot weather is coming on, many circumstances stand against long continued run. But, whatever the money results, it is a resounding success in production, presentation and playing.

## AREN'T WE ALL?

Produced by Charles Dillingham, with Cyril Maude starred, May 21 at Gaiety, New York. A comedy written by Frederick Lonsdale, first presented in London at the Lyric, with Miss Lohr starred. Directed for the Gaiety, New York, by Hugh Ford. Morley.....George Tawds  
 Hog, Willie Tatham.....Lola Hines  
 Lady Frington.....Mabel Terry-Lewis  
 Arthur.....Denise Gueney  
 Martin Steele.....Jack Whiting  
 Kitty Lark.....Roberta Beatty  
 Lord Greham.....Cyril Maude  
 Mrs. V. Arkham.....Alma Todd  
 Robert.....E. G. Gregory Bell  
 Hon. Mrs. Ernest Lynton.....Markuerite St. John  
 John Willocks.....Geoffrey Miller

A success in London, this almost typical English comedy, excepting idea and much of its dialog, may in



part duplicate its foreign record on Broadway. Against that possibility, however, are the weather and the play's three speeds, or acts.

The fault over here will be the Lomdale comedy starts on high in the first act, slows down to second in the second, and in the third, after being thrown into first, stalls for the finale.

That first act is, for an Englishman, a hummer. Barring that perhaps the majority of the first-night audience were English or came from over there, they yet remained humor for the Americans, apart from the frequent mention of the British Museum, which seemed to mostly convulse the first-night ensemble. It could be gathered by the uninitiated that the British Museum must be the champagne of London, perhaps akin to our own Casino in Ziti's Central Park.

Lord Grenham was the Museum's best known caller. The widower met his shop girls there. Gay old bird, Grenham, and wise! As so pleasantly played by Mr. Maude the Lord was the world's best fixer and squarer. He had to fix for himself and square for his family. The latter entanglement came through his son and his son's wife both taking chances, with the son getting caught. That, as Grenham observed, is the curse of the careless.

Those were weepy days in the Hon. Willie Tatham family. He only kissed Kitty Lake once. While the osculatory period continued in action, who founed in but Mrs. Willie, direct from Egypt. Immediately she started upstage and remained there, keeping on the Egyptian moon, and he, dropping a remark about an Egyptian moon she had observed working and a stray musician in the distance. It was the tip-off for Lord Grenham. He eventually located the male person who had seen the moon with her, and that was the squarer for the finish, as the Hon. Willie found it was 50-50 after all; they had both kissed, cheated, and kissed-cheated only through absence making the mouth grow reckless.

(But, Jolo, at the Galety, they had that kiss under the Egyptian moon lasting until dawn. Wasn't that rouphing it up a bit for over here?)

In the first act when Mr. Maude entered, spick, clean and dandy, the English Wilton Lackaye, it might be said, the spick spurred. Nothing lagged, the epigrams about an English flower like American, with, though sometimes sagging with an English twist. The next act dropped and the third act dropped; it was just padding after that first lap and not such apt padding either. But the interest had been aroused. A couple of kisses miles apart might bring memories to many, and so the house waited for the kissing work-out to end. They seemed well content at the finish, although the chances are that following the first night, with the average New York crowd, in, the laughs were not quite so numerous.

Mr. Maude handled the Lord role as though thoroughly familiar with it. It seemed the entire company perhaps excepting Alma Tell, was English, and very good English in the acting way. No one could ask for a better performance than Leslie Howard gave as the Hon. Willie. He was lightness itself in speech, gesture and glance. And also Mabel Terry-Lewis as Lady Friton, almost a dowager, who finally landed the Lord through proxy and revenge. Miss Tell had a role of range and, while not touching all rims, made it stand up.

Roberta Beatty as Kitty Lake, the frivolous, may be showing us the English vamp and of the brunet sort. It is not distasteful, although the author has her vamp in a somewhat old-fashioned style for the modern vampettes on this side. But Miss Beatty is also displaying something new in English beauty style and gives her lines like a finished actress.

The American mar is an English vicar and perhaps his wife, both book-like and English-like. Since so many of our ministers have taken to reforming and getting mixed up with the Mann Act, the indiscretions of a clergyman as pictured here by wine drinking are neither startling nor funny. The players, however, were not to blame.

There was the John Willocks of Geoffrey Millar, the heroic Australian, as the other half of the Moon episode who played the gentleman at the crucial moment, having been pre-advised by note as to the conditions; he was all by himself in the role, whether worth failing or waiting for as a matter of personal liking.

"Aren't We All Wicked?" might be conjectured as the play's title in full but, Mr. Maude corrected that in the ending by saying it was "Aren't We Damn Pools?"

Beside which Mr. Maude made a nice and gracious speech after the second act.

"Aren't We All?" really could have waited for the fall; it would have been safer. Now it will probably run with the weather, but that will not alter the fact it is quite amusing as a comedy and very bright and very amusing as an English comedy. *Sime.*

## COLD FEET

Dr. Harry Nolte.....Glenn Anders  
Coralie Francis.....Annette Bade  
Audrey Stanton.....Beth Martin  
Jack Practice.....Guy Fendleton  
Dana Ashley.....Catherine C. Doucet  
Count Le Tour.....Louis D'Archer  
George Francis.....John T. Doyle  
Sophie.....May Vokes  
Kelly.....Leighton Stark

Miniature soyenir hot water bags were given away at the door to the opening-nighters who came to see "Cold Feet." That started the drug store effect, which thereafter ran through knockout drops, smelling salts, prescription liquor, synthetic gin, and the entire pharmacopoeia, except castor oil and dandruff remover.

This is an anachronistic farce of the period of 1900, with the stock ingredients—three doors, a fire escape, a bridal night, pajamas, jealous absurdities and May Vokes as a feeble-minded maid with a perverted genius for niffies. If it runs a thousand years, its life will not be as long as its lines are broad, its situations are thick and its plausibilities are thin.

"Cold Feet" is comparatively clean, though the whole structure, as always in such instances, rests on a pornographic foundation. A bride the former sweetheart of a young physician, who is now the best man at her wedding to a French count, grows faint from the excitement of the ceremony, and, in ignorance, between taking off the wedding gown and putting on the traveling attire, staggers into the best man's room for a restorative; by error he gives her chloral, and she passes out. He then begins "hiding the body," and before it's all over he has almost everybody in the cast doped, etc., etc.

It was put over bill-bang. No allowance for the modern deference to subtlety was attempted. The lines were played dead front at the audience and the points were loaded, aimed and fired as cold-bloodedly as the Huns bombed Liege. And many a one landed, too, for "Cold Feet" is ludicrous and funny, though it stoops to every trick of all the ages to make people laugh, sense or no sense.

Miss Vokes, featured, is just Miss Vokes, the same one who has played a succession of domestics with the walk of a paranoiac, the intelligence of a moron and the ethics of a hyena, though the decade of fashions, most of them Fred Jacksons, which she authored this one in collaboration with Pierce Gendron. Gendron is a picture actor and had not heretofore carved his niche as a playwright. The production is by the Biltmore Production Co., Inc., under management of Adolphe Mayer. Mayer has been a company manager for years with K. & E. attractions.

In the cast Mr. Mayer is setting out Glenn Anders, who plays the doctor, the first night. Anders wears well against odds, and seems a likely successor to John Cumberland as a crawler, climber, door-slammer, hair-musser, power, hand-shaker, back-slapper, clown, straight man, injured victim, fast liar, misunderstood boob and the rest of the repertoire of functions at which the male lead in such a farce must be expert.

Annette Bade, of roof and revue past, is the ingenuite bride. She looks just as fragile and winsome as she did on the Century, and her Brooklyn accent is even more noticeable, for now she is playing a lady instead of a baby. The rest of the troupe was just the conventional stock company supporting material, with the exception of John T. Doyle and Miss Doucet, who were better, and Beth Martin, who was worse.

The whole venture seems to have been floated on a thin dime. It has a chance to get its investment back, but only so far as the fact that for a season when "Able's Irish Rose," which started similarly at the same house, goes into its second New York year maybe the public yearns for the return of those dear old archaic fizzes of absurdity—though the fate of "My Aunt from Ypsilanti" said otherwise.

There is one set, not a costly one. The action at the doors is so fiercely continuous and so violently strenuous that the opening and shutting had already worn great patches of paint off them in the fortnight of trial.

If "Cold Feet" can play to \$7,000 a week, it can make the Biltmore Production Co., Ltd., rich, for the cast is not expensive and the capital advanced will break no banks.

All this sarcastic comment mustn't be allowed to create an impression in the readers' minds that "Cold Feet" isn't uproariously funny. It is. No force ever went much lower into the realms of delicious impossibility for its guffaws, but it gets there. The humor is alcoholic, second-hand, mechanical, prop, knock-down-and-drag-out, and peppered with gags that have been given the air on the small vaudeville time. Yet there are many laughs—yours, roars. And where there are roars—roars from the critics and from the seat-holders—there is always a chance for prosperity. "Cold Feet" has that kind of a chance, for there are thousands in New York and elsewhere just as ill-bred and just as abysmally dumb as the characters in this scream, and to them it might seem to be inspired comedy. *Lait.*

## DEW DROP INN

Book by Walter De Leon and Edward Delaney. Music by Marceline Swan. Lyrics by Cyrus Wood. Staged by Fred G. Latham. Dance numbers by M. Francis Weldon. Scenery by Watson Barrett. Jack Newton.....Clare Clark  
Madame Le Cordes.....Mary Robson  
J. P. Rockley.....William Holden  
Rose Rockley.....Marceline Swan  
Hope Rockley.....Beatrice Swanson  
Ronald Curtis.....Jack Squire  
Ed Toober.....Evelyn Cavanaugh  
Joseph Higgins.....Spencer Jackson  
Bell Boy, No. 1.....Danny Dare  
Nurse.....Jean Carroll  
Nurse.....Tom Vinton  
Violet Gray.....Mabel Withee  
Bobby Smith.....Robert Halliday  
Reggie Murray.....Frank Hill  
Annie Washington.....James Barton  
M. Dupont.....Richard Dore  
Harry MacDonald.....Harry Ellsworth  
Grace MacCallister.....Grace Ellsworth  
Eleanor Jordan.....Margaret Morris  
Julia Kinney.....Claire Hodgson  
Frances Moore.....Margaret Altherton  
Rose Rockley.....Marceline Swan  
Bell Boy, No. 2.....Lee Kelso  
George O'Neill.....Max Roselle  
Ed Toober.....Spencer Jackson  
Stephen Andrews.....Harry Rosedale  
Mooney.....In Percan

"Dew Drop Inn," with a premiere at the Astor May 17, is a rewrite of "The Pink Slip," which the late Bert Williams was playing in when he was stricken. Earlier in the current season it had a brief road tryout under another title. With James Barton in the former Bert Williams role, no further change of title will be necessary for some time.

Despite an ordinary book and score, Barton dances the show into success. In addition Barton, under a cork for the first time since "Way back in his distant past, scored consistently with dialog and pantomime in the only comedy role in the book, unless a hick detective character allotted to Spencer Charters could come under the heading of comedy. Barton stopped the show 10 times by actual count. Where he gets the energy and endurance to respond to the dancing encores demanded is a mystery. Not once did he beg off or pull the usual plea of "all in." His pedal versatility is the accumulation of a kaleidoscopic career that runs back to a \$30 a week salary and embraces every form of entertainment from tent show to grand opera.

Under cork Barton is a revelation and will take his place beside the other Shubert blackface stars, Jolson and Cantor, as a comedian and entertainer.

"Dew Drop Inn" is in two acts, with a plot that is hokum pure and undiluted. The few comedy scenes with meat are all old extracts from burlesque, many probably improved upon from Barton's personal touches and memories of dialog, except in rare instances, is sans brilliancy or originality, such as "This end is ready," a lift from Harry Holman's vaudeville turn, setting the standard for the piece.

The two acts are replete with dancing, always topped by Barton but including Lee Kelso, Evelyn Cavanaugh, an unprogrammed male soloist who turned in two nifty Russian and acrobatic specialties. Kelso also scored with an acrobatic routine, as did Miss Cavanaugh in two double numbers one of which, travestied immediately after by Barton with an imaginary partner, was a bit of the show and nearly pulled chairs. Barton's growing and rope pulling danced this one a bit earlier.

The book almost talked itself to death getting the plot planted. The story of an eccentric millionaire who dies, leaving treasure planted on his estate and conceals the location on a pink slip of paper hidden in a hotel close by, is similar in theme to the other Broadway comedy now running.

Barton as the rich man's companion gleams much more by playing upon the cupid of the treasure seekers by planting numerous pink slips and selling the locations to the summer guests.

Robert Halliday, as the hotel owner's son, is the male lead. He is a clean cut, handsome chap, with an excellent singing voice. His dancing lines, at times, are reminiscent of the leader of a high school debating society, could be less stagey. Working opposite Mabel Withee, the ingenuite, Halliday and she had the nearest approach to a catchy song in "We Two," which owed as much to the voices as the lyrics.

Miss Withee was sweet and conventional as the hotel dresser in the hotel who loved the boy for himself and finally starts him on the road to fame and fortune.

A good looking dancing chorus of 16 girls, mostly ponies and mediums, were attractively costumed and danced often. M. Francis Weldon staged the dance numbers and did a first rate job. Six gentlemen in the ensemble rounded out the chorus.

Both of the two acts were played in one set, with no attempt at a production flash other than the costumes, which were adequate but not elaborate. Mabel Robson, as Madame Le Cordes, an adventuress, was a picture in a green evening gown. The Swanson Sisters, youthful blonde misses, also dressed their roles beautifully.

Harry and Grace Ellsworth, from vaudeville, were programmed but did not appear. Of the women Miss Cavanaugh sang, danced and played her way to

the honors. Her "You a Flapper" song, Barton's "I'm Can't Experiment on Me" and "Inside Looking Outside," and "We Two" were the best songs of a score that will cause no pursuing of the lips. Barton's extraordinary dancing was the topic of the departing healthy attendance after all, and it is Barton's legs that will prevent "Dew Drop Inn" from dropping out of the Astor for some time. *Con.*

## NOT SO FAST

Taylor Holmes starred in Conrad Westervolt's play captioned "An American comedy of today," presented by John Henry Mears. Mears is managing director for the Blimp Producing Co., Inc. Play staged by Leon Gordon, the light "heavy" in the cast. Robin Standish.....James Dyrenforth  
Sylvester Vane.....Theodore Westman, Jr.  
Rabellia.....Beatrice Swanson  
Rose Rockley.....Marceline Swan  
Marian Mears.....Ann Davis  
Mary Standish.....Leon Gordon  
Henry Waterson Blake.....Mr. Holmes  
Fay Fethergill.....Jean Greene

For the metropolitan premiere this comedy, originally titled "The Blimp," has been endowed with the more pithy title of "Not So Fast," with Taylor Holmes starring in the role originally tried out by Herbert Corthell last February. Corthell's paunch lent itself readily to a humorous refutation of the bromide, "Nobody loves a fat man," but Holmes' svelte physique is readily adapted, and unquestionably to good purpose, to the character of a slow, phlegmatic Kentucky guardian of the Standish estate, who, for all his dundering hesitation and sluggish movements in business deals, always manages to find himself ahead of the game. Sylvester Vane, otherwise "Silly," the Yale frosh visiting the Standish home on vacation, scornfully belittles the business ability of Henry Waterson Blake, alias "The Blimp" (Mr. Holmes), citing a number of instances. "Silly" Vane hails from Kentucky also, near by to the Blimp's home town, and speaks with seeming authority.

The actual story revolves about James Barton Acton's desire to swing the purchase of \$200,000 worth of Mexican mining stock. Acton is co-guardian with the Blimp of the Standish estate and also practically engaged to Mary Standish, the elder sister of the family. The other Standishes are Rose, the flapper, and Robin, a Yale undergraduate. The investment is expected to bring increased income to the family, something they express themselves much in need of. The cautious Blimp refuses to affix his power of attorney to the purchase pending a private investigation of the mining property, and manages to stall through a week's time by checking out of one hotel to another without leaving a forwarding address and other ruses to avoid actually meeting Acton for seven days. Finally cornered in Acton's office with the three Standishes looking on, the Blimp affixes his signature to the stock certificates, but from pseudo-subconscious influence writes his name as Henry Waterson Blimp instead of Blake. This starts another day, the stock exchange having just closed at three sharp.

It develops that Acton's anxiety is for an ulterior motive, having been promised a 50-50 split from the brokers. The investment, while not worthless, proves to be readily purchased in Mexico City for \$40,000 against the \$200,000 asked for by the brokers. That accounts for their willingness to split half and half for Acton's promise of a new car for the collegiate Standish if he influenced his elder sister in the purchase. Acton releases Mary from her promise and the Kentuckian continues weaving the dream picture he started of the country estate in the blue grass district where all the Standishes could live.

The play elicited hearty response continuously, the star responding with a pithy curtain speech. Holmes' Kentucky drawl was impressive. The support was well balanced, Leon Gordon clicking in the Acton part. Anna Davis as Mary was sedately in contrast to the frivolous flapper creation of Marion Mears' Rose. Miss Mears was somewhat flustered through first night nervousness at the beginning, but it soon wore off. Jean Greene in a flapper stenog role was a constant delight.

The action takes place in two sets, the first and third acts being an interior in the Standish apartment and the second act laid in Acton's office in the Woolworth building. *Abel.*

## FOREIGN REVIEWS

### TRESPASSES

London, May 5.  
Only a few months ago Edward Percy, hitherto an unknown author, had a play produced in London called "If Four Walls Told" rather successfully and ran a few months in the West End. Alban B. Limpus

has presented at the Ambassadors another play from this author called "Trespases," featuring Lyn Harding.

The piece starts off with a very interesting first act, leaving the spectator, no matter how sophisticated, uncertain as to how the plot will develop. Then it degenerates into the conventional triangle situation, once more confirming a now generally conceded contention that "youth will be served."

The middle-aged head of a brokerage concern is married to a second wife young enough to be his daughter. He has a bright young man in his employ who inherits some money and is taken into partnership. The senior member speculates and is ruined, but the young partner comes to the rescue, and they decide to live economically for not less than five years, which will just about make up the losses.

Meantime the young wife and the junior partner fall in love. The husband overhears his wife say she is willing to elope, but the junior partner will not leave his business associate in the lurch and makes an effort to corner the market to win enough money to leave the husband in comfortable financial shape. Junior partner is selling "short" and the other man, with the aid of some friends, "buys" the market, thereby cleaning up a large sum of money and ruining the young man. Then the orders are given to go with him and the wife decides to go away with her lover as his mistress in lieu of a more honorable alliance. The husband's mother, a keen old woman who has had an interesting career of her own, persuades the husband to release the wife, and the final curtain descends.

The character drawing is excellent and much of the dialog interesting, but the plot is hopelessly old-fashioned with obvious progression. Mr. Harding plays the husband in a manner suggesting the old school of acting. This is especially manifest in contrast to the characterization of the junior partner by Francis Lister, whose work is entirely along modern lines. Doris Lytton has a rather thankless role as the wife, more passive than active, and hence gives her a relatively small part. The remaining members are adequate.

While the piece was well received at the premiere, one left the theatre more or less "unsatisfied" in doubt as to the ultimate success. *Jolo.*

### A NIGHT OF TEMPTATION

London, May 7.  
Following on the failure of "The Orphans" with its big cast, including Lady Tree, the Melville Brothers have gone back to the class of play which has invariably proved popular and financially successful at the Lyceum. "A Night of Temptation," by Percy Gordon Holmes, is a frank melodrama of the Ruritanian type invented by Anthony Hope and immortalized by Walter Howard, who in his later years never seemed to be able to get away from mythical courts, princesses disguised as beggar maids and princes as private soldiers.

This latest drama has little to mark it from its predecessors, except the villainy is not quite so awfully full-blooded and the virtue not so palpably unnatural as usual. The presentation is on a par with the melodramas of the past generation, with music set to the dialog, pedantic speeches, "asides" and colloquies interspersed through comedy relief before the front drop to give time to set behind it, the curtains descend upon "pictures" with the performers posed and holding the pictures as in bygone days, and so on.

There is a wicked queen who condemns the beautiful princess to shame with all the fervor of the many Melville bad though beautiful villainesses. There are also high-placed government officials whose duty it is to provide the comedy.

The story chiefly tells how the wicked Queen Catharine hates the beautiful Princess Victoria for her pure beauty and virtue. After a tit or two "Queenie" gets her own back, or thinks she does, by ordering the princess to become the mistress of a soldier, Paul Azario. Paul does not seem particularly keen on the seduction, but, being a soldier, obeys orders and carries the princess away. Then comes the night of temptation. Paul has a bad time wrestling with the devil, but eventually conquers, being helped by a violent storm, which reminded him there was such a thing as retribution just when the devil had made him throw the princess down onto a couch. In the end Paul marries the princess and all ends as a Lyceum melodrama should.

The piece is well-staged and the storm effects are particularly effective. The cast is excellent and includes Dennis Neilson-Terry as the heroic Paul, Mary Merrill as the snow-white princess and Violet Farebrother as the wicked queen, who, however, turns out quite respectable as soon as she finds her plots have failed. *Jolo.*



# BILLS NEXT WEEK (MAY 28)

IN VAUDEVILLE THEATRES

(All houses open for the week with Monday matinee, when not otherwise indicated.)

The bills below are grouped in divisions, according to booking offices supplied from.

The manner in which these bills are printed does not denote the relative importance of acts nor their program positions.

\*Before name denotes act is doing new turn, or reappearing after absence from vaudeville, or appearing in city where listed for the first time.

## KEITH CIRCUIT

### NEW YORK CITY

**Keith's Palace**  
Joe Fejer Band  
\*Fortunello & C  
Lau Telegen Co  
Tom Burke  
Great Leon  
Savoy & Brennan  
Oakes & Delour  
(Two to fill)

**Keith's Riverside**  
Savoy & Brennan  
Burke & Durkin  
Gertrude Barnes  
A. L. Rogers  
Moore & Freed  
Compliments of S  
(Others to fill)

**Keith's Royal**  
Gretta Ardine Co  
\*B'jamin Kossower  
Out of Kniekers  
Pleurette Jeffre  
Anderson & Hurt  
Pierce & Ryan  
Van Cello & Mary  
Jim McWilliams  
Allman & Harvey  
(Others to fill)

**Keith's Broadway**  
Crafts & Haley  
Lahr & Merced  
Marion Dalkin Co  
Florence Brady  
The Delands  
(Others to fill)

**Keith's Coliseum**  
Allison Stanley  
Edwards & Edw's  
\*Friend in Need  
A. & F. Steadman  
(Two to fill)

**Keith's**  
The Comebacks  
Olcott & Mary Ann  
Fleming Sisters  
(Others to fill)

### ALBANY, N. Y.

**Keith's**  
Gretta Ardine Co  
\*B'jamin Kossower  
Out of Kniekers  
Pleurette Jeffre  
Anderson & Hurt  
Pierce & Ryan  
Van Cello & Mary  
Jim McWilliams  
Allman & Harvey  
(Others to fill)

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A. & F. Steadman  
(Two to fill)

**Keith's**  
The Comebacks  
Olcott & Mary Ann  
Fleming Sisters  
(Others to fill)

### D'ANDREA and WALTERS

Featured Dancers

"Mary," "The Merry Widow," "Up in the Clouds," "Spice of 1922," and others.

Keith's Fordham

Seed & Austin

Cook Mortimer & H

The Comebacks

Olcott & Mary Ann

Fleming Sisters

(One to fill)

Keith's Hamilton

Lillian Shaw

Frank Nixon Co

McGrath & Deeds

M. Clifton & Partner

(Two to fill)

Seed & Austin

\*Friend in Need

The Diamonds

Canova

Murray & Alan

(One to fill)

Keith's Jefferson

Hawthorne & Cook

Dorothy Hyton Rev

Holmes & Lavers

Moody Duncan

Canova

Kafka & Stanley

(Two to fill)

Shaw & Lee

Billie Arlington Co

Bob Hall

Morrell's Dogs

(Two to fill)

Morrell's Dogs

Furnan & Evans

The Diamonds

Murray & Alan

Morrell's Dogs

(Two to fill)

Olsen & Johnson

(Others to fill)

Edie Borden

Moody & Duncan

(Others to fill)

Keith's 81st St.

Thos P Jackson Co

McFord Ford Co

\*Eric Phillips Co

Lyell & Macey

Harry Johnson Co

M. P. Miller

Proctor's 125th St.

2d half (24-27)

Louise Bowers Co

Casey & Warren

Crossed Wires

Del Chaco Co

Toyland Potties

1st half (28-30)

Ruloff & Elton Co

Howard & Garry

Herbert Clifton

\*S & H Everett

4 Californians

Al Stryker

2d half (31-3)

May & Pinto Co

Four Phillips

Rubin & Hall

Daniels & Walters

Flaherty & Storing

## ALBANY, N. Y.

### Proctor's 58th St.

2d half (24-27)

II Stern & Band

Edna Hart

Julia Ring Co

Sultan

(One to fill)

1st half (28-30)

Sully Houghton

Rubin & Hall

Ferry Corvey

Ruby Raymond S

(Two to fill)

2d half (31-3)

Meinda & Dado

(Others to fill)

Proctor's 8th Ave.

2d half (24-27)

Hugh Herbert Co

Meek & Newman

Rough & Fox

3 Fleming Sis

Cevone Troupe

1st half (28-30)

Olsen & Johnson

The Son Dodger

Fern & Marie

Joe DeLier

(Others to fill)

2d half (31-3)

Leedon & Stamper

Ben Meroff & Band

Porter & White Co

Bobbe & Stark

Hawthorne & Cook

(Others to fill)

Proctor's 23d St.

2d half (24-27)

Billie Hughes Co

Jay C. Phippen

Edith Helena Co

Harry Tauda

Odd Chaps

Moore & Jager

1st half (28-30)

Proctor's 23d St.

2d half (24-27)

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Billie Hughes Co

Jay C. Phippen

Edith Helena Co

Harry Tauda

Odd Chaps

Moore & Jager

1st half (28-30)

Proctor's 23d St.

2d half (24-27)

Billie Hughes Co

Jay C. Phippen

Edith Helena Co

**2d half**  
Mabel Drew  
Astrim  
Singer Murphy  
Bismarck & Sola  
Orpheum  
Hazel Moran  
Sam Mann  
Bronson & Renee  
Golden Bird  
Collins & Pillard  
Walter Manthey Co  
**2d half**  
Jack Hanley  
Dolly Wilson Co  
Al Lester Co  
Abbott & White  
(One to fill)  
Boulevard  
Brasius & Brown  
Lillian Morton  
Pay Rash Trio

**Ling & Long**  
Mallory & McCabe  
Music Mania—  
**BOSTON**  
Orpheum  
Stanley & Alva  
Stevens & Brunelle  
Dunlay & Merrill  
Jordan Saxton Co  
Emily Darrell  
J Connors Revue  
—**BUFFALO**  
State  
Green & Myra  
Alton & Allen  
Rose's Midgits  
**CHICAGO**  
Khallo  
Raymond Pike  
P & G Hall

## POTTER and GAMBLE

B. F. KEITH CIRCUIT

Direction: THOS. J. FITZPATRICK

**Tack & Clare**  
Billy Gerber Rev  
2d half  
Hubb's Co  
Folly Lou Dee Co  
Fremont Ben'ton Co  
Lehr & Kennedy  
(One to fill)  
Avenue B  
Maxine Lennette  
Blond & Knight  
Fred Weber Co  
Kirksmith Sis  
(One to fill)  
O'Connor & Clifford  
Byron Girls  
Billy Gerber Rev  
(Two to fill)

**Harry Mason Co**  
Bernard & Leona  
7 Honey Boys  
**CLEVELAND**  
State  
Mankin  
McIntyre & H'comb  
Bob Ferns  
M'nford & Stanley  
Indian Reveries  
**DAYTON**  
Francis & Wilson  
A & L Wilson  
Mc Montgomery Co  
Lazar & Dale  
P & Clayton Rev  
(Two to fill)

**BROOKLYN**  
Metropolitan  
Jack Hanley  
Folly Lou Dee Co  
Fremont Benton Co  
Lehr & Kennedy  
M Rogers & Boys  
2d half  
Maxine & Bobby  
Bronson & Renee  
Norton & Melnotte  
Harry & Lancaster  
Carmelitan Dancers  
**Fulton**  
Marjorie Burton  
Barry & R  
Samaroff & Sonnia  
(Two to fill)  
Rose & Dell  
Harris & Morey  
Murray & Maddox  
Shirley Roth & H  
Russo Ties & R  
Gates  
Melnotte Duo  
Abbott & White  
Sennor Murphy  
Ferry Sisters  
Amaranth Sisters  
2d half

**Zara Caravan 3**  
Ryan & Ryan  
Hans & B'r'n Sis  
B & L Walton  
Bernard & Merritt  
Frank Ford Co  
**MEMPHIS**  
State  
Pollyana  
Ford & Goodrich  
Stars Record  
Lewis & Rogers  
Gordon Gille & G  
2d half  
Stanley & Stewart  
Rellie Sisters  
Allen & Kirby  
Page & Dyer  
Milettie S & P  
**MILWAUKEE**  
Miller  
Diaz Monkeys  
Wyeth & LaRue  
Fox & K  
Carey Bannion & M  
Harry Abrams Co

## HENRI MARGO

assisted by  
MARGARITA MARCHARDI DE  
SALES and HELENE BETH  
Direction: EAGLE & GOLDSMITH

**Brosius & Brown**  
Jean Boydel  
Billy S Hall Co  
P & T Hayden  
Walter Manthey Co  
Palace  
Hassard & Spell'm  
Norton & Melnotte  
Herman Peters  
(Two to fill)  
2d half  
Frank Shildie  
Frost & Morrison  
Fred Weber Co  
Mignon  
Kirksmith Sis  
**Warwick**  
Murphy & Bradley  
Drew & Vail  
(Three to fill)  
2d half  
Maxis Lunette  
"C" Cole & Coster  
Jarvis  
Mme Leslie Co  
(One to fill)

**ASTORIA, L. I.**  
Astoria  
Maxine & Bobby  
Northaline & Ward  
Evans & Wilson  
Al Lester Co  
P & T Hayden  
Shappy Bits  
2d half  
Johnny Clark Co  
Lillian Morton  
Mack & Lane  
Newhoff & Phelps  
Basil & Allen  
Homer Girls Co  
**ATLANTA**  
Grand  
Monroe & Grant  
Conroy & Howard  
Ling & Long  
Mallory & McCabe  
Music Mania  
2d half  
Ella La Vail

**NEW ORLEANS**  
Crescent  
Joe & Agnes Riley  
Arnold & Davis  
Sheriff's Sis & C'tin  
Irving Edwards  
W E Ritchie Co  
2d half  
Pollyana  
Ford & Goodrich  
Stars Record  
Lewis & Rogers  
Gordon Gille & G

**OTTAWA, CAN.**

Levy

The Brambles

Bennington & Scott

Cardo & Nor

Jimmy Sava Co

Royal Pekin Tr

**FAL PARK, N. J.**

Leach

Wille Karbe & Sis

"Blake's Mules"

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Emery

Will Stanton Co

Bayes & Smith

Arco Bros

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Hippodrome

Chas Smith

Sig Newman's Orch

(Three to fill)

**BIRMINGHAM**

Eljoe

Stanley & Stewart

Rellie Sisters

Allen & Kirby

Page & Dyer

Milettie S & P'lick

2d half

Monroe & Grant,

Conroy & Howard

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Youngster  
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Stolen Sweets  
Hughes Clark  
Grazier & Lawlor

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Buddy Walker  
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**GUS SUN CIRCUIT**

Imagination

Master Bailey Rev

Murray & Mackey

Rosow's Midgits

**GARY, IND.**

Gary

2d half

Billy Smith

Warren & Burt

Hall Van & Lee

(Three to fill)

**GENEVA, N. Y.**

Empire

Jack Lipton

Drick & Blair

Fave Rayfield Co

**N'WCASTLE, IND.**

Princess

2d half

Welton & Marshall

F & F Hatch

(One to fill)

**NIAGARA FALLS**

Strand

Ernest Arnold

**ARTHUR SILBER**

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Savoy & Williams

Herbert & Bennett

(Two to fill)

2d half

Class Manning & C

Harry Bardell

(Three to fill)

**CORTLAND, N. Y.**

Cortland

Ernest Arnold

Morris & Flynn

Knox & McGowan

Thomas & F Sis

**DETROIT**

Columbia

Marah & Belt

George Emmett

Edmonds & Lillian

Wolf & Ward

**WESTERN VAUDEVILLE**

**CHICAGO**

Kedzie

Bayes & Speck

Fisher & Gilmore

"Hickey-Hart Rev

Folly Moran

Gordon & Day

(One to fill)

2d half

Nippon Duo

Mack & Redding

Leona & Harriet

Berzack's Circus

(Two to fill)

**Milwaukee**

Hughes Musical 2

Wells & Winthrop

Kearney & Pests

Coclea & Verdi

Little Caruso Co

Hill & Cameron

Malvin Bros

Harry Holman Co

**BL'INGTON, ILL.**

Majestic

Bob "Hick" and

Farrell-Taylor Co

(One to fill)

2d half

Black & O'Donnell

(Two to fill)

**FARGO, N. D.**

Grand

The Lamplins

**SHEAN and PHILLIPS**

Featured with ONA MUNSON

Playing E. F. Keith Circuit

**Keith & Parker**

(One to fill)

2d half

Four Tamakins

Paul Rahn Co

"Frieda Heid

**GALESBURG, ILL.**

Orpheum

Coulter & Rose

Broderick-Wynn Co

(One to fill)

2d half

Harry Bewley Co

(Two to fill)

**JOILET, ILL.**

Orpheum

Black & O'Donnell

(Two to fill)

2d half

Folett's Monks

(Two to fill)

**K'NS'S CITY, KAN.**

Electric

Leona Hall's Rev

(One to fill)

2d half

Gaffney & Walton

Dancing Kennedys

**K'NS'S CITY, MO.**

Globe

Rosa

McGinnick & W

G Demar & Band

(Two to fill)

2d half

Jerome & France

Berg & Seamon

Martha Russell Co

(Two to fill)

**KEOKUK, IA.**

Regent

J & J Gibson

2d half

Kneeland & Powers

**PANTAGES CIRCUIT**

**MINNEAPOLIS**

Pantages

Minton Bros

Jones & Sylvester

La Tell & Vokes

Frances White

Foley & La Tour

Roy & Arthur

**WINNIPEG**

Pantages

Nada Norralne

La France & Byron

Canon & Clem

Georgia Minirels

**SASKATOON**

Pantages

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Jack Struss

Redley Trio

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Pantages

Petrans

Lewis & Brown

Knowles & White

Harry Downing Co

Marion Claire

Long Tack Sam

**Travel**

Adonis & Dog

O'Meara & Landis

Pie's M'ly Maids

Youth

Dwight & O'Rourke

La France Bros

**SPOKANE**

Pantages

The McBurns

Conolly & Francis

Tellahine Sisters

Warren & O'Brien

Les Gladiators

**SEATTLE**

Pantages

Leon & Mittle

Eurclia & R'msey

Juliet Dika

Clay Crouch

Callahan & Bliss

Three Falcons

**VANCOUVER**

Pantages

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Frankie & Johnnie

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Hi Seymour Co

Kranz & White

Gautier's Toy Shop

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Direction: JIMMY DUNEDIN

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Direction, CHARLES BIERBAUER

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CORRESPONDENCE  
refers to current  
week unless  
otherwise  
indicated.

## CHICAGO

VARIETY'S  
CHICAGO  
OFFICE  
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Mme. Olga Petrova is the headliner at the Palace this week, backed up by Frank Van Hoven, Ben Welch and Ernest R. Ball. It makes a program rich in popular favorites, with three comedy acts bunched in the middle of the bill and another following the headliner, with a sufficiency of dancing, singing and novelty and a burlesque of a country band rehearsal, replacing the popular jazz band of present-day big-time vaudeville programs. Petrova scored a big hit at the opening matinee and Van Hoven registered about as strong on laughter as is advisable if there should happen to be no physician in the audience. The show got started promptly and finished at 4:45, good time.

"Mascot" is billed as the human mind pony and is presented by a man and woman for an interesting display. Jean Middleton, a charming violinist won enthusiastic applause in second position for her playing of high class and jazzy numbers, with dancing for the latter. She is cute and attractive and took well-earned encores. The Ford Dancers, including Edwin and Lottie Ford and Mildred Billert, with William Cutty at piano, did the style of a dancing act with which the Ford name is identified.

Ernest R. Ball followed with what has developed into almost a monolog from a comedy standpoint. He sits in such a position that he is fairly facing his audience and his jests about prohibition are especially clever. He scores with playing of snatches from his compositions as song writers are expected to do, but this is only incident to his act and not its major feature.

Van Hoven, with three boy assistants, travesties the magician of vaudeville with that effrontery which distinguishes his comedy. Charles Harrison, Sylvia Dakin and Billy Hogue revive the old-time system of hymn singing in the country known as "lining" for introduction to a merry concoction which epitomizes smart vaudeville. Mme. Petrova holds seventh position (New Acts).

Ben Welch, while doing his monolog while seated in the center of the stage, following Ball's talk from piano stool in somewhat similar position, proves that a talker does not have to stand in the center of the stage to make jokes effective. He opens and closes with Frank P. Murphy in double comedy talking and presents a character study which is highly amusing. Bento Brothers, using a billing, "the utmost in equilibrium," astonish the audience by alternating positions as underlander in a routine which ranks with the very best. The ease

with which they accomplish the most difficult stunts and the artistic effect of all they do places them in the foremost ranks of the artistic acrobats.

"Hap" Farnell, next to closing this week at the Majestic, may be a coming comedian of the impromptu type. He works with the assistance of a woman and the act is called "Hap" Farnell and Florence. After playing the Majestic the middle of Novem-

The finish, where the two play guitar and mandolin, with one fellow supporting both instruments and the two alternating in the playing of them, enables them to close with a wow. Yip Yip Yaphankers follow, then "Hap" Farnell and Florence, and then Lady Alice's Pets, seen in opening position at the Palace some time ago, bring the performance to a fitting end.

The Nine Daftydills have one of the best school acts seen this season.

## CORRESPONDENCE

The cities under Correspondence in this issue of Variety are as follows, and on pages:

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| BUFFALO .....   | 34 | SAN DIEGO .....   | 44 |
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ber the act was taken on the Orpheum tour and this week is playing a return show. He made his entrance when seen in the setting of a school act, "The Nine Daftydills," which was put in extra for Sunday, and frequently referred to "Poor Jim," the title of a sketch which preceded him on the program. He has many original ideas for comedy and could hardly make better than he did at the Majestic, both in November and again on this visit. He has a way of twitching his mouth when singing and forcing the lips back into position with his hand, which is amusing, and when pretending that his voice falls him does a stunt which suggests that he may have attempted imitations some time in his career.

The Yip Yip Yaphankers, the feature, is a dandy act and shows to even better advantage here, in proper position on the bill, than it did at the Palace recently, where the exigency of the occasion forced the act into closing position.

Dave and Tressie, colored dancers, open the show, and there could hardly be a livelier hoofing display. The chap is a wonder on his feet, and occasionally on his hands, and he is assisted by a girl who is an ideal partner for such a display. Rodero and Brown follow with a combination of lady singer and violinist, strong on comedy, in which the violinist's conversation with the singer by playing is a strong bit, while his tooting on a fife attached to violin bow at the finish is another novelty. Nick Hufford provides some good entertainment, third. Mr. and Mrs. Walter O. Hill and company in a sketch, "Poor Jim," are fourth, and it is an ingeniously-framed act which is highly entertaining. Monte and Lyons follow with some fine comedy, into which is injected good singing and effective instrumental effort.

The four girls are young and attractive, and three of them do clever specialties. There is one boy who plays piano accordion nicely and a girl plays violin, with the usual comedy, well presented. The act run twenty-five minutes when witnessed, which is too long for such a bill. Marsh and Bolt, another special act for Sunday, have a routine of hand-balancing tricks which are done in big-time style.

John Horth has disposed of the Madison Circle theatre in Forest Park to Andrew Cuser; consideration said to be \$15,000.

A new theatre with 4,000 seating capacity is to be erected at Sixtieth and Madison, which is right on the borderline between Chicago and Oak Park. As Oak Park does not permit Sunday shows, it is expected to draw heavily from that city. Work will start in the next 30 days.

Samuel I. Levin has resigned as manager of the Le Claire, at Moline, Ill., and is succeeded by E. J. Lynch, manager of the Delmonde, St. Louis, for some time. Both houses are operated by F. L. Cornwell. The Le Claire started out to set things on fire in Moline. There have been many retrenchments recently.

"Daylight saving" in Chicago or any other city in Illinois is prohibited in a bill introduced into the legislature at Springfield by Senator Wright, of DeKalb, which provides that the moving ahead clocks one hour can only be done when Congress makes the system universal in the United States. The explanation is made that "daylight saving" time in Chicago causes confusion to people living downstate. The system is very unpopular with theatre folks, but there is little chance of support for the Wright bill, for it is not expected to be taken seriously.

An important consolidation of theatrical interests at Peoria, Ill., was effected when Felix Greenberg of the Orpheum took over the Palace, operated by Ascher Brothers and playing Pantages vaudeville a few days each week until recently and pictures on an established policy. Both houses will be booked in future by Sam Tichman, representative of Thielen in the W. V. M. A.

Henry Kaufman, manager of the Orpheum, Champaign, Ill., is in Chicago since the house closed for the season recently. It is reported that Kaufman is going into the commission business here.

## SPOKANE, WASH.

By EDWARD J. CROSSBY

Colored shock troops, deploying in a skirmish line under the banners of Maurice Oppenheimer, the independent manager of the Hippodrome here, won the battle of Howard street here last Thursday night (May 17) when they put 11 union pickets to rout.

Union pickets, wearing the badge with the word "Organize" have patrolled Howard street in front of the Hippodrome theatre since shortly after Manager Oppenheimer discharged union stage hands, electricians and picture operators and supplanted them with non-union men to effect "summer economy."

Annoyed by the presence of the pickets, who at no time have accosted any of the prospective patrons, but have simply walked up and down in front of the box office checking up on union men attending the theatre, Manager Oppenheimer's brain gave birth to a great idea Thursday. The 11 union pickets were doing the "sentry glide" in front of the theatre early in the evening when three negroes wearing bogus badges came out and joined them. Wherever the union pickets went, the negroes were "sure to follow," even when the union men crossed over to the other side of the street. Finally the union men removed their badges and by 8 o'clock not a union man wearing a badge was in evidence, although several, with their badges in their pockets, loitered nearby.

Meanwhile the colored understudies, their Senegambian countenances wreathed in "lawge smiles," faithfully "took them up and put them down" on Howard street. Their possession of the battleground was not contested further, and the evidence of the silent battle quickly died away. There were no casualties.

The counter attack featuring the negro shock troops was decided upon as a strategic coup d'état when Maurice's searchlight brigade failed to dim the ardor of the pickets' promenades. When the pickets first took up their post Maurice brought out a couple of "spots" and illuminated their pathway as the pickets paced their rounds. But the pickets didn't seem to mind the prominence afforded by the arc-lights. Hence Maurice called for colored recruits and organized the shadow squad.

The plan of Manager Oppenheimer in deploying his negro troops was to cause a fight with the union pickets, according to members of the committee in charge of the picketing.

The union pickets will continue at their posts, either with or without their badges, because the work of checking up on union men attending the theatre can be done

just as effectively whether the pickets wear badges or not, it was announced.

All quiet along all fronts. The Hippodrome is getting good crowds with a bum show.

"Shuffle Along," an all-colored musical comedy, featuring Mamie Smith and her company of 75 dusky singers, played at the Auditorium May 21-24. The show was made up in California and is heading east, gathering momentum to attempt a run on Broadway. The show is strictly jazz and was snappy.

Walker Whiteside and his company of players will stage "The Hindu" at the Auditorium May 25-26.

Other Auditorium theatre bookings include Ina Claire and McIntyre and Heath for the near future.

The season at Natatorium Park, amusement center operated by the Spokane United Railways, went into full swing Saturday, May 19. Tex Howard's orchestra is playing nightly, except Sunday, at the pavilion.

## SYRACUSE, N. Y.

By CHESTER B. BAHN

STRAND—"The Ne'er-Do-Well."  
EMPIRE—"Westbound Limited."  
ROBBINS-ECKEL—"Daddy."  
CRESCENT—"Adam's Rib."  
RIVOLI—"Ten Nights in a Bar-room."

Paul Shaver, F. B. O. sales representative out of the Buffalo office, is laid up at his home here with a sprained ankle. Shaver's foot slipped when he was stepping on the clutch of his car in front of the Robbins-Eckel Theatre, the injury resulting.

Watertown's two-year theatrical war is ended. The struggle between the Robbins interests of Utica and Syracuse and the Frank P. Empsall-Charles Seasons combine of Watertown closed late last week, when the Avon, the principal holding of the latter, was sold to Attorney Jasper W. Cornale of Cape Vincent, a legal representative of Nathan L. Robbins, head of Robbins Enterprises, Inc., of Utica.

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FAMOUS DINNERS and a LA CARTE SERVICE

CABARETS

(Continued from page 10)

white and black races meeting on terms of equality have been closed. Tearney's was on the route of these other cafes and a prominent stopping place. Efforts were made to close Tearney's during the administrations of Harrison and Thompson, but it could not be accomplished. Tearney was formerly alderman from the old Third Ward and has what politicians call a "stand in."

The Le Paradis Roof Garden, Washington, opened May 23 for the summer. Meyer Davis, the owner, is reported to have spent \$25,000 on a new coconut grove with real coconut trees, designed by Lawrence Bottomley. The Le Paradis band, under the leadership of W. Spencer Tupman, will supply the music on the roof.

Jim Victor and his Roman Garden orchestra closed at Murray's, New York, Saturday when the old cabaret went out of business. They will make records for the Edison Phonograph Company with a 10-piece orchestra instead of seven as before.

An idea of the prosperity usually visited on a successful band is gleaned from the opening of the California Ramblers' Inn Saturday. The Ramblers have purchased the property. It was the former Shanley's, located on Pelham Parkway, N. Y., overlooking the Sound.

Joe Basile, bandmaster at the Newark Velodrome for some time, opened at the New York Velodrome last week.

Phil Boutelle, formerly with Arnold Johnson, opens May 29 at the Palais Royal, Atlantic City, with his own orchestra of 12 men.

The Valentino Argentine Orchestra started on an eight weeks tour of the west May 18.

A new \$60,000 cabaret and restaurant will be installed in Wichita Falls, Texas, within a month. Bob Waggoner, wealthy oil man, is promoter. A. Lutjeans, former steward of the Kemp Hotel, this city, will be active manager.

Paul L. Specht is suing Donald Lindley, a member of his band, in the New York Supreme Court for \$1,000 damages for alleged breach of contract dating from June 1, 1922, and expiring March 31, last. The breach is alleged to have occurred March 16 when Lindley refused to perform with the band. Prior thereto he is charged with having absented himself intermittently and reported under the influence of intoxicants.

The Warren, R. I., town council has barred public dances in its program of making that community a spotless district. In the past the dances, particularly the Saturday night gatherings, the town fathers contend, have attracted a rough element from other cities and towns. Likewise the council last week denied several licenses to restaurant men because the town fathers were convinced that the sale of foods was a mere side issue.

Abe Lyman's orchestra at the Ambassador Hotel, Los Angeles, has signed a year's contract to make records for Brunswick.

Carl Berger is suing the Four Hundred Club (Salvin's new "Tut Room") and John Wagner (interested) for four weeks' salary at \$500 on the ground he contracted to supply an orchestra at the exclusive New York supper club, but was refused permission to open.

Cabaret and restaurant closings are happening almost too swiftly for recording in New York. Saturday night the Boardwalk on Broadway, with hardly any notice to staff or performers, closed for the summer at least. The same night Rogers' on 6th avenue, a favorite eating place for years, also shut. Del-

monico's and Murray's were reported by the dailies.

The English papers are inclined to satirically poke fun at the U. S. Supreme Court ruling that no ship entering the three-mile limit on this side can carry liquor, under seal or otherwise. One London daily, commenting on the prohibition of this country trying to affect all others, said that in reprisal England should oblige Americans to throw overboard their chewing gum before landing on English soil.

Even betting has prevailed among the sporting fraternity of New York since the Mullan-Gage repealer was

passed whether Governor Al Smith would veto or sign it. While all of the signs seem to say the Governor will veto it, there is a unanimity of opinion, not alone in politics or among the wets but all over, that his veto will take him completely out of the political arena. In New York state it was believed Smith elected himself on a wet platform and his play to the dregs through a veto may prove even a boomerang in that quarter.

John A. Warner, formerly dancing at the Moulin Rouge (cabaret), New York, is under treatment at the National Jewish Hospital, Denver. Mr. Warner believes he has contracted tuberculosis and is fighting it. Meantime the invalid trusts his friends will write to him. The street address is 3800 East Colfax avenue, Denver, Colo.

There are a score of elder places dotting the upper East Side and they are among the most picturesque of New York night sights. The resorts are run for what they are, there being no attempt to at-

tract Broadwayites. The prices are always the same and a dollar goes a long way. The most enjoyable feature of the elder places is the music, generally of the Gypsy type and always exotic.

LITTLE THEATRES

The Players of Providence, R. I., achieved a notable success the last nights of last week when they presented "Wedding Bells," a three-act comedy by Salisbury Field at Talma theatre. Prof. Thomas Crosby, of Brown University, gave a delightful impersonation as the social butterfly who loved often, wisely and not dangerously. Mrs. Irving F. Orr

played well as the leading lady. Others in the cast were Newton P. Hutchison, Mrs. George H. Huddy, Francis H. Brady, Vernon A. Libby and Mrs. Howard Knight. The stage director was Harry L. Gardner.

Paris, May 13.

The independent stage society of the Chimere now owns its own theatre in the form of a solidly constructed booth seating 500 spectators, erected on a vacant plot adjoining the Boulevard St.-Germain, Paris, which was inaugurated by the Chimere director, Gaston Baty, to coincide with the duration of the mediaeval fair in the quarter. The theatre is intended as a permanent

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The New Fanny Brice Show

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home for this dramatic group of young playwrights.

The initial program, however, is rather weak. Lucien Besnard has furnished a three-act so-called psychological essay "Je veux revoir ma Normandie," depicting the experiences of a wealthy peasant, who has grown rich in the capital selling alimentary products, returning to his native village to introduce modern ideas. He builds a factory, and upsets all former conventions by es-

tablishing scientific methods of propagation. Some of the dreamers object to such interference with nature and their own cherished manners. The handsome lad of the region lays siege to the heart of the intruder's wife, so that finally to save his honor the husband considers it prudent to return to the city, leaving the country to its true denizens.

Denys Amiel, one of the authors of the "Smiling Mme. Beudet," has contributed a one-act sketch, "Le Voyageur," which likewise has proved a slip. While Paul is on a concert tour his little friend Madeleine, in a tiff, has taken on with Jacques. The latter, however, is not proficient in love making, and when Paul returns he quickly ousts the rival. The dialog is harmonious, as the music of Paul is supposed

to be, but it has less influence on a critical public than on the fickle Madeleine. Monsieur Baty must choose another prize packet, and let us hope, for the sake of his admirable troupe and the laudable enterprise, that he will pick a winner.

Enthusiastic young authors are not lacking in la ville lumiere, but judging from so far this season there are few good plays, or if there are managers have not yet discovered them.

Undimmed by a deficit of about \$1,000 on the season, the directors of the Kansas City theatre, the local guild organization, announce they will carry on and that the new season next fall will be started with a clean slate.

### BUFFALO

By SIDNEY BURTON

Arthur Ash, of New York, known professionally (vaudeville) as Arthur Ashley, arrested here two months ago while playing at the Lafayette because he failed to pay his wife, Bertha, alimony of \$50 a week, caused himself to be produced before Supreme Court Justice Marcus Winesday in response to an order obtained by his lawyer to compel the sheriff to show cause why he should not be discharged from the alleged illegal custody. Upon proof that copies of the order had not been served on his wife in New York, Ash was remanded to jail until Monday.

Ash, who was arrested in March while appearing in a skit, "The Man Who Came Back" and who has since been in jail here since, contends that the \$50 weekly granted his wife in her separation suit is exorbitant and was granted on the assumption that he was earning from \$500 to \$700 weekly in the movies. Since going into vaudeville, he contends he earns much less and cannot afford paying his wife \$50 weekly.

John Leins, who seriously slashed Eva Powell, a burlesque chorister at Baggs Hotel several weeks ago,

pleaded guilty of second degree assault in County Court and was sentenced to prison on Friday. The girl has fully recovered.

Betty Koenig and her company (Yiddish) appeared at the Majestic Sunday in "What a Flapper Can Do." This is her second appearance in Buffalo this season. Ludwig Satz is booked for one performance of "Kabzen" at the Majestic Thursday, May 24.

T. Cecil Leonard leaves the Olympic this week, his place to be taken by George Williams of the Linden theatre. Leonard's tenure as man-

ager has been marked chiefly by excellent advertising methods which have gone far toward putting the house across. It is reported the Olympic is to undergo a change of policy, featured principally by second-run films instead of first runs as at present.

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NOTE: Have yet to play three more weeks of picture houses in Chicago; not doing over the foot for a punch.

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THE SIRENS OF OPPOSITION AND A CONTRACT WITH A PERSONAL MANAGER CAST OUR LOT WITH THE SHUBERT VAUDEVILLE CIRCUIT FOR THE SEASON OF 1921 AND THE SHUBERT UNIT CIRCUIT FOR THE SEASON OF 1922.

# WHAT HAPPENED

IN 1921 WE WORKED FOUR WEEKS ON THE CIRCUIT OF OPPORTUNITY.

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THE UNIT CLOSED IN PHILADELPHIA AT THE CHESTNUT STREET OPERA HOUSE; AND WE, TOO, ARE STILL WAITING FOR MR. BLOOMBERG, SHUBERTS' GENERAL MANAGER, TO COME BACK WITH OUR SALARY.

THIS ADVERTISEMENT IS PROMPTED BY THE DESIRE TO ADD OUR MITE TO THE REST OF THE WELL-WISHERS WHO DON'T WANT ANY OF THEIR FELLOW ARTISTS TO DUPLICATE OUR MISTAKE.

YES, WE WERE WITH

## "SAY IT WITH LAUGHS"

# The BARR TWINS



# TOM DOUGLAS

in "Merton of the Movies"

AT THE SHAFTESBURY THEATRE, LONDON

"TOM DOUGLAS draws more tears and laughter than anyone in London. His is one of the most astonishing performances within memory."—SUNDAY EXPRESS.

"Young Tom Douglas has enthroned himself securely in the hearts of the public."—NEWS OF THE WORLD.

"Tom Douglas has successfully appealed to the British public. Shaftesbury audiences take him right to their hearts."—WINNING POST.

"Tom Douglas should draw crowds to the Shaftesbury Theatre this spring."—WESTMINSTER GAZETTE.

"Tom Douglas has captured London."—OBSERVER.

"Tom Douglas easily carried off first honors in success."—HERALD.

"Tom Douglas has a wonderful personality. He alternates pathos and comedy with the certain touch of the artist."—SUNDAY PICTORIAL.

"Mr. Douglas should be heartily welcomed to the British stage."—LADY.

"Tom Douglas is a genius. Judged from any standpoint his performance is remarkable and astonishing. It tops Fay Compton's 'Secrets' and Pauline Lord's 'Anna Christie.' There is poetry. There is humor. There are tears. He plays on people at will."—DAILY EXPRESS.

"'Merton of the Movies' is this young actor's triumph."—DAILY MAIL.

## NEWS OF THE DAILIES

Margaret Anglin has declared that she will never act again on a public stage if an actors' union is formed. In denouncing a closed shop for the professional stage, Miss Anglin said that artists were not docklayers and should not be held down by any iron-clad rules.

Arthur Ashley, an actor, who has been in a Buffalo jail for more than a month, has applied to Supreme Court Judge Marcus for a writ of habeas corpus. Leonard A. Smith, of New York City, attorney for Ashley's wife, opposed the motion.

A skit called "Old Timers" has been written by Gene Buck for the Lambs' Annual Spring Gambol at the Earl Carroll theatre, Sunday evening, June 3. Purnell Pratt, stage director, has put it into rehearsal with a cast including Otto

Kruger, Gus Weinberg, Walter Wolf, Scott Welch, Jack McGowan, Frank Croxton, Tom Lewis, Herbert Waterous and John Steel.

The Shuberts are to present the Illustrators' show, which was given three amateur performances at the Century Roof two weeks ago, as a regular professional attraction. The revue will open early in June, housed in the same elevated theatre.

Officials and executives of the Keith and Orpheum circuits have formed the "K-O." golf club, an organization that is going to hold a tournament early next month on the course of the Mount Vernon Country Club. Frank G. Lauder, Jr., is president of the club; Frank Vincent, vice-president, and Harvey Watkins, treasurer.

The dailies Monday announced that "Fatty" Arbuckle had left Los Angeles on May 19 to begin an engagement in a musical revue at a Chicago cafe under a contract reported to guarantee him \$2,500 a week.

With their faces badly battered, Beatie Grey, 24, and Dorothy Kennedy, 22, dancer and singer in the Parkway Palace, a cabaret in Brooklyn, charged James Maloney, 26, with felonious assault on the

night of May 19. They claimed that the man suddenly attacked them for no reason at all while they were sitting at a table with him in the cafe.

Mrs. Florence (Flo) Leeds, during her relationship with the banker, Stillman, became the mother of two children besides the one mentioned in the notorious divorce case last year. Both babies died soon after birth. The former show girl is preparing to sue Stillman, claiming that he has deserted her after promising to care for her and their son, Jay.

Emerson Hough, author and playwright who died recently, left personal property valued at \$30,000 and real estate valued at \$7,000 to his widow, a brother and a sister.

Katherine McDonald, picture actress and former show girl, was married May 23 to Charles Schoen Johnson, wealthy Philadelphia manufacturer. The bride is the divorced wife of Malcolm Strauss, portrait painter. Johnson is the president of the Rose Valley Music Roll Co.

Marjorie Rambeau has announced to American reporters in Paris that she will seek a divorce from Hugh Dillman, actor, when returning to this country on June 25.

The Green Room Club will present "The New Sin," by Basil McDonald Hastings, at the Belasco theatre next Sunday night for one performance instead of its annual revel.

Henry Duffy, a stock actor and producer, shot himself in his room at the Hotel Ansonia Saturday. He was taken to the Knickerbocker hospital suffering from only a flesh wound. He had been at the hotel a week, where it was said that he had seemed melancholy.

The report that Maude Adams would return to the stage, probably in "Peter Pan" was vigorously denied by friends last week. It was claimed that Miss Adams is tired of professional life and that she is in seclusion in her home in Schenectady perfecting a new invention in stage lighting.

Geraldine Farrar has blossomed into print again, this time as a result of a disagreement with Gatti-Casazza as regards a Metropolitan contract. The singer wanted to be allowed to name the casts for the productions in which she would appear, but the director refused, and so Jeritza is to remain undisputed queen of the Metropolitan realm next season. However, Farrar has already signed for a tour of 90 concerts similar to one she made this year with a profit said to be nearly \$100,000.

"Home, Sweet Home," a farce by

Fred Jackson and Pierre Gendron, will be produced in the fall by the Biltmore Productions, Inc.

Professor Albert Moell, eminent Berlin philosopher, has declared the dancing marathon craze a form of "mass hysteria" that is likely to spread over the whole world.

Madame Nellie Melba, the opera singer, is reported a candidate for the next general election for Member of Parliament.

Harvard colors finished first in a boat race, but instead of eight husky oarsmen the crew consisted of only two "Follies" girls. It happened

last Thursday at the Central Park lake, where Will Page was pulling off another of his famous Ziegfeld publicity stunts. Thousands saw Blanche Mehaffey and Nelly Savage carry the crimson to victory and win the silver loving cup. Eight other girls competed, wearing the colors of Cornell, Yale, Columbia and Princeton.

When the young Earl of Northeast arrived in New York on the Olym-

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NOW TOURING THE PANTAGES CIRCUIT

# RENO SISTERS AND ALLEN

BIG ACT AT PANTAGES

**ATTENTION!!!**

**Bookers and Managers**

One of the most delightful presentations in the vaudeville art staged in Winnipeg this season is that of the Reno Sisters, with very original dances. Their partner, Allen is very versatile, being a good violinist, a clever step dancer, and in addition acts the London "Johnnie" in singing his song.

PANTAGES—in the realms of vaudeville there is nothing so interesting, especially to those who regularly attend variety performances, as to see an act presented by young ambitious per-

formers, blessed with no end of pep and snap to go through a high speed act. Such a one is featured on this week's offering at the Pantages theatre. Reno Sisters and Allen give that type of act that is such a large reason for the continued popularity of the Pantages circuit. Both the young ladies are clever dancers, while Mr. Allen diversifies his dance offerings by some pleasing violin solos, working up to climax that goes over big with the crowd when he combines the two. Many of those who have seen the bill for this week declare that Reno Sisters and Allen make a strong bid for headline honors.

Exclusive Management RILEY BROS., Romax Bldg., N. Y.



SYRACUSE TELEGRAM  
TUESDAY, MAY 15, 1923

## SENATOR FORD BEST BET AT KEITH'S

Nation's Legislative Halls  
Might Benefit by His Addition, Pens' Critic

By CHESTER B. BAHN

Dramatic Editor of The Syracuse  
Telegram and The Sunday  
American

"MONEY talks, but that's no reason why we should teach American dollars foreign languages."

So allows "Senator Ford of Michigan," who takes the stump for the first time in this city at B. F. Keith's this week and registers an emphatic hit\* with his drolleries, his Abe Lincoln-esque philosophy and his pronouncements of plain Yankee common sense.

"Senator Ford," who disclaims any relationship to the Detroit manufacturer of the same name, touches upon many topics during his ten-minute oration, but you find beneath his bantering tone and his laugh-provoking comment a close acquaintanceship with topics and questions—there's quite a difference between the two—of the day.

As you grasp the ability of "the Senator" to score his point through an apt comparison or shrewd observation you're inclined to shed a tear that his title is merely theatrical. The legislative halls certainly could not be hurt by the introduction of "Senator Ford of Michigan." And they might benefit.

Be that as it may, "Senator Ford from Michigan" has my vote as the best monologist traveling over the Keith circuit this season.

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LOU TELLEGEN

116A

plic May 16 he was met at the pier by his bride-to-be, Jessica Brown, of Winter Garden fame, who threw her arms around his neck rapturously and kissed him fervently and at great length.

An offer of \$100 for a week's engagement at the Keith Theatre nearest his home and of another \$100 for recording a disk for the Emerson Phonograph Company has been made to the boy who wins "The World's" New York City harmonica-playing contest.

Eugene Walter has finished a new play entitled "The Man Who Found God." It will probably be produced in the fall.

A. H. Woods is to present Tilla Durieux, German actress, in a series of plays from her repertory at a Broadway house next season.

Eleanor Leonard and Lorraine Turner, girls of 24 and 18, who claim they are actresses, were brought to court May 22 by New York city detectives, who said they found \$50 worth of morphine in the women's room.

Al Jolson has bought an interest in the St. Louis National League baseball club from Branch Rickey, president and manager of the team.

A \$2,000,000 fire, which started in a film booth of the local motion picture theatre, rendered hundreds of people homeless in Mexicali, Lower California. Five persons were burned to death.

## SPORTS

(Continued from page 31)  
readers would reduce the number of howlers after the contest.

As a proof of the interest taken in the match the crowd numbered over 11,000, a real record breaker, with the receipts announced as close to \$25,000, and the house a sell out. This was the last of eight similar entertainments to be pulled off in Convention Hall this season, under the management of Promoter Gabe Kaufman. The attendance for the series was around 80,000, with the receipts for the eight running near the \$200,000 mark.

The first three weeks of the race in the Eastern League demonstrated the clubs are more evenly matched than last year. This bears out the prediction of a majority of the sporting writers in the eight cities of the circuit. New Haven, winner of the pennant in 1921 and 1922, was leading the way

at the end of last week. The club is strengthening itself further with big-league cast-offs, plentiful in the Eastern circuit this season. Manager "Wild Bill" Donovan grabbed two pitchers from the White Sox last week, but sold one, Frank Woodward, to Reading, in the International League. Davenport is the other ex-Chicago twirler secured. Woodward, who was the pitching ace of the Eastern League last season, has been up to the big show three times and has come back each time. Temperament was said to have been responsible for his failure to stick in previous years and it may have had something to do with it this year. The champions have been getting good pitching, a thing in which the other teams have not been so fortunate. Big crowds have turned out for the Sunday games, particularly in Albany.

Johnny Kilbane, who defends his featherweight title at the Polo Grounds next month against Eugene Criegel, the French featherweight, will train at the home of Johnny Collins, the Keith booking man, at Summit, N. J. Collins has turned his place over to Kilbane. A ring will be constructed. The Collins home is near Freddie Welch's farm, but Kilbane will do all of his training at Summit.

The N. V. A. Baseball Club is completing plans for its first annual summer tour which it expects to make during July and the first two weeks of August. Games will be played in the morning, while the afternoons will be given over to regular shows by members of the party. Everyone making the trip must play on the team, perform in the shows or serve in a business or mechanical capacity. After all expenses have been paid, 25 per cent of the profits will go to the N. V. A. Sick and Charity fund and the rest will be divided, share and share alike, among all the members of the party. Ernie Stanton is the man-

ager of the team and Billy Dale will take charge of the theatrical side.

The baseball squad is practicing four mornings a week at the Springfield Baseball Club park in Astoria, L. I. The men who will probably make up the team this season are: Joe Schenck, first base; Joe E. Brown, second base; Eddie Gorman, short stop; Harry Armstrong, third base; Buddy Shepard, Valani Brothers, Stanley Mack and Dewey Barto, outfielders; Gus Van, Dudley Farnsworth and Tommy Harvey, catchers; Sammy Smith, Ernie Stanton and J. J. Maloney, Jr., pitchers.

Larry Doyle, former star second baseman of the Giants, has signed a contract to be player-manager of the Glens Falls, N. Y., baseball team for four months.

## JAMES MADISON says

United States soldiers are compelled to visit a dentist every six months. No wonder everybody speaks of them as "well-drilled."

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Prof. and Orch. FREE WILL ROSSITER, "THE CHICAGO PUBLISHER", 30 W. LAKE ST., CHICAGO.

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# THE MOUNTERS

ONE OF THE MOST SKILLFUL EQUILIBRISTIC ACTS IN THE WORLD

## B. F. KEITH'S PALACE, NEW YORK, THIS WEEK (MAY 21).

Direction FRANK EVANS

### MUSIC MEN

(Continued from page 31)  
Winter Garden, are now released generally. Jolson is collaborator of both songs and requested a deferred release until he introduced them in New York.

The case of the wife and child of Al Dubin, the songwriter, is being looked after by the Society of Authors and Composers, pending locating Dubin. He is said to have been gassed in the war which is accountable for his recent actions, one of which was to disappear.

Andrew Sterling is to start a rooming house in New York, catering to professionals. Sterling collaborated for years with Harry Von Tilzer. He wrote the lyrics for some of Von Tilzer's biggest hits. Of late Sterling has been unfortunate in several enterprises.

Bennie Nelson and Charles Bates

The Guardian of a Good Complexion

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have connected with the professional department of Ager, Yellen & Bornstein.

Saul Bornstein (Berlin's) is in Europe on a two months' vacation.

Walter Donaldson's estimated income for 1923 as a song writer is between \$90,000 and \$100,000. "Carolina," "My Buddy" and "Babbling Brook" are Donaldson's current hits, while he was the writer of the original "Mammy" sensational success. Yet when Artie Mehlinger and Walter Donaldson were submitted to the big time vaudeville offices as a team for an act, some one of the office staff inquired of Mehlinger: "How much does that piano player of yours, Donaldson, want a week?" Artie is now doing a single turn with another "piano player."

Pinkard & Shafer is the name of a new publishing house actively in charge of Maceo Pinkard, Bob Shafer and Chris Pender, song writers, with the financial backing of a prominent theatrical attorney. They are located in the Hilton building.

Chris Pender's suit against Ray Klages and Irving Berlin, Inc., claiming part authorship of "Early in the Morning Blues," published by Berlin and written by Klages and Ray Brown, has been settled. Pender will receive a quarter interest in the royalties.

The Veritas Music Pub. Co., headquarters in Hollywood, Cal., will open a new York office shortly. The Hollywood main office is made necessary because of the direct financial backing of several picture people.

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### INCORPORATIONS

#### New York Charters

L. S. Amusement Corp., Brooklyn, pictures, \$20,000; R. Maltze, E. Ginzburg. (Attorney, A. J. Halprin, 256 Broadway.)

Long Beach Theatre Corp., Manhattan, \$5,000; C. Monash, J. A. Hopkins, A. L. Robertson. (Attorney, M. Goodman, 1564 Broadway.)

Ritz International Corp., Manhattan, theatrical and motion pictures, \$10,000; H. W. Schall, C. Wolff, M. Parsons. (Attorneys, S. Bickerton, Wittenberg & Fleischer, 220 West 42d St.)

B. C. H. Productions, Manhattan, \$50,000; S. Mayer, L. Ringheim, J. Goldstein. (Attorney, I. Cohn, 1540 Broadway.)

Washington Heights Industrial Exposition, Manhattan, theatres, etc.; \$10,000; H. C. Cooperman, N. Boissac. (Attorney, D. H. Lehman, 291 Broadway.)

Bath Theatres, Bath, Steuben county, \$5,000; H. L. Brainerd, L. J. Hoffman, H. P. Dygert. (Attorney, L. C. Hoskins, Geneva.)

Carr Productions, Manhattan, pictures and dramatic works, \$5,000; W. G. Lovatt, C. McCormick, H. C. Bannister.

Sangelos Amusement Co., Freeport, \$32,000; E. Langlois, S. H. Geer, B. D. Sanneman. (Attorneys, Jay, Smith & Jay, 24 Montague St., Brooklyn.)

Arthur Productions, Manhattan, managers of productions, \$5,000; E. G. Primont, D. W. Ward. (Attorney, F. J. Itavoks, 1 West 34th St.)

#### Delaware Charters

National Projector Manufacturing Co., Wilmington, motion picture projecting machines; \$1,000,000. (Colonial Charter Co.)

#### Name Changes

Goldwyn Distributing Corp., Manhattan, to Goldwyn-Cosmopolitan Distributing Corp.

#### Missouri Charters

Fairland Crystal Pool Co., \$100,000, incorporators, David Hart, B. F. Woods, John B. Pew and Sam Benjamin. The latter is the general manager of the new Fairland Park, Kansas City, now approaching completion, and the company will operate the bathing pool in the park.

#### West Virginia Charters

Gilmer County Fair Association, Glenville; capital, \$25,000. Incorporators, Peter Lehan, E. E. Cottrill, E. W. Bell, Fred M. Whiting, Harvey A. Hall and others, of Glenville, W. V., and Gilmer county.

### JUDGMENTS

Olive Amuse. Corp.; Barnes Printing Co., Inc.; \$635.68.

Sam Sidman; Apeda Studio, Inc.; \$402.54.

Loew's Theatrical Enterprises, Inc.; C. Wray; \$500.

Blanche Ring Co.; City of N. Y.; \$59.41.

Palace Picture Co., Inc.; same; \$73.76.

Penn Automatic Film Corp.; \$73.76.

Pioneer Film Feature Corp.; same; \$73.76.

Marie Cahill; Crescent Star Realty Co.; costs, \$88.45.

Rialto Productions, Inc.; World Film Corp.; \$598.29.

Lester Santly and Agnes H. West; J. Katzenstein; \$1,061.91.

Barney Gerard; T. Kahn et al.; \$110.47.

Life Photo Film Corp.; same; \$159.37.

Houseman Comedies, Inc.; O. D. Steiner et al.; \$5,207.57.

Same; Telford Cinema Corp.; \$3,093.47.

Same; W. G. Kaufman; \$1,899.19.

Same; Krolok; \$1,894.02.

Same; W. J. Schleiff; \$2,331.80.

Same; O. D. Steiner; \$4,117.67.

Same; J. Dent; \$523.33.

Amalgamated Exchanges of America Inc.; J. A. Mahlstet Lumber & Coal Co.; \$178.07.

Robert M. Catts; S. Fillin; \$6,507.23.

Oliver Morosco; Seaboard & Gulf S. S. Co.; \$3,212.40.

Rosewin Amusement Co., Inc.; City of N. Y.; \$73.76.

Rogers Amus. Co., Inc.; City of N. Y.; \$73.76.

N. Y.; \$73.76.

Riverview Theatre Corp.; City of N. Y.; \$73.76.

Schlesinger's Theatre Ticket Corp.; City of N. Y.; \$73.76.

Maxwell Silver; Bloomingdale Bros., Inc.; \$54.

Satisfied Judgments

Norman Sper and Henriette J. Goldstone; City of N. Y.; \$69.20; April 9, 1923.

William and Margaret Seabury; A. Behrens; \$228.17; April 23, 1923.

Norman L. Sper and Henriette J. Goldstone; City of N. Y.; \$31.20; April 9, 1923.

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DANCE OF DEATH  
TURKISH HAREM  
BEDOUIN ARABIAN  
AMERICAN INDIAN  
DANCE OF CREATION  
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ETC., ETC., ETC.



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You Have Seen Her Imitators  
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Have Never Seen One of  
Them Do Her DANCES

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NEW YORK CITY





# BENNY BARTON

and His REVUE

## in "MELO-DE-MENU"

THIS WEEK (MAY 21)—B. S. MOSS' BROADWAY, NEW YORK

Direction CHAS. BIERBAUR

### BALTIMORE

By ROBERT F. SISK  
AUDITORIUM—Juanita Hansen and "The Greatest Menace."  
CENTURY ROOF—"So This Is Paris," roof revue.  
NEW LYCEUM—"The Birth of a Nation," second week.  
CENTURY—"The Girl I Loved."  
RIVOLI—"Within the Law."  
NEW—"The Tiger's Claw."  
VICTORIA—"Is Divorce a Failure."  
METROPOLITAN—"Woman of Bronze."

The Folly, on East Baltimore street and the last of the burlesque houses to close, finished its season

last week with Mutual burlesque. This house has had a fair season, nothing to brag over, but nonetheless, it has played all the year and hasn't gone under, remarkable in view of its removal from the theatrical district.

Les Bush, manager of the Strand and the Grand in Grafton, W. Va., was quoted in a Cumberland, Md., paper this week as saying that if the city officials allowed a carnival company to come into that city he would close his picture houses. Business, according to Bush, could not be divided between the two and in that section of the country, some of the carnivals have not been up to scratch.

The Century this week is playing "The Mikado," used by the DeWolf Hopper Co. at Carlin's park for more than two weeks last year. The Century's version is condensed by J. Humbird Duffy, who was tenor with the Hopper company at that time, and he is assisted by Alice

Mackenzie, former prima donna, with the same troupe. The Carlin's Park management figures on the condensed versions downtown as a great ballyhoo for their second season with Hopper and his comic opera troupe, which will come in about July 4 for another season's run.

Keeping up the reputation it has established among vaudevillians for their afterpieces, the Maryland theatre staged a corker last week in connection with the engagement of Harland Dixon and the Sunshine Girls. Toward the end of the show Dixon, Zeck, of Randolph and Zeck, William Demarest, D'Amore Franklyn and Douglas Charles, and Coombe and Nevins donned female raiment and did a burlesque of the English dance act. To the same music they went through the same routine and Demarest led in the clowning.

Thanks to some "circus" advertising pasted over the town in less than four days, Rodolph Valentino did some business here last week, equaling his business in Boston in number of people played to. This town, one of the few spots where the "sheik" has picked up any real dough for his promoters, turned out in a rainstorm to see him. The crazy women lived up to their reputation and the cakeaters of the city plus the array of Charles street cowboys, fresh from the ranch and arrayed in clean shirts and cute bow neckties all paid their one buck to see the male beauty do his stuff with the aid of his orchestra and Alice Maison, his dancing partner. Mrs. Valentino was not with them on this trip.

How he was brought here forms an interesting story. Harry Van Hoven, who runs the publicity for Carlin's Park, secured his contract over the heads of two other local theatrical men, William A. Albaugh and the C. E. Whitehurst interests. Albaugh stood ready with a \$2,500 guarantee and was intending to hire the mammoth Fifth Regiment Armory to show him in. But Van Hoven signed him and put up no guarantee, Jack Curley taking the chance to experiment with typical circus promotion. Curley got the big end. It was a big gamble that won out for Curley. His own crew of publicity men did no work. Van Hoven doing it all.

The act played here last Wednesday, was signed only the Saturday before, but in that time Van Hoven plastered the town and set 'em dizzy by opening three downtown ticket offices. The advance sale was big, but the sale at the park

was bigger than was anticipated. Only 6,000 tickets were printed. About 8,500 paid admissions were recorded and the final countup was two women to one man, and about \$5,000 in actual gross was hurled in the gate. This in the face of a rainstorm most of the day and a drizzle at night.

The press fell for it hard, and everything went backpage, which in

Baltimore is equal to front page, as the makeup in this town puts telegraph stuff on page 1, and the local news on back page. One classic was written by Raymond S. Tompkins, star of "The Sun," on the appearance of Valentino. Tompkins kidded him, disclosed the fact that he had a bald spot and that as an advocate of Mineralava, he was all to the mustard.



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CRISP, scintillating, air of the lofty Rockies. Fills you with rest and vigor for walking or riding on mountain trails, for climbing to observation peaks, for motoring or golf and then—the unstinted joy of dining and dancing through the glorious after glow of a perfect day.

Canada Welcomes the United States Tourist. No Passports Required.

Summer Tourist Tickets at Greatly Reduced Fares.

Banff Springs Hotel and Chateau Lake Louise are links in fourteen Alpine Resorts. Hotels, Chalets and Bungalow camps all the way through this uninterrupted 500 miles of North American Alps—to Victoria, B. C.

Plan your summer trip now  
Call or Ask for Tour C-160

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Canadian Pacific Building, Madison Ave., at 44th St., New York

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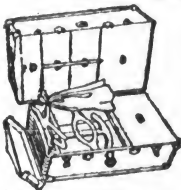
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Title announced before and after playing. Superlative publicity at no cost to you.

Send songs for inspection; or ask for information. Address MR. BLACK.

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HERE IT IS AT LAST!

# THE SONGWRITERS' SHOW

AT THE

## CENTURY THEATRE

NEXT SUNDAY EVENING, MAY 27TH.

IN CONNECTION WITH MANY ORIGINAL SURPRISES, THE FOLLOWING STARS HAVE VOLUNTEERED TO APPEAR:

GEO. M. COHAN  
LEW FIELDS  
and  
LULU McCONNELL  
WILL ROGERS  
LESTER ALLEN  
EDDIE LEONARD

SIGMUND ROMBERG and CO.  
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OLSON and JOHNSON  
WILLIAM COLLIER  
GILDA GRAY  
JAMES BARTON  
ANN PENNINGTON  
and  
BROOKE JOHNS

CLARK and McCULLOUGH  
HARRY HINES  
WALTER C. KELLEY  
ED WYNNE  
PHIL BAKER  
BERNARD GRANVILLE  
JOHNNY DOOLEY

AND

200 POPULAR SONGWRITERS in a Musicfest of Old and New Song Creations  
and Ensembles

### ST. LOUIS

By JOHN ROSS

Floyd Mann suffered a fatal heart attack at the Baden theatre Sunday night. At the time he was stricken, his wife, Jayne Jarrel Mann, was appearing in an act. She was not informed of her husband's illness until after her performance was over. Mann was removed to his home in a taxicab, where he died a few hours later.

A friendly suit was filed in the Circuit Court last week by Edward L. Butler against the heirs of the estate of Mrs. Rose Butler, widow of James J. Butler, to appoint an

executor for the estate of Richard Lancaster, father of Mrs. Rose Butler. Mrs. Butler was named executrix of the estate left by her father. After her death last December no executor was named for the Lancaster estate, which had been left in trust for his daughter and grandchildren. The trust estate is said to be worth \$150,000.

### LOS ANGELES

By ED KRIEG

Jackie Saunders, who lately has been performing before the footlights, will make a screen comeback shortly.

Margaret Anglin, while at the Mason, received word from New York that her invalid mother is very ill. At the conclusion of her engagement in San Francisco she will make a flying trip East.

Mme. Nazimova has returned to her Hollywood home after a long stay in New York, where she played the feature role in "Dagmar." Miss Nazimova intends to rest for a while before resuming screen work.

The Orpheum, with W. C. Fields and Aunt Jemima and her Syncopated Band co-headlining this week, has an exceptionally good bill. Sylvia Clark, a holdover, is the bottom attraction. Gordon and Rica, programmed to open, closed on ac-

count of a baggage delay, forcing Leon Vavara to open, and automatically moving the others a notch beyond the programmed order. The young pianist started the show with a hit. Aunt Jemima appeared fourth, her striking personality and individual style of vocalizing winning instantly and forcing her to exhaust her entire store of encores. She then left the stage to her band, which also won favor. Jemima strutted on at the finish for riotous returns.

Miss Clark followed for the stellar honors of the show. This little artiste, supplied with excellent material, cannot be too highly praised. Walton and Brant, with a semi-routine containing good fly stuff and strenuous style, pulled good laughs. Fields rocked the house with laughter. He is assisted by two attractive girls for atmosphere, and an excellent pantomimic comic, who fits nicely into the many humorous situations in the golf episode and the juggling business.

Harry Royce and Billie Mae, with Charles Embler at the piano, presented a fast dancing act. Royce's contortionistic kicks and the vivacious Miss Mae's toe stepping, combined with their good double efforts, places them among the topnotchers. Beatrice Gardell and Ruth Fryor, pretty girls and accomplished dancers, embellished with pretty stage drapes, proved contenders for high honors. They were assisted by Marcel White, who possesses a voice of quality. There were standees downstairs Monday afternoon, but plenty of room upstairs. Joseph.

Pantages were filled downstairs during the first night show Monday. The bill was uneven, but held worthy numbers. Sensational Togo, a Japanese, justifies his billing. His slide downward on a rope extending from the upper gallery to the stage by a simple toehold is a thrilling stunt.

The Willie Brothers added more thrills with ladder and pole balancing in the closing spot. Lyle Lapine and Flo Emery got over well with comedy character songs and a little dancing.

"Marriage versus Divorce," with George and May Usher, and "What's

Your Name?" with Ned Norton and Co., proved entertaining farces, but did not belong on the same bill.

Agnes Finlay and Charles Hill, with piano, songs and comedy, were next to closing. Little Caruso, unprogrammed and appearing as a stage hand, injected a tremendous hit with a good voice, stopping the show at the finish. Chief Yolaches, an Indian, pleased in second spot. Joseph.

The Hillstreet was packed at the second night show Monday, the holdovers in the audience departing, however, during the progress of the show. The bill, comprising standard acts, aroused real enthusiasm from an appreciative audience. The Four Camerons, next to closing, won highest honors with their sure-fire comedy turn. Ernest Hiatt more than held his own on third, Olga Cook, in good voice and with charming appearance, registered a nice success. Jack King

was at the piano. Sargent and Marvin, neat-appearing boys in tuxedos, were a strong hit with their guitar and saw playing, with smart talk injected.

The Five Lelands, a family group of balancing and whirlwind acrobats, with a trained dog figuring for comedy, started things merrily.

The Wright Dancers, with Helen Pachaud a worthy feature, closed to good appreciation with a series of artistic dances presented by eight pretty and graceful girls. Joseph.

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N. Y. COSMO-PLASTIC INST.,  
347 Fifth Ave. Opposite Waldorf  
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Literature sent Free on request.

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THE UTMOST IN EQUILIBRIUM

This Week (May 20)—Palace Music Hall, Chicago

Direction EARL & PERKINS



## I LIKE ENGLAND and ENGLAND LIKES ME!

### THE ENCORE

"Two minutes after Bobby 'Uke' Henshaw had got his feet on the stage, I knew he was going to be a riot act, and so it proved. Different from the usual run of mimics, he speedily established himself as a red-hot favorite, and his musical imitations secured several rounds of applause, as did also his wonderful ukelele playing. A spirited cornet solo was capitally given by his attractive lady partner, and with an imitation of Paul Whiteman's Jazz Band, the audience went at them like mad for more and, after numerous tab calls, a speech had to be made before they could finally clear off."

UNABLE TO ACCEPT PRODUCTION OFFERS AT PRESENT OWING TO BEING BOOKED SOLID BY MOSS' EMPIRES  
AND HAVING A TERRIBLE TIME TRYING TO MAKE MY MONOCLE STICK

# BOBBY "UKE" HENSHAW

and His Encore (Vera Van Atta)

Direction ERNEST EDELSTEN

American Representative, M. S. BENTHAM

### THE STAGE

"Bobby 'Uke' Henshaw, who is making his first appearance in London, is an artist who grips his audience from the beginning of his smart turn. He offers much enjoyable mimicry, seasoned with more than a suspicion of humor, and also plays the ukelele with masterly ability. He is charmingly assisted by a lady cornetist, who can certainly play her instrument."

### "WHAT THE ENCORE WOULD LIKE TO KNOW"

"Isn't it a credit to Moss' Empires in having booked a turn like Bobby 'Uke' Henshaw?"

"And if they booked a few more American turns after this style, wouldn't all the acts that arrive from America be welcomed in this country?"

"And shouldn't this satisfy other Americans that, when their acts are good, they have nothing to fear from The Encore?"

### BOSTON

By LEN LIBBEY

During the daylight saving dol-drum, a rainy Monday night usually seems to mean big business. Keith's was jammed to the doors Monday night despite the heavy downpour and that the headline act consisted of trick elephants billed in only a week ahead of Sells-Floro and with Ringling paper already up. The nifty about elephant acts being big attractions with a strong pull was more than a joke Monday night. The crowds turned out and brought the youngsters.

The house was a sort of a driven-in-out-of-the-rain crowd on the orchestra floor. Garrulous Jack Osterman was the only act that was given an entrance hand, although a half dozen people in the audience apparently belonged to the same lodge as one of the elephants, giving the animal a welcoming hand. Sam Williams, back stage, said they must have been Republicans.

The Powers Dancing Elephants proved to be a real headline act, working the baseball routine ef-

fectively under almost impossible conditions and closing to a whale of a hand on the fox trot number and the shimmy-shaking encore. They were heavily billed, the subways and newspapers mentioning practically nothing about the bill except the animal act. It played at the center of the bill instead of closing, the Keith house having no intermission and opening and closing with one-reelers. What would have been the second half of a split bill was played backward Monday night against program, giving Osterman the choice spot of the entire bill and making a much smoother entertainment.

Jackie Osterman had a particularly royal welcome waiting him. The lobby had a life-size picture of Mayor Curley presenting Osterman with the key to Boston on his last visit here, and, as previously mentioned, he received the only welcoming hand of the entire bill, not forgetting the gang that was apparently acquainted with one of the elephants. Osterman was breezier than ever, with some new stuff and an original vein of patter creeping into his stuff that won the house. Many of his biggest laughs are veterans, and his naive manner of admitting that they are veterans made them easily forgiven by those who knew them when they were young and yet did not touch the sensibilities of those who did not know them and who usually resent being told that they are laughing at Van Dyke gags.

The sketch, "Thank You, Doctor," featuring Eleanor Hicks and Chester Cuto, ran like clockwork and broke up the bill perfectly. The sketch with its dramatic touch and a real surprise snapper, did more for the evening than was generally realized, and is an ideal break for a song and dance bill anywhere.

Kay and Lorene Sterling opened in a roller skating dance repertoire, and while the girl is still forgetting to set her smile during her tough moment of work, it was one of the best opening acts of the season and

can be developed even further into national and interpretive numbers. The team is steadily developing grace on skates without sacrifice of normal dance movements, and the hand it received was one of the surprises of the bill. Diminutive Vincent O'Donnell, in second spot with a juvenile tenor repertoire, is developing a habit of aside remarks and announcements of songs that are confidential unless you sit in the first ten rows.

Burke and Durkin went over by sheer energy and closed with a friendly house. Swor and Conroy had the evening's sidewalk all to themselves, and found it easy sailing as a result, insurance policy stuff included. The opium bunks and the old bamboos with which they open sild by the rigid censorship on "no portrayal or explanation of how drugs are taken" without difficulty. They merely did not mention opium, puffing away at what they referred to as "oakum" and thus covering the Boston code. Millership and Gerrard, with Eddie Moran at the piano, held their spot with normal neatness and Osterman used them for about five minutes for the routine confidential patter over the footlights. The living picture closing act (Bessye Clifford) held almost solid because of an early curtain, and was so utterly orthodox in presentation that the hold is one of vaudeville's frequent mysteries.

All in all, a better bill than it looks on paper.

### DETROIT

By JACOB SMITH

SHUBERT-DETROIT—"Dancing Girl," 2d week. Next, "Spice of 1922."

GARRICK—Bonstella Players in "Little Old New York." Next, "Seventeen."

MAJESTIC—Woodward Players in "Listening In." Next, "Come Seven."

ORPHEUM—Moscow Yarr; Stolen Sweets; Temple Four; Lyle and Virginia; Rudinoff; Barry & White; Mardo and Romm; Prevost Goulet, and Emmett Dalton with film.

CAPITOL—Syncopation Week with Henry Theis Orchestra; Connolly and Weinrich; Taylor, Macy and Hawks; Four Primroses; Maxine; Joe Reichman and Charlotte Meyers, and feature picture.

Hero Given has resigned as Detroit manager for Paramount.

Having taken over the Kozy theatre, Ludington, Fitzpatrick & McElroy are now without competition in any of the towns in which they operate in Michigan.

"Hunting Big Game" (Universal)

is being held for third week at the Broadway-Strand. Sam Carver, local exploitation man for Universal, pulled a great many stunts for the picture. One was to get Henry Ford to look at and approve it, after which special coupons were passed

among the employees and calling the last week "Ford Week." Another stunt was pulled with the Detroit News—that of publishing a coupon on the front page which would be good for admission at a special price for school children.



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Oliver Randolph  
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Haye Marion  
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Newport Hal

Rollo Alfred

Santrey Norton & R  
Stanley Doyle & R  
Southern Jean  
Simmons James D  
Silverettes The  
Smith Oliver Co  
Stanley Geo W

Toothpicks The  
Vana Vera

White Bob  
Walters Guy  
Webb Grace & F  
Wilson H Joe

passed ordinance making it an offense to burlesque ministers in any theatre in Oklahoma City, and reports have it that an attempt will be made to secure the passage of a similar law here. In a public address this week the Rev. Baxter Waters of the Budd Park Christian Church said, "The public is the best movie censor," and suggested that if he were sent to the Legislature he would introduce a law preventing impolite references to ministers or churches in either dramatic events or on the screen.

GLOBE—Vaudeville.  
GARDEN—Bridge Musical Stock in "Oh, Henry."  
NEWMAN—"Within the Law," film.

LIBERTY—"Poor Men's Wives," film.

ROYAL—"Scars of Jealousy," film.

TWELFTH STREET—"The Snow Bride," film.

According to H. J. Shaw, manager of the Kansas City Grand Opera Company, this year's expense was the greatest ever experienced by the company, yet the season was self-sustaining, and there was no deficit.

The Al and Lole Bridge company, musical stock at the Garden this season, will close June 6, going to Oklahoma City for a summer run in the Orpheum.

Johnny Laughlin, treasurer at the Gayety theatre, and Jimmy Nixon, assistant treasurer at the same house, are officiating in the business department at Electric Park this season.

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### SAN DIEGO, CAL.

By ALLEN H. WRIGHT  
The Colonial has changed policy. Musical comedies, three shows a day, running one hour, now. William Pollitzer and T. E. Larson have made a six months' contract with the Colonial. Fritz Fields heads the company of 20. Admission 10-50.

Dulcie Cooper has joined the Broadway Strand Players in stock.

Charlotte Treadway is now with Holbrook Blinn, playing in "The Bad Man." Miss Treadway's husband, Ferdinand Munier, who formerly headed the Strand Players as manager, is with the acting cast of the Schulberg studios in Los Angeles.

Alfred Cross is planning to establish a school of dramatic art in this city.

Frederick Warde is booked for an evening of anecdote and recital, called "Fifty Years of Make-Believe," at the Yorick Memorial theatre in Balboa Park, under the auspices of the San Diego Players.

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### DALLAS, TEX.

By MADELEINE CASH

The Little Theatre of Dallas has purchased property on Olive street, where a \$50,000 theatre will be erected.

SI Charninsky has resigned from the Melba Theatre as assistant manager and treasurer and has opened the Lake Cliff Dancing Pavilion. The Melba will be in charge of its owner, P. G. Cameron.

The Lackey Billboard Tax bill which would levy one and one-half cents a square foot on all billboards in Texas, was killed Monday in the Lower House at Austin.

The Southern Exhibitors' Co-operative Association has been granted a charter to do business in Texas, with headquarters in Dallas. The incorporators are J. K. Adams, L. T. Pellerin, G. W. Riddle and others. The capital stock is \$10,000.

Plans are on foot to establish a large skating-rink in Brownwood, Tex.

### KANSAS CITY

By WILL R. HUGHES

Kansas City, May 19.

The clergy of this city are very much interested in the recently

# WILLIAM KENT AND ELSIE SHAW

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**HEARST'S LONDON THEATRE**  
 London, May 23.  
 The report coming over here will show that R. Hearst intends renting the Scala Theatre for Cosmopolitan film showings cannot be verified. It appears to be without foundation although rumored Hearst is out for a London theatre for that purpose. "Knighthood" was exhibited at the Scala, not deemed an advisable house for that elaborate Marion Davies picture.

## IN LONDON

(Continued from page 2)

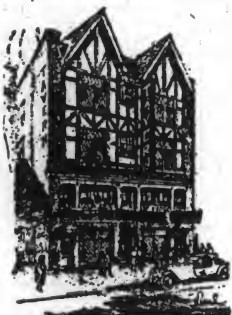
She pluckily continued the act, but collapsed at the end. She was then found to have received severe burns and to be in a desperate condition.

William Hargreaves, whom Ella Shields divorced the other day, was one of our best song writers. He first met Miss Shields when she first came from America. He helped her considerably and the songs he wrote for her had much to do with her success. One of the numbers was "Burlington Bertie." He once wrote the entire book, music and lyrics of a revue, produced and conducted it. When Oscar Asche produced his revue at the Alhambra and flopped, Hargreaves was called in by Sir Oswald Stoll to rewrite it, but nothing could make the show a success. He is also said to have been responsible for the tongue-twisting song craze.

Reandean takes over the Ambassadors early in June, and "The Piccadilly Puritan," if successful, will have to find another home. The first Reandean production will be Hastings Turner's comedy, "Lilies of the Field," with Meggie Albanesi, who will be supported by Edna Best and J. H. Roberts. Immediately after this production Basil Dean will start his "Playbox" matinee show, the first piece to be produced being "Melloney Holtspur," by John Masefield.

W. H. Pennington, the oldest actor, has just died here. Born in 1832, he enlisted and took part in the Crimean War, riding in the Charge of the Light Brigade. He became an actor in 1862. There is today only one survivor of the famous cavalry charge, a troop sergeant-major of the 13th Hussars, who lives comfortably in Blackpool at the age of 92.

Basil Dean has gone to Germany to



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discuss the music for his proposed autumn production of "Hassan" with the composer Dellus, who despite his name is an Englishman hailing from Yorkshire. "Hassan" which is a poetic drama by James Elroy Flecker, is scheduled for an autumn production at His Majesty's.

Harry Weldon, one of the popular stars of native pantomime and vaudeville is seriously ill and will not be seen again for some time.

When Harry Green sailed for America a few days ago, he took with him \$16 which Jack Rose would very much like to have returned. And thereby hangs a tale! Green, Rose, Irving Marks, Jean Bedini and one other man sat in a pinochle game, at the conclusion of which "the other man" gave Rose a check for \$50 in payment of his losses. Of this Rose handed Green \$16 as his share of the spoils, and after Green had sailed the check was returned marked "R. D." which in this country means that payment has been stopped or there are insufficient funds to meet same. If there are any rumbling in America resembling an earthquake, it is probably an echo of Rose roaring here.

Maurice Moscovitch has arranged a season with the South African Theatres Trust. His company includes Nat Maddison and several members of the original "Great Lover" company from the Shaftsbury. Moscovitch and the other members of the company sail on the "Briton" May 18. Maddison will go in advance on the "Walmer Castle" a week earlier. The tour opens at Johannesburg with a month's run, Dunbar, Cape Town, and the rest of the route carrying a fortnight. This is the first occasion on which the South African Theatres Trust has sent out a company with only one play.

During Al Woods' last visit to Paris he stayed at the Hotel Crillon. Not only was he unable to speak the language but he could not pronounce the name of his hotel. This resulted in long conversations with cabmen, neither side understanding what the other was talking about.

In the end Woods used to climb in and give the instruction "Clairdices, sweetheart." The Crillon was on the way and when it was reached Woods used to hammer on the window to get out.

Kyrle Bellew (Mrs. Arthur Boucher) thought of standing for Parliament at the last general election for Brighton, but got no further than thinking. Mabel Russell, an old time musical comedy favorite, has, however, been adopted as prospective Conservative member for Berwick-on-Tweed from which sent her husband Major Phillipson has just been unseated owing to the illegal methods of his agent. Phillipson, however, sat as a Liberal member. She was a chorus girl in "Havana" at the Gaiety, but after much musical comedy work found her feet in stronger plays. She was originally in the box office at the Shakespeare, Clapham Junction. In conjunction with Edna Best she lays claim to fame with Edna Best as the mother of twins.

The leading members of the Henry Ainley's company with which he will produce "Oliver Cromwell" at His Majesty's, May 29 are Ainley himself as Oliver Cromwell, William J. Rea as Charles I., Milton Rosmer as Ireton, Harcourt Williams as Hampden, Haydon Coffin, and Irene Rooke.

Sir Alfred Butt, it appears, was almost solely responsible for the disastrous and abortive production of "Angelo" at Drury Lane. Arthur Collins was against it but Sir Alfred who had seen the original in Germany insisted and eventually had his way. When the play flopped Collins was asked to find an English melodramatist to write a show. He chose Arthur Shirley who put in his provincial drama "Edmund Kean" which will be played at the Lane with very nearly the old provincial cast.

Adelina Gehee will make her farewell appearance on the stage in the West End during next month. The theatre has not yet been decided on but it may be the Empire, with which she was so long associated. She will be supported on this occasion by many of the world's most famous dancers.

C. B. Cochran has fixed June 6 for Eleonora Duse's reappearance in London. The tragedienne will be seen in either Ibsen's "Ghosts" or "The Lady of the Sea." Her last appearance here was in 1906 on the occasion of Ellen Terry's jubilee.

When the present season with "Her Temporary Husband" finishes at the Duke of York's in all probability the attempt will be made to establish the theatre as a musical house. Should this be done, and negotiations are pending, Andre Charlott will be the presiding spirit. Since the reign of Charles Frohman the Duke of York's has been tried out on many things, but has registered more failures than successes. It is thought that sticking to one form of entertainment the public will gradually be educated into making it a success.

## IN BERLIN

(Continued from page 3)  
 Bicycle riding; Richard Nadrag, ventriloquist; La Berat, dancer.

"Musik" is Sentimental

Maria Orska has been falling back upon Wedekind again; this time on one of his minor plays, to be sure. But Wedekind is the greatest of the

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modern dramatists and even his second best is better than anything that Kaiser of Strindberg can achieve. The play is called "Musik," and, strangely enough, is quite sentimental. It is the study of a rather silly girl who has a voice and studies with a well-known singing teacher, who takes this opportunity to have an affair with her.

In the first act she gets rid of her child by illegitimate means and has to serve a jail sentence for it. When out the teacher again starts an affair with her, and this time she will not give up the child; but in the last act it dies and she is left utterly broken.

The most interesting thing in the play is the portrait of the music teacher, who is heartless in his stupidity. The wife, too, is interestingly drawn, and the characters in the prison are etched with magnificent satire. Orska, as the girl, has moments of originality, but she is always the same and she drops the tempo time and time again and for no reason at all. Special notice must be given to the performances of Karl Noack and Jenny Marba.

Other Late Productions

Volsbuhne: "Herrn Vielgeschrei" ("The Man Who Talks a Lot") from the Danish of Holberg and "Die Abrechnung" ("The Reckoning") by Gustav Wiet. These two Danish comedies, the first a classic and the second semi-modern, were charmingly played by Herzfeld, Stevermann and Leopold under the direction of Hilpert, with scenery by Lotti Reininger.

Residenttheater: "Professor Bernhardt," by Arthur Schnitzler, successful revival of Schnitzler's propaganda play; good piece of melodrama, but the author let himself be run away with through his Jew-

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ish sympathies. Not at all typical of this author.

Theater am Kurfurstendamm: "Der Schatten" ("The Shadow"), Dario Nicodem's melodrama, known in America through the performance of Ethel Barrymore; this time Tilla Durieux takes the leading role and gives technically a performance of much finish, but quite cold in conception.

Schillertheater: "Kapitan Brose-mann's Opfer" ("Captain Brose-mann's Sacrifice"), comedy by Max Dreher; the sort of thing for this theatre, which is only a provincial stock company. The audience liked it, but then they like anything from "Charley's Aunt" up.

Schlossparktheater: "Erotic," from the Danish of Gustav Wiet; a comedy that is not at all what the title promises, as it is a local comedy of small town life. Amusingly done, but not important.

Zentraltheater: "Die leeren Hande" ("The Empty Hands"), by the lawyer, Wenzel Goldbaum, who attempts here, rather feebly, to show the audience what an awfully hard time lawyers do have of it.

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**AUSTRALIA**

By ERIC H. GORRICK

Sydney, April 25.

"Sally" is a sensation at Her Majesty's. Grossing biggest business in town.

"If Winter Comes" is doing fair business at Royal.

Williamson-Tait presented Emelle Polini in "Madama Butterfly," a tragedy by David Belasco, and "French Leave," a farce in three acts, at Criterion. Business big. Due to go out on the road next week. Miss Polini was badly miscast as Cho-Cho-San (Madame Butterfly) and failed to secure the desired results this beautiful little story demands. Again in "French Leave" Miss Polini was wrongly cast. To put a dramatic actress of high caliber into a part that calls for a vivacious young girl was a grave error. In works of a highly dramatic nature Miss Polini stands without a rival in this country.

Sir Harry Lauder began his second tour of this country here March 31. Show has done good business for past four weeks and closes next week. Phyllis and Giles, La Ventura, Kavanagh, juggler; Queenie Fenton, Payne and Hillard, Daphne Ferguson, J. and N. Tait by arrangement with E. J. Carroll, are

handling the star. Fred Quintrel conducts. Show will do big business wherever playing.

Fuller's presented by arrangement with Bailey and Grant, "On Our Selection" at the Grand two weeks ago. Although revived many times, this evergreen burlesque on Australian bush life continues to big business. It is about the only Australian play that will never die. Bert Bailey made a very big hit with Fred McDonald running a close second. Jack Kirby gave a splendid characterization of an old Irishman. Vera Remee was miscast as the daughter.

Wirth's circus goes out on road this week.

Julius Knight headliner this week at Tivoli and pulling good business twice daily. Star was a big dramatic success here many years ago. He is presenting a sketch built around the usual triangle. Assisted by Lizette Parkes and Herbert Millard. Edgar Beynon, pot-pourri act, good; Togo, juggler, clever; Vera Benson, songs, good. Cracknells whip cracking and jumping dogs, fair; Pall Malls, dancers, big hit; David Poole, vent act, stopped show; Southern Singers, colored, enormous hit.

Business fair at Fuller's. Babs Pacey, dancing, over; Signor Palmetto, songs, liked; The Hemsleys, weak sketch, just got by; Spangles Four, songs, very big; Two Meurs, acrobats, usual type hand balancing; Russel and Frost, dancing, fair; Huley and Bent, songs and talk, big hit; Dora Lindsay, Scotch songs and talk, ordinary act; Baron, vent, good; Wong Toy Sun, magic, closed and held them in.

TOWN HALL—Jean Gerardy.

GLOVE—"Broadway Rose," fifth week.

STRAND—"Singed Wings."

LYCEUM—"Shadows."

CRYSTAL PALACE—"Missing Husbands."

Melbourne

HER MAJESTY'S—"The Southern Maid."

PRINCESS—"The O'Brien Girl."

ROYAL—"Woman to Woman."

PALACE—"Bulldog Drummond."

KING'S—"The Silver Fox."

TOWN HALL—Evelyn Scotney.

TIVOLI—Gus McNaughton and Co., Akabah Arabs, La Terpsichore.

Audrey Knight, Three Scamps, Hunter and Bob, Zellini.

PLAYHOUSE—"Sunday" (revival).

BIJOU—Colleano, Verna Bain, Slavin and Thompson, Pat and Paula Hensen, Ruby Browne, Lloyd and Raymond, Victor, Otessa, Bilton and Max, Ler Lans, Hawaiians.

STRAND—"Queen of Sheba."

LYRIC—"The Midnight Frolics."

MAJESTIC—"The Old Nest."

Adelaide

ROYAL—"Calico."

MAJESTIC—"Everest's" Monkeys.

Gerald revue, Angel Bros., Lollo and Wendling, Lerol.

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floor, 62616, Phone 5514.  
SAN FRANCISCO—Pantages Theatre Bldg., 5th  
floor, Douglas 5855."The O'Brien Girl" is still running  
strongly in Melbourne. Show has  
passed its 150th performance.Spencer Barry, late producer for  
Harry Musgrove Theatres, Ltd.,  
secured verdict of £1,542 against  
company for broken contract. Barry  
produced "The Tivoli Frolics" and  
other pieces.The Fox people will present  
"Queen of Sheba" at the Town Hall,  
Sydney, June 4. A special publicity  
campaign has started in the dailies.It is reported that Muriel Starr,  
sister of Frances Starr, is to return  
to Australia under direction of WH-  
Williamson-Tait and will appear in  
"East of Suez." Miss Starr was a  
very big success here years ago in  
"Within the Law" and other pieces."A Southern Maid" is still pulling  
wonderful business at Her Majesty's,  
Melbourne.Sir Harry Lauder is getting \$2 top  
at the Palace. Show will move on  
to Melbourne next week for a run.Gertrude Elliott is doing well at  
the Royal, Melbourne, in "Woman  
to Woman" for Williamson-Tait.Snub Pollard, film comedian, re-  
turns to America this week. Pollard  
has been on a visit to his folks.Benno Moiseiwitch has arrived  
for a second concert tour of this  
country under J. H. N. Tait direc-  
tion. He will appear at the Town  
Hall."The Cat and the Canary" will be  
presented at the Criterion early next  
month by Williamson-Tait. Com-  
pany now playing "If Winter  
Comes" will appear in the new pro-  
duction. Maybe Lynton of "Bat"  
fame will join the company for the  
production.Gertrude Elliott is to do "Smilin',  
Through" for Williamson-Tait after  
"Woman to Woman."Oscar Asche will present "Chu  
Chin Chow" at the Theatre Royal,  
Sydney, early in May.Art Hickman's American Or-  
chestra, from Frisco, has been en-  
gaged by J. C. Bendroft, Ltd., for  
a season at the Palais Royal,  
Sydney.Hugh J. Ward, director Hugh J.  
Ward's Theatres, Ltd., has re-  
duced admittance prices to theatres  
controlled by his company to pre-  
war charges, viz.—Six shillings top  
(\$1.50), five shillings (\$1.25), three  
shillings (75c.), one shilling and six-  
pence (35c.), and one shilling (25c.).Sidney Watson, late conductor at  
G. O. H., sued George Marlow, pro-  
ducer, for thirty pounds, alleged to  
be wages owing. Plaintiff denied  
he had ever been thrown out of a  
girl's dressing room by Marlow.  
Watson stated that he found all  
ladies attractive, but no one had  
complained of his hanging around  
dressing rooms. Plaintiff admitted  
he had bandaged a girl's leg, but  
Marlow completed the operation.  
Judge gave verdict for defendant.PRINCE OF WALES—St. Leon's,  
Lloyd and Montrose, Sadie McDon-  
ald, Barbarina, Gealks and Gealks,  
Two Vagabonds, Winnie Edgerton,  
Moon and Morris, Rene Esler.

PAV—"Manslaughter."

GRAND—"Foolish Wives."

Brisbane

HIS MAJESTY'S—"Oh, Lady!

Lady!"

EMPIRE—Les Killeks, Jack Birch-

ley, Frank Andrews, Louis Bloy,

Craydon and Mack, Con Moren re-

vue.

CREMORNE—Humphrey Bishop

Co.

ROYAL—Stock Co.

SAVOY—"Mighty Lak a Rose."

NEW ZEALAND

Auckland

HIS MAJESTY'S—"The Forty

Thieves."

KING'S—"Under Suspicion."

OPERA HOUSE—Potter &amp; Hart-

well, Opera Singers, Wendy &amp;

Alphonse, Beresford &amp; Rennie, Nat

Phillips Revue.

LYRIC—"My Wild Irish Rose."

Wellington

HIS MAJESTY'S—Hurl &amp; Evans,

Neil &amp; Braddy Shaw, Lane &amp;

Howard, Reece Sisters, Conway &amp;

Beecham.

EVERYBODY'S—"Manslaughter."

Christchurch

ROYAL—Digger Co.

OPERA HOUSE—Apdala's Zoo,

Miraro Bros., Doris Wells, Sunshine

Players.

LIBERTY—"Dream Street."

Dunedin

HIS MAJESTY'S—Le Blanc Co.,

George Dixon, Tubby Stevens, Nash

&amp; Anderson, Ruth Bucknell.

"A Night Out" is to be revived

this month by Williamson-Tait.





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NEW YORK CITY

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# VARIETY

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40 PAGES

## PICTURE ASS'N WIRE-PULLING

### GRIFFITH'S NEXT PRODUCTION WILL HAVE AL JOLSON AS STAR

Will Be Made at Marmaroneck Studio, Starting Immediately—New Uncle Tom Producer Ready for Star in Blackface

D. W. Griffith's next picture will have Al Jolson starred in a sympathetic negro character part, the great singer of popular songs appearing of course in blackface.

Griffith has long nursed the idea in his mind that this generation is ready for a new Uncle Tom, and his experience with the darky character played in "One Exciting Night," and with the public reception of his new story of the Southland confirm him in his desire.

The story for the Jolson picture is in hand. Griffith has had it a long time, and has been awaiting the selection of the main character. The arrangement with Jolson was all that remained to realize the project.

Jolson's engagement in "Bombo" at the Winter Garden will not affect the picture plan either way. If the show runs into the summer, it will be possible to carry the studio work on at the same time, the studio being less than an hour out of the city and Jolson being well known as a remarkably energetic worker.

#### "RIVALS" WINNER

"The Rivals," the star revival of Equity Players, closed Saturday at the Earl Carroll, after playing three weeks, the first of which was at the 48th Street. The attraction could have remained longer but for the absence of some one in actual authority.

The company was agreeable to continue, but when Francis Wilson advised the others he would not break his promise to appear in "The School For Scandal," which will be given next week at the Lyceum as a benefit for the Players' Club, some of the others in the Equity show stated it "would not be quite fair" to have another player in Wilson's role.

The "Rivals" was easily the most successful of Equity's tries. It was only scheduled for one week, but when the takings totaled \$17,700 it was decided to continue and the pace at the Carroll is quoted at over \$12,000 for both weeks there.

It was proposed to play the show in several other cities, including Philadelphia and Boston, and it was estimated with the name strength of the company "The Rivals" would have had little trouble drawing as much as \$25,000 in each of the important stands. For some reason that was also shelved, although liberal sharing terms were reported offered.

### DILLINGHAM IN PARIS, SAYS HIP WILL STICK

Will Visit Vienna in Looking Over Plays—Chevalier Over in August

Paris May 29.

Charles Dillingham has arrived here to look over the current attractions with a visit to Vienna following for the same purpose. Despite contrary reports he states the New York Hippodrome will continue as a playhouse next season.

Maurice Chevalier expects to sail for America in August and not the end of June as first reported. Chevalier wishes first to have a quiet vacation before going to New York to study English and American theatrical customs prior to opening in September with Dillingham.

(Continued on page 5)

#### STANDARD FOR TABS

Equity Working Out Scheme for Smaller Shows

Equity is working out a plan for a standard form of contract which is to apply for tab, rep, boat and tent shows. Players in attractions of the sort are said to form an important percentage in Equity membership and dues from such members are the lowest in the Equity scale. There is no association of managers in the rep and tab class. How the proposed "standard" form will be enforced is not explained. None of the usual Equity contracts is known to apply.

It is proposed to increase the present annual dues of \$5 yearly for members in the itinerant shows after the new contracts are devised. All other members are charged \$18 per annum, except junior members, whose dues are \$10 yearly. It has recently been ruled that junior members when applying for membership must be vouched for by two other members in good standing. Juniors are players just entering theatricals and includes recruits to stocks, but not those in the rep and tab class. New members applying in the itinerant class, however, must also be vouched for.

### POLITICAL TWISTS AT M. P. T. O. A. ELECTION

Producers and Hays' Organization Active in Caucuses of Convention—State Organizations with Defeated Candidates Accuse Each Other—Ford Favor-Seekers Wanted Control

\$30,000 CASH PUT UP

The Fourth Annual Convention of the Motion Picture Theatre Owners of America has passed into history. Chicago was the scene of a three day's battle during which there was considerable "inside baseball" played by the politicians of the organization and which for a time looked as though it would bring about a disruption within the organization that might be more serious than that which occurred in Washington a year ago.

When the smoke cleared and the election was over there seemed to be a general spirit of satisfaction on the part of the majority that what had been accomplished was entirely for the best.

Sydney S. Cohen was elected for his fourth term as president of the organization. On Friday last in the convention hall of the Coliseum he was financed on the spot with \$30,000.

(Continued on Page 18)

### COAST FILM PLAYERS PREFER FREE LANCING

Don't Want Long Term Contracts—Motoring From Lot to Lot

Los Angeles, May 29.

A prominent picture booking agency here notes that a number of its popular clients are passing up long-term contracts in favor of "free lancing."

With production activities at the peak and the demands for popular unattached leading men and women proportionately needed, the picture actors are foregoing affixing their signatures to any long-term contracts in favor of appearing in separate productions.

It permits their simultaneous playing in more than one production, motoring from one lot to another as the occasion demands.

### CABARET BUSINESS BAD, TALENT AND BANDS CHEAP

Tough Summer Predicted for Dance Cabarets—Bands Drop in Price from \$125 to \$50 a Man—Weather Partially Blamed

### WILL ROGERS LANDS HIS BIGGEST LAUGH

Sends New Amsterdam Audience Into Spasm Over Comment on Municipal Parade

The biggest laugh ever heard in the New Amsterdam theatre or secured by Will Rogers in that house or elsewhere, happened Saturday evening. During Rogers' monolog in the course of "The Follies" performance, the humorist dwelt upon the municipal parade the same afternoon on the opening of New York's Silver Jubilee celebration.

"It was funny," said Rogers, "how they placed the street cleaners right behind the aldermen."

Sunday night at the Century, during the Songwriters' benefit performance, Rogers pulled the gag for a second time. Murry Hurlburt, president of the Board of Aldermen, seated in a box, nearly fell off his chair laughing.

Speaking of the song writers, Rogers said he thought all the writers of "Mammy" songs should be banished to their native country, which might oblige them to visit Russia, where their own mummies could see them.

#### "UNCLE TOM" TO MUSIC

Duncan Sisters Will Star in Wilkes' Production

Los Angeles, May 29.

At last that American stage masterpiece, "Uncle Tom," is to be musicalized with possibly a chorus of singing bloodhounds. The Duncan Sisters are to star in the production, to be presented by Thomas Wilkes.

Rehearsals are to commence here next week with the opening scheduled for San Francisco, the show later to return here for a run at the Majestic.

#### ROBERTSON'S REMINISCENCES

London, May 29.

Sir Forbes-Robertson has returned from Sicily, where he has been writing his reminiscences.

#### Screening "Tons of Money"

London, May 29.

A screen version of "Tons of Money" is to be made shortly under the direction of Frank Crane.

The weather is blamed for the present bad cabaret situation locally and out-of-town. With the temperature moderate for this time of the year, the beaches are deserted, while the city resorts are either closing down or not booking any talent because of the expected torrid wave which is inevitable in a few days. Coupled with this, the uncertainty of Governor Smith's signing of the Mullan-Gage repeal predicts a tough summer in the cabaret field.

Talent, as one cabaret booker puts it, that hasn't called on him for summer engagements for over eight years are now renewing friendship. Many of them are vaudeville and production people of quite some standing. A visit to any agent's office any afternoon between 2 and 4 o'clock will prove the number of people seeking summer engagements are unusually abundant. The early closings of vaudeville and production's accounts for this.

The orchestra booking agents similarly find that the number of jazz bands in the field is proving a drug on the market. Eight men combinations, which formerly sold for \$1,000 and \$1,100, are being offered \$400 weekly—\$50 a man—and plenty of them are to be had at that price.

An instance at the Blackstone, Atlantic City, is cited by one agent. He accompanied a new songstress to the place one day last week, and found himself practically the sole audience. Many of the out-of-town cabarets are minimizing on entertainment with a soprano-hostess to supplement the dance music. In New York, very few places are going. The Boardwalk is closed, and the Palais Royal followed suit Saturday.

#### SAENGER CO. BUILDING

New Orleans, May 29.

Julian Saenger, president of the Saenger Amusement Co., has returned from a five months' tour of the world.

The immediate plans of his company include the erection of a theatre in Pine Bluff, Ark., seating 2,000 another in Texarkana, Tex., and a film palace at Shreveport, La.

All of the new houses are to be called Saenger.

### COSTUMES

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## HEARST GETS EMPIRE FOR FILM SHOWINGS

First Time Special Picture  
Ever in Famous House—  
Opening June 11

London, May 29.

A contract made yesterday gives the Empire to William R. Hearst. It will open June 11 with a Cosmopolitan super-production as yet unnamed.

The Empire is reported under rental to Hearst on the basis of \$200,000 annually. It's a very fair-sized capacity theatre, with about the best theatrical location in London's West End section.

Hearst will be the first picture maker to show his product in the Empire, a theatre known by its name all over Europe. First famous as a music hall it later became a musical comedy production house and of recent seasons has held several productions made by Sir Alfred Butt.

An odd angle to the leasing by the American picture people is that Famous Players has had its representatives over here scouring the West End for a theatre to exhibit Famous' "Covered Wagon." The Famous people have been dickering for the new Tivoli that cannot open until late in August.

It became a race, according to the insiders, between Hearst and Famous as to which should first open a special here this summer, with Hearst getting a distinct bulge in the surprise of securing the Empire, the most desirable London theatre that could have been procured for a special film showing.

When Cosmopolitan brought over "Knighthood" with Marion Davies, it played the Scala, looked upon as a neighborhood house, located relatively in London much as 125th street would be to Times square in New York, while the Empire is in the center of the West End, which is the Times square of London. The Empire's location is the same there as the Astor theatre is to the square in New York.

The report today is that the Empire will open with either "banter" "Enemies of Women," with Lionel Barrymore and Alma Rubens, or "Little Old New York" with Marion Davies. Both of these Cosmopolitan specials are understood to be in readiness for over here.

## LES LIQUOTES AS OPERETTA

Paris, May 29.

The novel of Georges Courteline, "Les Liquotes" (meaning those people who suffer from a swelled head) was recently adopted as a comedy by Louis Noguette, and this gave R. Dieudonne and C. A. Carpentier the inspiration of making a musical comedy of the subject, for which Edouard Mathe wrote a score. The musical version was produced at a small cabaret, Le Perchoir, some weeks ago, and met with success, and three acts have now been transferred to the more important stage of the Theatre des Nouveautés (under independent summer management). The roles are held by Marcel Vatel, Barral, Rene Bussy, Clara Tambour, Andree Alvar (who quit the Rip revue at the Vaudeville during rehearsals, when listed for an objectionable role) and Jenny Backson.

## REVUE ALL DOLLYS

Paris, May 29.

The summer revue at the Ambassadeurs, entitled "Paris Sans Voiles," was produced successfully May 26 despite rain.

Eddie Dolly arranged the dances employing eight English chorus men and sixteen English girl dancers. The Dolly Sisters, featured, were well received. The Dollys present an original pantomimic sketch in the form of a 15-minute four-act drama, depicting the life of an actress. The audience is led to believe the same girl is playing throughout the entire sketch despite the rapid changes. The finish reveals the twins for an excellent effect.

The Dollys also present a plantation act in black-face and a scene entitled "Shadows."

Grace Hayes Moves to Paris

Paris, May 29.

The Abbey Thelme restaurant has closed with the Trix Sisters' Blue Room, reopening next week under the name of the Abbey Blues Room.

Grace Hayes, Dora Stranova and Fay Harcourt are featured.

## "PETIT CHOC" NOT BAD

Plot Develops Aboard Ship—Flers Coming Over

Paris, May 29.

"Petit Choc," a three-act operetta by P. J. Flers, put on by Szulc, proved a worthy successor to "Ta Bouche" at the Theatre Danou, opening May 25.

The plot concerns an actress named Mimosa. Sailing for New York to fulfill an engagement, she becomes innocently compromised owing to a mistake over tickets with Maurice, an engineer taking an invention to America with a friend Alfred, to secure capital.

The immigration authorities forbid Maurice and Mimosa landing unless they marry. A clergyman aboard performs the ceremony with the couple deciding to secure a divorce upon landing.

Visiting Palm Beach, various adventures with elderly suitors occur with the couple finally deciding to continue in wedlock, despite the arrival of Susanne, who is Maurice's fiancée. This condition is rectified when Alfred marries Susanne.

A Belgian with six marriageable daughters seeking husbands, played by show girls, provided some exaggerated comedy.

Regine Flory proved a charming Mimosa, with other members of the cast being Adrien Lamy, Philippon, Faurens, Loche and Mesdames Christine Dor, Pauline Carton and Germaine Sergys.

Flers, the author, will probably go to New York in the fall to produce revues.

## DEATHS ABROAD

Paris, May 29.

Raoul Cinch, French journalist, at Lyons, France, aged 63 years.

The mother of Mile. Jane Delys, comedienne of the Palais Royal theatre, Paris.

M. Carrard, known as Dorfeuille, manager of the Theatre Gaite Montparnasse, Paris, died in that city.

Petit Rascos, the youngest member of the Five Itascos Troupe of acrobats, was killed at Tunis, Tunisia, in a tramcar accident.

Usher H. Watts, banjo player with International Jazz Five (colored), died May 16, at his Paris home, of apoplexy, aged 46 years. The body was buried in Paris.

## ROUMANIANS ARRIVE

Paris, May 29.

Mme. Elvire Popesco, who founded the Little Theatre in Bucharest with Jancovescu and Mihalesco two years ago, has reached France with her associates, coming from their American trip. They will open in Paris the middle of June with a Roumanian troupe in "The Red Passion" by Mihail Sorbul.

## "Peg o' My Heart" in Paris

Paris, May 29.

The little playhouse in the Rue Fontaine, known as the Theatre Marjol, (named after the lessee), which has been closed during the present season, has reopened at the Theatre Fontaine, with "Peg o' My Heart," the French version of "Peg o' My Heart."

## PASSION PLAY IN ITALY

Turin, May 29.

The Oberammergau, revised version of the Passion Play, performed by Italians, being performed at the Turin stadium, is due to run until May 30.

Business, however, has been disappointing, and the Italian show does not come up to its German prototype.

## DAPHNE FOLLARD WITH G.V.F.

London, May 29.

The engagement has been made for the new "Greenwich Village Follies" in New York of Daphne Follard, who will go over to your side by September.

The Casinos dancers, also have been engaged for the new "Village Follies."

## CHEVALIER RETURNS

Paris, May 29.

Maurice Chevalier, the star of "La Hant" at the Bouffes, is booked by Dufrenoy and Varna for the autumn revue at the Palace, Paris.

The press states the salary will be 1,500 francs a day.

## OTHER FOREIGN NEWS

(CONTINUED ON PAGE 3)



FRANK VAN HOVEN

This week (May 31-June 3),  
National, Louisville.

Direction: EDW. S. KELLER

## LONDON CLOSING

Three This Week with Stoll After  
Drury Lane

London, May 29.

"Ned Keane of Old Drury" closes Saturday at the Drury Lane, with Stoll negotiating to rent the house for a short term. It is not known whether he wants it for a picture or musical show.

Other closings Saturday are "A Piccadilly Puritan," at the Ambassadors, and "A Night of Temptation," at the Lyceum. "The last Waltz" finishes at the Gaiety a week later.

## FARCE REVIVED

Paris, May 29.

The three-act farce, "L'Heritier du Bal Tabarin," by Nicolas Nancey was revived at the Dejazet theatre last week. This rollicking vaudeville (as is catalogized in France), after being toned down forms the plot of an operetta to be produced in New York by the Shuberts shortly.

## ROSA OPERA'S DIFFICULTIES

London, May 29.

The Carl Rosa Opera Co. is in voluntary liquidation.

It will be advertised for sale in the hope some capitalist with musical aspirations, may assist in financing.

## French and English Dancing Team

Paris, May 29.

Ray Goetz has engaged Robert Quinault, a French dancer, and Iris Rowe, a youthful English partner, to appear in New York in September.

## New Version at Casino

Paris, May 29.

A new version of the Casino de Paris revue was nicely presented with Fortuge, a local comedian and singer, featured.

George Grossmith Sailed for N. Y.

London, May 29.

George Grossmith sailed for New York May 23.

## DR. THOMPSON, "PHARUS"

"Healer" Challenged by London Paper

London, May 29.

Dr. W. B. Thompson, a healer, under the name of "Pharus" opened this week in Nottingham to the biggest Monday audience of the season.

The "Daily Sketch" is offering £1,600 if he will accomplish a single cure, with "Pharus" announcing from the stage he will accept the challenge and accomplish six cures.

Thompson is booked to open June 11 at the Palladium.

## MARIE SAMARY'S ADIEU

Paris, May 29.

The French actress, Marie Samary, gave her farewell performance at the Porte St.-Martin last week. Little known abroad, she was recognized as a true comedienne, particularly in Moliere's works, in her own country.

She made her debut at the age of 14 years, and was twice married.

## DANCE HALL PROSPERS

Paris, May 29.

The Moulin Rouge ball room is a gold mine at present with the system of free admittance. A huge profit is realized from the ordinary sale of drinks, mainly beer, on which the authorities collect an entertainment tax of 25 per cent. of the retail price of the beverage.

## FRENCH CLOCKS HOUR AHEAD

Paris, May 29.

The French daylight saving bill, placing the clocks one hour ahead, was in effect Sunday for the summer, with the picture exhibitors expressing dissatisfaction at the measure.

## MAX DEARLY'S "IDEA"

Paris, May 29.

Max Dearly and Jeanne Saint-bonnet will create a French version of "I Have an Idea" at the Theatre Marigny Dec. 15.

## PADEREWSKI QUILTS POLITICS

Paris, May 29.

Paderewski, Polish pianist and statesman, arriving here, states he will resume piano recitals and is through with politics.

## Rahna Out of Revue

Paris, May 29.

Mme. Rahna, an Oriental dancer, recently implicated with Harry Piller in the crusade against nude dancing, has temporarily left the Palace revue due to illness.

She is reported improving and will return shortly.

## Duval for "Music Box"

Paris, May 29.

Paulett Duval, French dancer, has been engaged for the "Music Box" revue in New York with two partners.

## Charlot in on Majestic

Andre Charlot, the London producer, reached New York Tuesday on the Majestic.

## IN LONDON

London, May 23.

Joe Coyne made the big hit of the evening when "The Merry Widow" was revived at Daly's. It was rumored some time ago that he faked playing the part he created 16 years ago, but his show gave no sign of this. During the interval he tried to get out of the building, but was immediately mobbed by the occupants of the pit, who hugged and kissed him and insisted on his autographing innumerable programs. Evelyn Laye, who follows Lily Elsie as the widow, possesses all the technique, but fails to convey an atmosphere of romance and abandon. Carl Brisson, until recently a sparring partner of Joe Beckett, and an associate of Georges Carpentier, was a big success as Prince Danilo.

The Bert Court Christmas show, "The Windmill Man," is under contract for the Victoria Palace until 1924. The contract includes Oswald Waller who was for some time in America with Charlie Withers in the title role.

After the first excitement caused by the writing of a playlet by the Duchess of Westminster for the "Nine o'Clock Revue" at the Little, various touches are being thrown on the publicity value of Her Grace as a publicity movement. In the

first place she is no longer "Her Grace," but simply Mrs. James FitzPatrick Lewis, and her husband was at one time a member of the Pellissier "Follies."

John Masfield's "Mallory Hotspur" will follow J. Hastings Turner's "Lilies of the Field" during the Playbox season at the Ambassadors. In the Masfield piece Laura Cowie, who is Turner's wife, will play the lead.

The cast of "Stop Flirting," which Sir Alfred Butt produces at the Shaftesbury on May 30, includes Jack Melford, Henry Kendall, H. R. Hignett, Fred and Adele Astaire, who were the big hits of the recent Liverpool production; George de Warfaz, Mini Crawford and Marjorie Gordon. Felix Edwards will produce.

Owen Nares has returned to vaudeville and is playing the sketch, "The Man in the Chair," on the Gulliver circuit, opening at the Palladium.

Royalty invariably waits some time before visiting a theatre at which a new play is being presented. "The Music Box" has, however, proved an immediate attraction. The Princess Royal has been twice (Continued on page 39)

## LAURETTE TAYLOR MAY GO TO LONDON IN FALL

Playing "National Anthem"  
Under Management of  
Marie Lohr

London, May 29.

A likely chance exists that Laurette Taylor will appear over here in the fall, under the direction of Marie Lohr, the local manageress, and at Miss Lohr's West End theatre.

It is understood Miss Taylor has entered the condition she will appear only in "The National Anthem" in London, amongst her American play repertoire. Several requests are said to have been sent Miss Taylor from this side of her appearance in London. The condition is believed to have been made by the New York star through her aversion to again attempting "Humoresque." The picture of the same title has played throughout England.

## WITH OR WITHOUT BILLING

Paris, May 29.

Yeddy Martin and Partner, billed as "celebrated American artists," are appearing in the Concert Mayol Revue, together with Chris Richards, English dancer.

Mme. Nikitina, formerly with Nikita Balleff, engaged for two months, opened successfully without billing.

## NIJINSKI'S IMPROVEMENT

Paris, May 29.

Nijinski, the Russian dancer, who was brought to a hospital adjacent to Paris from Vienna several weeks ago in a serious condition mentally, is improving under the new treatment.

He was able to attend the premier of the "Chauve Souris" here May 24.

## SAILINGS

July 5 (New York to London)  
Gertrude Millington, Dorothy  
Trainer (Beren-garia).  
June 21 (New York to London)  
Florence Shirley (Kroonland).  
June 5 (New York to London)  
Rupert Ingalese and Co. (Beren-garia).

June 2, Daisy Atkinson (Mrs. J. A. Douglas) New York to London (Cedric).

June 2 (New York to London)  
Yvette Rugel, Adele, the theatrical  
costumer, (Majestic).

May 29 (New York to London)  
Oliver M. Saylor (Canopic).

May 29 (New York to Cherbourg)  
Harry Boller (Mauretania).

May 29 (New York for London)  
Winthrop Ames (Mauretania).

May 29 (New York to London)  
David Samuels (Mauretania).

May 26 (New York to London)  
Cosmo Hamilton, Joseph Hoffman,  
Mrs. Richard Bennett, Jacqueline  
de Beaufort, (Homeric).

May 26 (New York to Bremen)  
Allan Dale (President Roosevelt).

May 26 (New York to London)  
Hamilton Revelle, Mary Boland  
(Baltic).

May 23 (New York to Paris) Irene  
Castle, Luerzia Bori, Yvonne  
George, Mario Chamlee, (France).

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

May 19, (New York to London),  
Richard C. Schlier, (Geo. Wash.).

May 26, (same), Osborne Co. (Baltic); May 26, (same), Sidney Cohan,  
(Fox Films), (Homeric); May 29,  
(same) Princess Winona, Earl A.

Dostader, (Mauretania); June 23,  
(same), Mr. and Mrs. Homer B.  
Mason (Baltic).

May 26, (London to New York),  
Hughie Barrett's orchestra, (Olympic).

May 29 (New York to Paris),  
Teddy Gerard, Minc. Leta May,  
Paul Morris (Mauretania).

May 29 (New York to London),  
Henry Hyl, Helen Hayes, Maude  
Odell, (Canopic).

## THE TILLER SCHOOLS OF DANCING

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# FAMOUS PLAYERS SNAPS BACK AS N. Y. BEAR POOL COVERS

**Reported Wall St. Clique Went Short 8,000 Shares in Drop, but Lost Nerve—Declared Loew Will Show Net on Year Equal to \$2 a Share on Common**

Famous Players rallied swiftly from its sensational break to 73 1/2 last week, touching 80 Monday at the top and only giving way slightly during the reaction. Out of the thick fog of market reports concerning the amusement leader the nearest approach to definite information appears to be that a clique of bear speculators undertook a concentrated campaign on the stock basing their tactics on the known fact that Famous Players is one of the notorious pool issues.

The general idea was to shoot at all pool issues, stocks whose backers could be depended upon to take on large blocks in an effort to support prices. If the bear clique could dump a carload of Famous Players on the pool around 55 to 60 the backers would probably be weakened and a final drive, such as was easily within the powers of the reported operators, would stand a good chance to carry through. Besides at the last minute there was always a likelihood that the pool might take a turn on the short side itself. And something of the sort seems to have happened.

**Aim at 70**  
For some days before the land-slide tips were circulated on Broadway that a bear pool had in hand a campaign in Famous by which it was planned to hammer the stock down to 75, letting the impetus take it to 70 and there cover, switch and go long to the extent the situation would stand. Beginning May 17, the day of the 15,000-share turnover, it is said the bear clique went short a total of more than 8,000 shares, but they failed to go through with their program. The covering movement started at 75, which developed to be the resistance point. Belated shorts, who probably were badly handled later, seem to have been allowed to drive it below 74, but the real covering seems to have started at 75. Selling after it crossed (Continued on page 5)

## GROUP OF NEW LAWS SIGNED BY GOV. SMITH

**Lusk Anti-Sedition Laws Repealed and Athletic Commission Given New Power**

Albany, N. Y., May 29.  
Governor Smith, in addition to signing the repeal of the Lusk anti-sedition laws, affecting school teachers' oaths of allegiance, has signed the following measures:

The Downing bill amending the State athletic commission law by authorizing boxing licensing committee to revoke licenses for violations and imposing an annual license fee of \$25 for matchmakers, as chapter 354 laws of 1923.

The Freiberg bill amending section 901 criminal code by providing a penalty for fortune telling, became chapter 354 laws of 1923.

The Jesse bill, amending section 201 general business law, by limiting liability of hotel keeper for loss of personal property became chapter 415 of the laws of 1923.

The Jesse bill amending section 200 general business law by providing hotel keeper or steamboat proprietor shall not be liable for loss of bank notes, bonds, negotiable securities, precious stones, railroad tickets or other small valuables if safe is provided for keeping such articles, as chapter 417 laws of 1923.

The Bloomfield bill providing for registration in office of secretary of state of name by which hotel is known or designated, as chapter 419 laws of 1923.

The Jenks bill adding new section 925 to penal law, making it a misdemeanor to obtain credit or accommodation at any hotel by means of false pretense or with intent to



**HARRY BUNCE SAYS—**  
"He is glad to see his Brooklyn friends McLaughlin and Evans playing the Palace this week. Some day soon they will be glad to see us there. We're on our way and expect to arrive shortly."  
**ARTHUR—HARRY**  
**FRAZER and BUNCE**  
in "DOUBLES TROUBLES"  
**Direction ALF T. WILTON**

defraud, became chapter 503 laws of 1923. In other words, a person who goes broke on the road is guilty of a misdemeanor if he can not pay his hotel bill.

The Levy bill adding new section 133 lien law, providing for lien of motion picture film laboratories, became chapter 609 laws of 1923.

The O'Brien bill amending Greater New York charter by providing license fee for public dances may be charged by ordinance of board of aldermen, became chapter 622 laws of 1923.

The Schacknp bill amending the penal law by making more stringent provisions affecting corner loafing, insulting of women on the streets and in public places, etc., became chapter 642 laws of 1923.

The Walker bill adds new article 5-a to civil rights law, requiring membership corporations and unincorporated associations to file with secretary of state sworn copy of constitution, oath, membership list and officers; also to file within ten days after adoption, every resolution or minute of action providing for concerted action to promote or defeat legislation or support or defeat any candidate for political office. Anonymous communications are prohibited. This bill hits the Anti-Saloon League and the Ku Klux Klan and became chapter 664 laws of 1923.

The Hamill bill providing all tickets to boxing or wrestling matches must be sold from box office on premises and prohibiting sale of tickets in excess of 50 cents over price printed thereon by persons other than licensee at price greater than that printed on ticket became chapter 699 laws of 1923.

At a recent hearing held before Governor Smith on the O'Connor bill, which is before him and which would remove the penalty for book-making, leaving the same optional with the magistrate an interesting tilt took place between Mr. O'Connor and the Rev. Canon Chase, the former accusing the latter of being a hypocrite and a fraud and never advocating real reform measures.

It is anticipated the Governor will sign the O'Connor bill.

## PAY RESOLUTION

**Society of Authors Systematizing For Broadcasting**

London, May 29.  
At the annual meeting of the Society of Authors, Playwrights and Composers the following resolution was passed:

"That this meeting recommends members of the society of authors not to give permission for their works to be broadcast without payment of a fee, and that in cases where they give permission on payment of a fee, members should notify the secretary of the society of the terms on which they are dealing with the British Broadcasting Co., or any other company."

**Parisians Bound for South America**  
Paris, May 29.  
Mme. Mistinguett, the music hall comedienne, and Edith Piaf, sailed from Lisbon today to join the Mme. Rasimi Revue Co. in Buenos Aires.

**Arrives in Paris**  
Paris, May 29.  
Recent arrivals here are Irving Berlin, Gilbert Miller and Irene Bordoul.

# AUTOMOBILING IN ENGLAND

London, May 16.

When a member of the New York staff of Variety was sent to London a year ago he endeavored to dispose of his automobile, but the second-hand market was in such a demoralized condition he was unable to secure an offer of more than one-third of what he paid for his car six months before. He figured it out that it was cheaper to ship the car to England and pay duty than to sell at a sacrifice and buy another car in England.

On hearing of this decision, taking into consideration the amateur driving of the newspaper man and the fact that his car was a left-hand drive and that in England the driving is done on the opposite side of the road to that in the States, the members of the staff agreed their embarking confrere would probably break his neck or run down several natives.

The first year has passed and the American visitor to England is still alive, not having met with a single accident other than smashing a lamp through crashing into a taxi in Piccadilly on a wet day, due to the taxi dashing out of a side street.

American artists coming to England for any extended engagement will find it advisable to bring their cars over. An auto can be properly crated and shipped by slow freight for a couple of hundred dollars, delivered in first class shape at the docks in London. There is an important duty of one-third the appraised value of the machine, but if you give a bond to take it out of the country within a year there is no duty. The bonding can be arranged through the Royal Automobile Association, and if a member of the Automobile Association of America you are automatically affiliated with the English association.

There are two auto organizations in Great Britain—the R. A. C., above mentioned, and the Automobile Association and Motor Union—the annual dues for each being a few pounds. Both these associations have uniformed attendants patrolling the main roads on motorcycles equipped with repair kits. The attendants make all minor repairs free of cost to members. If you run out of petrol (gasoline) they will dash off to the nearest garage and secure it, and in event of accident or serious repairs they will see that your car is hauled to authorized repair shops and the repairs made at fixed charges, less 10 per cent., to members. These scouts will give you full information regarding routes, detours, etc., and one finds signs on excellent hotels and inns that cater to automobilists at reasonable charges.

As you drive past these scouts with the insignia of the association to which you belong attached to the front of your car you are given a military salute, to which you are expected to respond in similar fashion to indicate that "all is well." Should the scout fail to salute, stop your car and inquire the reason, whereupon you will be probably informed there is a traffic policeman or constable down the road who is overzealous to summon speeders and that it would be wise to slow down.

Barring a few villages with narrow streets, there is practically no speed limit in England. You are expected, however, to drive at a pace consistent with safety. In other words, if you are in the open country you can let out your machine to its full speed, but you should have common sense enough not to dash across intersecting roads at a speed that would be dangerous to vehicles coming across your path. Such intersections are policed by either a local official or an association scout—often by both. If you happen to be dashing, despite that the traffic is crossing at that moment, the official will likely stop the cross traffic and let you pass rather than have you risk the possibility of being unable to pull up.

The traffic police are your friends—not your enemies as in the United States. They are "human" and assume you are not out to deliberately jeopardize life. They are expected to make liberal allowances for mistakes, but are strictly intolerant of intoxicated drivers. A summons or arrest for driving under the influence of liquor renders you liable to imprisonment and cancellation of your driving license. Other than this, the traffic regulation is tempered with reason. For instance, you can pass a standing street car while the passengers are alighting, but you are, naturally, expected to

temper the operation with due regard for the safety of the public. The police never pawl you out for a reasonable error. You are expected to obey their signal to halt, but if you inadvertently disobey and make a mitigating explanation, the offense is overlooked.

The writer once skidded into a traffic cop with just sufficient force to knock the officer down. The policeman rose, received the explanation that the driver's tires were worn and the car slid despite the brakes and was greeted with the response: "I was a fool to take such chances on a wet day."

All the English roads—even the cross-country ones—are usually in perfect condition. This is a great saving on the tires. The writer drove for over a year without a single puncture or the wearing out of his original tires. Twenty to 30,000 miles on a set of tires is not regarded as exceptional.

Gasoline is dear, costing two shillings a gallon and the tax on cars is based on the rated horsepower. For example, a 60 h.p. Buick is rated at 28-horsepower, for which there is an annual tax of £1 per rated horsepower. The majority of the cars in England are of small rated h.p., to save taxation. There is no snobbery about driving a car of a previous year's vintage. It is no uncommon thing to find a wealthy individual driving a car 10 or 12 years old, but it is always freshly painted and immaculately washed and polished.

The scheme of summoning infractors of traffic regulations instead of arresting them originated here. As before mentioned, you are never spoken to harshly by the officer, but politely asked for your driving license, a notation made of the number and asked when it will be convenient for you to attend court.

Here again you are accorded every consistent consideration. One of the prerequisites of membership in one of the two automobile associations is the free use of legal aid. You notify your particular association and they supply you with a form of possible questions you may be asked in court bearing upon the particular charge. You can either consult counsel personally or fill out the form. Unless it be a criminal charge you do not have to attend personally, the association sending counsel to any part of the United Kingdom without charge to you.

The only time the writer received a summons was coming home from Brighton one night, some 30 miles from London. He sent the "bad news" to his auto association, together with details, the charge being not having proper lights on his car. The legal department of the association sent a representative to defend the case and reported by mail the result, as follows: "We duly attended the police court, when the bench convicted and inflicted a fine of 10 shillings, including costs. Kindly immediately remit this amount to magistrate's clerk."

Reminds you of the States, doesn't it?  
Jolo.

## MISS KERSHAW LEAVING

**Decides on Europe as Permanent Home in Future**

London, May 29.  
Wilette Kershaw, the American actress, is coming to London, having decided to make Europe her permanent home.

**Hilda Trevelyan Saves Revival**  
London, May 29.

The revival of Barrie's "What Every Woman Knows" at the Apollo May 24 is regarded as old fashioned but excellent entertainment, due to the work of Hilda Trevelyan in her original role of Maggie.

The Orpheum, Oakland, Cal., will remain open through June. The house was scheduled to close the week of May 21. The coast bookings with vaudeville turns are now being made with a two weeks' lay-off out of San Francisco.

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## SIX BEST SELLERS FOR MAY

VICTOR RECORDS

BRUNSWICK RECORDS

"Bambalina" and

"Lady Butterfly"

"Burning Sands" and

"Falling"

"Way Down Yonder in New

Orleans" and

"Dearest"

"Runnin' Wild" and

"You've Got to See Mamma"

"Don't Think You'll Be Missed"

and

"No One Loves You Better Than Your M-A-Double-M-Y"

"When the Leaves Come Tumbling

Down" and

"You Know You Belong to Somebody Else"

"Crying for You" and

"Aggravatin' Papa"

"Liza" and

"When Will I Know"

"You Tell Her-I Stutter" and

"Way Down Yonder in New

Orleans"

"Runnin' Wild" and

"You've Got to See Mamma"

"Wet Yo' Thumb" and

"You Know You Belong to Somebody Else"

"Peggy Dear" and

"Railroad Man"

Q. R. S. WORD ROLLS

"Bambalina"

"Carolina Mammy"

"Crying for You"

"Wet Yo' Thumb"

"Dearest"

"No One Loves You Any Better Than Your M-A-Double-M-Y"

Sheet music sales are still holding up surprisingly well despite the time and season. Big sellers are "Ten-Ten-Tennessee," "Who's Sorry Now," "Dearest," "Crying for You," "Barney Google," "Yes, We Have No Bananas," "Old King Tut," "Louisville Lou," "Fate," "Seven or Eleven," "You Know You Belong to Somebody Else," "When Will the Sun Shine for Me" with the following also big: "Beside a Babbling Brook," "Mellow Moon," "Farewell Blues," "I Love Me," "Beale Street Mamma," "March of the Mannikins," "Just a Girl That Men Forget," "Wanita," "Faded Love Letters," "Who Did You Fool After All?" "Rose of the Rio Grande," "Runnin' Wild," "Everything Is O. K. in K-Y," "Oh Harold," "Stella."

Starting quietly, but certain to go big are: "That Old Gang of Mine," Ernest R. Ball's "Ten Thousand Years from Now," "Broadway Caravan" (Gus Edwards). Standard and production sellers are "Bambalina" as tremendous as ever; "Morning Will Come" and "Dirty Face, Dirty Hands" from "Bombo"; "Parade of the Wooden Soldiers"; "Argentine" and "Man in the Moon" from "Caroline"; "A Kiss in the Dark"; "Lova Sends a Little Gift of Roses"; "The World is Waiting for the Sunrise"; "When Hearts are Young."



# ACTS PLAYING FILM HOUSES HIT SNAG WITH VAUDEVILLE

**Booker for Same Territory Turns Down Turns Through Picture Theatre Playing—Under Heading of Close Opposition—Difference in Scales**

Regular vaudeville booking men have begun to take cognizance of the vaudeville acts playing picture houses close to vaudeville theatres, and refusing to play the acts on account of the repetition.

Ever since the picture houses have started adding vaudeville acts to their programs it has only been a question of how long the vaudeville bookers would shut their eyes to the condition.

Last week in the Keith office two acts that have played most of the Middle Western picture houses were turned down by a Keith booker, with houses in the same territory. The booking man called the dates off to the acts' agent, much to the latter's surprise.

The acts were booked in another territory by another Keith booker, but the Keith man who finally looked the turn first assured himself the acts hadn't played any picture houses in his vicinity.

This places the picture houses in the same relative position that exists between several of the vaudeville circuit. The Orpheum won't play an act for two years after it once plays the Pantages Circuit with houses adjacent to the Orpheum string. The same goes for the Jefferson (Keith) and City (Fox) in New York.

A difference of admission existing between the two brands of entertainment also detracts from the value of the act when offered to the vaudeville men after playing a picture house near by.

## ACTRESS IN PULPIT

Juanita Hansen Addresses Washington Congregation

Washington, May 29.

Juanita Hansen, who has been making vaudeville appearances and writing an expose of the drug evil, appeared Sunday in the pulpit of the First Congregational Church here and spoke on the same topic. The newspapers commented upon the occurrence, which is new in the East, although screen players have spoken in churches in California.

Miss Hansen is appearing at the Century Roof, Baltimore, this week, and the church appearance was printed extensively in that city. Mrs. Wallace Reid was to have spoken at the Congregational Church, but was prevented by illness. Miss Hansen took her place.

## WEST, DIVORCE AND SONG

Eloise Kahn has instituted divorce proceedings against Eugene West (Kahn), the songwriter. West wrote "You Know You Belong to Somebody Else So Why Don't You Leave Me Alone." An unknown woman in the Markwell hotel, New York, is mentioned.

The Wests embarked on the marital seas exactly one year ago, June 1, 1922.

James A. Timoney is acting for the plaintiff.

## SONGWRITERS' SHOW

Big Bill, with Many Song Hits at Sunday's Benefit

The Songwriters' benefit at the Century Sunday evening was a success. An almost capacity house saw a good show; the boys made money and had a lot of laughs. Not half the acts listed were able to go on because of the length of the program.

Leo Wood, treasurer of the affair, is still trying to find out how much money was made. Final returns are not in yet. The box seats sold for \$25 each, the orchestra \$5 and the rest scaled proportionately, so the receipts were large. The expenses were small, including \$750 for the theatre and \$350 for the orchestra. Henry Waterson paid \$1,000 for a book of song hits, past and present, autographed by the writers.

One of the novelties was the introduction by Willie Collier of the Giants ball club, including nearly every regular on the team, and the presentation of a cup to the club, received by Hughey Jennings. Hughey in turn introduced the players individually to the audience as they stood about the stage, George Kelly and Frankie Frisch getting the big hands.

Another novelty was 10 pianos on the stage, with songwriters at each, followed by famous writers of hits playing or singing their own hits at a piano in the centre. These writers appeared as follows:—Ben Davis and Harry Carroll ("I Am Always Chasing Rainbows"), Con Conrad ("Margie"), Gus Edwards ("School Days"), Byron King ("The Vamp"), Lou Handman ("Blue"), George Gershwin ("Swanee"), Chas. K. Harris ("After the Ball"; sung by Gus Edwards), Walter Donaldson ("Caroline"), George Meyer ("Tuck Me to Sleep"), Eugene West ("You Know You Belong to Somebody Else"), Theodore Morse ("Dear Old Girl"), Jim Thornton ("Sweet Sixteen"), Roy Turk and Russ Robinson ("Tomorrow"), Sigmund Romberg ("Sweetheart"), Harry Ruby ("Tennessee"), Abner Silver ("Angel Child"), William Jerome and Jean Schwartz ("Bedelia"), Louis Silvers ("April Showers"), Dorothy Terriss ("Three o'Clock in the Morning"), Maude Nugent ("Rosie O'Grady"), Victor Herbert ("Kiss Me Again").

Bill Halligan, the announcer, introduced Senator Jimmy Walker as the man who wrote "Will You Love Me in December as You Did in May" and also the Mullin-Gage law. The last got him a big reception. The show opened with Victor Herbert leading the orchestra. Anatole Friedland followed with his act. Then came Pearl Regay, Memphis Five, Will Rogers, Newhoff and Phelps, Sizzle and Blake with their "Shuffle Along" girls, Fradkin, Fay Marbe, Jimmy Hussey, scene from "Apple Blossoms" with Romberg at the piano, Bert Hanlon, Buck and Bubbles (colored boys), Frank Silver's orchestra, Eva Clarke, New York Giants, Al Jolson and the song writers.

## DANCER CALLED HOME

Mitty Listens to Word From Grandmother in France

San Francisco, May 29. Germaine Mitty, French danseuse, appearing at the Golden Gate suddenly cancelled her theatrical contracts and is to return to France.

"My grandmother, Mme. Marie Serres has written me she will die unless I hurry home," said the dancer in explaining her action. "She is 75 years old, and we have not seen each other since last August. My husband and dancing partner, Eugene Tillo, and I will sail from New York on July 4."

## GEO. RENEVANT IN SKETCH

George Renavant is to invade vaudeville in a five-people sketch by Sidney F. Lazarus. Renavant was George M. Cohan's first star after the dissolution of the firm of Cohan & Harris. He appeared in Cohan's production, "The Crowd and the Genius."

The sketch is titled, "Matching Wits," and is to include five people, with special scenery. Alf Wilton is offering the act to the Keith office.

## DECORATING N. V. A. CLUB

Los Angeles, May 29. Edwin Flagg is making his fifth trip to New York since January. On this occasion he has been called east to undertake the job of redecorating the club rooms of the N. V. A.

## COMPLAINT NOT AGAINST O. H.

The complaint filed with the Vaudeville Managers' Protective Association by Fisher, Binns & Co. for salary due, is against the Strand, Bayonne, N. J., and not the Bayonne opera house, as reported last week.

The Bayonne opera house is a Felber & Shea house booked through the Keith Exchange and is a member of the V. M. P. A. The report that the opera house was the subject of the complaint was an error.

## SOLUTION OF TRAFFIC

The Keith circuit, this week started a prize competition among the patrons of the 29 Keith metropolitan houses for suggestions to improve the present traffic conditions, in conjunction with the celebration of the Silver Jubilee now in progress.

A cash prize of \$1,000 will be given the winner with the most constructive idea along practical lines, the competition to be open to all patrons of the Keith, Proctor or Moss houses during the Jubilee.

## NEWS OF THE DAILIES

Alexandra Carlisle has been named defendant in a suit for divorce filed by her husband, Dr. Albert Pfeiffer, of the Massachusetts State Department of Health. He claims that his wife deserted him in April, 1920, and has refused to live with him since. One child, a daughter of six, lives with her mother. Miss Carlisle has not made any statement, but has engaged counsel.

Zona Gale's novel, "Faint Perfume," is to appear on both stage and screen next season. Brock Pemberton will produce the play and Preferred Pictures the picture.

The 42d Street Owners and Merchants Association of New York City has started a movement to prohibit the practice of attracting customers to a store by means of phonographs, radio horns or megaphone devices. Many other civic organizations are supporting this campaign. Representative Sol Bloom is one of the backers, declaring that this indiscriminate playing of phonographs is cheapening the city and disturbing workers in nearby offices.

Edward Ellis has written a serious sketch for the Lambs' Gambol at the Earl Carroll theatre, Sunday night, June 3. It is called "The Finshed Story" and will be acted by Frank Morgan, Frederick Burton and Robert Connors.

"The Close-Up," by William Frawley and Ivan Rudisill, may be produced next season by Schwab & Kusell.

Louis Shipman, editor of "Life," has written a play entitled "Poor Richard." It will have an early fall opening, with Maclyn Arbuckle starred.

Stella Larimore was exonerated of the charges made against her by Geraldine Farrar by a decision handed down last Monday by Supreme Court Justice Lehman. The alleged co-respondent was not satisfied, however, claiming that she had been robbed of a jury trial and was not yet completely vindicated. It is reported that she intends to bring suit against Miss Farrar.

Alfred J. Kvale, son of the Minnesota minister who won his seat in Congress by defeating Andrew J. Volstead, elected to Indiana and married Ethel Virginia (Billie) Stanfield, former "Follies" beauty. The bridegroom plays the saxophone in a Chicago cabaret.

Jane Cowl will appear in "Antony and Cleopatra" and another Shakespearean play—probably "Twelfth Night"—on Broadway next fall. Before this she will rest and then play "Romeo and Juliet" in the West. Afterwards she will fill an engagement in London.

A Yiddish Drama Guild has been organized in New York city, according to an announcement made recently by its executive secretary, Meindel Helkin.

Athastasia Lee, an actress, drank acid in a 44th street lodging house Monday night and was last reported to be dying in Bellevue hospital. Her baggage held labels reading "Wine, Woman and Song," from which it was inferred that she had been with the burlesque show of that name. She is described as being about 20 years old and decidedly beautiful.

A. H. Woods will produce "The Next Corner." Kate Jordan's new comedy about the middle of August. In the cast are Florence Eldridge, Basil Rathbone, Louise Closser Hale, E. A. Anthony and Charles Waldron. Another new Woods play will be "The Jury Woman" by Bernard K. Burns.

Fritz Lieber has been selected by Arthur Hopkins for the lead in "The Nichols from a story of that name.

## EVA AT COLUMBIA

Cyclonic One Will Be Added Attraction June 18 Week

Eva Tanguay will appear as a extra attraction with the Dave Marion show at the Columbia, New York, week of June 11. The engagement marks Miss Tanguay's first ir. burlesque.

She will receive \$2,500 for the engagement. A jazz band will assist.

## MORE HOUSES TURNED OVER

Detroit, May 29. The Temple, Detroit, will become a Keith owned and operated house next Monday, when officially taken for the Keith Circuit by E. F. Albee and J. J. Murdock, who are in Detroit. The other James Moore house, Temple, Rochester, which has also been purchased by the Keith people, will not reopen as a Keith link until fall, having closed for the summer.

## EDDIE DARLING SAILING

Eddie Darling, Keith booking man, will sail for England on the "Majestic," June 23, to be gone about a month. Mr. Darling will vacation in Europe also looking over the European field for vaudeville novelties.

Upon his return I. R. Samuels will go abroad for a vacation.

## LONG ISLAND'S FIRST PARK

Playland Park, Freeport, Long Island, opened Decoration Day. The park, the first of its kind on Long Island, is in the same locality as the Lights Club, a theatrical organization.

## AVONS OPENING FOR KEITH'S

The Avon Comedy Four with Joe Smith and Charley Dale will open for the Keith's next Monday at Proctor's, Newark. The other two in the Avon combination will be Arthur Fields and Harry Goodman.

## KEITH MANAGERS' CONTEST

The annual contest among Keith house managers for the most progressive business boosting idea has been set for the week of June 18.

## NEW ACTS

Joe Carroll (Cook and Carroll), comedy monolog.

Jim Hughes and May Wagner, variety athletes, using same routine, formerly employed by Larado and Hughes, Chicago.

Sandy Ackland (Ackland and May) and Kitty McLaughlin, two-act.

Billy Baskette, Juanita and Deiores (sister team) and Phillip's Band (six men).

## HOUSES CLOSING

Keith's Royal in the Bronx will close this week for the summer, reopening in September with the present two-day polly.

Two of the Keith southern houses booked by Jules Delmar will remain open all summer. They are Richmond and Norfolk, both of which closed last season during the hot spell.

The balance of the Delmar booked houses will close as follows: Savannah and Jacksonville close week of June 4; Birmingham and Atlanta, week of June 11; Mobile and New Orleans, week of June 18; Baton Rouge and Shreveport, week of June 25, and Nashville, week of July 2.

The Florida houses will remain open indefinitely. All of the Keith southern houses have had a prosperous season and will reopen the latter part of August.

Cosmos, Washington, D. C., closes Saturday.

Loew's Dayton, June 3.

## BIRTHS

Mr. and Mrs. Dave Loew at their home in New York, May 27, son. It is the couple's second child, both being boys.

Harry Lorraine, the one-night stand booker of the Fally Markus office, sustained a strained back when thrown from a pony in an amusement park last week.

Fountain, Eugene O'Neill's new play which deals with the wanderings of DeSoto.

Ann Nichols, whose "Abie's Irish Rose" is the marathon champion on Broadway at present, will produce several new comedies in association with Augustus Pitou next season. Among them are "Marelli" by Paul Willstach, designed as a vehicle for Emma Dunn, "The Great Mogul" by De Witt Newing, and "Seven Miles to Arden," dramatized by Miss Arthur Hopkins for the lead in "The Nichols from a story of that name.



MIRIAM IRENE PHYLLIS  
MARMEIN SISTERS  
in England

GLASGOW "CITIZEN"—"They express drama by motion and posture. Such dancing is new now, but they seem to me to be working on original lines, and from what I have seen of the Marmein Sisters, I should say that in dancing, they have discovered the secret of happiness."

LONDON "ERA"—"These clever artists presented an ambitious song and dancing scene for the first time in London on Monday evening, and achieved an emphatic success. Among others, two numbers stand out conspicuously. A hearty and well-deserved recall rewarded this entirely pleasing act."

"ENCORE"—"Full of manifold charms are the drama dances, both grave and gay, so delightfully presented by the Marmein Sisters, Miriam and Irene, assisted by Phyllis, who are successfully making their London debut here this week. The act was an instantaneous success and I shall look to see them as a special feature at a prominent West End house shortly."

Victoria Palace, this week (May 28).

Representative for America: EDWARD S. KELLER.

Foreign Agents: WILLIAM MORRIS and FOSTER AGENCY.

## PAID \$1,000 TO SMITH & DALE

Joe Smith and Charles Dale's release from the Shubert contract resulted from the Shuberts' not fulfilling the 30 weeks' guarantee period. Smith and Dale only worked 25 weeks during the past season. They are said to have received \$1,000 from the Shuberts. Negotiations for a production are currently pending.

## EXPENSIVE VOCAL INJURY

Chicago, May 30. The jury, after a day's trial in the Circuit court of Cook county, rendered a verdict of \$25,000 in favor of Maude Roberts of Bobby and Maude Roberts, vs. Dr. Milton L. Smith, who operated upon her throat for tonsils and injured her voice.

# STATE "FIDDLING" CONTEST BRINGS OUT OLD TUNES

"Crippled Chicken" Won — Missouri Jig — Old Timers' Contest Goes to Kid of 65—Twenty-five Compete for State Championship

Kansas City, May 29.  
The State "fiddling" contest for the championship of Missouri was held at Paris Thursday, and attracted more attention to the little town than a circus. There were some 30 contestants. Mayor Keil of St. Louis and Mayor Cronwell of Kansas City were the judges.  
Each contestant was allowed to select his own tune. Some of the airs rendered brought back memories of the long ago. Each of the "fiddlers" had a version all his own.  
Some of the titles, as announced by the judges, were "Lost Indian," "Hill Billy Bill," "Little Brown Jug," "Round Dog Blues," "Jimmy, Are You There?" "Money Music," "Buffalo Girl," "Unlucky Dog," "Irish Washerwoman," "Grey Eagle" and "Get Up and Go."  
In addition to the State championship, won by Henry Taylor over a field of 25 entries, there was an old fiddlers' contest which brought out the real old-timers.  
The tune which captured the State championship was a well-known Missouri jig, "Sallie Goodin, or Crippled Chicken," while the winner of the "old folks" affair, William Stalcup, 65, took first money with "Leather Breeches."

## GARRY OWEN WAS LATE

And Is Given Notice by "Compliments of Season" Producer

Garry Owen, principal of "The Compliments of the Season," a Paul Gerard Smith vaudeville sketch at the Palace, New York, last week was given notice Thursday night after missing the night show at the house. Owen was dining with friends and lost track of the time. He was in proper condition, but arrived at the theatre after the act had gone on. E. K. Nadel, producer and agent of the act, notified Owen his services would no longer be required. For the night show Thursday John Clayton switched roles, taking Owen's part, the carpenter of the turn taking Clayton's usual role.

Friday, Paul Gerard Smith, the author of the act, jumped into Owen's part. He will remain in until a new man is secured to replace Owen. "Compliments of the Season" holds a route from the Keith office which calls for the original cast, but a satisfactory replacement will not affect the bookings of the act.

Owen was engaged this week for the new summer revue at the Earl Carroll theatre, "Vanities of 1923."

## BOHLER'S SHOW

Chicago, May 29.  
The banquet held at the Hotel Sherman on Wednesday night of last week in connection with the M. P. T. O. A., was voted a large success. R. F. Woodhull of Dover, N. J. was toastmaster. The entertainment was provided through the courtesy of Charles Bohler of Bohler and Van, who has made Terrace Gardens in the Morrison hotel famous by his cabaret entertainments. The fact that George B. Flint, the Bohler and Van producer, was formerly secretary of the Iowa branch of the M. P. T. O. A., gave the show additional interest to the picture people.

## BEN MEROFF'S TROUBLE

Springfield, Mass., May 29.  
Ben Meroff, dancer, will be tried in Springfield this week on a charge of violating the Mann act. Meroff, who dances to the music of his own jazz band, is accused of bringing Edna Heiditer from Baltimore, Md., to Trenton, N. J. So far as is known, the girl did not accompany Meroff to this State.

## PEARSON-LEWIS' "A TO Z"

"A to Z" (a title previously used in London) has been selected as the title of the musical revue Arthur Pearson and Ted Lewis will jointly produce this summer. The cast will also contain Jamie Coughlin and Patti Moore. Rehearsals start on June 11.

## CHI DIVORCES

Three Theatrical Decrees Granted—One a Newspaperman

Chicago, May 30.  
Bonnie Lloyd has secured a divorce from Jake Kennedy on the grounds of desertion. In the court records the names are Selzada Adeline Soltzman vs. Jacob Soltzman.  
Nina Seamans Bestor obtained her divorce from Vernon E. Bestor on the grounds of adultery. Bestor is a composer and musical director. Caroline Warner, of "The Passing Show," is named.  
Margaret E. Churchill was granted a divorce in the Superior Court from Thomas Cecil Leonard, said to have been a newspaperman and theatrical producer. Miss Churchill appeared in musical productions.

## HIP STILL DILLINGHAM'S

(Continued from page 1)

ham's version of the Parisian operetta "Dede."

Hearn's department store, a Fourteenth street landmark, may occupy the Hippodrome site. When the big house was offered for sale it was variously reported it would be used for a hotel, the possibility of a department store moving there also being mentioned. It is understood the Hearn offer is now being considered by the U. S. Realty Co., which owns the Hip.

Hearn's is the last big department store in Fourteenth street, once the center of the retail district. Most of the big establishments have moved uptown, Macy's landing at Herald Square and Stern's moving from Twenty-third street to its present location on Forty-second street. The latter is really the only department store in the Times Square district, but more strictly belongs to Fifth avenue. The only big store south of Hearn's now is Wanamaker's.

## SCHWABS SEPARATE

A public announcement was made this week in New York by Laurence Schwab, 755 Seventh avenue, that Schwab had separated from his wife, Marie, and will not be responsible for her debts.

The address is that of the Earl Carroll Theatre building, in which Laurence Schwab, of Schwab & Kusel, producers of "The Gingham Girl," has offices.

## BILL LYKENS STRICKEN

Atlantic City, May 29.  
William L. Lykens, the New York vaudeville agent, suffered a paralytic stroke here Saturday. He is at the Leedon hotel, 163 Ocean avenue, with day and night nurses in attendance.

While the first stroke, due to Lykens age, 65, his condition is considered serious.

Nat Sobel, representing the agents of the Keith office, came down here over Sunday to make certain the stricken agent received all possible attention.

## YOUNG LUCAS WITH SENNETT

Mack Sennett has engaged young Jack Lucas to appear in comedy films for a year, from June 18, next.

The boy's father (Lucas and Inez) will remain with him in pictures, while his mother, commencing with next season, will continue in vaudeville as a single turn.

This week the act is in St. Paul, and next week will visit relatives in Omaha before leaving for Hollywood.

## Lulu McCoy's Baby Has Measles

Los Angeles, May 29.  
Lulu McCoy (Davis and McCoy) left here Monday for New York on receipt of report that their baby had contracted measles.  
Davis will continue over their Pantages time as a single.



CHARLES ALTHOFF  
HAMILTON "HERALD"  
May 22d, 1923.

There's a laugh a minute and many a one sandwiched in between when Charles Althoff comes on to the boards. . . . and what he can't do and what he can do with his little old violin provides the entertainment of his program. Charles' personality is such that he was called and recalled.

Address care EDW. S. KELLER

## STOCK LEADER RALLIES

(Continued from page 3)

that point looked to have been done by rank outsiders.

If Wall street insiders had any hand in the movement downward, or if the uptown crowd was playing that way, the best indication that the drop was over came out last Saturday, when the statement of earnings for the first quarter was announced, giving the business an especially rosy complexion. The statement showed current profits at the rate of \$16 a share on the common, or \$1,200,000 for the first three months, a substantial increase over the rate for the same period a year ago. At the same time capital was made of the approaching sale of Los Angeles theatre property, which would make it possible for the company to pay off its remaining bank loans. These obligations have been gradually reduced until they now total only about \$2,500,000. Emphasis was placed on the fact that the company has retired 13,000 shares of its 8 per cent. preferred stock and further retirement was being accomplished by market purchase. This is the stock that is redeemable at maturity for \$120. It is quoted day by day around 91-92 and every share purchased represents a big saving. Besides it releases cash from the amortization fund for active capital. At last week's meeting the board declared the regular common stock dividend of \$2 for this quarter, payable July 1.

## Loew and Orpheum

It appeared true that in both Loew and Orpheum the speculative angle was neglected. There may have been some raiding of Loew, but it was short-lived, for the reason that insiders paid no attention, declined to give support aggressively and the price broke before the shorts could get important lines out at attractive figures. One of the downtown statistical establishments has recently completed a survey of the Loew position and although it has not yet been issued, the report has been heard that it will show the company in excellent shape and current profits at the rate of \$2 a year per share of common stock, meaning that the company's business is returning its old rate of dividend. This applies to the entire current fiscal year ending July 31 when the annual statement is prepared. If this estimate of the company finances proves true the annual statement should make good reading and it would appear likely that some move to discount its publication would be shortly in order.

Orpheum has been allowed to ride by company insiders. According to Chicago sources, more than 6,000 shares have been accumulated by interests identified with the concern over a period of some months. There has been no aggressive bidding. Company officials acting on the same campaign would call upon their brokers for quotations and when the offered price was under 15 would place orders at stated prices. When the price showed a disposition to get out of hand the company buyers would withdraw and wait for more offerings. In this way the stock was accumulated without running prices up. From the Chicago statements and from the behavior of the stock it would look

reasonable to suppose that company buyers were in agreement not to bid against each other if they acted independently. Or the accumulation may have been done through a manager after the manner of pool operation.  
Orpheum interests that recently

# JOYS AND GLOOMS OF BROADWAY

Never before in theatrical history have there been so many girls available for shows as at the present time. Ned Wayburn raves over the beauties he picked for his revue at the Shelburn, Brighton. Ned says in all his career he never had such marvels. Earl Carroll claims the best in the world rehearsing in his new revue. George White says his girls this year top anything he has ever had. And still there are other beauties available for other shows. Under present conditions the producers have the pick of the beauty market, and a girl who isn't exceptional has small chance of getting in.

Sunday was probably Will Rogers' farewell to the New York stage for some time to come, as he leaves Saturday for California to fulfill a contract with Hal Roach to make film comedies. In closing his talk Sunday Rogers said: "I'm saying good by to you folks and won't see you all again for some time. I'm going out to the Coast to make pictures. The last time I went out there I went to take Charley Chaplin's place. This time I'm going out for Valentino." Will's final words were: "All the success I have ever achieved has been due to Mineralava."

Al Jolson seemed to enjoy his appearance at the Songwriters' affair, particularly his impromptu talk before he started singing. Jolson claimed he is the "best second verse writer in the world, and wrote more vamps than any living song writer." In closing he said that if it were not for the wonderful material the song writers were constantly feeding him he couldn't be a great success.

Our friend, the "Broadway Comic," is back in town, after touring the south and west with his own troupe. He's starting right in to produce a summer show on Broadway. He has found someone who will let him have some costumes and scenery, someone else who will let him have a theatre, he's written all the numbers himself, and has discovered some new comics and performers in the sticks, so he's all set.

Whenever performers, particularly in cabaret, come in close contact with the audience, something is bound to happen. A patron discovered a new way to annoy a girl when he lit a match and started to burn up Theima Edwards' grass skirt in her Hawaiian dance at a downtown place the other night.

Yvonne Shelton and Lilyan Tashman leave this week for the Coast for a visit.

Bert Lytell arrived from Hollywood Saturday to start his Cosmopolitan contract.

A few vaudeville acts got a break this week in pictures when Famous Players engaged several dumb acts to work in a French Theatre scene with Gloria Swanson. A complete theatre was built on the set. It represented the theatre where "Zara" played. She was preceded on the bill by six acts. The opening act was five Zeigfeld girls, headed by Hazel Webb, on swings. Harry Shea furnished the vaudeville show which followed. Clowns, strong men, a tramp juggler, and a small circus composed the bill.

Jim Thornton gave a Keith booker a laugh a few days ago. Jim arrived at the booker's office on a particularly hot day wearing a big fur coat, collar about his ears. In answer to the bewildered booker's query as to why the heavy raiment, Jim replied: "Don't pull any summer salary stuff on me."

The inside dope on the carnival which was to have inaugurated the Coney Island Boardwalk is that it was a big flop, and something is about to be done to correctly handle the publicity for the new project. The biggest flop of the week was the "Bathing suit parade" Saturday afternoon. Four girls, with more or less good figures entered, and all won prizes. Over 100 prizes were provided; which were turned back to their donors. There doesn't seem to be anybody at Coney Island alive to the necessity for proper publicity for the Boardwalk, and it suffers in consequence.

Flo Hart sails for Europe June 20.

Ann May, coast picture star, is on her first visit to New York.

Betty Dudley has left the "Follies" to go into pictures with Fox.

took exception to Variety's statement that stock transferred by inside people was coming into the New York market, make this explanation:

One of the Orpheum men, whose market operations are of considerable volume, placed a block of Orpheum stock with a Chicago broker, to be used as margin for purchases of other stocks. According to the brokerage custom both in Chicago and New York, this pledged stock had to be transferred to the broker in order that it might be available for use in the loan market. The brokerage operation is perfectly legal, for every contract to buy carries a line specifically giving this permission. It's legal, but it has somewhat the complexion of a "privilege" and if it works against you in a deal you are excused if you call it a "graft." In any event the broker does not have to return the customer the same stock he puts up as collateral and the original stock may have traveled a dozen trades away before its equivalent, borrowed elsewhere by the broker or purchased when called for, is returned. It is in different certificates and the original deposited certificates have joined the so-called floating supply. It's a complicated operation, but the explanation seems to cover the case convincingly.

## New Goldwyn Out

Goldwyn's new stock was admitted to listing Saturday when one trade of the new issue at one to four of the old came out on the tape at 21, representing the equivalent of

54 of the old stock. Broadway continues to hear tales that dividend talk will soon be exploited. It is not easy to see how a company that goes through the year with a heavy deficit can pay a dividend, but the new organization of Goldwyn-Hearst may mean a new system of

financing with the acquisition of important cash. There is no way of telling what is going on and the dividend talk is all pretty vague and in the form of film trade tips on the bull side.

It was significant that the heavy trading of the last six months in Loew, Orpheum and Goldwyn stopped dead with the decline and at the low levels transactions were at a minimum, especially in Loew.

The Curb issues were remarkably inactive. Only one transaction came out—1,000 Triangle at 15 cents, a drop between transactions of 6 cents and a new low for the issue which had just completed a round trip from 18 to 33 cents and back to 13.

The summary of transactions May 25 to 29, inclusive:

| STOCK EXCHANGE |       |        |        |        |        |
|----------------|-------|--------|--------|--------|--------|
| Thursday—      | Sales | High   | Low    | Last.  | Chg.   |
| Fam. Play-L... | 3,000 | 79     | 73     | 79     | +4     |
| Goldwyn        | 900   | 54     | 51     | 54     | + 1/2  |
| Loew, Inc.     | 1,200 | 16 1/2 | 15 1/2 | 16 1/2 | + 1/2  |
| Orpheum        | 800   | 18 1/2 | 18 1/2 | 18 1/2 | + 1/2  |
| Friday—        |       |        |        |        |        |
| Fam. Play-L... | 4,300 | 79     | 76 1/2 | 77 1/2 | -1 1/2 |
| Do. pfd.       | 300   | 92 1/2 | 90 1/2 | 91 1/2 | + 1/2  |
| Goldwyn        | 1,700 | 55     | 54     | 55     | + 1/2  |
| Loew, Inc.     | 600   | 16 1/2 | 16 1/2 | 16 1/2 | + 1/2  |
| Orpheum        | 100   | 18 1/2 | 18 1/2 | 18 1/2 | + 1/2  |
| Saturday—      |       |        |        |        |        |
| Fam. Play-L... | 1,400 | 78 1/2 | 78     | 78 1/2 | + 1/2  |
| Do. pfd.       | 300   | 91 1/2 | 90 1/2 | 91 1/2 | + 1/2  |
| Goldwyn        | 232   | 51 1/2 | 50 1/2 | 51 1/2 | + 1/2  |
| Loew, Inc.     | 400   | 17 1/2 | 16 1/2 | 17 1/2 | + 1/2  |
| Orpheum        | 300   | 18 1/2 | 18 1/2 | 18 1/2 | + 1/2  |
| Sunday—        |       |        |        |        |        |
| Fam. Play-L... | 4,000 | 80     | 78 1/2 | 78 1/2 | - 1/2  |
| Do. pfd.       | 100   | 91 1/2 | 91 1/2 | 91 1/2 | + 1/2  |
| Goldwyn        | 100   | 51 1/2 | 51 1/2 | 51 1/2 | + 1/2  |
| Loew, Inc.     | 100   | 17 1/2 | 17 1/2 | 17 1/2 | + 1/2  |
| Orpheum        | 60    | 19 1/2 | 19 1/2 | 19 1/2 | + 1/2  |
| Tuesday—       |       |        |        |        |        |
| Fam. Play-L... | 2,800 | 79 1/2 | 79 1/2 | 79 1/2 | + 1/2  |
| Do. pfd.       | 200   | 91 1/2 | 91 1/2 | 91 1/2 | + 1/2  |
| Goldwyn        | 400   | 54     | 53 1/2 | 54     | + 1/2  |
| Loew, Inc.     | 300   | 17 1/2 | 16 1/2 | 17 1/2 | + 1/2  |
| Orpheum        | 100   | 19 1/2 | 19 1/2 | 19 1/2 | + 1/2  |
| Do. pfd.       | 100   | 91 1/2 | 91 1/2 | 91 1/2 | + 1/2  |
| Wednesday—     |       |        |        |        |        |
| Holiday.       |       |        |        |        |        |

**SUMMER SUBSCRIPTION**  
for VARIETY  
\$1.75 (three months)  
\$2 Foreign



# "CLOSING NIGHT" IS DIFFERENT, ACCORDING TO LOCATION

In Kansas City House Manager Arranges for Acts' Next Movement—Trains Held by Accommodating Roads—Bill Position Shifted for Last Night

Kansas City, May 29. Those managers who have never had charge of a theatre several hundred miles away from the next stand might drop in at the Main-street (Orpheum circuit) any Saturday night.

Things are done far differently here than in the east, where the jumps are close and train service available. Here it is up to the house manager to get the acts out of town on the proper trains so there may be no hitch in their making the opening show in the next city. This causes all kinds of changing on the Saturday night bill. The featured headliner may be compelled to open the show to catch a Chicago train, or to close it if the closing act must make an early train for Omaha or Minneapolis.

Trains are held every Saturday night by the accommodating roads and the manager's office in the theatre is as busy as a train dispatcher's room, when the acts commence to move.

Sometimes as things seem all set a wire will change the routing of a couple of the acts and the one for which an 11 o'clock train is being held will have to be rushed to the station to catch a 10:30 train for some other point. This causes changing of transportation, baggage checks, etc., all of which is done by the front office, and without trouble to the artists, who take it as a matter of course they will be looked after and gotten to their proper trains without fail.

## NAZARRO RECOVERS

Given Judgment Against Timberg and Rose

A jury before Judge Eder in the Third District Municipal Court last week awarded Nat Nazarro a verdict for \$600, the full amount sued for by the plaintiff against Herman Timberg and Harry Rose, the manager of Herman Timberg's "Frolics of 1922." Rose was not served and Timberg alone defended the action. Harry Saks Hechheimer and Emanuel Morganlander, of counsel for Timberg, unsuccessfully conducted the defense. Their motion for a new trial was also denied. Spellman & Siegel represented Nazarro.

Nazarro claimed the \$600 as one week's salary due under a March 2, 1922, contract for services rendered with the show in Pittsburgh the week of March 19 last and not paid for.

Timberg in the course of the proceedings was adjudicated in contempt of court for failure to appear for examination before trial, purging himself of the contempt by the payment of \$10.

The full judgment award plus interest totals \$645.30.

## Marcus Heiman Going Abroad

The first trip of the Leviathan July 4, east bound, will have Marcus Heiman, president of the Orpheum circuit.

## PASSPART LOSES APPEAL

No New Trial of Suit Against Beck —Orpheum Action Up June 4

Martin Beck won a victory in the \$100,000 breach of contract suit which William L. Passpart had pending against him when the Appellate Division of the New York Supreme Court late last week reversed the decision granting Passpart a new trial. The reversal also confirmed the \$6,000 counter-claim awarded Beck several months ago, when Passpart's complaint was dismissed by default and the Beck counter-suit allowed, also by default. The default resulted through the case being called for trial when Passpart's counsel was engaged in another action in another court.

Passpart sued Beck for breach of contract, claiming an agreement to book foreign acts on the Orpheum circuit. He started another suit on similar grounds, also for \$100,000 damages a short time after the beginning of the Beck suit, naming the Orpheum circuit defendant. The Orpheum action is scheduled for trial June 4.

## CAN USE LOEW NAME

Mass. Court Finds For Defendant, Against Marcus Loew

Lynn, Mass., May 29. A bill in equity filed by Marcus Loew of New York, Loew's Orpheum, Loew's Boston Theatre Company, Loew's Globe Vaudeville Company, Loew's New Columbia Company and Loew's State Theatre Company, against Elias M. Loew, proprietor of the Capitol and Dreamland theatres, Lynn, and other theatres located in Portland, Me., Lawrence, Lowell, Fitchburg and Roxbury, to restrain the latter from using the name Loew in conjunction with any theatrical enterprise in the United States, resulted in a victory for the defendant.

Judge J. D. McLaughlin of Suffolk Superior court, in announcing his findings in the case, stated that Elias Loew cannot use the name Loew in connection with his Roxbury theatre, but finds that different conditions apply in other cities other than Boston. He finds that the name Loew was not used in Lynn and Portland theatres except to head the program, and that as none of the plaintiff's theatres were located in either of those cities, there is no business in which the defendant can interfere. He gives the defendant the right to use the name in localities other than Boston.

## NEWARK HOUSE UNFAIR

Hill, Newark, Listed So by Local Stagehands' Union

The stagehands' union of Newark, N. J., has started a picketing campaign against the Hill theatre, a pop vaudeville house owned by Ben Harris and booked by Lou Preston, declared unfair due to its employment of a non-union crew.

The situation took a serious turn last week when the Newark union learned Harris was the financial backer of the colored show, "How Come," which recently closed at the Apollo, New York, and is now playing out of town.

The Newark local attempted to have the crew of the attraction pulled out on the strength of its grievances with the management of the Hill. The local was overruled as far as withdrawing the crew of the attraction was concerned, the colored show opening Monday at the Dunbar, Philadelphia, for four weeks, playing on a guarantee.

## ILL AND INJURED

Edward Rosenbaum returned from Milwaukee last week suffering from a nervous collapse. He was back with "Sally," which closed its season there. He is resting at his home in New York, and is reported recovering.

Mabel Garrison, Metropolitan opera soprano, underwent a serious operation on May 24 at the Hospital for the Women of Maryland in Baltimore, her native city. Her condition was said later to be satisfactory, although her convalescence is expected to extend over several weeks.

Gus Hillsdorf, head of the property department for the Frohman office, is at the Flushing (L. I.) hospital recuperating from a major operation entailing the amputation of a leg. He is 68 years of age and was engaged by the late Charles Frohman 30 years ago when the Empire stock was started. Hillsdorf injured his foot some time ago and failure to have it treated resulted in gangrene poisoning.

# HEBREW UNION FIELD

## CLEARED UP AFTER 20 YEARS

Unions Will Merge, According to Decision—But One Charter Outstanding—Four A's Affiliations

## DUFFY DROPS COMPLAINT

Against Mr. Sweeney and Master Walter—Also Refuses Royalty

Jimmy Duffy has dropped his complaint against Mister Sweeney and Master Walter and will allow the pair to use the material from the former Duffy and Sweeney act, which Duffy authored.

The Keith legal department was notified that Duffy had the matter copyrighted and would prosecute any further infringement. The Keith office after investigation notified Sweeney and Walter that unless they could fix up some satisfactory arrangement with Duffy the act would not be booked.

After a conference between all concerned, Duffy agreed to let Sweeney and Walter continue, at the same time refusing any royalty for the use of the material, merely explaining it was his (Duffy's) desire to register his authorship of the material.

Duffy is collaborating with Earl Carroll in writing the book for the new summer revue, "Vanities of 1923," to be produced at the Earl Carroll, Duffy and the Callahan Boys will be in the cast.

## ENGAGEMENTS

Carlton Brickert and Minna Gombel for the Robert McLaughlin Stock, Ohio Theatre, Cleveland, Ohio, opening June 24.

Violet Heming, Grant Mills, James Durkin, Adelaide Hibbard and Mary Meade will open with the Elitch's Garden Stock Company for a ten-weeks season, June 25. J. M. Mulvihill is manager.

Kendall Weston joins the Fay Courtney Stock Company, Hanna Theatre, Cleveland, Ohio, opening June 4.

Claire Mersereau has joined the "Steve" company at the Princess Theatre, Chicago.

Lee Sterett, St. Charles theatre stock company, New Orleans, La., as director.

Jack Matthews, director for the F. James Carroll company, Bangor, Me.

Marguerite Fields, Powers theatre, Grand Rapids, Mich., stock.

Edwin Brandon and Florence Burroughs, Harder-Hall stock, Binghamton, N. Y.

Cyril Scott, "Rain."

Alexandra Carlisle, Hilda Vaughn, Clarence Handysides, Hale Norcross, New York company of "The Fool."

Rollo Lloyd, Denver (stock).

Martha Bryan Allen, Theatre Guild.

McKay and Ardine, "Greenwich Village Follies."

Bertee Beaumont returned to the "Gingham Girl" cast late this week after being out of the show several months because of a major operation. Julia Kelety, who substituted, withdraws.

Grace Kaber, Payton Stock, Elmira, N. Y.

William Williams, Elmer Walter's Stock, Scranton, Pa.

May McCabe, William Gerald, Harry Hahn, June Webster, Leonard Wood Stock, White Plains, N. Y.

Symona Boniface, Atlanta Stock. Phyllis Gilmour, Mae Desmond Stock, Philadelphia.

Elizabeth Meade, Alhambra Stock, Brooklyn.

Elizabeth Shirley, Fay Courtney Stock, Cleveland.

Jola Maye, Proctor Stock, Troy, New York.

For "Helen of Troy, N. Y." (complete): Helen Ford, Queenie Smith, Stella Hoban, Lovey Lee, Elsie Bonwit, Opal Ames, Nell Hickson, Joan Clement, Marie Paynter, Theodora Hudson, Tom Lewis, Roy, Atwell, Paul Frawley, Charles Lawrence, Joseph Letora, Clyde Hunnewell, Charles Adler, Bobby Dale, Wilbert Dunn, Jean Collins.

Helen Westley, "Devil's Disciple," Dorothy Duncan, "Polly Preferred" (road).

Robert Lee Allen, "Blossom Time."

Forrest H. Cummings (stage director), Philadelphia Theatre Guild, Margaret Davis, "Vanities of 1923"

Joan Hay, Winter Garden.

Charles Winniger, George Bickel, "Light Wines and Beer" (Chicago)

After a fight for 20 years, the internal differences between the several locals of the Hebrew Actors Union, have been settled for all time. The locals submitted their grievances for final arbitration to representatives of the 4 A's, United Hebrew Trades and the A. F. of L. A. committee appointed by these bodies.

The decision says a dissolution of the many locals shall occur within six months and all merge into one.

The former vaudeville branch will be admitted to membership in the legitimate union on payment of \$75 per capita to be paid within six months. This arrangement will allow of settlement of all disputes within the organization itself without outside interference. For this purpose all three present charters will be surrendered and a new single charter issued to cover the entire Hebrew and Yiddish theatrical field.

## DANCER HELD IN \$500 BAIL

As a result of Buck (Buck and Bubbles) striking Mrs. Anna Snediker May 12 with an automobile, Buck is out in \$500 bail awaiting the action of the grand jury. The automobile belonged to Nat Nazarro and the latter is named defendant for \$50,000 damages by Mrs. Snediker and \$25,000 by her husband, George W. Snediker, for loss of service.

Buck is one of the colored members of Nazarro's act. He is John W. Sublett in private life. Mrs. Snediker sustained serious injuries, including concussion of the brain.

Nazarro is covered by insurance. Spellman & Siegel represent the defendants.

## RIALTO, CHI., CUTS TO 8

Chicago, May 29. Beginning with next week's show there will be only eight acts of vaudeville at the Rialto, instead of ten, as in the past. A feature picture will be added. The first feature will be "The Hero," with Gaston Glass.

The Rialto will play the five acts of the Loew touring road show, and Sidney M. Weisman, Chicago representative of Loew, will book only three acts, instead of five, as in the past.

## HARMONICA CHAMP IN ACT

The recently decided harmonica-playing "championship of the U. S.," won by Benny Kossover of the Bronx, New York, is responsible for a new team in vaudeville, Benny Kossover and Herbert Leonard, a colored boy of Harlem, who made their bow at Keith's Royal in the Bronx.

Starting off with a duet, Kossover singled with the repertoire which won him the championship.

## LOEW ASST. MGRS. PROMOTED

Two promotions of assistant managers of local Loew theatres occurred this week when Rudolph Spring, for several years assistant at the American, New York, was placed in charge of the Fulton, Brooklyn, succeeding Aaron Fichely, who died recently.

Fred Brunelle, former assistant at the 83d Street, New York, has been placed in charge of the Circle, replacing Sam Oppenheimer.

## MARTIN VAN BURGEN INSANE

St. Louis, May 29. Martin Van Burgen, musician, was removed from the City Hospital here to the State Hospital (for insane) at St. Joe, Mo. The latest report stated his case was hopeless. Van Burgen attended the A. F. of M. convention held here last month. It is not known if he was a delegate.

## Levey's Los Angeles Office

Los Angeles, May 29. Sam Kramer has been appointed general manager of the Bert Levey's Los Angeles office. He will supervise all bookings for the southern part of the state.

## Goldberg Reinstated by Association

Chicago, May 29. Lew M. Goldberg is booking on the W. V. M. A. floor again after a suspension of six months.



MAE and ROSE WILTON

"DELIGHTFUL"

WHAT THE TORONTO "TELEGRAM" SAID:

"The two Wilton Sisters are clever little entertainers. They attempt only songs and instrumental numbers, but in both they excel. Their harmony is delightful, as are their encores, with which they are quite free. One of the young ladies has a really pleasing voice, taking the higher notes with ease."

Booked solid—B. F. KEITH VAUDEVILLE EXCHANGE.

## KEITH'S GLOBE, A. C.

The Keith interests will play vaudeville in the Globe, Atlantic City, during the summer, the house to be known as Keith's Globe with the new policy.

The Globe is an attraction house and has been playing vaudeville on Sundays booked by Sablosky & McGulick, the bills being made up of acts from their Philadelphia houses.

The same interests booked the Sunday shows in the Apollo, Atlantic City, also an attraction house, and will continue to do so after the Globe installs Keith vaudeville.

The Apollo will use the complete show from one of the Sablosky & McGulick Philadelphia houses.

## JOSIE HEATHER CONTRACT

Chicago, May 29.

After playing the 20 weeks contracted for over the Pantages Circuit Josie Heather will play 10 more weeks for Pan before leaving for the other side towards the end of July.

Miss Heather was at the Chateau here last week. This week she is at the Rivoli, Toledo.

## SHOWS AS TABS

The former musical show "Listen Lester" will be condensed into a tab for the John E. Coult's circuit, starting about Aug. 1. A tab version of another Court show, "Jim Jam Jems," will also be readied for the Coult's circuit shortly. Harry Cort and Walter Brooks are sponsoring the tabs.

## PEARSON BANKRUPT; LIABILITIES \$128,000

### Seventh Shubert Unit Producer to Admit Inability to Meet Obligations

Arthur Pearson, who operated the "Zig Zag" show, makes No. 7 of the Shubert unit producers to travel the bankruptcy circuit. Pearson's voluntary petition in bankruptcy filed in the U. S. District Court for the Southern District of New York, lists total liabilities of \$128,154.74. Assets are \$2 cash balance in the Gotham National Bank, New York. Pearson's debts exceed by a few thousand the \$124,507 acknowledged liabilities by Jack Singer, who last preceded Pearson in bankruptcy proceedings. Pearson's other assets are old scenery and properties of doubtful value; and two insurance policies aggregating \$30,000.

Money due to artists, chiefly on unexpired contracts, totals \$65,670 alone. The biggest item is \$30,000 to Costang and Judd, who owned the "Max and Moritz" act. Others are John L. Kearney, \$600; Harry Peterson, \$3,500; Harry Welsh, care of the Alhambra Theatre, London, \$7,500; James Coughlin, \$4,375; Happy Hadley, \$750; Masters and Kraft, \$6,000; Masters and Abraham, \$150; Patti Moore, \$2,750; Alice Lawlor, \$3,125; Emmett Callahan, \$1,000; Jerry Hergen, \$2,760.

Other liabilities are \$3,000, due Milton Ager and Jack Yellen for writing the music and lyrics of "Zig Zag"; H. Mahieu & Co., \$5,785, due for costumes, labor and services rendered, and \$4,894.50, due on notes; Phil Dalton, the Columbia Theatre Building life insurance agent; \$314.78 loan; Sam Buxbaum, \$3,000 on account of an investment in the Jim Jam Jems Co.; Affiliated Theatres Corp., \$500; Mrs. P. S. Clark, Richmond Hill, L. I., \$20,000 debt contracted in 1920 for operating franchise on Columbia wheel; Lawrence Ceballos, loan, \$1,500; George Collins, loan in 1920, \$4,000; Harrison Fisher, artist, \$500 loan; William S. Clark, commissions, \$500; Herman Falk of the Greenwich Village Theatre, New York, \$1,930, loan; Al Russell, 100 Day street, Jersey City, scenery, \$2,000; Julius Michaels, loan, \$3,300. Other indebtednesses acknowledged in the schedules filed through Kandler & Goldstein are items for clothing, wigs, printing, lightings, scenery, costumes, etc.

Pearson managed the "Barnum Was Right" show, which closed at the Cohan Saturday, following his Shubert unit fiasco.

### MANAGERS SWITCHING

A general switching around of Columbia house managers throughout the various cities making up the wheel is reported scheduled for next season. The matter is slated for settlement at the forthcoming annual meeting of the Columbia Amusement Co. and its affiliated subsidiary theatre corporations June 7.

The tentative plan regarding the changing about of the Columbia house managers is said to call for the retention of all of those now in service, but with changes of location for at least two thirds. Greater efficiency is the object aimed at in the contemplated shake-up of house managers.

### SPECIAL SUMMER RUN

Harry M. Strause's Columbia wheel show, "Talk of the Town," will play a special summer run of two weeks at the Gayety, Washington, beginning June 4. The Shriners' convention takes place in Washington during the two weeks mentioned. The Gayety, Washington, closed last week and will remain dark this week, re-opening to play the Strause show.

A feature of the two weeks' engagement will be four midnight shows weekly, making with Sundays 18 performances on the week.

### CAMPBELL NOT RETIRING

Wm. S. Campbell denies the report he is to retire from active production on the Columbia wheel next season and lease his franchise. The Campbell show, "Youthful Follies," will go out as usual under Campbell's management.

Eddie Cole will be the principal comic in next season's show, and Harry Thompson will manage the troupe as in past seasons.

### HEAT HURTS

#### Summer Shows Dropped Off Last Week

Hot weather hit both of the Columbia wheel shows playing summer engagements in Boston last week. The Cooper show for the third consecutive week topped the Columbia summer trip, getting \$7,467 at Waldron's Casino. That included the midnight show Wednesday. The previous week the Cooper show did \$9,400 at the Casino, Boston, with 13 performances.

The Gerard show at the Gayety, Boston, hit \$6,900 last week with 12 shows, the "Follies" not giving a midnight show. The previous week the "Follies" did \$7,600 on 12 shows.

The Dave Marlon Show at the Columbia, New York, dropped to its lowest gross last week since the summer run began. The Marlon show in its third week did \$5,990. Bad matinees seemed to pull down the Marlon shows gross last week more than any week previously during the four week of the run. The previous week Marlon did \$6,700.

Mike McTigue, the light heavy weight champ, is the added attraction this week.

Up to Tuesday, McTigue showed little draught at the box office.

## PETERSON'S JUDGMENT AGAINST HILL UPHeld

### Appellate Division Sustains \$10,000 Jury Verdict Over "Bringing Up Father"

The Appellate Division has affirmed a \$10,000 damage award in favor of Frederick V. Peterson against Gus Hill. The action, originally asking \$100,000 damages, resulted from an alleged contract whereby Peterson was to have the exclusive rights for the 1919-1920 season for the "Bringing Up Father" cartoon play in the west and southwest territory. Peterson alleged he was not given opportunity to fulfill his contract.

A similar arrangement netted him \$30,000 profit the previous season, according to the complaint and his demand for \$100,000 was based on the unusually favorable theatrical year in 1919.

A jury before Justice Robert H. Mitchell in the New York Supreme Court awarded Peterson \$10,000 damages last October from which Hill unsuccessfully appealed.

### MOLLIE'S NEW DRAMA

As per her custom each season since appearing in her own show on the Columbia wheel, Mollie Williams will have a new melodramatic playlet next season.

The latest thriller is called "Fate's Fires" and it was written by Frank Fanning. Fanning, who has been in the legit for the last two years, returns to the Williams' show next season, playing the heavy in "Fate's Fires." Miss Williams will be the heroine.

### GERARD'S STAGE MANAGERS

Each of the Gerard shows on the Columbia wheel next season, "Vanities Follies" and "All in Fun," will carry stage managers, the only trio of Columbia shows to have a man back stage. The stage manager's duties will be to see the performance is kept to standard. He will not double in the stage, and will hold a position distinctive from the stage crew, property man, stage carpenter or electrician.

### BERNSTEIN'S TITLE CHANGE

The Rube Bernstein show, "Broadway Flappers," will make the rounds of the Columbia circuit next season as "The Follies of Pleasure." The latter title was used by Bernstein for several seasons on the American wheel.

### FOSTER-HARCOURT SPLIT

Billy Foster and Frank Harcourt, featured comics for the last 10 years with the Hurlig & Seamon shows on the Columbia wheel, until the end of the past season, have split.

"Dancing Around" with H. Steppé Cain & Davenport's "Mimic World" show on the Columbia wheel will be retitled "Dancing Around" next season. Harry Steppé has been engaged as principal comic.

### BURLESQUE ENGAGEMENTS

Billy Gilbert, Bobby and Emma Wilson, Pauline Glenmar; Williams' "Radio Girls."



## AN OPEN LETTER TO AL JOLSON

### DEAR FRIEND AL:

Listen, Al, I've known you a long time, and I've heard you sing a hundred times, but never have you got over with me the way you did the opening night of "Bombo" at the Winter Garden. I sat in the front row, Al, and you sang my song, "Morning Will Come," which I wrote with you and Buddy De Silva, and honestly, Al, it got me. I cried, Al, really I did—cried at my own song. You certainly put it over, and I want to thank you.

And gosh, Al, you certainly did sing "Don't Cry, Swanee." I didn't know it was so good before. It's a bigger hit than we figured when we wrote it. Everybody's singing it, Al, and I'm glad.

And listen, Al, this funny song of mine, "Barney Google," is a knock-out! Everybody's buying it. I'm happy, Al, for I'm down here at the Ritz in Atlantic City over Decoration Day, and I'm going to need those royalties to help get out of here.

Yours till Will Rogers sings grand opera,

CON CONRAD

## NEW BURLESQUE TITLES CREATE DISCUSSION

### Columbia Producers Differ as to Its Advantageousness

A difference of opinion exists among Columbia wheel producers over the question of changing titles of their shows. Some figure it is advantageous to change a title each season, basing their opinion on the theory that Columbia wheel audiences seeing the same title two or more succeeding years think it is the same show with a possible loss of patronage resulting.

The other faction holds it is better to carry the same title indefinitely, taking the stand a title is a trade mark that will draw the burlesque public. The opposite side counters with the contention that while the value of a title is admitted providing the show is up to topnotch standard year in and year out, it frequently happens shows have off-years and the burlesque public is more apt to remember having seen the bad show under the standard title rather than the good one.

The word, "Broadway," used in a number of Columbia wheel shows last and several seasons past, means nothing outside the east, according to the Columbia burlesque producers. In the west it is said the burlesque patrons even go so far as to resent the use of a title containing the word "Broadway," as it would seem to indicate the show was boosting New York's main stem. As a result the Columbia list will contain few, if any, "Broadway Follies" or similar titles next season.

From indications those favoring the holding over of standard titles will be in the majority, as but few title changes have been announced. The contingent favoring the continuation of old titles cite the dropping of the "Bowery Burlesquers" two seasons by Hurlig & Seamon, after the title had been in use for twenty years or more and the subsequent changing back last season to the old title, with the resulting advantage at the box office.

### MRS. KOHL OBJECTS

A hitch in the deal whereby the Columbia Amusement Co. was to have taken over the Olympic, Chicago, for its shows has occurred, through Mrs. Chas. E. Kohl objecting to the playing of burlesque in the Olympic.

At the Columbia Amusement Co. it was stated early this week the deal for the house was still hanging fire.

The Shuberts are also reported as bidding for the Olympic.

### MUSIC MEN

Strobridge & Clothier, a Philadelphia department store, which maintains a radio broadcasting station, have written the American Society of Composers, Authors and Publishers, that they believe they ought to pay for copyrighted tunes, just as they pay for any other merchandise. They have requested that a contract be drawn up, which will provide for a certain fixed annual sum to be paid the society.

Henry Lodge has been added to the professional department of Fred Fisher, Inc. Bert Bender is now representing this firm in Kansas City.

Paul Specht sailed for London May 22, taking over a combined augmented orchestra recruited from his own aggregation and "The Georgians," a specialty jazz band. Specht's own bunch is well known on the Columbia records for its symphonic syncopation, and "The Georgians," also a Columbia disk recording combination, are known for their jazz numbers. The idea of combining both is to give the Britishers an idea of both types of dance music. On his return Specht becomes musical director of the Alamac Hotel chain.

Stark & Cowan have taken over all rights to "In a Tent" from the Chicago house of Music Press, Inc., authored by Ted Kohler and Joe Lyons. Ed Smalle has recently become associated with the firm.

Harry Engel, general manager of Richmond-Robbins, Inc., has acquired a third interest in the corporation and has been officially elected secretary of the company.

A new pamphlet containing the most recent constitution and agreement of the Music Publishers' Protective Association has been distributed among the members. The most drastic change provided is one concerning the trial of members who have been accused of breaking the agreement. The accused publisher is permitted to pick six members of the Board of Governors to try him. E. C. Mills, chairman of the association, governs the trial, acts as the executive and casts the deciding vote in case of a tie. Every publisher is required to post a \$5,000 bond, which he forfeits should he refuse or be unable to pay any fines or penalties that have been levied against him.

The Boston Music Co. has been admitted to associated membership in the M. P. P. A.

Sammy Levy is back with the professional department of Waterston, Berlin & Snyder.

Thomas Morris, a colored songwriter, last week instituted a Federal Court proceeding against Irving Mills, Ferdie Grofe, James McHugh and Jack Mills, Inc., alleging that "Stop Your Kidding," written by the first three, named and published by Mills, Inc., infringes on his "Beaucoup de Jazz," a number of his own composition, copyrighted in 1920.

Max Silver of the Maurice Abrahams, Inc., executive staff states that the judgment recorded against Maxwell Silver in favor of Bloomingdale Bros., New York, is not against him.

Nancy Fine of the Irving Berlin offices is to be married June 20 to Stanley Menger, non-professional. Miss Fine was formerly in vaudeville.

Arthur Johnson now has full charge of the harmony department of Irving Berlin, Inc., replacing Eddie Small.

The father of Harold C. Berg, songwriter, died in Los Angeles on May 20.

M. Witmark & Sons moved to their new quarters at 1650 Broadway this week. They were located in the Witmark building, on West 37th street, for years.

One of the largest music roll companies has been having a good deal of internal disagreement between two of its head executives, who have been squabbling for some time over various phases of the business. The result may be an alliance of one with a wealthy piano company and the formation of a new roll company with a general change of recording staffs.

### IN AND OUT

Toomer and Day were out of Loew's Astoria last Friday because of H. B. Toomer's illness. Foster and Ray substituted.

Paul Gerard Smith has been playing the principal role in "The Compliments of the Season" since last Friday. Then at the Palace, the skit, authored by Smith, was suddenly bereft of its male lead.

Howard and Clark substituted this week for Gibson and Correll at the State Lake, Chicago.

## OBITUARY

### CHARLES HOWARD STEVENS

Charles Howard Stevens, playing characters and heavies with the Carroll Players, a stock organization of St. John, N. B., met death very suddenly, May 21. He was returning from rehearsal of "Civilian Clothes," exactly at noon. When only a few yards from the Opera house, where the company is playing, he was seen to stagger and fall to the sidewalk. Picked up by two policemen and carried into an adjacent drug store, the ambulance was summoned and the stricken actor hastened to the city hospital, but he died en route to the institution.

The actor was 52 and had been with the Carroll Players since the opening last fall. He is survived by his wife, Josephine Emery, now in New York city, also a professional, and his mother, who lives in Somerville, Mass. He had no children. Physicians attributed his sudden death to an attack of acute indigestion.

### HARRY JACKSON

Harry Jackson, 60, of 160 Stevens avenue, this city, who died in Bellevue hospital, New York, as a result of taking poison was for years associated with B. L. Feinblatt, of the Westchester theatre, Mt. Vernon, N. Y., and was business manager of the former Westchester Players, a stock organization. Jackson was popular in Mt. Vernon. His wife died several months ago at a Poughkeepsie hospital and Mr. Jackson never fully recovered from the shock and had been despondent ever since. He lived here about three years.

### IN MEMORIAM JOHN C. RICE

In Cherished Memory of a Devoted Husband and Loving Father.  
Maytilia Dear Soul Rest in Peace.  
JUNE 4th, 1915  
ALICE CORN-RICE  
GLADYS RICE

stock organization. Jackson was popular in Mt. Vernon. His wife died several months ago at a Poughkeepsie hospital and Mr. Jackson never fully recovered from the shock and had been despondent ever since. He lived here about three years.

### HARRY FISHER

Harry E. Fisher, vaudeville and musical comedy comedian, died May 23 at his home in Brooklyn, aged 55. He was stricken with pneumonia three weeks ago and although recovering, his condition was weakened and he succumbed to a heart attack.

The deceased was born in England and came to this country 35 years ago. He played in many successes and was the featured comedian in the first Winter Garden production. In vaudeville the team of Fisher and Carroll became one of the most famous of its day. Upon retiring a few years ago he opened a tea room in his home which catered to professionals.

### GUY LINDSLEY

Guy Lindsley, a favorite juvenile actor of a generation ago, died May 26 at his home in New York City. Born in St. Louis, he started his theatrical career as a boy, appearing with the late A. M. Palmer in "Jim the Penman." He became the leading juvenile with Madame Modjeska, Salvini, Louis James and Frederick Ward. He was with Robert Mantell for over 18 years.

### ORIAN FOGG

Orian Fogg, stage and screen actor, died May 24 at a New York City Hospital, aged 74. He had been in the profession for over 50 years. His last legitimate engagement was with Otis Skinner in "Kismet," after which appearing with the Famous Players pictures.

### EDDIE MACK

Eddie Mack, a retired vaudeville and song writer, died May 24 at Hammond, Ind., after his retirement professionally the deceased engaged in the real estate business at Hammond.

George W. Floyd, interested in many theatrical enterprises, died from a complication of diseases May 25 at his home in New Rochelle, aged 70. He was traveling manager for Nat Willis for several years preceding the comedian's death. Among his other interests were the automobile industry, the New Rochelle Board of Fire Commissioners and various humane societies.

The mother of the Dolly Sisters died at her home in Brooklyn, N. Y., May 26.

The mother of Horace Goldin, the magician, died May 23, in New York City.



# PARKS SWAMP AGENTS WITH DEMAND FOR CIRCUS MATERIAL

**Believed Demand of Concessionaries That Varied Entertainment Be Used to Draw the People Is Taking Form—Twenty-Act Bills Noted**

Booking men around New York declared this week that with the opening of the park season they were being deluged with calls for circus specialty acts and similar material for outdoor free shows. At Dreamland, near Newark, N. J., a 20-act show was heavily advertised for the opening last Saturday, and it was reported the resort recorded 71,000 admissions at the gate. At Hilsdale Park, in the same vicinity, the management called off the Wild West show that has been its standby for years and is substituting a six-act bill.

The widespread manifestation of the sudden call for features is looked upon as significant. One park and fair man expressed the opinion that it came in response to the general complaints of concession men, who feel that he park managers should provide special features that can be used for advertising purposes to bring the people to the park. As the concession men look at it, the park manager doesn't hesitate to put large sums into rides and into decorations to make a flash, but the element to pull the people to the parks has been absent.

Incidentally, the advertising of heavy outdoor shows in the parks has put a sudden finish to the indoor circuses. A case in point is that of the Jim Pollock outfit, playing Elizabeth, N. J., Saturday last. With four parks opening within a trolley ride, the indoor event got no play and is ending the tour immediately.

## WOULDN'T HEAR JOHNSON

**Picture Men Declined to Hear Outdoor Dictator's Arguments**

Chicago, May 29. The M. P. T. O. A. refused to have anything to do with the so-called "reform" organization for outdoor amusements, called the Showmen's Legislative League, which has Thomas J. Johnson for "dictator," in an effort to copy what has been done by Judge Landis in baseball, Will H. Hays in the movies and Augustus Thomas for the legitimate show business.

Johnson had his emissaries make an effort to have him invited to talk to the exhibitors along the line that the carnivals do not really hurt the picture show business in the smaller places and that the "cleaning up" he is working for in carnivals will make that form of entertainment wholesome for communities.

## "AUSPICES" OPPOSED

**Gambling General Complaint—Letters from Show Committees**

Chicago, May 29.

An opportunity to inspect letters from chairman of "show committees" of various fraternal organizations, including Shriners, Elks, Moose and others, develops that the sentiment of the large majority of such men is against carnivals and circuses under fraternal auspices.

Their general reason is invariably gambling of some sort in connection with the shows. These letters have been received by parties who are endeavoring to ascertain the sentiment of the chairman of "show committees."

## LARGER PURSES; MORE RACES

Kansas City, May 29.

The management of the Missouri State Fair, at Sedalia Aug. 18-25, announce that the purses for the speed program will be the largest in the history of the fair.

In the harness events there will be two purses of \$3,000, two of \$1,500 and 25 smaller ones, bringing the total to \$16,800.

In addition to the harness races will be 17 running races the largest number that has ever been offered on the State Fair schedule. The purses provided for the runners amount to \$3,200.

## FIGURING OPPOSITION

**Sells-Floto and Barnum Appear to Be Parallel in New England**

On the basis of the new route cards it looks as though the Sells-Floto and the Ringling Bros.-Barnum & Bailey shows are set for parallel lines through New England. This forecast is in conflict with the idea previously expressed, that the two managements had reached some sort of tacit arrangement to keep out of each other's territory.

The Sells-Floto outfit is coming out of Boston through Industrial New England, while present indications are that Barnum & Bailey will come into Boston later through the New York Central main line, coming down by way of Springfield and Bridgeport and back west by an over-Sunday jump via Binghamton.

The Ringling Bros.-Barnum & Bailey show will not get into eastern Canada this year if reports are to be believed, and this brings about several revisions.

## EASTERN PARKS OPEN

Practically all the parks in the East, which had not already gotten under way, opened last Saturday and Sunday, most of the managements taking advantage of the week end's proximity to Decoration Day, which is the usual opening date.

The debuts were Capital Park, Hartford; White City, New Haven; Lakewood Park, Waterbury; Silver Dell, Williamport; Rendevous Park, Atlantic City, and Mid-City Park, Albany. All are offering free shows, with the exception of the Atlantic City resort.

## BRAVES' FIELD PARK STAFF

Sam H. Meinhold has taken over the supervision of Braves' Field, Boston, for the Loew interests, who install evening performances in the ball park commencing June 25 and continuing throughout the summer. Meinhold, who succeeds E. A. Shiller as supervisor of the park, left Sunday for Boston accompanied by Terry Turner to arrange the details for the opening. Charles Wuerz of Loew's Dayton, considered one of the foremost managers on the circuit, will be the resident manager of the park.

## CHEYENNE, JULY 24-27

Kansas City, May 29. Announcements have been received here of the 27th annual "Cheyenne Frontier Days" celebration to be held at Cheyenne, Wyo., July 24-27.

Cowboy sports of all kinds, cavalry exhibitions and Indian dances and spectacles will be featured.

Twenty-five thousand dollars' worth of prizes are being offered, which will draw the best riders, ropers and Western horsemen in the country as competitors.

## CIRCUS LOT LOST

Evansville, Ind., May 29. The Walnut street grounds used by circuses here for ten years has been platted and can not be used for the white tops again.

A new lot must be obtained. Variety's local correspondent on the Ohio river, K. K. Knecht, cartoonist, dramatic editor and circus artist of the "Courier," is a committee of one seeking a new lot.

## CIRCUS ROUTES

Sells-Floto

May 28-June 2, Boston; 4, Fall River; 5, New Bedford; 6, Providence; 7, Worcester; 8, Springfield; 9, Pittsfield.

Ringling Bros.-B. & B.

June 6, Columbus; 7, Zanesville; 8, Akron; 9, Canton.

Walter L. Main

June 4, Kane, Pa.; 5, Titusville; 6, Palm Bay; 7, Sebring; 8, Mendenhall.

## CONTRACT COMPLAINT

**Matter of Morris & Castle Before Committee**

Chicago, May 29.

A fraternal organization at Bethany, Mo., is seeking recourse from the Morris & Castle shows through the Showmen's Legislative Committee, after vain attempts to get any satisfaction from the carnival itself.

The Morris & Castle show booked Bethany, after accepting the date in the regular way, issuing a contract. A week later it got a chance to slip into Chippewa Falls, Wis., considered a wide-open town, and the Bethany contract was "scrapped." Morris & Castle were strong factors in the organization of the Showmen's Legislative Committee and the action embarrasses that organization.

## TEXAS BILLS TO TAX OUTDOOR SHOWS UP

**Argument That Double Fees Would Hurt Fairs Disregarded**

Austin, Tex., May 29.

The Baldwin bill, imposing a graduated scale of taxes upon traveling theatrical organizations showing under canvas weathered a small typhoon in the lower House and Monday afternoon was passed to engrossment by a vote of 53 to 30. This advances the measure toward final consideration, but no apparent effort was made to get it a definite test this week.

The proposition came in for heated argument. Amendments to reduce the proposed scale failed and even the recommendation of the committee to substitute a lower scale went overboard. The committee's scheme was to follow the present law, but make certain changes in the system of fees, which would in effect double the present scale.

There is the Baldwin scale under consideration: From \$5 a day in towns of 1,000 population up to \$35 a day in cities of more than 30,000.

Mr. Gibson attacked the bill on the ground that it would work a damage to the agricultural fairs, but his motion to postpone consideration of the measure was tabled.

The lower House also passed to engrossment a companion bill by the same author setting up a new scale for circuses and wild west shows. It would impose a tax of \$4 a car for the first day and \$2 a car for each day following, calling for a payment on a minimum of 10 cars to a show. Although there are no circuses or wild west shows traveling in motor vehicles this season, the bill provides for that as well, setting up a payment of \$7 a day on outfits of less than six vehicles and \$15 a day on organizations with 12 vehicles, with \$1 a day added for each additional vehicle.

By refusing to take up, again the Lackey bill, which was defeated last Friday, the lower House put a finale upon the proposition to tax billboard space. The bill called for a tax of 1 cent a square foot on all billboards in Texas. Originally the measure contemplated a tax of 3 cents a foot. The author made a plea for reconsideration Monday, arguing that the bill levied a "fair tax on an industry that now pays no taxes."

## TWO CIRCUSES IN VERMONT

Burlington, Vt., May 29.

Two circuses are slated for Vermont in June. The first show to enter the State will be Sparks'. This show will play this territory early in the month. The only date announced to date is June 8 at Rutland.

The John Robinson circus is booked to appear the latter part of the month. Its Burlington date is June 27. Other dates have not been given out.

## PARK VAUDEVILLE

Worcester, Mass., May 29.

Arthur E. Barr, manager of the amusement department of the Monitor Development Company, and for more than 20 years connected with the show business, will be manager of the Lincoln Park open air theatre, which opens Memorial Day night with an eight-act vaudeville bill. Beginning July 2 there will be musical comedy daily.

# CARNIVALS SLIPPING IN UNDER AUSPICES WITHOUT FEE

**Local Societies the Open Sesame—Getting Into Some Towns That Prohibit Carnivals Otherwise—Politics Enter Into Situation**

## FAIR CUTS CARNIVAL

**Wisconsin States So Decides—Kennedy's There Last Year**

Chicago, May 29.

The Wisconsin State fair, held near Milwaukee the last week in August every year, will not play carnivals in the future.

The World Amusement Service Corporation, which provides the attractions, has been notified to book nothing but rides, which will be obtained independently.

The firms merged into the booking corporation have booked the Wisconsin State fair for many years. Last year the Con T. Kennedy carnival took \$60,000 there, turning 25 per cent. over to the fair. There was no great complaint regarding the Kennedy show, but the board of directors felt that carnivals were in so bad with reform elements that it was advisable to bar them.

A number of carnivals are beginning to slip into virgin territory this season under the cloak of local societies. Many of the traveling aggregations play only under the auspices of local organizations and in many towns are permitted to exhibit on this account without paying a license fee.

The carnival management's agreement with the society calls for a sharing of the profits with the carnival always on the long end.

It is generally found when the engagement for shows of this type terminates the amount going to the local organization averages about what the carnival would have been forced to pay for a license to appear in towns where they are permitted.

By the means of local societies the carnivals are getting into towns in which they are otherwise strictly forbidden. Due to their banishment in these localities no fee is on the town records to be charged, with politics often prompting local officials not to make a charge if a tent show has the backing of a local organization.

## MARRIAGES

George Jessel and Florence Courtney (Courtney Sisters) were remarried May 22 in Chicago.

Billee Stanfield, former "Follies" girl, May 26, at Crown Point, Ind., to Alfred Kvale, non-professional.

Tessie Lazarus to Charles Weber (Weber and Elliott) at the Hotel Monterey, New York, May 24. Miss Lazarus was last of the Shapiro-Bernstein professional staff.

Bertha May Hill and Arthur William Brown, May 26, in the rectory of St. Mary's Cathedral, Burlington, Vt. Mr. Brown is a member of the staff of the Harry Miller Producing Company. Miss Hill is a local girl.

# OKLAHOMA COUNTY FAIRS

|   |  |
|---|--|
| Adair Co. Free Fair—Stillwell, September 19-22. Geo. E. Davis, secretary.       | September 12-15. H. N. Naylor, secretary.                                      |
| Atoka Co. Free Fair—Atoka, September 13-15. T. F. Memminger, secretary.         | LeFlore Co. Free Fair—Poteau, S. J. Doyle, secretary.                          |
| Beckham Co. Free Fair—Elk City, September 18-22. Guy Woodman, secretary.        | Logan Co. Free Fair—Guthrie, September 17-20. Fred L. Wenner, secretary.       |
| Beaver Co. Free Fair—Bever, September 5-7. Ed Humphrey, secretary.              | Marlow District Fair—Marlow, September 6-8. W. G. Shipp, secretary.            |
| Blaine Co. Free Fair—Watonga, September 13-15. J. M. Rapp, secretary.           | Marshall Co. Free Fair—Madill, September 6-8. M. E. Ewing, secretary.          |
| Canadian Co. Free Fair—El Reno, September 10-15. Felix K. West, secretary.      | McCain County Free Fair—Purcell, September 13-15. Word Cromwell, secretary.    |
| Carter Co. Free Fair—Ardmore, September 12-15. Geo. L. Dyer, secretary.         | Noble County Free Fair—Perry, September 17-19. E. E. Horton, secretary.        |
| Choctaw Co. Free Fair—Hugo, October 8-13. W. E. Schooler, secretary.            | Oklahoma Co. Free Fair—Oklahoma City, September 18-19. C. R. Donat, secretary. |
| Cimarron Co. Free Fair—Boise City, October 11-13. Jno. P. Graham, secretary.    | Osage Co. Free Fair—Pawhuska, September 11-14. S. M. McCulston, secretary.     |
| Caddo Co. Free Fair—Anadarko, September 12-15. Fred R. Harrison, secretary.     | Ottawa Co. Free Fair—Miami, September 11-14. James Lawrence, secretary.        |
| Cleveland Co. Free Fair—Norman, September 13-15. P. K. Norris, secretary.       | Pawnee Co. Free Fair—Pawnee, September 12-14. M. T. Maudlin, secretary.        |
| Coal Co. Free Fair—Coalgate, M. W. Plettner, secretary.                         | Payne Co. Free Fair—Stillwater, September 12-19. L. E. Rathbun, secretary.     |
| Creek Co. Free Fair—Bristow, September 11-14. J. W. Riley, secretary.           | Pittsburg Co. Free Fair—Pittsburg, September 12-15. T. T. Lewis, secretary.    |
| Custer Co. Free Fair—Butler, September 12-15. El B. Davis, secretary.           | Pontotoc Co. Free Fair—Ada, September 12-15. J. E. Hill, secretary.            |
| DeWey Co. Fair—Selling, September 6-8. Roy Gross, secretary.                    | Pottawatomie Co. Free Fair—Shawnee, September 17-20. H. G. Ware, secretary.    |
| Garfield Co. Free Fair—Enid, October 23-26. H. A. Graham, secretary.            | Rogers Co. Free Fair—Claremore, September 18-22. D. A. Willhott, secretary.    |
| Garvin Co. Free Fair—Pauls Valley, September 13-15. Jno. P. Gray, secretary.    | Seminole Co. Free Fair—Wewoka, September 11-13. Ethel L. Howard, secretary.    |
| Geary Free Fair—Geary, September 6-8. L. A. Holmes, secretary.                  | Stephens Co. Free Fair—Duncan, September 5-8. Ben Harrison, secretary.         |
| Grady Co. Free Fair—Chickasha, September 12-15. O. A. Gasaway, secretary.       | Tulsa Co. Free Fair—Tulsa, September 15-19. Earl C. Meyers, secretary.         |
| Harmon Co. Fair—Hollis, September 19-21. L. I. Bennett, secretary.              | Washita Co. Free Fair—Cordell, September 13-15. Carl Copeland, secretary.      |
| Hughes Co. Free Fair—Holdenville, September 11-14. James W. Rodgers, secretary. | Washington Co. Free Fair—Dewey, September 18-22. C. F. Reid, secretary.        |
| Jackson Co. Free Fair—Altus, September 5-8. Fletcher Davis, secretary.          | West Osage Co. Fair—Fairfax, September 6-8. H. E. Wilson, secretary.           |
| Kay Co. Free Fair—Blackwell, September 12-15. J. E. Hill, secretary.            |  |

# 3 CIRCUS GENERATIONS CITED BY KELLY IN GOOD WILL CASE

**Ringling Attorney Compiles Only Complete History of the Tops, Going Back to 1884—Circus Building Romance**

(This is the third installment of the brief filed with the U. S. Treasury Department by John M. Kelly in opposing the inheritance tax on the good will item of the shares in the property left by two deceased brothers.)

## The 100-Car Circus

The Ringling Bros. & Barnum & Bailey Circus comprise 100 extra-length special railroad cars handled daily by the railroads in four trains—frequently five trains. For a generation no other circus has built beyond the two-train class. No other person in history ever transported a circus outfit equal in size to 60 per cent. of this circus.

No other men in history have ever moved an amusement enterprise even for a single day comparable in size to what the Ringlings transport and operate successfully every day in the season.

No general, or army, or government even in times of military trial or emergency, ever matched in achievement—either in the handling and movement of property equipment or in economy of operations—what Ringling Brothers accomplish daily with the circus.

**Limitations Upon the Size of Circus Outfits. Why Have We Only One Circus of the Ringling Class?**

The main entrance doors must open on time. This is the keynote of circus success. Circus owners are constantly on their guard lest cumbersome equipment and over-size outfit impede transportation beyond the ability of the organization to handle on schedule time. This condition is always intensely critical to the showman, because even with the well balanced outfit, frequent damaging delays are occasioned through bad weather, railroad tie-ups and a thousand mishaps common to the circus.

The grinding process of conducting a circus about the country with incident losses and tremendous maintenance expense; building a tented city every morning; putting it down and transporting it during the night; being prepared and equipped to handle, safeguard and entertain at unfamiliar places vast crowds "twice daily rain or shine"—very decisively and unmistakably determine for every circus owner just how big he can build his show and profitably operate it.

If it were possible for circus men personally to handle with profit bigger outfits than are on the road now, they would be put out. It is not a question of capital or lack of ambition. It is a free field. The determining factors are management, leadership, plus the showman's genius and skill.

Circus history reveals that showmen will successfully handle an outfit up to a given size. Beyond that ambition has led the venture some where two titles unhappily predominate in circus history—"Seized by the Sheriff," and "SOLD AT AUCTION."

There is the proverbial straw that always "breaks the camel's back." In circus history it is the added camel that has "broken" the showman's back. Just so big is good. It is a wise showman that recognizes his limitations in show buildings. One cannot grow bigger and better "day by day in every way" in the circus business.

## PART II

List of circuses that have exhibited in America.

No attempt is made to present a history or professional record in detail of the different circuses, or their owners or founders.

In support of our contention that Good Will in the circus is due to the professional skill, genius and personality of the showman, we offer brief statements of fact touching upon the business career, success or failure of circuses that have covered the field of outdoor amusements.

This list is submitted further in support of the contention that the circus is an extraordinary hazard and speculative.

This list includes all of the circuses of any consequence that have been before the public in America.

## Ringling Brothers

The world looks upon the circus as a holiday. The glare of the band, the antics of the clown, the feats of skill that entertain and delight, dispel serious minded impressions of what the task means to those who build and move the show. Therefore, while not attempting any history of the Ringling Brothers, it is essential to make such brief refer-

ence to their intensely interesting career as to indicate the importance of personal service, genius and individuality, in the success of their circus.

Ringling Brothers circus came into being in 1884. Five Ringling Brothers—Al, Alf, T., Otto, Charles and John—on an open lot in their own home town—Baraboo, Wis.—May 19th, 1884, founded their circus and opened the doors to Ringling entertainment. It is now on the road in its fortieth season. Every succeeding year it goes out improved and enlarged—a standard leader in the field of outdoor amusement. On March 31st, 1911, Mr. Otto Ringling died, whereupon Mr. Henry Ringling, a brother, succeeded him in the partnership. January 1st, 1916, Mr. Al Ringling, eldest of the brothers, died. On October 11th, 1918, Mr. Henry Ringling died. On October 21st, 1919, Mr. Alf, T. Ringling died. Two brothers survive—Charles and John.

## A Partnership Among Brothers

No person outside the family ever held an interest. Ringling boys, as they were known in 1884, founded their circus in a dream. From a dream it became an experiment—from an experiment an established institution. Scarcely any business is as promiscuous in its intercourse or dealings about the country, or so dependent for its existence upon technical mastery of detail and strict economy in operation. Yet the Ringling Brothers partnership began without written articles and has continued forty years in business without the scratch of a pen to define agreement. It is one of the greatest examples the world has known of the Golden Rule in business.

## Building a Circus

The property equipment of Ringling Brothers when they set out in 1884 involved no imposing inventory. Their canvas equipment scarcely equalled what college boys now use on vacation. After being on the road three years with a wagon show their outfit was still so meagre that the menagerie featured the importance of an eagle, a donkey and a Shetland pony. They traveled eight thousand miles with a wagon show and gave over one thousand exhibitions before they had an elephant.

They began without capital, credit or business prospect. No prestige in the circus came to them either through birth or association. They served no apprenticeship and the community in which they grew up was isolated and far removed from the atmosphere of amusement life.

Furthermore, the Ringlings ventured in the circus at a time when the field of outdoor amusement numbered more master showmen than any other generation in history. Barnum was heyday in his career. Bailey was fast approaching the top of the ladder, and in front rank were the Cole Show, the Forepaugh Show and the Sells Brothers Circus. Scarcely any venture in the world offered as little prospect of reward as the circus when the Ringlings entered the field. Yet there existed at the time, of which they were unaware, two important factors chiefly responsible for their success. One was the intangible assets of the firm—their good bringing-up, robust constitution, striking personality, courage, high moral viewpoint and loyalty to each other. The other factor was the stage of the country's development. Railroads were fast penetrating the Western country and everywhere towns and cities were in the building. Exhibition grounds were easily had; labor and materials were cheap. Compared to present days, there were fewer taxes, fewer restrictions and opportunity was wider to those who risked their fortunes on the circus lot.

Ringling Bros. achievement is an inspiration. Their career affords interesting contrast to the spirit of unrest now broadcast in the world. The value of apprenticeship is today discounted in the disturbing craze for quick returns. For practically a quarter of a century every child that Ringling Bros. took from the circus was put back in building the show. The partners received no salaries; no profits were shared. During the first twenty-five years in business, they spent the winter months in rented homes, working under the intensely exacting demands of the business in order that the show might go out the following spring "bigger and better than ever before."

The Ringlings undertook the building of their show at a time and in a day when men were willing to accept adversity and struggle and persevere for a common object,



RAY PEREZ  
Stage Director for C. B. MADDOCK

practice economies and endure hardships, that are today looked upon as impossible business standards.

There were often sacrifice of means, sacrifice of comforts—but never a sacrifice of principle. The lofty plan upon which the Ringling circus was founded has never been surrendered. Ringling success is a testimonial to the code of honor and honest methods that have ever prevailed in Ringling enterprises.

If we are to measure the success of an enterprise by its return in money, it may be said that if the Ringlings at any time during the first twenty years of their career had retired, the world would have judged them failures. It has been said that the best time to "hold on" is when you reach the point where the average fellow would quit. Ringling Bros. in their chosen pursuit never learned how to accept defeat. Few there are who would accept the service and responsibility imposed by the circus even for a single season, regardless of its return in money. The Ringling Bros. continuously building bigger and better have never let up or let go for forty years. Their shows have traveled an equivalent of thirty times around the earth. They have given over nineteen thousand circus exhibitions with one or more of the Ringlings in personal command. Their achievement is convincing proof that there is no prospect so feeble and no line of honest endeavor open to the energies of men, but what will ultimately bring reward if there is the determination to see it through.

And so the Ringlings built their show from the "ground" up. They learned the art and how to buy and how to build in harmony with their ability to operate. If the big shows that go out today were to do their building, buying and contracting along the lines commonly employed in industry, they could not exist. They would crumble beneath the weight of overhead. Hence, it is that when a contract is made by the Ringling Show, whether for a season, advertising, costumes for a ballet, a lot to exhibit on, or a bovalap for the menagerie, it may be counted upon that they know what and how and where to buy. In this very essential phase of the circus (there is constant wear and constant replacement) every Ringling has back of him not five or ten or even twenty years experience—but he traces forty years of personal service in proprietary circus building and operation, for comparisons and guidance.

It is by reason of these economies constantly effected in all the endless variety of operations, that the Ringling Circus in its huge proportions is able to exist. This is why the circus becomes intensely personal to its owner. This is one of the reasons why there is but one show of the Ringling class.

## Moving a Circus.

In the movement of a circus, much is expected in the service of men. Many have seen a circus "put up" but few see it taken off the lot. Perhaps the phase of circus movement may serve to show the extraordinary problems involved. Those who have seen the "pole" wagon or "canvass" wagon leave the lot on a rainy night understand somewhat of the service required. The hookrope and the goose-neck have their meaning to the showman. Likewise significant are the 35-horse teams forging ponderous acres of canvas rolled on the ground by hand; the water spout as a trusty elephant jama head first a huge bulk of water-soaked canvas in the task of loading it in wagons. And with it all, as if to add discouragement, the task comes late of night when the world sleeps. There is isolation, darkness, lack of fireside, lack of dry clothing and the comforts common among men. It is an extraordinary emergency. The performance of the task calls for the best that is in the strongest of men. But days until the last wagon moves off.

Indisposition or a headache may close the desk or office of the average business man. His work can wait until another day. But no task is looked upon as impossible in the circus. And so the caravan moves on with a thousand men of steel. Sleep comes easily in the

grind. They awaken in a new town—the sun shines—the tents are dried—the wrinkles in wet clothing are smoothed out in the service of another day. The whistle blows, the bands play, new faces appear and huge crowds again jam the big tented arena. It is a big show and it moves on.

By what influence are men induced to perform this task?

How is an organization preserved under these distressing circumstances? In the answer are found reasons why we have so many small circuses and so few big ones. This is where leadership of the Ringlings is recognized.

## Ringling Leadership

A circus may fall through accident but no circus ever came into prominence by accident or by the miracle route. It is a slow building process of expanding little by little on the year by year plan. What Ringling Brothers have accomplished is traceable to various supporting reasons, chief among them, their leadership. Ringling Brothers in the early days brought together a number of men who, aside from being suited to the extraordinary task of the circus, proved themselves notably trustworthy and loyal. The loyalty of these men to the Ringlings, while remarkable, is nevertheless reciprocal. It is characteristic of the Ringlings to suggest no service which they are not ready and willing and able to perform themselves. Men of the Ringling organization stick to the end. It would be impossible to conduct this big circus through an organization collected from men outside the Ringling enterprise today.

Tact and diplomacy—these qualities the Ringlings possess in a remarkable degree. With one, so with all. The value of these personal qualities is manifest in their business dealings. Its influence is apparent in every phase of their personal contact. Ringling circus moves by reason of Ringling organization, and Ringling organization is preserved through Ringling leadership.

The foregoing details and features inseparably connected with the big circus may serve to point out the genius, skill and personal service of the Ringling Brothers responsible for the success of their enterprises.

## Calendar and Routes and Exhibitions—Ringling Circuses—1884-1923

### 1884

Yankee Robinson and Ringling Bros. Great Double Shows, Circus and Caravan.  
Proprietors: Al Ringling, Alf. T. Ringling, Otto Ringling, Charles Ringling and John Ringling.  
Opened at Baraboo, Wis., May 19th.

Wagon show. The main tent canvas was 45 x 90 feet; side show canvas, 30 x 45 feet. 22 horses, 11 wagons. Admission, 25 cents.  
No band wagon; no menagerie; no wild animals.

### 1885

Ringling Bros. Great Double Shows. Circus, Caravan and Trained Animals.  
Opened at Baraboo, Wis., May 13th.

A band wagon was added to the parade and the tents slightly enlarged.

### 1886

Ringling Bros. Great Double Shows and Congress of Wild and Trained Animals.  
Opened at Baraboo, Wis., May 15th.

The "Big top" was enlarged to 90 feet and a 30 foot middle piece added during the summer. Side show enlarged to 75 x 45 feet.  
Admission, 25 cents.

The outfit now consisted of 18 wagons which included band wagon, ticket wagon and two cages. The menagerie consisted of a hyena, a bear, a few monkeys and an eagle. A donkey and a Shetland pony were purchased, giving first trick act with show.

### 1887

Ringling Bros. United Monster Shows, Great Double Circus, Royal European Menagerie, Museum, Caravan and Congress of Trained Animals.  
Opened at Baraboo, Wis., May 7th.

A 70 foot menagerie was added and the outfit went out on wagons with sixty horses. The menagerie now consisted of an elephant, a bear, 2 lions, a kangaroo, a hyena, 4 Shetland ponies, birds and monkeys. A camel added during the summer died before close of season.

### 1888

Ringling Bros. Stupendous Consolidation of Seven Monster Shows.  
Opened at Baraboo, Wis., May 5th.

The admission went to fifty cents. The main tent canvas was enlarged to 120 x 125 feet. During the winter the first two elephants of the Ringling Circus were purchased. Upon their arrival at Baraboo, John Ringling who had been with the Ringling Winter Carnival Co. left five days before its close and rushed home to "see the elephants." 1888 was a severe test upon the enterprise. Carrying an equipment much enlarged the outfit struggled constantly for six weeks in rain and mud. The sun did not shine upon the show for four weeks. Three weeks out the admission went back

to 75 cents. Upon the seventh succeeding stand it went back to 50 cents. The outfit stuck the season through and reached winter quarters October 14th.

### 1889

Ringling Bros. and Van Amburgh's United Monster Circus, Museum, Menagerie, Roman Hippodrome and Universal World's Exposition.

Opened at Baraboo, Wis., May 4th.

The name Van Amburgh, leased at a small rental, was carried for this season only.

### 1890

Ringling Bros. United Monster Railroad Shows, Great Triple Circus, Museum, Menagerie, Roman Hippodrome and Universal World's Exposition.

Opened at Baraboo, Wis., May 3rd.

The first Ringling railroad show. 18 cars. It carried 2 tableaux wagons, 1 ticket wagon, 2 band wagons and 15 cages. It carried 107 horses, 3 elephants, 3 camels, 4 lions, 2 cubs, 2 leopards, a zebra, a zebu, a hippopotamus, 4 kangaroos, 2 black wolves, a tapir, an antelope, 2 deer, 2 boa constrictors and a bovalapus.

### 1891

Ringling Bros. World's Greatest Railroad Shows, Real Roman Hippodrome, 3 Ring Circus and Elevated Stages, Millionaire Menagerie, Museum and Aquarium and Spectacular Tournament Production of Caesar's Triumphant Entry Into Rome.

Opened at Baraboo, Wis., May 2nd.

Went out as a 22 car railroad show.

### 1892

Ringling Bros. World's Greatest Shows—Three Rings, One Stage, Hippodrome.

Opened at Baraboo, Wis., April 30th.

28 car show, 3 advertising cars, 18 cages. The menagerie this season went out minus the bovalapus but carried 6 elephants, 6 camels and a hippopotamus.

### 1893

Ringling Bros. World's Greatest Shows.

Opened at Baraboo, Wis., April 29th.

38 car show; 3 bands and a callope in parade; 207 horses were carried; 20 cages; 7 elephants; 3 camels and the first giraffe of the show.

### 1894

Ringling Bros. World's Greatest Shows.

Opened at Baraboo, Wis., April 28th, a 43 car show.

### 1895

Ringling Bros. World's Greatest Shows.

Opened the season at Tattersall, Chicago, April 6th.

Illuminated night parade at Chicago was given for 3 successive nights prior to opening. This was the first illuminated circus night parade ever made in Chicago and the first presentation in a building in Chicago of a circus menagerie and hippodrome. The circus with two rings and one stage was conducted with much success.

This year the Ringling Circus for the first time exhibited in Chicago, St. Louis and Boston. It was the first extensive eastern trip.

### 1896

Ringling Bros. World's Greatest Shows.

Opened a 47 car show at Tattersall, Chicago, April 11th.

This was the year Barnum & Bailey purchased an interest in the Sells Bros. show, the combination going out as Forepaugh & Sells Bros. This season the Ringling Circus played opposition to Forepaugh & Sells in more than 45 stands.

### 1897

Ringling Bros. World's Greatest Shows.

Opened at Tattersall, Chicago, April 10th.

53 cars; 22 elephants and 30 cages.

### 1898

Ringling Bros. World's Greatest Shows.

Opened in Coliseum, St. Louis, April 11th.

The John Robinson Greatest of All American Shows.  
Opened at Baraboo, Wis., April 27th.

Robinson Circus property leased by Ringling Bros. and operated for this season. 24 car circus; equipment made up in part from Robinson property and Ringling Bros. property. At close of season Robinson Circus property shipped back to Cincinnati.

### 1899

Ringling Bros. World's Greatest Shows.

Opened at Tattersall, Chicago, April 15th.

Washington and Oregon were visited for the first time. The circus put on special features, among them a 61 horse act. Show increased in size and business improved.

### 1900

Ringling Bros. World's Greatest Shows.

Opened at Wheeling, W. Va., April 9th.

Show traveled from Atlantic to Pacific, exhibited in 23 states, 2 territories and 1 foreign country.

(Continued on page 25)



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## SPORTS

Again this year a fight to end the practice of employing deputy sheriffs at the Saratoga racetrack in August was started and again it failed. Pomona Grange of Saratoga county unanimously adopted a resolution protesting against the practice and appointed a special committee to communicate its views to the board of supervisors. The letter of the committee declared that the hiring of deputy sheriffs was an "injustice to the taxpayers of the county" and called on the supervisors to stop it. The board of supervisors, at a meeting last week, refused to take any action restraining the district attorney from employing deputy sheriffs at the track. A resolution asking the sheriff and the district attorney to refrain from appointing as many deputies as they had in the past, and calling for close scrutiny of all accounts for that purpose, was laid on the table by a vote of 9 to 4. The Grange communication was referred to the county attorney for reply and explanation of the law regarding the appointment of such deputies. It is claimed by the Grange that 28 men were employed last year at a cost of about \$3,000 and that there is no necessity for the expenditure of the money, as the track is patrolled by the state police and special detectives. A big part of the thing is political pap, members say.

Early this week it was virtually certain the Red Sox (Boston American League) would pass into new hands, the reported price being \$1,000,000. For the past several years the Boston outfit has been owned by H. H. Frazee, with Sport Hermann, of Chicago, also heavily interested. That Frazee will continue in baseball was a Broadway report recently, and it would not surprise insiders if he became part owner of the Yankees (New York American League champions), which was taken over by Col. Jacob Ruppert last week. Col. Til Huston selling his interest to Ruppert, following a series of disagreements.

Ruppert said he hoped to have as his new partner some one whom he could get along with, and he and Frazee have been close friends for years.

Frazee immediately after taking over the Boston ball tossers got himself disliked in Begon town by selling Babe Ruth to the Yanks for \$125,000. The Bambino had just finished a season wherein he clouted 29 home runs, and when he made a record of 54 circuit wallpops soon after coming to New York Boston liked Frazee less. Other smart ball players were either sold or traded, and the Sox descended to the cellar position in the league and is still there.

Harry Wardell claims to have won \$17,000 on the races at Jamaica. One day he started betting out of his class, going in the box "five grand" up to the last race of the day and deciding to plunge an equal sum, also figuring on taking the fence if his choice failed to cop. There were two favorites at about the same price. Harry caught sight of Al Jolson laughing in a box and picked "Comic Song" to carry the dough, and it won. He remained away from the track several days to cool his head. Wardell admits he never would have chanced big money if it was a case of putting up the cash. But writing down figures with a lead pencil is easy, too easy, he says.

Larry Doyle, old Giant star, has signed three Holy Cross varsity players for his Glens Falls, N. Y., team. They are Edmund Burke of Boston, pitcher; Timothy Regan of Pittsfield, catcher, and Harry McMahon of Torrington, Vt., third baseman. Manager John McGraw of the world's champions, has sent Kelly, a first baseman, who has been playing in the International League, to Doyle for training. The youngster is the son of Joe Kelly, famous star on the old Baltimore Orioles. He received a try-out with the Giants. Doyle signed the Holy (Continued on page 19)

## INSIDE STUFF

ON VAUDEVILLE

The Chicago notice on the Majestic in Variety last week spoke of Hap Farnall as possibly being a coming comedian. He is of the act of Hap Farnall and Florence, which had a try out last fall at the Academy, in Chicago, and failed to impress the bookers. The act was squeezed in to some unimportant place booked by Dick Hoffman on a pinch. It made so good that it was tried in a Junior Orpheum house out west. The report there gave it an Orpheum date. On reports alone the act played the entire Orpheum Circuit and last week returned to the Majestic. Which may show that sometimes the public likes acts which the bookers can't praise.

Harry Greene returned from London several weeks ago with Lord Northesk and it was at the latter's invitation to act as best man at the titled Englishman's wedding to Jessica Brown, Greene says. The date for the marriage has not been set, and Northesk is stopping at the Ritz, New York, meantime. Greene had no idea of coming over, but was with Northesk at the Embassy Club, London, one afternoon with Johnny Ogle, a wealthy British youth. The result was that Ogle and Greene boarded the "Olympic" with the bride-groom-to-be. On the way over there were several discussions between Greene and Ogle as to who would act as best man. They have decided to settle the question by the toss of a coin.

Maurice (The Great) Raymond, magician, disabled in the big war, is drawing \$100 a month compensation pay from the Government fund for that purpose. Recently he received contracts to play in vaudeville. Notifying the military authorities, Raymond was advised if he accepted his disability pay would be forfeited. As the latter is for life, he postponed the dates, but has taken the matter up with Senator Copeland of New York. Raymond was in the Aviation Corps. During a reconnoitering flight he was shot down by the Germans, receiving injuries from which he has not fully recovered.

William D. Eccleston, owner and manager of the National, Lindenhurst, Long Island, became a blue law advocate last week when he filed a complaint with the Town Board against the Sunday vaudeville performances at Washington hall an opposition to his.

The Board refused to take action on the complaint, setting forth that the performances at the Washington were meeting with the approval of the residents of Lindenhurst, and that it had no jurisdiction to stop them. Eccleston's blue law attitude is alleged to be due to the failure of his house to make money with vaudeville which was withdrawn and straight pictures installed. Washington hall is the only other house in town, and is reported securing the greater patronage with its vaudeville policy Sunday.

## WOMEN AND CLOTHES

The astonishing selfishness and lack of consideration illustrated nightly by our women of the stage, especially in musical shows, toward their male fellow members should be severely criticized. When it is just as easy to buy whitening that won't come off on the men's clothes why do they not do it. Such preparations as Plexo and a quantity of others too numerous to mention on the market at almost the same price, are to be had, and how much nicer to see a man after a love scene or dancing, emerge from the fray just as black or blue as he was to begin with. It must be very embarrassing as well as expensive for our actors to keep a neat appearance due to the thoughtlessness of most of our actresses.

Juliet, at the Palace, looked fresh and sweet this week in a white satin crepe-satin studded with rhinestones designed in a fan-like design on the front and carrying a panel effect as to skirt. A single red poppy adorned the waist line. This is a conceit affected by Premet this spring. Premet has declared war on the long waist line, and there is a general leaning of all the leading dress artists of Paris to modify if not exile this rather overdone fashion. Miss Juliet gave her very clever impressions with her usual calm poise that stamps the artist.

The cunningest little Peter Thompson suit of a striking shade of ox-blood was well worn by Blanch Evans (McLoughlin and Evans). It was made with an accordion pleated skirt. A tam of the same shade was most becoming, and looked well on her jet black hair.

Very well gowned is Bert Savoy (Savoy and Brannan). A Mary Tudor picture hat was the first thing that caught the eye, and after having exhausted admiration of that, next to be admired was the Directoire dress of white georgette hung with vermilion jet pendants. The entire color scheme was vermilion and white. The largest ostrich-feather of the season crowned the entire costume and Savoy carried a white fatigue cane. All the men in the Joe Fejer Hungarian Orchestra were nicely tailored, and the standing winged collars were much better than the turned down collar so commonly affected by men wearing tuxedos.

Probably the two prettiest dresses seen this year are being worn by Vivienne Segal in "Adrienne" at the Cohan. A white harem costume made with a pinned up harem skirt and trimmed only with a silver girdle which clasped her waist loosely, and fell within about 10 inches of the bottom of the skirt, topped with a charming turban to which a long veil was secured at the back that reached to the end of her skirt, and a veil-like arrangement which passed beneath her chin and held the turban in place, was the seductive and at the same time simple costume. This dress was especially good with Miss Segal's ethereal type of auburn beauty. This was worn in the latter part of the second act.

Her gown in the first part of the act was a white chiffon encrusted with rhinestones, with skirt coming to about six inches of the floor, made with six silver panels about two inches wide and merging into a faint pink. This pink and white effect was enhanced by the pink slippers worn and white stockings. This creation showed Miss Segal's lovely figure off to good advantage.

Another very quaint dress and suiting Mabel Ferri's chestnut brown beauty was a yellow georgette made with cross stripes of yellow ribbon and encrusted with rhinestones.

Jean Newcomb wore a black net trimmed with silver panels and a silver and black lace coat made with a monk collar, very regally. Miss Newcomb gave the impression of being beautifully groomed, but then, she always does.

A billowy pink and white dance frock was very fetching as worn by Mary Cory Kitchen, a beautiful girl and a beautiful dancer. The chorus in the second act was the most undressed chorus of quite a spell and it is to be wondered if they had to don fleshings Tuesday night. "Adrienne" has a very pretty chorus.

"Sears of Jealousy," especially to any one who knows the South, is quite within the realm of probability. But the scenario lacks force, and it is impossible to guess the reason for the title—unless considered a box office catch. Lloyd Hughes is a lovable Caddy Jakes. Marguerite de la Motte is a spirited, lovely daughter of the South who first appears in a tight cloth riding habit with open neck and tri-cornered silk plush hat. She derides and falls for the handsome Caddy (adopted by the old colonel) in a dainty white afternoon frock with a high, puffed bertha, tight bodice and large straw hat with streamers. Later she rescues the same mountaineer from the jail, wearing a slick tweed sport suit with becoming

hat and scarf, which become sadly bedraggled in the all-night fight against the raging mountain fire.

It is difficult to imagine any woman so case-hardened as the lovely Lady Fec, so decoratively played by Anna Q. Nilsson in "The Rustle of Silk." Miss Nilsson is a spoiled darling in a negligee with a short silver cloth jacket and chiffon underdress with a long train, the wide sleeves fur-trimmed.

Later, when her lover presents her with an anklet, she is slimly, exquisite in a décolleté, black spangled evening gown. She scorns her husband's modest floral gift, wearing a gorgeous evening wrap of brocade with a panel train, a collar and wide sleeves of fur. Betty Compson, with her long lashes and baby stare does the Cinderella-at-the-ball act, making the grave and worried Fallaway "hear the rustle of silk" in a demure chiffon gown and an enveloping evening wrap of soft chiffon velvet with a becoming collar of gray fox. She is beguiling in her maid's costume with frilled lace cap and other felicitous trappings. In the "cut backs" of Lola's dreams there are some neat pastorals, showing Miss Compson in the dainty pannered dresses of Watteau design.

## CABARETS

The Club Deauville orchestra at the Club Deauville, 110 East 59th street, is a striking example of what may be accomplished in the way of the best dance musical combination without taking a "name" orchestra, or one already formed. Percy Elkeles put the band together about 10 days before the club, in which he is interested, opened. Each man was signed under an individual contract and Elkeles appointed the leader of it.

The result is that the Club Deauville orchestra for dance music ranks with any in New York, no exception, and the music there is a matter of continuous comment by dancers. The difference saved the house through the cost of a recognized band (had one been engaged) may be imagined. Another point is that Elkeles keeps control of the combination with the contracted privilege of releasing and substituting anyone of the players.

It's probably the single instance amongst the higher class New York dance cabarets where the house management has what might be called its own band.

The 400 Club or "Tut Club," as it is known, was pinched for a liquor violation within four days after it opened. That seemed peculiar. Judge Douras in the 57th street court dismissed all of the defendants when arraigned before him the following morning. The Salvins are in on the management of the Tut Club, also John Wagner, who is said to have 25 per cent. of it. Wagner was in the pinch, as of the management. Just before the violation case came up before the magistrate Judge Douras had sent a repeater as a disorderly person to the Island for 60 days. This set the restaurant people shaking, thinking they were before a "tough judge," but Judge Douras in their hearing went after the police for unwarranted entrance and seizure, scoring them and discharging the cabaret bunch without further ceremony. The liquor violation charge had been based upon a small flask alleged to have been found in the pocket of one of the guests at the Club.

The Salvins are reported about disgusted with the present condition of the Broadway restaurant business. After having closed or disposed of several of their cabarets, their leader, the Palais Royal, is due to shut for the summer next week. While the Palais has closed down each summer for a spell as a rule, yet the story around that the Palais Royal has been operating at a daily loss of not less than \$500 for several weeks, lends credence to the story the Salvins may be thinking of stopping that leak. Others are interested with the Salvins in their restaurant enterprises. One man whose name has never been mentioned in connection with the restaurant business holds a large share with the Salvins. It is said he is the insistent one on the proposition it is better to close than carry along at continuous loss.

The high scaled main street cabarets appear to be of the universal opinion it's impossible to keep up their overhead cash without selling. A place with a floor show now runs to \$6,000 or \$7,000 a week with the orchestra, although there is no more of that kind of entertainment. But it made necessary that the house get the fixed overhead before it could look for any money for itself. At any time with failing business that became a worry.

Another loss is the loss in value of cabarets, or good will. Under the current situation no cabaret man can well set a price on his establishment. One of the largest of Broadway cabaret holders recently said he would sell his entire inter-

est of 25 per cent. of what he believed it worth, or 25 per cent. of what an appraisal might say it was worth. As a matter of fact he couldn't give away some of the places, through no one caring to assume the expense with the drab prospects.

The only bright light in the restaurant gloom of New York just at present is an inside report that Governor Smith will sign the Mul-lan-Gage repealer. A hearing is set for it May 31 before the governor at Albany. The same inside sources say that the governor has never changed his attitude on the wet question. When the newspapers get to arguing over whether he would or wouldn't he let it go, perhaps helping it on, as the talk had no effect upon his decision, reached when the bill was passed.

While the New York police say they will continue to assist in the enforcement of prohibition whether or not the repealer is signed, there is a great deal about Federal supervision the metropolitan cops have yet to find out. Heretofore, they have found out only things they wanted to, for themselves.

The California Ramblers have not purchased the Shanley Road House on Pelham Parkway, but they are operating it under a percentage arrangement with Pete Shanley. As far as the Ramblers are concerned it's about the same thing and it lets them in without risking coin, while it should prove beneficial to Shanley. His place needed something like the boys. One of the best located along the Parkway (that leads to the Boston Road) Shanley's may set back a bit too far from the road to attract transient business, though its actual location behind the extensive lawn is splendid, right on the verge of the sound's beach.

Chateau Laurier at City Island, with Bill Werner in charge is again the gay summer place for the Broadway bunch, of whom Bill probably knows more than any road restaurant man. The Chateau depends wholly upon food and never falls down upon it, although Bill is a personal attraction. It has a \$3 table d'hôte shore dinner that those eating it say beats anything around New York in the summertime, and that takes in Sheephead Bay.

Dinty Moore is another attraction at the Chateau with his orchestra. The way Dinty can slam a band together and make it stand up is a matter of wonder among the cabaret musicians. His present combination is a peach, with a couple of the boys from last summer again at the Chateau with Dinty, while the others are new for this summer. Dinty has another strong card, his music, always up to date, and often the Moore orchestra at the Chateau plays new melodies before the downtown bands know they are out. Dinty is a digger in that respect, and it has helped his rep.

For some reason it looks as though there is going to be a deluge of road houses. Up north in New York city there are at least eight new ones proposed, some now building. Just what inside info they may have is not known, but if they are working on a safety, it's something the other road men know nothing about. Some of the road places won't sell at all and others are extremely discreet through the federal injunction menace. The latter has shut off selling in several downtown places formerly selling freely.

The Venetian Gardens is now the class dancing cabaret of Montreal and the only one. A vast change has come over that resort. When opening it looked like the lobby of (Continued on page 27)

# SCENIC ARTISTS' UNION MAKES AMAZING DEMAND

**Obligates All Scenic Designers to Join Union After June 30—Studio Owners Aroused—International Theatrical Association Interested**

An amazing demand has been made by the United Scenic Artists' union, which proposes to make it obligatory that all scenic designers be members of the union after June 30. Should there be no deviation from the regulation adopted by the scenic painters' organization the proprietors of studios will be forced to join the union, as most studio owners are the designers of their output. Studio owners are aroused over the situation and have interested the International Theatrical Association, the latter agreeing to aid solving one of the oddest problems ever confronting the production field. The studio men were in conference with the I. T. A. labor board Monday and may become members of the association. It is the first time for employers to be asked or required to join a labor union and is opposed to labor union principles.

The regulation of the scene painters does not specifically state studio owners must join, but stipulates its members must not work from sketches unless drawn by union designers. Sketches are the most important features of scene creations, and in virtually every important studio the drawings are conceived by the owners, the success of the settings being admittedly based on individuality.

The demand is the result of the union having ruled some time ago that all men working in studio designing rooms must become members. Union officers say they will either force some of the independent designers who do not conduct studios to either join the union or leave the production field. It is claimed there are about only a half dozen designers now in the union who can actually deliver sketches.

Managers are interested in the matter because of the increase in production costs indicated for the coming season. The scene painters are reported asking for what will be a 20 per cent. increase over the present wage scale. Another proposal which has roused the studio owners is a regulation that no shop is to work overtime without permission of the union. Proprietors say that overtime (for which extra wages obtain) is a rule rather than an exception in studios because settings are usually completed under pressure to deliver prior to the opening dates, often hastily set.

Several studios are being conducted by members of the union who, it is said, have never withdrawn from membership. These shops are known to contract for settings at various prices, but it is alleged the profits do not equal the wage scale fixed by the union.

The scenic artists' union was formed about six years ago and has about 350 members. At the time the request from the American Federation of Labor for a charter resulted in the leaders being advised to apply to the House Painters' and Decorators' union, known as Local 829. The latter thereupon granted the scenic painters a sub-charter with guaranteed autonomy. Because of the latter feature the union claims it is not under obligation to conform to the rules of Local 829, whose constitution includes the principle that when a member becomes an employer he automatically loses membership in the union. A similar regulation is believed to apply to other unions.

## "POPPY" WITH KENNEDY

Philip Goodman, interested in "The Old Sock" with Arthur Hopkins, and who recently joined the Producing Managers' Association, will produce his own next season. The first production will be "Poppy," a musical comedy. The book is by Dorothy Donnelly, with the score by Steve Jones and Arthur H. Samuels. Jones is noted as an arranger and is credited with some of the success of "Rambolina" in "Wildflower." This is his first actual score.

Madge Kennedy will be the principal feature, with W. C. Fields and Jimmy Barry also to appear in the billing. "Poppy" is due in Atlantic City in August and will be brought to the Apollo afterwards.

## ALBANY HOUSE LEASE MAY START BATTLE

**Shubert-Erlanger Theatre at Capital Possibly Opposed by Keith's**

Albany, N. Y., May 29.

With the leasing of the new theatre on Lodge street by the Shuberts and Erlanger comes a report that Keith interests may secure Harmanus Bleecker Hall to combat the new entry into the local field. Keith's is already represented here in the vaudeville way through Proctor's.

The syndicates are reported paying \$26,500 annual rent for the new house. It will seat 1,400 when finished early in the fall. Originally the new theatre was promoted by Max Spiegel. M. Shapiro of New York is completing the construction. Provisions have been made for 30 dressing rooms.

Erlanger and the Shuberts will play road attractions at their house. The past season Albany saw very few combinations.

## LEO CARRILLO'S LOSS

**Another Sister Dies Through Grief—Second Death While Star Rehearses**

For the second time while in rehearsal, Leo Carrillo has suffered the loss of a sister. Mrs. Atala Carrillo Hawkins died at Los Angeles May 27, from grief over the death some months ago at the Carrillo home on Long Island, of Leo's elder sister, Diane. Mrs. Hawkins came east at the time, returning to the coast with the remains of her sister.

At present the star is rehearsing in the Booth Tarkington piece, to open June 8, at Stamford, Conn., going into Atlantic City June 11, and then moving to Broadway. It is now called "Magnolia," with the title subject to change. He was rehearsing also in a production when Diane passed away.

Mr. Carrillo canceled several weeks of lucrative vaudeville engagements on the Orpheum Circuit to take up the leading role in the new Tarkington piece. Its locale is of the south. To inhale atmosphere, Carrillo, after closing at the Orpheum, New Orleans, took a slow trip on a Mississippi steamer up the river.

## "FOLLIES" WRITERS BACK

**McCarthy-Tierney with Ziegfeld For New Show**

The Joe McCarthy-Harry Tierney song writing combination, which turned out "Irene," "Glory," et al., will again become associated with Flo Ziegfeld, Jr. in the fall. McCarthy and Tierney will contribute to the new "Follies" score. The team has been at odds with the "Follies" impresario since 1921, arising from an alleged commission to interpolate six numbers in the "21 'Follies.'" When Ziggy only used one number and did not pay the songsmiths the \$300 joint weekly royalty agreed upon, McCarthy and Tierney sued for \$3,000, estimated due them up to a certain period before the "Follies" closed.

The matter was finally smoothed out last week with the boys and Ziegfeld shaking hands, agreeing on a financial settlement and an understanding they would write for Ziegfeld in the future.

## Woods Buys "Jurywoman"

Chicago, May 29.

Bernard K. Burns, a Milwaukee advertising man, has written a play called "The Jurywoman," purchased last week by Al H. Woods.

The piece was tried out in stock at Milwaukee and is well spoken of.

## ALL PRODUCTION OFF FOR 23-24—ERLANGER

**No Equity Angle—Chief of Construction Is Dismissed**

A. L. Erlanger is believed to have abandoned all plans for production next season. Several managers have announced they will curtail production programs because of the Equity situation with the threat of a strike a year from now, but Erlanger's withdrawal has no such angle. Recently he dismissed his chief of construction, the employee being the last executive of the production department.

Last season Erlanger made but one production alone, that of "The Yankee Princess," which was a failure. He was, however, interested in a number of other productions, principally with Charles Dillingham, and it is assumed he will continue such associated projects. The only current Broadway attraction he is known to be concerned with from a production standpoint is the "Follies," of which he owns a quarter.

Early this season Erlanger built an 11-story storehouse on West 49th street, which is accredited with being the most completely equipped structure of its kind in the world. However, there are but a few productions of Erlanger's and several of Dillingham's in the building. There are immense elevators, each with a capacity to lift half a production at one load. A unique feature is a complete stage, which, with its gridiron, is three stories in height. An entire production can be hung, lighted and rehearsed, there being dressing rooms, equipped with shower baths and other conveniences. It is said the stage has never been used.

## PLAY PIRATE SENT AWAY

**Thomas Castle Given Three Months In Jail**

Pittsburgh, May 29.

Thomas Castle, indicted on the charge of infringing the copyright law by unlawfully producing "Way Down East" and "Lightnin'" was sentenced Saturday to three months in the Allegheny County Jail. Castle, who came from New Castle, Pa., but the alleged piracy occurred last year in Oil City, Pa.

The Piracy Committee of the Producing Managers' Association preferred the charges after sending Attorney Edward C. Rafferty (O'Brien, Malevinsky & Driscoll) to Oil City to investigate.

"Way Down East" resulted in Castle being sentenced for one month and "Lightnin'" drew a two months' penalty.

## EQUITY MOVE UNDER WAY TO INCLUDE P. A. ASS'N

**Such Affiliation Obviously Desirable by Equity with the 1924 Situation Ahead—Theatrical Press Representatives Not Strong for Idea**

A move has been under way since the Theatrical Press Representatives Association was organized a couple of months ago to bring the publicity men's organization into the Equity fold. The general plan seems to be to arrange an affiliation between the press agents and the Equity, with the press agents a branch of the actor's organization, but electing its own officers, etc.

About the same plan followed by the element that wants to bring the press agents into Equity was adopted by a similar element in the Lyric Writers and Composers association two years ago, when a concerted drive was made to get the song writers to form an affiliation with the Equity.

Equity spell binders appeared at the song writers meetings and outlined the advantages of an Equity connection. The proposal to affiliate the song writers with the Equity simmered along for four

## AUTHORS CLOSED SHOP ENTRANCE REACHES TWO EXTREMES

**Actors Welcome, Managers Resent—Authors Want to Be Peacemakers—Their Proposal Not Accepted, but Negotiations Not Broken Off**

## BUT SIX SHOWS A WEEK FOR "RAIN" IN SUMMER

**Both Saturday Performances Cut—Piece Has Made \$200,000**

An innovation will mark the summer schedule of "Rain" at the Maxine Elliott. The attraction will go to a six performance basis, eliminating the Saturday matinee and night shows. In the past several successes have dropped one or two performances during hot weather by scratching matinees. It is the idea of Jeanne Eagels, star of "Rain," to cut Saturday entirely thereby giving her two days rest each week. Miss Eagels has advised Sam H. Harris, producer of the show, that in only that way would she be able to continue through the summer.

"Rain" is in its 30th week and has played to staid performances throughout, being the undisputed dramatic hit of the season. It is predicted set for another year on Broadway. The profits to date are nearly \$200,000.

Cyril Scott is now playing the role of the doctor, having succeeded Fritz Williams, who has withdrawn because of ill health. Williams suffered a collapse recently following his wife's nervous breakdown. He rested up in Atlantic City and returned to the cast for one day, but was compelled to leave the show. He is understood to have retired from the stage.

## MUSIC BOX CHANGES

There will be several withdrawals from the current revue at the Music Box at the end of the week, other players in the cast filling the roles.

John Steele is leaving to fill picture house engagements, and will be replaced by Wynne Bullock. Olivette, who is joining the new "Scandals," will be succeeded by Jackie Hurlbert, and Hubert Stowitt's assignments will be handled by John Walsh.

The developments in the recent entrance of the Dramatists' Guild of the Authors' League into the managers-actors situation indicate that the actors welcome them and the managers so far burningly resent them. The authors' committee has already conferred with the Equity and will this week have a session with the Producing Managers' Association which may change the attitude of the managers, as the authors seem desirous of acting as peace makers as long and as far as possible, but are prepared to enter as combatants in their own behalf in a crisis.

It is known that the authors' proposal of a closed shop for actors who earn less than \$500 weekly and an open field for the stars was not accepted by the Equity, but that negotiations were not broken off. The Equity welcomed the possibility of the authors joining the Federation of Labor as a union unit. The Equity assured the authors that it was not their intent to influence casting, direction, choice of plays, etc. In any event, even though the closed shop idea wins hands down.

One producing manager, one of the most powerful in the field, this week informally issued the following interview to Variety:

"Some of our (P. M. A.) members were neutral, some careless, and others frankly very friendly toward Equity," said one, "and these split opinions were very difficult to deal with. But the threat of the authors has helped clear this situation appreciably. While we do not believe the Authors' Society as a whole would take out a union charter, we do know there are a few of its members inclined to radicalism, and we know who they are. This union talk is their propaganda, but it has backfired, in that it has awakened the neutrals and careless of our members, and changed the views of those who were friendly disposed towards Equity, amongst us."

"A single straw over his capacity of bearing broke the camel's back, and this is the last straw we can stand, as we are not yet ready to surrender our investments into the hands of those who could never have attained their present prosperity without the aid of the men whom they now seem determined to rule or ruin."

"If it must come to a fight, it will have to come, and we'll have to do the best we know to save and prevent the rape of our property. It will not be a private fight, anyone can get in who wants to, but let me say of all concerned, actor, author, musician or stage hand, who draw their pay from the producer, not one of them have a legitimate cause or reason for precipitating trouble at this time, when the theatre is just emerging from the chaos into which the war and other circumstances (the Equity strike amongst them) threw it. The season of 1924 under normal conditions, should be a phenomenally successful one, but this promise lacks any guarantee of fulfillment, owing to the restriction of production, which Equity's attitude compels."

## ILLNESS CLOSES "KEMPY"

"Kempy" closed a season of 53 consecutive weeks and will reopen in August with the Nugents featured. The illness of Ruth Nugent hastened the closing.

The daughter of the author-star was operated on for appendicitis this week. Norma Lee Nugent, wife of Elliott Nugent, replaced her for the final three weeks.

## "CHIVALRY" POSTPONED

"Chivalry," the latest of William Hurlbert's dramatic writings, to have opened July 16 or 23, under the management of Joseph E. Shea, with Richard Bennett and Irene Fenwick the featured players, has been postponed until Aug. 1, owing to the absence of Bennett in Europe. Miss Fenwick is also going abroad.



## 40 TO 50 PLAYS TO GO OUT ON CHAUTAUQUA CIRCUITS

Consolidations and Mergers Bring New Material Into Field—"Turn to Right" in Demand—"Cappy Ricks" and "Friendly Enemies" Also

Fifteen or more plays will be presented by Chautauquas this season but duplications of most of the pieces will run the total number of companies to between 40 and 50. During the winter a merger of Chautauqua systems was made but there are a score or more circuits in the field, including the affiliations of the principal bureaus.

Last season "Turn to the Right" was used more than any other play, ten companies having been organized. Its popularity, however, was contested by "Cappy Ricks." Both are being used again this season by the Redpath systems. The latter bureau has had exclusive use of "Turn to the Right," which alone limited its being played throughout the Chautauqua field.

The Century Play Co., which supplies the bulk of Chautauquas, has contracted with Redpath this season also for "The Meaneast Man in the World," which will have at least four companies (restricted to Redpath this season); "Friendly Enemies," "Smilin' Through," and "Her Temporary Husband." The same circuit has secured, too, "His Honor, Abe Potash," "A Pair of Sixes" and "The Wishing Hour."

The Midland System has "Cappy Ricks" and "Friendly Enemies." The Interstate Platform will use "Peg o' My Heart." Travis-Newton have "A Pair of Sixes," White-Myers and the Community System will both use "The Storm" and the former also took "Three Wise Fools," "Six Cylinder Love," which is the newest addition to Chautauqua attractions, has been secured by the Percival-Vivan Players. "Nothing but the Truth" has also been booked.

Chautauqua requirements are such that about one per cent. of the plays produced on Broadway in a year are accepted. They must be short cast bills or plays which can be cut down. Nothing risque is offered and even so clean a farce as "Nighly Night" was rejected because there was a bed-room scene.

There is considerable surprise that "Nice People" has been accepted. It was contracted for by the Toledo-Aene System and at the latter's request, the agency not even offering the script for examination beforehand. The piece itself is not risque, but the first act calls for a general puffing of cigarettes by sub-debs and there is chatter about riding all night in an auto—conversation supposed to be "ou," so far as Chautauquas are concerned.

"Polyanna" was formerly one of the most popular of the Chautauqua attractions, but it was played so much there is no longer use for it in that field. "Peg o' My Heart" once figured almost as strongly, while "Turn to the Right" appears to have the edge on all the earlier favorites.

Weekly fees from Chautauquas average about \$50 for each company. The season extends about ten weeks. Where there are four companies organized the total season for the show counts forty weeks and the total fees about \$2,000 on the season. The Chautauqua systems often operate on a guarantee basis, the sponsoring coming from the local chamber of commerce or a group of citizens. If takings at the gate exceed the guarantee, the surplus is sometimes split, although some contracts call for the total amount taken in going to the Chautauqua.

The field together with rope and take provides a fair amount of summer jobs. Actors whose salaries run from \$125 to \$150 are paid from \$40 to \$50 weekly. The show seldom plays more than one day or one performance in a stand and it may be matinee or night. Companies usually make the jumps in motor cars.

### BARRY CARMAN TIRED

Undesired Publicity Cut Down Income

Frank "Barry" Carman and the apartment at 64 West 52nd street, New York, which figured notoriously in the Mrs. C. P. Hugo Schoellkopf jewel robbery, again were involved in a court matter before Magistrate McInerney in the Seventh District Magistrate's Court.

Billy Wolfson, Broadwayite, who conducts a commercial venture in association with Ben Bard (Bard and Pearl), was the complainant. The difficulty involved the lease of the Carman apartment, rented to Wolfson and one Nate Isaacson, a pugilist of Harrisburg, Pa., for \$150 a month. The prize-fighter decided to check out, but Wolfson stayed. Carman held that Wolfson should also depart. The latter refused and summoned Carman to court. Magistrate McInerney decided that Wolfson is entitled to full possession of the premises and Carman was ordered to make the interior habitable once more.

Before the hearing, Carman chatted with acquaintances in court, announcing he will sail for Paris shortly and that he is tired of the local situation. He mentioned that up to the Schoellkopf notoriety he was earning a pleasant living as a society entertainer in a quiet, inconspicuous manner. Now that is made impossible, his desire is not to cause anybody to apologize for his presence because of the unwelcome publicity.

### SHUBERTS' TWENTY

Mostly Musical for New Season—Four "Blossom Times" in List

The Shuberts will start the road season off with at least 20 attractions under their own management and approximately 50 or more per cent. will be musical. The firm's production department schedule includes but few new attractions up to date, and work on the new plays will not begin until after the road crop is completely equipped.

There will be four companies of "Blossom Time" sent out and three companies of "Whispering Wires." The other musicals listed for tour are "Bombo," "Dew Drop Inn," "Caroline," "Lady in Ermine," "Sally, Irene and Mary," "The Dancing Girl" and one of the "Passing Shows." The new "Passing Show of 1923" is now being readied, and is due for the Winter Garden June 14.

### FIRST YEAR'S JUMP TO COAST

Long seasons feature the opening of the road season for John Golden attractions. "The First Year" with Frank Craven, which closed recently on the subway circuit, will journey across the continent, opening at the Columbia, San Francisco, Aug. 19. The booking is indefinite, the play being expected to make a run there and at the Mason, Los Angeles, which follows. Other western time will follow, the attraction, however, jumping back from Denver for eastern bookings.

There will be two companies of "Lightnin'" next season. The first will start Aug. 19 also, and beginning at Dallas will play Texas, with middle western dates following. The Golden program of new productions has not been scheduled, the manager having been ill several months with intestinal trouble.

### EGAN, L. A., ENLARGED

Los Angeles, May 31. The Egan theatre will be enlarged this summer and the capacity will register over 750 as against the present limit of 334 seats. Anne Nichols will be jointly interested in the remodelled house with Frank Egan. When enlarged the house will be able to accommodate productions regularly and it is planned to use it for try-outs in the summer. The Egan was formerly the Little theatre and is handsomely appointed.

## "HELLRAISEMS" FOOLED BY PITTSBURGH WAITER

Luke Barnett, Private Entertainer Par Excellence, Busts in On Outing as "Sheriff"

The outing of the "Hellraisems" got a fine weather break last Sunday for the event which was staged at Green Gables, on the Shrewsbury, N. J. It was the annual outdoor party tendered Joe Leblang to the treasurers of Broadway theatre. The ticket men were required to get up a little early to make the train, but were regaled with breakfast on arrival and served at noon, the regular time for them. The main dish was fried soused eels.

Matty Zimmerman, chief aid to Leblang, "pulled" something by taking Luke Barnett, the famed Pittsburgh "waiter," along under cover. Luke was dolled up in a tin badge and later forced his way into the grounds claiming to be the sheriff. He broke up the ball game to begin with, and threatened to arrest everybody. Leblang was not in on the stunt and only after an hour's argument with Barnett did he tumble. Before that Joe took him aside, tried to bribe Luke and offered him some alleged real beer. For that, Luke threatened to take Joe right over to the hoose-gow.

It was a field day for Barnett. Even some of the picnicers fell for a prop fight between the husky comedian and Frank Keeney, of Daly's. The latter is a slender lad but he lifted one "from the ground" and landed on Luke's jaw which was protected by his palm (known as "taking the slap").

The ball game was a walk-over for the Leblings. The treasurers forgot the score, but the winners claim that it was 10 to 3. Ernest Macauley of the Morosco pitched a good game for the box office men, but in the fifth inning the bargain ticket sellers clicked eight runs. They rapped out but one hit; the other runs are accounted for by countless errors. "Bluteh" of the Liberty, manager of the treasurers, ordered Clarence Jacobson, of the Harris out of the game, claiming Clarence made five errors in four and a half innings while playing first base. Jacobson admitted making one or two errors and said it was a good thing for a player to make 'em, because it proved he was trying. Clarence failed to get in any private arguments during the rest of the game, Barnett having the franchise.

The batteries were Jere Delaney and Sol Smallwood for the Leblings, and Macauley and Louis Berger (Acolian Hall), for the treasurers.

The summaries: Louis Olms, of the Henry Miller, won the married fat men's race, and Dude Harris slipped in ahead in the single fat men's contest. Willie Brennan, of the Apollo, beat the field in the sprint. Louie Harris, of the Cohan, copped the shoe race; Bill Brennan, Hippodrome, won the walking contest, and Mike Murphy eased in winner of the skinny married men's race.

### MORRISSEY'S "NEWCOMERS"

Shaping Revue for Broadway Under Sub-title of "Errors of 1923."

A revue to be seen on Broadway during the summer will be Will Morrissey's Newcomers in "Errors of 1923."

The Morrissey plan is to place on Broadway a cast of players unknown to the regular legit theatre attendance, surrounded by stars from the films. His talent has been engaged while Morrissey toured the South in his production vaudeville act.

Among the principals thus far listed by Morrissey are Jean Grance and Brother, Marty Collins, Green Sisters, and of the picture stars there will be Billy Welsh, Marguerite Marsh and Ethel Gibson.

Gabriel Renaldo, billed in Morrissey's vaudeville act as a "picture star," believed it, and left the company for Hollywood to secure film making engagement.

### Betty Byrnes Going With U

Chicago, May 29. Betty Byrnes, with "The Demi-Virgin," has signed a three years' contract with Universal for pictures.

## ASHLEY'S ARREST OPPRESSIVE, OPINION OF JUSTICE MARCUS

Dismisses Actor From Custody in Buffalo—Court Suspicious of Mrs. Ashley's Delay in Trying Separation Case

### W. & V. BUY IN

Take Interest in "Helen of Troy, N. Y."

Wilmer & Vincent have purchased a major interest in "Helen of Troy, N. Y.," being produced by Rufus LeMaire and George Jessel. The piece, authored by Kaufman and Connelly-Kalmer and Ruby, will open at Fairmont, W. Va., next Monday, and is due at the Selwyn, New York, June 18.

It will be the second musical attraction securing backing from Wilmer & Vincent, who are also concerned in "The Gingham Girl." During the winter the firm went into the production field, trying "The Little Bigamist," which may be offered on Broadway in the fall.

"Helen" will have eleven specialty dancers, those recently added being Johnny Lowe and Elizabeth Brown, Billy Dunn and Marie Paynter, Lovey Lee, Elsie Bonwit and Opal Ames and Charles Adler.

There have been several cast changes. Stella Hoban has replaced Edna Louise, Paul Frawley has replaced Ray Raymond and Queenie Smith has stepped into Dorothy Mackaye's part.

### MUSICAL 'BROKEN WING'

Oliver Morosco Producing with Eleanor Painter Starring

San Francisco, May 29.

The musical version of "The Broken Wing," the Dickey-Goddard piece, is to be produced by Oliver Morosco with Eleanor Painter starring. Harry Carroll and Harold Atteridge will fit the piece with music and lyrics.

Before presenting the play in York next fall Morosco will have it displayed here for a couple of weeks during August. Miss Painter is coming to the coast for that purpose. She has foregone all other engagements, including the intended vaudeville appearances east.

### TWO MIKES' "PANSY"

"Pansy," a farce by Herbert Hall Winslow, will be produced by Mike Mindin and Mike Goldreyer in September.

The two Mikes will present the new play on their own, it having no connection with the Mingo corporation which they formed to produce "The Last Warning." They will continue to direct the mystery play on tour, however.

Roberta Arnold will be featured in "Pansy."

### PINKERTON IN NEW YORK

William A. Pinkerton is staying at the Hotel Claridge, his first visit to New York for some time.

The famous agency's head will be here for about another week.

### BAILEY HAS "QUICKSAND"

Oliver Bailey, lessee of the Republic, New York, will enter the production field again in the fall, having purchased "Quicksand," which was tried out by the Maude Fealey stock in Newark recently.

The play is by Jean Archibald, who wrote "Call the Doctor," produced by Belasco, and it was reported the latter was interested in "Quicksand," which is a comedy on trial marriage.

It was discovered the title has been used before and a new name will grace the piece when it is formally presented. A number of managers saw the play during its stock showing.

### Recasting "Bal Tabarin"

"Bal Tabarin," taken off for recasting, goes into rehearsal again in July under Frank Snithson's direction.

It is slated for opening Aug. 15 at the Casino.

Several of the principals did not meet with the Shuberts' approval, which accounted for its out-of-town closing.

In discharging Arthur Ashley, picture, legitimate and vaudeville player, from custody on habeas corpus proceedings brought by Edwin Merwin, Buffalo attorney, Justice Louis W. Marcus of that city declared that Ashley was the subject of persecution.

Arthur Ash (Ashley) and Bertha Ash were married in 1908 and had two children, living together until 1919, when by mutual agreement they separated. The mother kept the children and Ashley paid an agreed upon sum for their maintenance, weekly, through the Court of Domestic Relations.

Ashley, who was featured by William A. Brady in pictures (World Films), kept up the payments.

Brady then featured Ashley in a road production of "The Man Who Came Back." While it was at the Bronx opera house Mrs. Ashley secured an order of arrest to prevent Ashley leaving the State. It was held until Saturday night and then served. Ashley had to get Brady to put up \$2,500 cash bond in order to continue the tour. This bond remained in force for a year, during which time Mrs. Ashley made no effort to proceed further, and the bond lapsed.

Ashley, meantime, had instituted divorce proceedings, and Mrs. Ashley had started an action for a separation.

Ashley then arranged a vaudeville route, opening in Buffalo March 12. His wife procured another order of arrest to prevent him leaving the State, of which fact Ashley was ignorant, and had him arrested at the stage door of the Buffalo theatre and thrown into jail, where he remained for 10 weeks, until Attorney Merwin obtained his release.

During his incarceration, Ashley's suit for divorce came up, and Ashley was brought to Brooklyn, where the case was tried April 16 and divorce denied on the ground of insufficient proof of his allegations. Ashley's lawyer in the case, George Wolf, excepted and served notice of appeal. Ashley was returned to durandale in Buffalo.

In deciding to dismiss Ashley, Justice Marcus declared the order of arrest could not remain in force, and in his written opinion stated: "The plaintiff, Bertha Ash, has had a full year in which to try her action, but has failed to proceed, and contents herself with procuring successive orders of arrest and keeping this defendant in jail. I am of the opinion that plaintiff has had her full remedy, and can not continue to procure successive orders of arrest. The authority for such a proceeding is alone doubtful, but exceedingly oppressive. The writ is, therefore, granted and Ashley discharged."

Ashley is arranging future vaudeville bookings.

### CHAUNCEY OLCOTT CLOSSES

Chauncey Olcott, who returned to the stage this spring, closed his season with "The Heart of Paddy Whack" at Fort Wayne last Saturday. The show was out eight weeks under the direction of the Selwyns. Though limited, the Olcott tour was successful and returned the managers the cost of production, which was made anew for this season.

The attraction with Olcott will be sent out again early in the fall and will play to the coast.

### ROYCE'S FALL PRODUCTION

Edward Royce's fall musical production will be a piece titled "The Little Sinner."

McElbert Moore is doing the book; score by J. Fred Coots.

### EDWARDS-LAIT "SUNBONNET"

Gus Edwards is making engagements for his three-act production of "Sunbonnet Sue."

Jack Lait has written the book for it.

## SUMMER SUBSCRIPTION

for VARIETY

\$1.75 (three months)

\$2 Foreign

# BROADWAY CLOSING UP; 33% DARK BY SATURDAY

Six or More Shows Stopping This Week—Twenty or More by June 30—Few Entrants for Summer—Maybe 35 Plays Remaining Next Week

Broadway will be 33 per cent. dark by Saturday night. The percentage may be greater, since it is likely over the half dozen withdrawals set will be increased by additional closings.

The low level of business generally and the weakness of at least half the remaining attractions, leaves a clear prediction that the Rialto will have fewer offerings this summer than at any time since the war.

The summer season is starting off with nothing new in sight, other than the five or six musicals being readied. Among the new dramatic tries of the late spring are but two candidates for summer continuance, while most of the current musicals are ready to stop. The coming week may have a total of 35 shows, but the list is figured to hold a lesser number because of that group which is on a week-to-week basis and ready to stop any time. At least 15 additional shows are certain of closing before the end of June, and the indications are for about 20 attractions in all for July patronage. Last season the list was somewhat bigger but freak attractions which are not in sight this season were tried.

The weather late last week finally turned to seasonal warmth and notices were posted immediately for several long run shows, as expected. The jubilee parade Saturday further sapped the matinee trade. Monday of this week started off even worse. If there is to be any gravy for the theatres from Greater New York's silver jubilee, it is not in sight yet, although the celebration is carded for three weeks more. The box offices view possible patronage from jubilee visitors apathetically, the general opinion being crowds of that kind call for cheap seats if at all.

The listed closings Saturday are the Moscow Art Theatre which returned to Johnson's 59th street for a two weeks return engagement; "The Gingham Girl," which has only had two losing weeks in 40 (it recently moved to the Central from the Earl Carroll); "The Old Soak" which has not had one losing week in 40 at the Plymouth; "The Clinging Vine" at the Knickerbocker; "The Mountebank" which has had but a month at the Lyceum.

The notice went up Monday for "Jack and Jill" which had planned to move Monday from the Globe to the Sam H. Harris at a reduced scale, but on Tuesday it was a toss-up if the show would try another week or two. "Icebound," the Pulitzer prize play which was to have moved to the Vanderbilt to make way for "Jack and Jill" will remain at the Harris, where its business again improved last week, for a gross of \$3,000 and a good profit. "Give and Take" which has been traveling along at about an even break at the 49th street, will switch to the Central Monday. Bad business among most of the new non-musicals ought to swing one or more into the storehouse group at the end of the week. One grossed less than \$250 Monday night.

Next week Jane Cowell's record making "Juliet" will close at the Henry Miller. Starting July 21, she will go to the coast and is due back in the fall for other Shakespearean appearances. "Pompo" with Al Jolson has one more week at the Winter Garden. The attraction easily topped the return engagements. The house is due to get the

new "Passing Show" in two weeks. The second engagement of "Blossom Time" with two companies playing against each other at the Shubert and 44th Street, drew small grosses. That was what showmen figured, for the attraction which has played repeatedly around the subway circuit this season in addition to the 65-week stay on Broadway. Neither company got \$6,000 and it is expected that at least one will be suddenly withdrawn probably this week. "Blossom Time," however, is the most successful of the Shubert attractions this season and its three companies have made a fortune. The dual engagement on Broadway, which was never attempted before is therefore counted as good publicity for the road next season.

The "Follies" completes a solid year on Broadway Saturday, the run being four times longer than any previous edition of the Ziegfeld revue. Some cast changes and new production numbers are to be inserted with the intention of running the show through the summer. These started rehearsing Tuesday. The absence of a new "Follies" this season may have supplied an idea to George White who intends charging \$25 for the first two rows at the Globe premiere of "Scandals," with \$15 going for the next two rows and \$10 for the balance of the lower floor. The "Greenwich Village Follies" has moved its opening date, also probably because of the "Follies" running through and is due at the Shubert August 1, a month ahead of the usual debut date.

"Aren't We All," the late arriving English comedy, which supplanted "If Winter Comes" at the Gaiety, looks like a hit. Its first week averaged \$1,600 nightly for a gross of about \$11,000 on the week. That approximates the opening pace of "Zander" at the Empire and the only other show among the new non-musicals which is given a chance for a summer run.

"Adrienne" the second summer musical got off to an excellent start at the Cohan, with the agencies buying heavily for it. The Werba attraction drew a good break from the reviewers and stands a strong chance. "Dew Drop Inn" at the Astor has started off well, the first week averaging about \$2,000 nightly for a little less than \$15,000 on the week. This week was reported off, however. "Cold Feet," the new farce at the Fulton, drew weekly the first week, for about \$4,000 gross. "Not So Fast" was somewhat better at the Morosco but its chances are not rated highly.

"Wildflower" holds to great business at the Casino with last week again drawing close to \$20,500. The attraction has been priced at \$2.50 which improved its demand. For the jubilee period, however, the top has been lifted to \$3.

The musical stock presented in Newark last week started poorly. When moved over Monday to the Majestic, Brooklyn, it was cordially greeted, the attraction being "The Chocolate Soldier." "Lightnin'" for its final week at the Broad street, Newark, got \$10,500. "Morphia" which has been doing well on the subway circuit made some money at the Majestic last week with a gross of \$7,000. "Liza," the colored show, which also has been a money maker on tour, was only fair at the Bronx opera house, for takings of something over \$7,000.

## CORPER, POOR PROVIDER

Los Angeles, May 29. Michael Corper, manager of the Majestic playing stock with the Wilkes players, has been sued by his wife for a divorce. She alleges failure to support.

## Western Colored Show Closing

Los Angeles, May 29. The Ackerman & Harris production, "Struttin' Along" (colored), will close its season at Boise, Idaho, June 2. The attraction had a record run in San Francisco. It has been closing up along the coast and in the northwest.

## MOTOR CAR ACCIDENT

John Charles Thomas and William Powell in Hospital

John Charles Thomas and William Powell are in the White Plains hospital as the result of injuries sustained when a motor car in which they were riding slipped down an embankment on the White Plains road Monday night. Their condition was reported "as well as could be expected," but it is understood the actors were not seriously hurt.

Both players are in Cosmopolitan's film special, "Under the Red Robe." The picture will be held up until they recover. It is estimated the accident will entail an additional production cost of \$50,000. Thomas was at the wheel, and when the car reached the crest of a hill was unable to negotiate the turn.

## "GO EASY, MABEL," FOR ROAD

Chicago, May 29. Le Comte & Flesher have secured the road rights to "Go Easy, Mabel," produced at the Longacre, New York, last year, with Ethel Levy as the star.

The piece will be sent on the road next season in addition to the firm's two other musical shows, "My China Doll" and "Listen to Me."

## FIDELITY ELECTION

Officers and Board of Governors Re-elected

The annual meeting and election of the Actors' Fidelity League was held yesterday (Tuesday). The office holders and Board of Governors were re-elected, as follows: President, Henry Miller; vice-president, George M. Cohan; second vice-president, Louis Mann; treasurer, Ruth Chatterton; secretary, Howard Kyle.

Board of Governors, David Warfield, Curtis Cooksey, Amelia Bingham, Marjorie Wood, Mrs. Piske, Holbrook Blinn, Fay Bainter, Lionel Braham, Ina Claire, Frances Starr and Lenore Ulric.

About 300 were present. Many ballots were received from out of town.

Kyle announced that of many who had been forced to resign from Fidelity, over 30 applications for reinstatement had been received and which the Board of Governors had allowed. A letter from E. F. Albee, as vice-president of the Actors Fund, was read. It requested the interest of all actors in the Actors Fund, that benevolent institution of the profession, and asked that new members be solicited at the Fidelity meeting. Forty-three present deposited a year's subscription, each, to the fund.

A resolution was also passed recognizing the unselfish devotion to the interests of the actor shown by the late Frank F. Mackay. For 30 years he gave freely of his money, time and services where the benefit of the actors was concerned. It was unanimously carried in the form of a memorial.

## GERMAN GRAND OPERA AGAIN NEXT SEASON

New Backing Furnished—Manhattan Engaged at \$5,000 Weekly Rent

All arrangements have been made for the return in the fall of the German grand opera company, which will be called the Wagnerian opera company. The initial attempt last winter is said to have lost \$100,000, but it is claimed exceptional expenditures were largely responsible. New backing has been raised by Melvin H. Dalberg, an attorney, who will be the general director next season. George Blumenthal, who is credited with the original engagement, will remain with the organization. Paul Tausig, who was the principal backer of the venture, has withdrawn, although he is said to have been given stock for his losses.

The German singers are due to open at Washington Oct. 15, playing three days there and in Baltimore, with Pittsburgh and Chicago following. The New York engagement is for six weeks, starting Christmas Day, and the visitors will again appear at the Manhattan Opera House, for which a rent of \$5,000 weekly will be paid.

It cost \$200,000 to raise the curtain on the German grand opera here, but it is estimated the cost of reopening in the fall will not exceed \$50,000. The settings are in W. A. Brady's storehouse at Fort Lee, N. J. There was some difficulty about duty on the scenery, \$12,000 having already been paid the government, and \$9,000 still claimed. It is contended, however, that a rebate will be secured, as a good portion of the scenery was not new. Subscription prices will be from \$1.55 to \$5.55, with single performance tickets priced from \$2.25 to \$6.60.

## DOUBTFUL TICKET OFFICE

Central One Without Decision So Far

The central theatre ticket office, which was favorably voted on last winter by the Producing Managers' Association, is still in doubt. There is an executive committee empowered to crystallize the system, but little progress has been reported within the last month. At one of the recent managerial meetings a contest resulted when a proposal to abandon cut-rate tickets if the central office went into operation was voted in the affirmative. Under fire the resolution was recalled and laid on the table for further action.

One of the best-informed showmen and a prominent factor in the P. M. A. stated this week there were no further developments in the ticket situation and significantly added the managers would "hardly be prudent to engage in two fights," meaning the disturbed situation between the P. M. A. and Equity.

Joe Lebiang, who proposed the central ticket office, stated he had been requested to compile his plan of operation in brief form, so that it might be submitted to the P. M. A. in general meeting. No meeting of the managers' association is carded for the immediate future. With a mass of detail yet to be worked out, it is believed impossible to get the proposed central office ready for the opening of the new season and without the general body of the P. M. A. acceding to the plan it is doubtful when the work will be accomplished.

## PLAYERS' SCALE

\$10 on Two Nights for "School of Scandal"

The Players Club in its all-star revival of "The School for Scandal" will go the Broadway managers one better in the matter of high price scales at the Lyceum next week.

For the opening and closing nights (one week only) \$10 on the lower floor, the balcony scale being \$10, \$8, \$6 and \$4. For the other evenings the top will be \$5, with the balcony \$5, \$4, \$3 and \$1. The prices are record-high for non-musicals.

It is estimated the gross for the week can reach more than \$39,000 at the high scales. Last season the club presented "The Rivals" at the Empire and grossed \$19,000. Next week's show will be a benefit for the club, it being reported no salaries were asked.



## PERCY HAMMOND

DRAMATIC CRITIC, NEW YORK "TRIBUNE"

Probably the best known dramatic critic in the world. He reviewed plays in Chicago and had more following and standing abroad than all the New York dramatic writers combined. Hammond started on the Chicago "Evening Post" as a general reporter and was distinguished as a brilliant man of letters before anyone knew who he was; his stuff had a distinctive quality that identified it when he was anonymous. He became dramatic critic of the "Post" and was drafted to the Chicago "Tribune," where he became world famous. His command of punctilious and effete English stands unique among all newspaper writers of his time today.

The New York "Tribune" lured him east in 1921 as dramatic critic and literary editor. Meanwhile he had been across as a special correspondent for the Chicago "Trib." His New York status now is that of a scholarly, dignified, authoritative commentator on the theatre. He never grows flippant, he abjures extremes in expression, he elides all obvious observation, and no amount of temptation can make him a smart Alec.

Hammond is unique in other respects; he has never written a play or a book, he doesn't "hang out" with show folks, and he doesn't object to laughter in a house of amusement.

(The seventeenth picture and brief sketch of the dramatic editors of the country.)

## LEGIT ITEMS

Augustus Thomas, "czar" of Producing Managers' Association, 43 1921 wrote three scenarios for Harry Raver and the Arico Productions, Inc. for which the playwright received \$2,000 advance royalties on each story and was to receive 35 per cent. of the net profits of each picture. Thomas sued to recover the profits aggregating \$55,000, estimated due on "As a Man Thinks."

"The Capitol" and "The Volcano." This week Thomas was given judgment for the full amount on consent of the defendant.

Georgia Fox, of "Up She Goes" incurred a \$2,025 account with her vocal teacher, Leo Braun, of which only \$985 was paid, leaving a \$1,040 balance for which Braun sued and recovered in full. Miss Fox contended the \$985 was payment in full. Louis B. Baskisky acted for Miss Braun.

## FOR SALE

Rare Bargain!

A perfect little gem, all year round home in Malibu, La. 1 1/2 modern structure, dwelling, 9 rooms, 1 car garage, power garden, floor from beach; bathing, bathing, 9-hole golf course, golf club with private restaurant service; 26 minutes from Penn. station; price \$22,000; acceptable terms; now occupied by owner; immediate possession can be had; shown by appointment any time. Phone Elmhurst 3813 or Bryant 8374. Address Room 75, 140 West 124 St.



# LOOP'S MOST TUMULTUOUS SEASON ENDING SATURDAY

Ten Legit Houses in Chicago Going After Summer Patronage—Shuberts Hogging Musical Market—"R. U. R.," Distinct Flop, Quietly Slides Out

Chicago, May 29.

When the fiscal year for the most tumultuous season the loop's legit theatres ever experienced, terminates Saturday, ten houses will seek summer patronage. This is a trifle better average than the forecast of a fortnight ago indicated. Prevailing backward spring weather is making appropriate theatregoing, so it remains to be seen just what houses listed in the schedule to the area will produce the foundation to battle the first hot weather conditions, which are acknowledged to be destructive here.

Of the attractions which will start off what is termed the "summer season," four will be musical attractions. How these will fare depends upon how "The Dancing Girl" strikes the town Sunday at the Colonial. The Shuberts have the musical field to themselves with "The Passing Show" engagement extended at the Apollo, "Blossom Time" at the Great Northern, "Hitchy-Koo" at the Garrick, and the approach of "The Dancing Girl," "Hitchy-Koo" set a furious pace at the Garrick last week, surprising the insiders because of the high average maintained against the opposition furnished by "The Passing Show." If the loop supports the three musical shows that will be housed in a row along Randolph street, it will be something not done in other years. "Blossom Time" is merely "playing" with the weather conditions, since present business is already below what could be expected at the Great Northern with the first torrid condition, which weather sharps claim, is about to pounce down on the local populace. The appearance of two Winter Garden shows (Colonial and Apollo) in the loop at the same time, particularly at this period of the year, is another strange happening.

"Rolling Home," working entirely on the name of Donald Brian to attract the premiere interest, revealed a possibility of being a life-saver for the Harris. One disappointing angle was the flop of the two matinees. Brian's name hitherto has been good here for a matinee draw, but the premiere week's gross was kept around \$8,000 because of two small matinee audiences. With one exception the new Harris attraction got off to a flying start. It needs paper notices are to be weighed. It's the type of a show that sets right with summer patronage in the loop, so the greatest chance for the new Reed-Sheggen combination of producers rests with the chances of the hot weather driving out one or two of the other shows now in town, and "Rolling Home" facing the comedy demand that favored "Just Married" so well last summer.

"Chains" has plenty of good local ballyhooing at the Playhouse premiere Monday. William A. Brady engineered clever publicity, introducing Lester Bryant and John Turk as new local producers. The biggest campaign at the Playhouse these days is surrounding Helen Gahagan's rise to stardom. Despite the attention extended Miss Gahagan, he's first got to be handed a role that unravels the talents the young woman most positively owns. It all depends upon the word of Brady how long the youthful producers light the cause for local art's sake at the Playhouse. Bryant and Turk have been given a rousing send-off in the press, emphasizing the timeliness of the whole idea.

They're doing things quick these days at the Cort. Another instance was the disappearance of "R. U. R." Saturday and the premiere of William Courtney in "The Voice" Sunday night. It's the first time in the history of the Cort theatre the summer attraction is uncertain. On what "The Voice" is turning out to be depends the luck of the Cort this summer. The expansion of the local theatrical field with the addition of the Twin theatres adds complications to the positiveness of the bookings for the Cort, since Harris and Selwyn shows were always logical bookings for the Cort in times of need. "R. U. R." failed miserably in Chicago, once again proving that the Cort clientele demands light comedies for entertainment.

On the threshold of his departure William Hodge persists in wallowing the sensational target. After the big business done on the long engagement it was difficult to reckon where the capacity matinee business of last week came from, considering the other matinees around town weren't above normal. Indications are that Hodge will wind up his record engagement with a big week. His farewell comes

Saturday, and try as they have, the Gazzolo-Hanks management at this date has been unable to book a new show. "For All of Us" gives the Studebaker a winning season. The turn for the independent management came with the appearance of Harry Lauder, and the financial sails were swept into much prosperity by the Hodge business, truly the real box office achievement of the season in Chicago.

"Two Fellows and a Girl" is giving George M. Cohan a dandy break at Cohan's Grand. This show, along with "Light Wines and Beer," are Broadway premiere shows for the fall, and this is helping along the local interest for both shows. Its been some time since a show carried the handicap that the Selwyn attraction limps along with under the title used. The biggest portion of the audiences at the Selwyn for "Light Wines and Beer" are men, proving good repeaters, coming the second time with feminine comedy-seekers. If the Selwyn card drew the matinee business credited to the other dramatic shows in town it would be doing mid-season business for non-musicals. This is the encouragement that the Woods office holds for believing the piece will strike Broadway right for big business under a new title.

Eugene O'Brien is implicating every publicity stunt to keep-alive interest for "Steve" at the Princess. There appears to be no ending of the flappers contingent, which have made "Steve" a successful engagement. What really fine outdoor weather is apt to do to the loop trade in approaching weeks popped up Sunday night when slumps averaging from \$400 to \$900 over the previous Sunday night were checked up. Out-of-towners had elsewhere to go than the loop, and the greatest effect upon the theatres came from the small hotel demand for tickets. The assemblage of movie delegates had no material effect upon a boom for legit business during the week. The conventions that are expected to help loop trade start June 3 and until July 1 there is a gala array of conventions booked here, furnishing a draw of big business. The managers of the houses which are still back in their season's rents.

Activities at the speculators' stands are completely at a standstill. The Couthouli stands are compiling their losses of the season, wondering what the promise of a "corporation" will mean to them next season. If a song-writer wanted a title for an appropriate song for the loop managers at this time it would be "Waiting Time"—each and every manager is waiting to see what transpires the moment the mercury shoots upward. In other words, attractions now hovering between \$7,000 and \$8,000 are wholly in the hands of the weather man.

The week's estimates: "Hitchy-Koo" (Garrick, 1st week). Geared high with novel jazz. On nine performances estimated around \$22,000.

"Rolling Home" (Harris, 1st week). Small matinees, wholly unexpected, only disappointment. Figures around \$5,000.

"Chains" (Playhouse, 1st week). Making big plea for establishment of local center—good publicity angle for play. Checked close to \$7,000.

"Passing Show" (Apollo, 5th week). Still town leader. Engagement now indefinite—triumph for Howard Brothers. Around \$24,500.

"Light Wines and Beer" (Selwyn, 10th week). Held in neighborhood of \$9,000. Only matinee (Saturday) not good for more than \$500.

"For All of Us" (Studebaker, 28th week). Corking matinee trade boosted figures little over \$10,000. Departs Saturday with real dramatic records of season here.

"Two Fellows and a Girl" (Cohan's Grand, 11th week). Fine profits for George M. on \$10,500. Length of vacations given cast before New York premiere depends on lasting period in Chicago.

"Blossom Time" (Great Northern, 11th week). Still estimated around \$10,500, although probably bit high, due to encouragement given local musical clubs and high school pupils.

"Up the Ladder" (Central, 8th week). Keeps going own merry way. Everybody satisfied with \$6,000.

"R. U. R." (Cort, 6th and final week). Checked around \$7,800.

"The Voice" (Princess, 6th week). Figured good for four weeks longer on strength of \$9,000 gross.

## COHAN'S NEW SHOW IS BIG BOSTON HIT

"Rise of Rosie O'Reilly" Called Best Yet—Over \$20,000 Last Week

Boston, May 29.

With the biggest advance sale that the city has ever seen for any sort of show Cohan's new show playing the Tremont has started out to hang up a record that will completely overshadow records of previous years and put it in a class of the biggest money maker the city has ever seen.

At curtain time Monday (last) night the rack was practically empty, all but a few seats for the balance of the week having been purchased by that time. The house is playing nightly to a turnaway, and the standee list is the limit the theatre can carry under the law. The show has the drawing power for the upper regions, and that is something that has been sadly lacking with shows that have played this city this season, and for that matter, for some seasons back.

Last week the show played to over \$20,000. It is the talk of the city, and is being touted as even better than "Little Nellie Kelly." The show is the most expensive Cohan has ever attempted here, and the costume cost is said to rival that of a "Follies" production. With time until the middle of October already assured it "The Rise of Rosie O'Reilly" bids fair to make theatrical history for this city.

Cohan is still working on it in an endeavor to cut down the running time. It now runs three hours, which is about 20 minutes too long for Boston, the final curtain being at 11.15. It is said the trimming will have to be in some of the dances, as there is so little dialog it can't be pruned. The word has gone around that when the show finishes up here it will knock New York into a cocked hat, the sort Broadway will fall for, and make a bigger splash with New York patrons than did the Cohan show of last year.

Outside of the Cohan show nothing sensational is on the card. "Liza" the colored show, opened at the Wilbur last night for what is hoped to be a summer run. It got away to a fair start, but the opinion prevails that it will not be able to last out the summer and that a month at the most will be the limit for it, judging the show entirely on form, and taking into consideration the influx of colored shows into the town this season.

"Molly Darling," after playing a week out of town following the termination of the engagement at the Tremont, opened again at the Colonial Monday night, also in for an indefinite stay. This show has now opened three times in this city, and the job is a difficult one for any show. There is a feeling prevalent that it will go over despite the handicap, as the attraction seems to have a drawing power much better than ordinary.

The closing of "The Fool" at the Selwyn leaves that house without an attraction, and it is not thought the house will be reopened until next season. The Shubert is also dark as well as the Hollis, and "The Monster" stays on at the Plymouth.

Estimates for last week:

"The Rise of Rosie O'Reilly" (Tremont, 2d week). Did capacity and a turnaway, more than \$20,000 the first week. In for a run and a highly profitable one, according to present appearances.

"Molly Darling" (Colonial, 1st week). For the second time this season, is a repeat opening. In the last week "Minnie and Me" did \$11,000.

"Liza" (Wilbur, 1st week).

"The Monster" (Plymouth).

## SHOWS IN LOS ANGELES

Los Angeles, May 29.

At the Mason "Shuffle Along" drew a 50-50 house, half white and half colored for the opening. The prospects are for a fair week's business.

"The Pepper Box" revue at the Auditorium started off rather well on its second week, but the advance sale is slight and there doesn't seem to be any prospect for the third week being played.

The vaudeville stock and picture houses are just doing an average business.

## 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 (54th week). Leading field in point of run and aimed for second summer. Has chance to last into new season. Exceptional draw since first of year, though of last two weeks. Paid now bettering \$9,000.

"Adrienne," Cohan (1st week). Louis F. West's musical; debut Monday and only premiere of week. Came in after two weeks in Philadelphia, where business climbed encouragingly. Scale \$3.50 top.

"Aren't We All?" Gaiety (2d week). English comedy hit, show apparently better received here than in London. First week averaged \$1,600 nightly for about \$11,000 gross, excellent for this time of season.

"Blossom Time," Shubert and 44th St. 2d week. Dual re-engagement of operetta success drew but mild business, principally cut rates. Both will not be continued, but Shubert show likely to try another three weeks (jubilee period). Under \$6,000 at both houses.

"Bombo," Winter Garden (3d week). Al Jolson's personal draw put second engagement over for great takings. Last week business again around \$30,000, but attraction has one week more only. New "Passing Show" due mid-June.

"Caroline," Ambassador (18th week). Operetta steadied through May at around \$8,500, ample to provide profit for short and chorus musical; but dropped under \$7,000 last week, and unless recovery made this week will close.

"Cold Feet," Fulton (2d week). Doubt about chances of this new farce, though accredited excellent laugh maker. First week about \$4,000; producer gambled by bringing show in so late.

"Dew Drop Inn," Astor (3d week). New musical has good chance. James Barton outstanding figure; \$2,000 and over nightly for nearly \$15,000 last week.

"Follies," New Amsterdam (52d week). Was running ahead of previous week until Saturday, when matinee hurt by jubilee parade, true all along the line. Gross over \$30,000. Ziegfeld revue accomplishes year's run. Saturday (June 2), with new players and added numbers to be inserted.

"For Value Received," Apollo (4th week). Moved here Monday from Langara, which is dark. Drama's draw mostly cut rate; switch made because of increased capacity and better location. Last week under \$4,000.

"Give and Take," 49th St. (20th week). Has been making little money lately and may try for June continuance. Does not figure with summer candidates.

"Go Go," Daly's 63d St. (12th week). Expectation for engagement to last into new season. Is set on summer basis, takings between \$8,000 and \$9,000. House and show under same management.

"Icebound," Sam Harris (16th week). Pulitzer prize play will remain here instead of moving to Vanderbilt as announced. Excellent drama, but difference of opinion about merit. Has done moderate business throughout. Better last two weeks because of prize grant. Last week jumped to nearly \$9,000.

"Jack and Jill," Globe (11th week). This musical has been getting between \$16,000 and \$17,000 on average, but went away off last week. Notice to close went up Monday; attraction had arranged to move to Sam H. Harris next Monday.

"Little Nellie Kelly," Liberty (28th week). Highly rated Cohan musical figured to hold its own against summer musicals and expected to run through until "Rise of Rosie O'Reilly" brought from Boston in fall. Hitting better than \$20,000 weekly.

"Mary the Third," 39th St. (17th week). A comedy which can make some money at moderate grosses. Takings through May were around \$7,000, but last week there was \$1,000 drop. Will try to last into hot weather.

"Merton of the Movies," Cort (29th week). Still going strong and looks easy for summer continuance. Only attendance in gallery has been off. About \$13,000 now.

"Mow Art Theatre, Jolson's (2d week). Final week. Russians came back for second engagement, which will give attraction 21 weeks in all in America. Quoted getting \$18,000 last week. Good advance helped, with most of draw directly at box office.

"Music Box Revue," Music Box (32d week). Will probably run through July or to early August. Holding to excellent trade for this time of year; matinee trade a little off, but weekly \$21,500 last week.

"Not So Fast," Morosco (2d week). Show liked but late arrival re-

duced chances of landing. First week about \$5,000 with cut rate support. Was first out as "The Blimp."

"Polly Preferred," Little (20th week). One of outstanding comedy hits of season and out to extend into fall going. Among leaders in agency demand. Last week about \$10,700.

"Rain," Maxine Elliott (30th week). Since opened season's outstanding dramatic smash played to standing room every performance. Business better than \$15,000 weekly; no sign of faltering.

"Romeo and Juliet," Henry Miller (19th week). Longest stayer of Shakespearean presentations. One week more. Jane Cowl will go to coast with "Juliet" late in July. About \$8,500 last week.

"Sally, Irene and Mary," Century (39th week). One of \$2.50 musical successes. Started off to big trade at Casino and led field in class for time. Now on week to week basis. About \$9,000 reported.

"Seventh Heaven," Booth (31st week). Extra matinee, which was weekly fixture since winter, dropped last week. Business beat \$13,000, capacity plus for this house in eight performances.

"So This is London," Hudson (40th week). Still making money though business now about \$9,500, with week's total under that mark. Another month expected. Show always with leaders during season.

"The Clinging Vine," Knickerbocker (23d week). Final week, house going dark for summer. About \$10,000 recently. Classed with best of \$2.50 musicals.

"The Devil's Disciple," Garrick (6th week). Theatre Guild's revival pulling moderately but profitable business and is expected to continue through June. Last week about \$5,500.

"The Fool," Times Square (32d week). Selwyn's big winner this season, dipped under \$10,000, but expected to run well into summer and may hold over into fall. Out-of-town reputation figured to count with summer visitors.

"The Gingham Girl," Central (40th week). Final week; notice went up when it dropped to \$5,000 last week. Undisputed hit among \$2.50 musicals and led field at height of run. "Give and Take" will succeed, moving over from 49th St.

"The Mountebank," Lyceum (4th week). Final week. One of late entries which stood no chance. About \$5,000 last week. Made money during Philadelphia engagement, which may give show even break.

"The Old Oak," Plymouth (41st week). Final week, though figured to have chance to run through June and to get share of Jubilee crowds. Business slipped under \$6,000 last week. Did not have losing week.

"The Wasp," Selwyn (10th week). Another two weeks, house due to get "Helen of Troy, N. Y." June 28. Business under cut rate drive last week went upward again, with around \$7,500.

"Up She Goes," Playhouse (30th week). Will probably last through June, though business is moderate for musical. Has made longest run house has had for several seasons. Slipped like most others last week; takings under \$6,000.

"Uptown West," Bijou (6th week). Co-operative venture with small cast, off getting much money but apparently bettering even break. Quoted at \$3,500 last week.

"Whispering Wires," Broadhurst (41st week). Mystery piece outlasted others of kind. Down to \$5,500 or little less. Low cost and expiration of rent period explains continuance.

"Wildflower," Casino (15th week). Musical hit which should have no trouble in going through summer at excellent pace. Business between \$20,000 and \$20,500 during last month. Top of \$2.50 raised to \$3 for Jubilee weeks.

"You and I," Belmont (15th week). R. G. Herndon's comedy success capacity downstars all night performances. Grossing nearly \$9,000. Playing at \$3 top; only other non-musical with that price is "Polly Preferred," also parked in small theatre.

"Zander the Great," Empire (8th week). About \$10,000 gain profitable and which will keep house open well into summer. One of few late arrivals which caught on.

"Sweet Nell of Old Drury," with Laurette Taylor, is the attraction at the 48th Street and is expected to play into the subscription period. Business reported fair. "Sun-Up," produced last Thursday at the Provincetown Playhouse, attracted attention and may move uptown. Special matinees in French of "Officer 666" carded at Selwyn with idea of presenting it in Paris this summer.



# PHILLY'S EXTENDED SEASON THROUGH SHOWS AND WEATHER

Theatre Guild Jumped Up \$2,000, Over \$5,000 Last Week—Prospects Now Bright—Eddie Cantor's Glittering Month Ends at Chestnut Street

Philadelphia, May 29.

Although there is no sure basis of comparison, it is altogether probable that last week's business in the four legitimate theatres remaining open has seldom been equalled at so late a date in the spring season.

The weather has played into the hands of the theatre people, with continuously clear skies and still no appearance of the dreaded scorching days which usually send show grosses tumbling by May 15.

Three of these four houses bettered their marks of the previous week and the other, while falling off slightly still held up to a splendid figure.

Sunday and Monday saw a rapid mounting of the thermometer, and the wisecracks are prophesying a sharp decline in business this week, but even at that the late closing of so many houses has been justified by box-office results so far, and it is generally felt that the Walnut, out for a summer run, could not have chosen a better occasion for the attempt.

This week sees only two houses with legit attractions, but another will be added beginning Monday, when the Walnut revue has its premiere. The three houses which remain open as long as the grosses permit any kind of an even break.

One of the encouraging features of last week's fine business was the come-back of the Lyric, which is housing the newly organized Philadelphia Theatre Guild. After a good though not phenomenal opening week's business, this organization dropped sharply with its second offering, "Good Gracious, Annabelle," and lost money, but, as predicted, staged a come-back last week with "Winnie and the Wolves," the brand-new show, dramatized by William Gillette from magazine stories. The dailies were almost uniformly kind, and after a weak start business picked up rapidly all week, and the total gross beat that of the previous week by nearly \$2,000. There is little question but that the Guild made money last week, with \$5,225 as the gross. The even-break mark is generally set at considerably under \$5,000. So encouraged are those concerned in the movement that "Winnie and the Wolves" has been held over for a second week. The decision to do so was not made until late last week. Up to that time "Scandal," with Francine Larrimore, had been set as this week's attraction. That comedy has now been put off a week, and special advertising is being used to emphasize the second week of "Winnie." If the weather doesn't interfere, it is believed more than likely that the second week's gross will beat that of the first.

The fourth and final week of Eddie Cantor's "Make It Snappy" at the Chestnut saw a jump in gross over the preceding six days, and sent the show away to a month's fine business, much in excess of what was generally expected for a return engagement. The advertisement that the star would sing a number of new songs in his last week is believed to have accounted for the fine get-away business, which is reported at \$14,335, a gain of almost \$2,000. This makes the eighth week of splendid business at the Chestnut following the end of Shubert vaudeville there. Last week's figure is especially remarkable when it is considered that the house is not of large capacity and that the top was \$1,150.

"Adrienne" at the Garrick also topped its previous weeks figure by several thousand dollars in its final week.

"Shuffle Along," in its third week at the Forrest, showed a drop in gross, but it was only a small one and business continues remarkable. Nevertheless the management decided to let well enough alone, preferring to leave town with four weeks of real money than to linger on and take the chance of little more than even breaks when the hot weather hits Philly. Up until the middle of last week a continuance of the run at the Forrest was contemplated, but it was finally decided to close this Saturday, following which the company will go to London for a run.

This week's only novelty, because of the decision to keep "Winnie and the Wolves" in at the Lyric an extra week, was "Happy Days," with Harry Def, which opened at the Chestnut. No announcement has been made of probable length of run for this musical show, which is coming into the house auspiciously following two big successes—"Spice"

the other. It is not known, either, whether the Chestnut will have anything to follow "Happy Days," though that is generally considered unlikely. It may be that the management will wait until next week, when the Walnut revue opens, in order to get a line on probable business with a rival in the field.

"I'll Say She Is," the Walnut revue, will open with a bang as far as opening night is concerned, as there has been virtually no paper except to the press. The show has been extensively advertised in all quarters, and is mentioned everywhere as the beginning of a regular summer revue policy at this house. It will open out of town—probably Allentown—this week, and so will have the rough edges smoothed off when it hits Philly.

Aside from this and "Scandal," the next Guild offering, there isn't a show on the horizon, and it looks pretty certain now that neither the Forrest nor the Shubert will get the shows rumored bound its way. In the case of the latter house it was "Lady Butterfly," and another report has mentioned a brief season of pictures such as the Garrick has started.

"The Greatest Menace," drug film, opened at the Garrick Monday, and stays two weeks. A very big advertising campaign has been used and is figured to bring results. A top of \$1 is being charged in the evenings, with 50 the highest figure at matinees. There are four shows daily. Another photoplay will follow "The Greatest Menace" for a two weeks' stay, after which the house is expected to close for the summer.

Of the three possible summer continuances the Theatre Guild, at the Lyric, and the Chestnut Street opera house will operate under \$150 top, while the Walnut revue will have a \$2 top.

Estimates for last week:

"Shuffle Along" (Forrest, 4th week) Colored revue closing run here to big business, which would have been problematical if it had been kept in longer. Goes to London. Last week's gross around \$17,000, falling off, but still big money. This week's figure will very likely beat that.

"The Greatest Menace" (Garrick, 1st week). Film. Opened Monday to good house. In for two weeks only. "Adrienne" picked up in second and last week and turned in a gross of around \$15,000.

"Winnie and the Wolves" (Lyric, 2d week). This third offering of the Theatre Guild of this city, caught popular fancy and by steady climbing showed a gross of \$5,275, gain of nearly \$2,000. For this reason it was held over and "Scandal," with Francine Larrimore, next bill, put off a week.

"Happy Days" (Chestnut, 1st week). Formerly "Sun Showers." Opened moderately. House has been doing such big business lately that it may stay open through June. "Make It Snappy" in fourth and last week did \$14,335.

Behymer Injured in Accident

Los Angeles, May 29.

L. E. Behymer, veteran theatre manager, has been seriously injured in an auto accident. Physicians say he will recover.

## NOTES

The Harry Lauder show will start its American tour Oct. 15 in Santa Rosa, Cal., working east. The Lauder company is in Australia, where it is booked through the summer. William Morris, as always, will direct the tour. Martin Wagner, who was in charge of the Los Angeles office for William Morris, is back in New York. Miss Jean Loughboro is now in charge on the coast.

Earl Saunders, Orpheum booking man, left New York May 16 for a flying trip to visit his wife and father in Pasadena, Cal. Saunders will stop off en route at Garnersville, Ill., and visit his home.

The Society for American Magicians is holding its annual dinner evening June 1 at the Hotel McAlpin, New York.

Variety went to press Tuesday night this week, through the holiday falling on Wednesday.

## LITTLE THEATRES

Another Little Theatre group calling themselves "The Irish Literary Theatre" was formed May 24. Its object is to produce a repertoire of Irish plays. They will try to establish connections or affiliation with the Abbey Theatre company of Dublin and the Belfast Players of Ulster, Ireland.

One of the most notable achievements in the Little Theatre movement has been accomplished this season in Vancouver, B. C., which has been one of the few cities of the Pacific Coast to take up this movement. The idea of the Little Theatre "caught on" in a way that surprised even its promoters, and this week will close its season after having presented 26 one acts for three nights every other week. While not encumbered with great expense, the balance sheet at the end of the season will show a rather fine profit. Backed by some of the leading business and professional men of this city, the Little Theatre Association expects to be housed in a Little theatre of its own next season.

With the cancellation of the Royal-Colins stock at the Orpheum, Vancouver, last week, originally advertised for six weeks, and the closing of the Empress stock at the Empress theatre, Vancouver, for the first time in six years is without stock. The original stock company, headed by Charles Royal and Ray B. Collins, with Edythe Elliott and Margaret Marriott, left the Empress to take up stock at the Orpheum last year and this season following their Orpheum engagement, located in Calgary. With the season closed in Calgary the Royal-Colins combination returned to Vancouver. On their Calgary engagement they were without the services of Miss Marriott, who, heading her own company, remained at the Empress until three weeks ago, when she withdrew and was followed in the same house, under a different management, with the remnants of her own company and May Jackson, leading lady. This arrangement lasted but two fleeting weeks, when Equity stepped in and asked for an accounting of salaries. The box office couldn't produce, and Wednesday night of last week the curtain was nailed to the floor.

It is reported that Collins and Royal will separate for next season, each heading a new stock company in September.

Nearly all of the two companies mentioned above are property owners here, and regard Vancouver as their home. Royal is planning to build a new theatre here for his own use. Collins and Miss Marriott (Mrs. Collins) are seeking a location in Tacoma, which also is without stock this season.

Minnie Walsh Towne, comic opera singer, left an estate not exceeding \$10,000 in personality and no will when she died April 16, according to her brother's application for letters of administration upon the property, which was granted last week. Two brothers and a sister will share equally in the net estate.

Mrs. Towne was prima donna in Gilbert and Sullivan's operettas for many years, afterwards entering the concert field. Her husband and father were noted tenors and music teachers. For a time Mrs. Towne maintained a voice development studio with her husband, later giving it up to appear professionally again.

The will of Abraham Sichel, manager of Loew's Fulton, Brooklyn, who died May 15, directs his estate of "over \$10,000" to be divided among nine relatives, with amounts ranging from \$500 to \$2,000. The residue is to go to Fannie Spring, his half-sister. Marcus Loew, half-brother, was left \$500 and named as one of the executors. Sichel had been in the theatrical business for about 16 years.

Charles M. Connelly, director of musical shows, who died April 12, 1922, left a net estate of \$6,134.91, excluding a \$200 alleged claim against the property. Amy I. Crawford, a niece, received the bulk of the estate, \$4,700 equity in realty. Three friends were left \$478.30 each. A nephew and several other excluded distant relatives started a suit against the will, alleging undue influence and lack of sound memory and mind. The case was withdrawn up on the day set for the trial.

Livingston Platt will shortly put a new musical show into rehearsal. The book and lyrics have been written by Lorenz Hart and the music by W. Frank Harling.

## BEDSIDE CHATS

By NEILIE REVELL

In a hospital every little noise has a meaning all its own. There is so little to see and so much to hear that one quickly learns to read and interpret the numerous sounds of the day and night.

In an early story of H. G. Wells a man reaches a country in Africa in which all the inhabitants are blind. At first he is impressed with his tremendous advantage over the natives, but before long discovers he is the one who is handicapped. So keenly developed are the senses of hearing and touch of the people the newcomer is forced to blind himself, lest he be outclassed in the struggle for life. The story was recalled to me by the realization of what a sensitive receiving station my ears have become during my long sojourn in a hospital room.

Of all the day's noises, the dominating ones are the bells. From early morning until late at night bells mark and punctuate the passing hours. They begin at 5 o'clock in the morning with the delicate tinkle of the bell that announces the arrival of the priest with his spiritual aid; then follows the chapel bell, summoning the patients who are able to attend service.

A special ring heralds each doctor's entry into the hospital; another bell, in the hall, signals he is ready to make the rounds with the senior nurse. A welcome bell is the one which lets us know that broth has left the diet kitchen and a genuine thriller is the one proclaiming that meal trays are ready for distribution.

One of the most exciting sounds to a shut-in is the peal of the telephone bell. It carries with it a suspense that it never has in the office or home. I could hear it every time it rang and often I've waited what seemed an age for the nurse to come down the hall with the message and stop at my door—or go on to another.

In the gamut of hospital bells, however, the most sinister and the most impressive is the ambulance bell. It is the "black sheep" of the bells. Many times I have been awakened from deep sleep by that somber gong and listened with sorrow and fear to its clangor, shattering the calm of slumberous streets as the ambulance tears away on its mission.

The imagination tries to follow and fill in the picture. What awaited the surgeon at the end of the journey? A tenement house fire? A child run over? A murderous brawl? Or perhaps some weary soul who found the fight too hard and tried to cut the threads of Fate?

Then I have lain awake waiting for the ambulance to return—for its first faint brazen clatter, that increases with steady crescendo until the machine roars past the corner and stops at the hospital entrance. It is easy to tell when there is a passenger for then the ring is unusually loud so that the staff in the accident ward may be ready for instant action.

No bell in the hospital can arouse such sheer terror as the fire bell. One night some electric wires got crossed and the fire-gong sounded. I lay helpless, waiting for the nurse to come in—an eternity of agonizing suspense, it seemed. When the signal for fire-drill is sounded the nurses are required to take their stations at the hall telephone and there await instructions. Though it is only a few minutes before they come to tell you it was only a drill, in that short space of time I have startled myself with brain-pictures of what a fire in a hospital would mean.

But of them all, the most exasperating, the most nerve-racking bell is—the one that isn't answered.

Besides the bells, there are other noises in abundance each with a significance that he who can not run may read. Often it is the most intense drama that is symbolized by these sounds—real tragedies and real escapes, not imagined ones.

It can be told, for instance, by the footfall whether a nurse or nun is passing and a doctor's step can always be distinguished from a visitor's. A certain rumble means that the elevator has stopped at my floor—a sound as exciting as the telephone bell. It may herald the coming of a friend. Other sounds may arouse mingled feelings in the listener—the wanderings of a patient coming out of the ether or the crying of a child as it is taken from the elevator.

There is one continuity of sounds that carries with it more suspense than any play I have ever witnessed. On my floor there is an operating room. When I hear the cart, or carriage, as it is officially called, pass my door I know exactly what it means. If it stops at the elevator someone has lost the fight. I am in at the final curtain. If the carriage proceeds to the operating room I wait for its return. Months of such waiting have taught me to know whether the operation was successful by the time that elapses before the carriage returns. What a relief it is when I hear it coming within a reasonable time.

Four years of listening to such invisible stories makes many of the things one used to consider important sink into oblivion. It doesn't seem nearly as vital now as it once did that the restaurant where I lunched occasionally ran out of my favorite brand of ketchup.

Nurses look forward with a mixture of delight and fear to that important period of their training when they are working with the doctors in the operating room. The work is highly interesting, of course, but discipline is rigid, as is necessary where the slightest slip or carelessness might cost the life of the patient. For instance, there is a strict rule that when a nurse is "scrubbed up" for an operation she shall not touch anything but sterile instruments and bandages until it is over. However, the routine is not devoid of humorous touches occasionally.

The other day as I was doing my daily dozen—steps, not exercises—I paused near the nurses' dressing room long enough to hear a little dialog.

"Will you scratch my eyebrow?" asked one of the prettiest nurses in the school, a real Irish beauty, of another who was washing instruments. "It's itching and I'm scrubbed up."

The second nurse scratched the offending eyebrow vigorously and then returned to her polishing. She had just got a good start when the little Irish nurse interrupted once more.

"Say, Josephine, you'd have to stop," she said. "It was very kind of you to un-itch my eyebrow, but—you forgot to put it back straight again."

I knew that the nurses had to be pretty careful how they prepared for the operating room, but I had never suspected that even their eyebrows had to be flattened according to rule.

(Killarney papers please copy.)

When it comes to be a safe deposit vault a small boy's pockets are not in it with the uniform pockets of a nurse. Everything that the modern-day Florence Nightingale wishes to store away for the moment goes into her pockets and everything and anything that is needed is straightway produced from those self-same receptacles. Though I never tried it out, I have no doubt that if I wanted anything, from a cream-puff to a six-room furnished apartment, the nurse would calmly reach down into the recesses of her skirt and bring it forth.

One day not long ago I had the privilege of watching one of the girls on my floor unload her treasure trove. It consisted of a pair of stiffly starched cuffs, three strings of safety pins, a pair of bandage scissors, a fountain pen, an automatic pencil, a knife, four letters, a thermometer, a book of stamps and a pair of shoe laces. Some fine morning they are going to discover that a couple of the patients are missing, but they needn't worry about it. It will be just because a nurse has absent-mindedly slipped them into her pocket.



# ST. LOUIS' MUNICIPAL OPERA STARTS 10-WEEK CYCLE

**\$100,000 Advance Sale at Forest Park—\$25,000 to Produce Each Opera—Frank Moulan Heads Cast**

St. Louis, May 29. With Victor Herbert's "Naughty Marietta," St. Louis opened its unique cycle of ten weeks of Municipal opera in the out-door theatre, in Forest Park Monday. Over \$100,000 in advance sales and season reservations last week indicated that the 1923 season would be the most successful financially of all summer opera seasons in the Missouri metropolises.

Following "Naughty Marietta," in turn will come "Fencing Master," "Wang," "Prince of Pilsen," "The Bat," "The Merry Widow," "The Spring Maid," "Sweetheart" and "Gypsy Love."

This year Municipal Opera establishes a ten-week season, and will give seven performances each week instead of but six weekly for eight weeks as heretofore. The lengthened opera cycle was made necessary by an insistent popular demand that the season was all too short.

According to David E. Russell, managing director, \$25,000 will be spent in the presentation of each of the ten operas, special scenery and costumes being designed for each.

Frank Moulan again heads the cast as principal comic, this being his fourth season in that capacity

during the five years of summer opera here. William J. McCarthy, second comic, is the only other member of last year's cast to return.

Other principals include Craig Campbell, tenor; Detmar Poppen, basso; Thomas Conkey, baritone; Roland Woodruff, juvenile; Flavia Arcara, contralto; Blanche Duffield, dramatic soprano; Helen Merrill, coloratura soprano, and Dorothy Maynard, prima-donna in ingenue roles. Fanny Block and Eva Magnus, graduates of last year's chorus, will have minor parts. Other chorus members will probably be given "bits" in the course of the season in keeping with the policy of awarding six \$500 scholarships at the season's end to those boys and girls, who have manifested most talent and been most faithful in their duties, that they may be able to continue studies during the coming year to fit them for light opera careers.

More than \$20,000 has been spent this season for improvements. These include the installation of 1,900 new permanent seats, a rearrangement of the aisles and new concrete walks, the extra stage for rehearsals, new lighting and scenic equipment and additional dressing rooms.

## STOCKS

Florence Reed as a stock star opened Monday in "Hail and Farewell" to excellent business and a tremendous advance sale in Duluth. Miss Reed inaugurated the stock star season, which promises to be successfully continued throughout the summer. Clara Mackin, the second woman of the Duluth company, has created an excellent impression.

Opening its third annual season at Carlin's Arena, Baltimore, the De Feo Grand Opera Company, reinforced by several guest artists, will begin next Monday, with Edith Delys singing "Tosca," "Traviata," "Otello," and "Il Trovatore," will follow in the order named. This company will also present many of the newer French operas and many of the old standards.

Maude Fealy's season at the City, Newark, N. J., comes to an unexpected end this week. She has a two years' lease on the house, running from the first week in September to the first in June. When Miss Fealy asked Joseph Stern, the owner of the theatre, to extend the lease during the summer on a two-weeks' basis, he refused and insisted that she take it for two months or none. Miss Fealy had the Fairbanks twins engaged to play in "Oh, Boy," next week, but Stern would not allow her even a week extra. She will keep her company intact, playing next week at Newton. Following this she starts a four weeks' engagement at Proctor's Elizabeth. Miss Fealy reopens at the City September 3.

Arthur Edwards, Belva Morrell (Mrs. Edwards) and John Winthrop, of the Permanent Players, Winnipeg, and John B. Foster, assistant manager of the company, arrived in New York this week, having made the 2,300-mile trip from Winnipeg by motor. The stock players brought a letter of introduction from Mayor S. J. Farmer, of Winnipeg, to Mayor Hylan, which was delivered upon arriving. By securing a special permit they will be allowed to keep their automobile in the United States for 60 days upon the completion of which they will return to the Canadian city, the company reopening Aug. 6 at the Winnipeg theatre.

Howard Runney has assumed the lease of the Shubert-Crescent, Brooklyn, N. Y., where the stock went under his direction Monday, for continuance of at least four weeks. The venture was under the management of Henry Duffy and

P. J. Flinn. The Duffy company in the eight weeks it ran lost about \$17,000. It is understood the stock fell down financially because playing the same attraction several weeks for "runs." Duffy continues his interest in the Washington, D. C., stock at the President in association with Art Smith. They recently withdrew their stock from Baltimore, where the first tries were profitable, after which the venture lost.

After changing the management from Harold Hevia to Jake Wells' interests, the Academy stock, Richmond, Va., is drawing as well as it did in February, with indications that the success will follow them far into the summer season. Alfred Swenson, leading man, is now directing in place of Hevia, who left for Montreal last week to organize a stock at the Orpheum there. "Never Say Die" this week. The company includes Al Swenson, leading man; Jane Sallsbury, Ainsworth Arnold, Francis Joyner, Herbert Curtis, Lester Howard, Peggy Paige, Antony Stanford, Henry Sherwood, Robert Eanes, Antoinette Rochte.

Francis Compton, a son of the noted English actor, Sir Francis Compton, who has been playing in stock at Vancouver, B. C., has organized a company and has taken a lease on the Princess, Victoria, B. C., where they will present all-English plays by all-English players. Victoria is noted on the Pacific Coast as "a city carved out of England." It is probably the richest city of its size on the Pacific Coast, its population, in the main, being English retired business men, while not a few of the old time English "remittance men" also bask in its sunshine.

The Proctor Players opened a summer season of stock in Troy, N. Y., Monday, in "Why Men Leave Home." In the company are: Ruth Rickaby, leading woman; Russell Hicks, leading man; Virginia Holland, second woman; Dillon Deasy, second man; Harrison Hoy, character man; Jeannette Connor, character woman; Lola Maye, ingenue; Harris Gilmore, juvenile; Lew Harris and Massena Clark, general business; Jack Edwards, director, and William Amsdel, stage manager.

Mrs. Leslie Carter opened a special starring engagement at the Fulton, Oakland, Cal., Sunday, in "The Circle," with W. Louis Faine, her

## 100 STOCKS RUNNING, A NEW HIGH MARK

**Increase of 20 Per Cent. Over Last Year and 80 Per Cent. Over 1921**

The biggest summer season in the history of stocks is indicated from the number of companies now playing. For the current week there are nearly 100 stocks listed, which is an increase of 20 per cent. over last year and approximately 80 per cent. over the season of 1921.

The failure of several stocks in the east is discounted in attraction circles principally because they opened too early. Precedent shows that companies getting under way in June stand the best chance of running through the summer. It appears to be true that the summer draw for stock presentations is rarely at its height until after Decoration day.

Another cause credited to two or three failures of stock companies recently is the attempt to establish "runs." The Shubert-Crescent stock in Brooklyn is claimed to have made money the first week of each fresh attraction tried there, but ran into a loss thereafter. Extended engagements are proven to be hazardous whether the play is new for stock or not. The exception is "Able's Irish Rose," which was classed "production stock" and which ran 12 weeks in Washington and also in Baltimore. The Pittsburgh "run of 'Able' is in its tenth week, but is not a stock show.

The total number of stock companies is sometimes greater in winter than summer and it is believed the peak number of companies has been reached. Washington, with four stocks, leads the country in number. Brooklyn has three, so has Philadelphia, while there are two stock companies playing in New York, Columbus, Detroit, Indianapolis, Pittsfield, Los Angeles and Rockford, Ill.

husband, specially engaged for the John Drew role and Clara Joel and William Boyd playing the juvenile lovers.

The second vehicle at the Fulton will be the "Second Mrs. Tanageray," with "Zaza" and "Madame X" to follow. The engagement will conclude at the end of the fourth week and judging from the start will be a profitable one.

Erlau Wilcox, manager of the Blanche Pickert stock, having disposed of his circuit of one-night stands on Long Island to Hardin Klark, is wildcatting his company this week in the same territory. His organization shortly will be disbanded with Miss Pickert to head a company of "The Storm" on the road under the Wilcox management.

The musical comedy stock under the management of Lawrence J. Arnault opened Monday at the Majestic, Brooklyn, N. Y., in "The Chocolate Soldier." The company includes James Liedy, Elsie Thiede, Louis Casavant, Ralph Erroll, Earl Stall, Mildred Rogers and Elmira Lane. The company is playing at \$1 top.

The Hazel Burgess Players opened Monday at the Roosevelt, West Hoboken, N. J. The company will include Leo Kennedy, Eleanor Carlton and Tom Reynolds with Jack Hayden the director. The Roosevelt has been playing split-week vaudeville and musical stock.

The Quincy, Quincy, Mass., may change from vaudeville to stock for the summer, but this has not yet been definitely decided upon.

The Joseph W. Payton stock at the Lyceum, Elmira, N. Y., closed Saturday. The company is to be transferred to another city.

The Vaughn Glaser stock at the Uptown, Toronto, gave its 600th performance Thursday of last week with "Abraham Lincoln" as the attraction. The company closes Saturday to be transferred to the Auditorium, Detroit.

The Crescent, Brooklyn, playing stock under the management of Henry Duffy, has discontinued the policy of presenting each play two weeks with a weekly change now in force.

The Sherman stock, with Hazel Shannon and Karl Hackett, are now

(Continued on page 39)

## INSIDE STUFF

ON LEGIT

George White evidently intends going through with his idea of a sky-high scale for the premiere of the new "Scandals" at the Globe, New York, June 18. As reported recently tickets for the first two rows will be priced at \$25 each, the next two rows will have the slightly more modest "value" of \$15 each, while the dancer-manager estimates delicious first nighters will be gleased to kick in 10 "smackers" for the balance of the lower floor.

It isn't quite certain whether the "heavy sugar" front row tickets will be printed in the usual manager holding the big prices. If so the house will get approximately \$10 each as its share from the first and second rows and a proportionate percentage on the others.

White may take the first four rows personally and distribute them to certain ticket brokers. At least one of the ticket agents turned him flat when asked this week how many he would handle. The broker said he would not buy one ticket for the premiere of "Scandals" no matter what the prices are, and he figures in that way to steer clear of all arguments.

Exceptional billing is being given George M. Cohan's "Two Fellows and a Girl," running at the Grand, Chicago, but is being advertised on Broadway. There are painted signs on Broadway for the attraction at Times square and at 53rd street. Heretofore Broadway shows have occasionally been given outdoor publicity in distant points, but it is the first time for a Chicago attraction to be billed in New York. The play will start the summer season in Chicago, and is not due here in the fall, but no mention of the Broadway date appears on the signs.

The picture version of "The Sign on the Door" will not be released in France until permission is given by Baron Henri Rothschild, in one of whose theatres the drama is now playing. Only under such agreement did he accept the play. It is claimed when the "Sign" opened in London a nearby theatre started showing the picture version shortly afterward, and the failure of the English presentation is blamed on that.

The play is running in Vienna, but neither Channing Pollock, the author, nor A. H. Woods, who produced it here, nor the play bureau, which sold the foreign rights knows how the "Sign" got there or who is presenting it. Because of the fractional value of Austrian money in comparison to dollars, no one seems to care. The play has practically circled the globe.

The ticket selling for the city's silver jubilee exposition celebration at Grand Central palace is in charge of Lep Solomon, treasurer of the Music Box, who accepted the post without pay. He has assigned nine treasurers of houses now dark to the box office. The men received \$7 per day. The exposition will continue four weeks.

Leonard ("Gimpy") Bergman, boss of the New Amsterdam box office, claims he will sail for Europe next week. It's an annual announcement for Lenny.

Doris Rankin, according to report, may immediately remarry upon securing her final decree in divorce from Lionel Barrymore. That action is pending.

May Dowling, one of the best known women agents, will sail next week for a two months' tour of Europe, accompanied by her mother. It is the first vacation for Miss Dowling in two and a half years. Upon returning she will again be in advance of "Blossom Time."

Friday's dailies last week held an advertisement close to the body of the regular amusement columns reading: "The three biggest hits in town—'Rain,' 'The Fool' and 'Zander the Great.'" It is said the stunt was pulled by the Frohman office which is presenting "Zander" at the Empire, but no one there would admit authorship. Among press agents there was a scurry and phone calls to several dramatic editors for the low-down. If the idea was gratuitous the questions were asked why "Merton of the Movies," "Seventh Heaven" and "Polly Preferred" were not included. There were no queries from the Sam Harris and Selwyn offices who were given free advertising on their respective attractions "Rain" and "The Fool."

A novelty in advertising appeared this week in the form of tack cards distributed for "Not So Fast" at the Morosco. The billing of the house was the "Morosco Art Players." Some of Broadway's wags figured that might supplant the former trade mark "A Typical Morosco Cast."

"Not So Fast" is under the direction of John Henry Mears, and he is credited with the billing, borrowed from the Moscow Art Theatre, the sensational Russian troupe which is closing its American engagements this week.

Luella Gear is said to have lost an engagement with "The Greenwich Village Follies" (new show) at \$500 weekly through Miss Gear imposing too many conditions for her contract.

Following New York Supreme Court Justice Lehman's decision Monday vindicating Stella Larrimore (Adler) from implication in the Lou Tellegen-Geraldine Farrar divorce suite, Miss Larrimore arranged a conference with Louis B. Broday, her attorney, to determine any further action. A decision on what steps Miss Larrimore may resort to for legal redress will be decided by the end of the week. The unjustified naming of co-respondents is considered a serious matter.

Lulu Vollmer, authoress of "Sun Up" at the Provincetown theatre on MacDougal street, New York, which has attracted some attention, has been identified with the Theatre Guild for some time, but not in any artistic capacity. Miss Vollmer was treasurer of the Guild. Another of her plays "The Shame Woman" is scheduled for fall production.

## LEGIT ITEMS

The Wagenhals-Kemper forces start rehearsals of "The Breaking Point" next Monday. The play is scheduled to open in Washington, June 25, and plays Atlantic City, week of July 2. In the east are McKay Morris, Regina Wallace, Frederick Burton, Zeffie Tilbury, Stephen Maley, Jane Houston, Robert Vaughan.

The new Eddie Foy show will be written by Jean Schwartz and Billy Jerome. It will star the Foy's in a musical revue. Schwartz is presently tied up with the score of the new Winter Garden show, which is holding the Foy proposition back.

Kitty Gordon disclaims having been properly served in a \$1,688.69 suit by the Bodine Studios, Inc., as a result of which Phillip J. Dunn, 15 Broad street, New York, has been appointed referee to take testimony, and determine whether Miss Gordon was properly served or not. The

Bodine Studios has taken judgment for the amount as a balance due for building a special stage set of scenery for Miss Gordon's vaudeville act. The latter asks that the judgment be vacated.

Harry C. Green, formerly of Ward and Green, who has been producing vaudeville acts, will try his hand at legitimate presentation in the fall with a musical comedy, "Jane." The piece is a satire on moving pictures. The score is by Charles M. Smith, of St. Louis.

The William Morris office, through William Morris, Jr., has booked John Steel into McVicker's, Chicago, opening June 4, on the way to play an engagement in Grauman's, Los Angeles.

Mark Vance is doing the publicity for "Uptown West," a co-operative venture which started as a special matinee attraction at the Earl Carroll and is now running at the Bijou.



# OUT OF TOWN REVIEWS

## CHAINS

## HITCHY-KOO, 1923

Chicago, May 29.  
Play in three acts by Jules Eckert Goodman, presented by Lester Bryant and John Maury, Inc., at the Playhouse, Chicago, May 29, 1935, with O. P. Heggie and Helen Gahagan featured.  
Helen Gahagan.....Edward Donnelly  
Maury.....Frances Goodrich Ames  
Heggie.....Paul Kelly  
Grace.....Olive Meehan  
Richard.....O. P. Heggie  
Jean Trowbridge.....Helen Gahagan

From a commercial standpoint the only chance for this play is to let young girls know their mothers and fathers would not want them to see it. There is nothing salacious, but the argument is one which parents will find it difficult to combat.

Lester Bryant has been able to put over a lot of things in connection with the Playhouse and the shows that have been housed there this season. He may be ingenious enough to capitalize this point.

From an artistic standpoint the piece is nothing to rave about. It is entertaining and the acting is capital, but there is nothing arrived at in the discussion of "modern society based on a physical instinct."

There is a line which will convey to those who have no opportunity to see it its appeal to intellectuals, such as old maids, widows, bachelors, philosophers, libertines and women of easy virtue. The principal characters are a man supposed to have brought himself to a point where he is broader than conventional, played by O. P. Heggie, and a girl who refuses to be licked because she has had an untidy adventure, played by Helen Gahagan.

The line is:  
Jean Trowbridge (Miss Gahagan): "Why don't they tell children the truth?"

"Uncle Dick" (O. P. Heggie): "Because no one has discovered it."

The surprise element from the theatrical standpoint is that Heggie would be willing to submerge his talent in a role that makes him stage manager of Miss Gahagan, who is a discovery of William A. Brady. His forcefulness is felt as Uncle Dick, and it is possible Miss Gahagan could not establish herself in such high favor but for his aid, but the fact remains he has a role which would not naturally call for his name to be in big type on the bills.

It is Miss Gahagan's play. From the time she appears in the second act until the final curtain she holds the centre of interest. She portrays a girl of 23, cool, poised, just a bit hardened but who maintains a courage to meet life and who is unafraid at all times. It is a splendid performance. There is only one line which jars, and this is where she says, "To hell with convention!" The statement is harsh, not in accord with the character of the girl as outlined at other times, and has no real value.

The play propounds the problem of a model father and mother who raise a boy, meeting an experience with a girl at college and a daughter who slips out at night to meet a fellow and is willing to yield anything he asks.

Real home life is portrayed. The mother is not a caricature, but is pictured as mothers spending their lives looking after the welfare of their families must necessarily be. She regrets the tendency of her husband to envy Uncle Dick, not bound by "chains." She is jealous of the admiration her son and daughter have for him. She respects Uncle Dick, but she cannot bring herself to be friends with him. Suddenly the three acts of the play happen in less than three hours of the same night—Uncle Dick brings the girl who has been an important factor in the son's life into the home to straighten out things. It ends with the promise of the ruined girl having a new romance with the uncle.

There is an offer of money made to the girl, the young man's father. It is rejected. There is an offer of marriage made by the young man, also refused. The play runs the gamut of possibilities with such a theme, and the action, mainly talk, rushes along, reaching the speed limit, but not exceeding it.

Miss Gahagan takes the honors in the playing. Mr. Heggie gives it a balancing touch that is needed. Edward Donnelly and Frances Goodrich Ames play the parents admirably. Paul Kelly, given by Bryant's "Up the Ladder" venture at the Shubert Central, plays the son satisfactorily. Olive Meehan does the daughter very well.

One setting is all and only six players are required. The venture has its attractions, since returns might be large if the right people could be started going to see it. The play itself is didactic without reaching a conclusion, suggesting a reward on the part of the author, who may have started something he dared not finish. Loop.

A review in two parts, staged under the direction of Morris Green, with lyrics by Irving Caesar, music by Lewie Goggin, dances arranged by Larry Cobson, dialog by Busby Berkeley, and with Cleon Throckmorton as art director. The production is controlled by the A. J. Jones Productions, Inc., and is a revamping of "Spice of Life," a Shubert Unit, which has been worked over during a road tour of one-night stands, covering several weeks. First showing after lay-off and further changes at Garrick, Chicago, May 29, 1935.

The author and comic, Raymond Hitchcock. The singer.....Marion Green. The heroine.....Irene Delroy. The villainess.....Ruth Urban. The villain.....Maurice Black. The comic.....Busby Berkeley. The comedians.....Ed and Tom Hickey. The dancers.....Marion and Randall. The character songsters.....Al Seaton. The juveniles.....Al Seaton.

"Hitchy-Koo, 1923," as presented on the first night is not a bad revue for \$3 top. It is not the best thing that Raymond Hitchcock has kidded in, but it is not the worst thing that his name has ever been displayed with. It is a good average \$3 value in these times. It can long on the first night, and needs pruning, but there is enough subject matter to stand this, and if the eliminations are effected with any reason whatsoever the show will stand a chance of a several weeks' run. If the 1923 "Koo" has done nothing more it has developed some vaudeville talent into revue material in Hickey Brothers, Irene Delroy, Frankie James and Mlle. Marion and Martine Randall, dancers. The Hickey Brothers have long had a certain standing in vaudeville and were the brightest spot of the Shubert unit. Irene Delroy formerly worked with Tom Patricola, and was also with the Shubert unit. Frankie James, who has been jumping forward rapidly for several years, comes into her own in this show. Marion and Randall are dancers extraordinary, and while they do not have as much to do as they should, they stand out. They have been in many cafe revues, and recently on a tour of Bala-ban & Katz's picture theatres. They have been seen to even better advantage than in this revue, which is the plain fault of the producer. Any of these vaudeville folks of recent days could step into "The Polies" or "The Music Box," who are accepted standards of this form of entertainment—in newspaper revues, at least.

Raymond Hitchcock opens from the audience, as is his custom, and after shaking hands with everyone he assures them that they are going to see a poor show. He appears in various skits and travesties throughout the play. His best is a satire on "Romeo and Juliet," which opens legitimately and then turns into rollicking burlesque. Marion Green, a baritone, has a special musical director for one number, "The Raven," carried in addition to the musical director of the show. He evidently expects to get a lot out of this number, but the chances are that he is going to be disappointed. He shines in other song numbers. Tom and Ed Hickey serve slapstick humor comedy on a silver platter. They do bits and specialties in one. They are the hardest working members of the cast. They have no more hesitation about admitting their comedy is bunk than Hitchcock has about condemning the show in its entirety, and they are liked for their frankness as well as their ability to entertain. Irene Delroy dances in merry fashion. Frankie James has a wealth of personality employed to excellent advantage. Ruth Urban has the song hit of the show in "The Isle of Sweethearts," which should be whistled by most of the people who see this show. Marion and Randall are effective dancers and should be given more to do. In the number "Tom-Tom" Mlle. Marion flashes into view in picturesque nudity and registers the classic item of the show. The dances throughout are exceptionally brilliant through the presence of the twelve Tiller Girls and Marion and Randall, who accomplish achievements in this line which have never been surpassed in any revue.

The scenic equipment is satisfactory but not elaborate. The major part of it is drops and drapes, with effective color scheme. The lighting effects are particularly good. The wardrobe is fair—nothing pretentious.

It is said that A. J. Jones, Morris Green and Joe Lebling are the incorporators of this show, and what they lack in artistry is more than made up for by their business acumen. Loop.

A near riot in Times square yesterday (Tuesday) when the management of "Not So Fast," caused 500 balloons to be thrown from the roof of the Astor Hotel, each carrying a coupon good for a seat June 4-6 at the Morocco theatre, where that show may be seen. Dignity was thrown to the winds in the scramble for the balloons.

# BROADWAY REVIEWS

## ADRIENNE

Musical, produced by Louis F. Werba, opening at Cohan's, New York, May 28. Music by Albert Von Tilzer; book and lyrics by A. Seymour Brown. Based on story by Frances Bryant and William Stone. Staged by Edgar J. MacGregor; Sid Darcel, alias Nadir Sidarah, alias Bunk Allen, alias Billy B. Van Grace Clayton. Mabel Perry Thomas. Robert Starr John Grey. Richard Carle Mrs. John Grey. Jean Newcomb Bob Gordon. Dan Healy Adrienne Grey. Vivienne Segal Special Dancers—Carlos & Inez, May Cory Kitchen, Keene Twins, Lou Lockett, Fridkin and Rhoda.

Lyric Four—Edith Holloway, lyric soprano; Mabel Perry Thomas, lyric soprano; Jean Young, contralto; Angela Manilla, alto.

"Adrienne" as a musical comedy has a very light story with an original touch here and there and carrying the hackneyed theme of a hen-pecked husband. Good music, good cast, exceptionally good working chorus and is an expensive-looking production.

The chorus and the staging of the numbers are at least 50 per cent. Seldom has there been a better working chorus and seldom has there been seen better-staged numbers.

There are three hits in the score certain of popularity. These are "Live While You're Here," "Sing Sing" and "Love Is All." The entire score has hit and beauty of construction. The opening is a departure from the usual musical comedy, the outside of Sing Sing prison at Ossining. Four prisoners, among whom are Bunk Allen (Billy B. Van), a guest of the state because of his nervous breakdown, have been discharged and bid farewell reluctantly to the Warden. Bunk Allen is awaited outside by two former companions, Sid Darcel and Nora Malone, obviously from the lower tier in the social world. They reveal to Bunk a job they have planned and try to persuade him to join them in its exploitation. At first he announces he is going straight, but succumbs. This lapse is responsible for the plot.

The scene then changes to the outside of a countess' estate on John Grey, near New York, and reveals Darcel regaled as Nadir Sidarah, Nora Malone as Nadir, and Bunk Allen as Ali Bunjke, supposedly exponents of a theosophical cult. Thus the plot is launched and the scheme revealed as set forth to Bunk Allen in his vainly conscientious effort to remain pure.

Why the plotters assume this disguise is a bit vague, but it develops later that the daughter of the house is a rabid theosophist, believing she is at least 10,000 years old, and is seeking some line on former amours in the form of an Indian Swami or Yogi, though she is engaged to a very nice young man, thoroughly approved of by her parents and loved by her after a fashion. This quest makes her the easy prey of the Sing Sing gentlemen and their female companion. Adrienne Grey being the possessor of a valuable collection of jewels, the focus of the object for the masqueraders. Their plan is to lure the young lady to the shrine and rob her of the jewels.

"Adrienne" as a summer entertainment at the Cohan, will prove no mental task. It is a refreshing and, after the dialogue is cut considerably closer and a few old gags eliminated, snappy show.

The cast all labored with unfruitful results, having to work for every point.

The cast is excellent. Richard Carle coming back to us as the likable Daddy and carrying his comedy points in the same well-bred, insidious way, dancing with all his old grace, possibly a little more. His song, "King Solomon," is one of the comedy hits of the show.

Billy Van rollicked through the role of Bunk Allen and the Sing Sing number he shared with Miss Arnold and Mr. Wilson, another hit of the show. The title role was well taken by Vivienne Segal, but the part did not afford her the opportunities of other roles, and she missed the comedy Miss Segal handles in her own piquant and delightful way. She was in fine voice Monday night and made her song, "Sweetheart of Mystery," realistically beautiful. Mabel Perry as a debbie ingenue was sweet and unaffected as the friend of Adrienne and sang and danced two numbers very alluringly. She is pretty and vivacious. A crook bit by Robert Mazur in the first scene and a caveman guard in the second act made one wish to see him do more.

The specialty dancers doing a number called "Live While You're Here" in the beginning of the first act started the show on a high note and the speed was held throughout the act. This number came too early. It is the best tune of the Jiglog

melodies. Fridkin and Rhoda, Mary Cory Kitchen, Keene Twins, Lou Lockett, Carlos and Inez, and the chorus did some splendid and fast dancing in this. A beautiful quality of voice and a natural easy method of singing was shown by Harry Fender, who, as Stephen, sang several numbers alone and with Miss Segal.

There were some very unique lighting effects by Tony Greenhoff. The men were very well garbed in clothes by Brooks-Mahieu Co., and the furnishings were provided by Nat Lewis. They were very smartly and neatly turned out.

Madam Frances "out-francesed" herself in the creating of Miss Segal's gowns.

"Adrienne" looks like an ideal summer show.

## SUN UP

The Players Co., Inc., by arrangement with Lee Kugel, presents Lulu Volmer's three-act play at the Provincetown theatre, on Madison street, in New York City, a great Village. Staged by Henry Stillman and Benjamin Kausner. Opened May 25. Lucile La Verne as Mrs. Pap Tomlin. Owen Meach Kimmey. Anne Elmer. Eugene Lockhart. Bend Sin. Rufe Cagle. Alan Birmingham. Prescher. Burnside Hoback. The Strange. Elliott Cabel. Bob. Norman Dale.

Directly behind this reviewer one of those "gabby janes" was explaining to her female acquaintance in particular and anybody within generous earshot in general that "the seats here are hard and not so comfortable, but you soon forget that once the play gets started." Which, magnanimously, overlooks the poor ventilation that makes comfortable reclining far from attractive. But the statement "you soon forget that once the play gets started" holds true none the less, even were a few other inconveniences included. The title theatre in the converted MacDougal street stable house is a collective assortment of acting as has been dispensed the past season. Despite the obvious crudities of the play and its construction; despite the painstaking—almost strained—efforts by the authors to plant the dialect and local color, with the characters bordering on monotony with their repetition of "ah-bleeged" and "ah rekuns" to stress the Carolina mountain locale—despite these and other shortcomings the play is a truly successful and valuable work that bespeaks of possibilities from Miss Volmer's typewriter and gives the performing cast ample opportunity to display excellent dramatic acting.

The time is just before the passing of the conscription act whereby all males between 21-31 must register for military duty. Widow Cagle cannot understand why anybody should make Rufe, her son, do anything he does not want to, still adhering to the doctrine of her late husband, who believed that a man was unto himself and could do anything he chose with the corn that he grew. As a result old man Cagle met an untimely death from a revenue agent's gun.

The story is spanned through three seasons—summer, autumn and winter, with the latter divided into two scenes. The action is confined to one set—the Widow Cagle's cabin. The widow is advised of her son's death on the field of honor, which makes her more determined to shelter the young deserter from a near-by training camp who has sought refuge in the Cagle cabin. So determined is the old woman that she even would use her rifle to win her point. The twist is the disclosure by the friendly sheriff that the young deserter is Zeb Turner, Jr., the son of the revenue officer who killed old man Cagle. The feudist in Widow Cagle changes her protective determination to one of capital vengeance, but she is halted by her sudden hearing of faint music and the voice of her son talking to her. She is counseled to love her enemy, who is not responsible for his father's deed, and the old woman heeds and assists the deserter's escape past the deputies outside so as to return voluntarily to camp and fight it out honorably.

Lucile La Verne as Widow Cagle was superb in her characterization. Eugene Lockhart as the half-witted Bud did a nice bit, and Anne Elmer and Alan Birmingham contributed intelligently. But Miss La Verne walked away with all honors. Abel.

## FOREIGN REVIEWS

### MUSIC BOX REVUE

London, May 16.  
From the moment the curtain rose on the "Music Box Revue" at the Palace last night there was no question but that the audience was in for an entertainment they would like. At intermission the managers and producers present admitted that, for the first time, they understood every word of the lyrics of the opening chorus.

Everything in the show pleased intensely with the exception of the skill "Nothing but Cuts," due to the fact that the British public are not as familiar with rehearsals of plays as they are in America. "Merton of

the Movies" was a failure because there are not enough picture "Tans" of the better class in England. The Collier skit was condensed after the opening performance, and the show is now on what will probably be a lengthy run here.

The production was a revelation, and there was not a single weak number of the entire cast. In place of the boudoir scene, which was banned by the censor, there was inserted a brilliant bit of dancing by Dickinson and Culver. Fred Duprez, in the William Collier role, has an unsatisfactory part in that his efforts are confined principally to "feeding," but a seven or eight-minute monolog is being written and will be inserted in the near future. The flat-hunting scene is out because it was used here in another revue. The "Say It With Music" number was replaced by "Tell Me With a Melody," because Cochran used the former in "Mayfair to Montmartre" at the Oxford last year.

Joseph Santley and Ivy Sawyer made an excellent impression; Eichel Terry sang her way into favor, and Solly Ward came in for a riot of applause with his song, "They Call It Dancing."

The sensational success of the evening was registered by Renie Riano with her "Dumb-bell" number. She fairly knocked the audience into a frenzy of excitement. The three Brox Sisters got over neatly, but suffered by general comparison with the Duncan Sisters, who are so well known and popular here.

Instead of starting the show at 8 o'clock, which is the usual custom on opening nights in order to give the daily newspaper reviewers sufficient time to write their notices, the curtain did not ring up until after 8:30 and fell at 11:30. As a consequence the reviews were not so extended as the importance of the production warranted. No curtain calls were permitted, and after two or three recalls the lights were raised and the band immediately played the national anthem, thereby shutting off the wild applause.

Not a single member of the cast can have any legitimate complaint for the manner in which he (or she) was welcomed. The restlessness of the gallery occupants in the rehearsal skit was no reflection on the cast or the entertainment, and was immediately remedied after the first performance. Jolo.

## BASTOS LE HARDI

Paris, May 15.  
It is a pleasure to be able to chronicle another success for Jacques Copeau at the Theatre du Vieux Colombier, for he has had as many as he deserved this season, and we began to fear this artistic little home was on the decline. The production of "Bastos le Hardi," four-act satirical comedy by Leon Regis and Francois de Veynes, has been a recompensing closure for the labors of the Vieux Colombier troupe during the past eight months.

In the imaginary kingdom of Bergovia the rulers are of short duration, the reigning monarchs promising to abdicate after tasting the political troubles surrounding the crown. The only permanent official is the Secretary of the Interior, who really governs, and he is anxious to find a subject of honest, meek and unambitious character to accept the position of king. He decides to try Bastos, a retired tradesman, but this unassuming gentleman declines until his wife compels him to accept. He is immediately wheeled off to the palace to reign, but feels no joy or ambition in his high position, regretting the tranquility of his former modest home. The people hail him as a popular sovereign at first, but later commence to grumble at his apparent weakness.

Bastos would faint resign, like his predecessors; however, Countess Upsale smiles so sweetly, transferring her attentions from the Secretary of the Interior to the king, that he decides to hold on. He imagines Upsale loves him, not knowing she is scheming for a higher position for her husband, and is seized with a lust for power. He becomes an autocrat, overthrows the government, changes the officials and rules as a true potentate knowing his own mind. The people cheer their strong ruler, ignorant of the fact that the wires of the government are pulled by a more clever woman, the scheming Upsale. The lesson of the economy, not precisely new, is played by a troupe deserving all praise. Kendra.

## LE MASQUE DE JEUNESSE

Paris, May 2.  
Two newcomers, Pierre Fournier and Henry Turpin, are responsible for the exaggerated four-act melodrama billed as a "piece" at the Theatre Albert I. by Irene Mauget. However, for young authors (all authors are young until they make a name whatever their age) they have to a certain measure made good despite frequent dramatic imperfections. The plot is novel, but improbable. Mmes. Lavergne, of the age of 50, after the death of her brutal husband, and an ungrateful daughter, whom she nursed long and diligently, has a longing "to love." She has fallen passionately in love with a young man, Andre, who could well be her own son. He (Continued on page 24)



## ATTRACTIVE ROUND TRIP COST TAKING ACTORS OUT TO COAST

**\$149 Fare to Los Angeles and Return—Good Until Oct. 31—Over 200 Actors Will Leave New York During June for Hollywood**

Over 200 actors will leave Broadway during June for Hollywood. A round trip ticket at \$149, good until Oct. 31 and now in effect, seems the major reason for most to make the journey.

The coast trip is looked upon as a vacation by most of the travelers. Word from the coast there is a demand for players in pictures is another incentive, although those going out say if they don't pick up a film engagement, they will not look upon the visit as a loss, since the tourist's ticket permits of stop-overs along the route.

All accounts from the seat of the mighty celluloid agree there is unusual liveliness in the picture making mart out that way. To what extent it will favor Eastern players just finishing the season in the legit no one ventures to state, saying the result can only be gauged after the horde reaches filmville.

**Sullivan Heading Schenck Dept.**

Los Angeles, May 29.

C. Gardner Sullivan has been named as the head of the Joseph M. Schenck scenario department, with Willard Mack to act in an advisory capacity.

### CHINESE MYSTIFIED

Foreign Pictures no Entertainment in China

Washington, May 29.

The average Chinaman in China doesn't know what the movies are even yet; he is mystified and in many cases terrified by the films, so states Trade Commissioner Hoyt in a report to the Department of Commerce today.

According to Mr. Hoyt the unfamiliarity of the average Chinese to conditions elsewhere in the world, and the wide divergence between Oriental and Occidental methods of social and business, make movies a puzzle instead of creating amusement for him.

Translators of these movies, when able to grasp the plot of foreign pictures, are unable to convey their meaning to those seated out front. The Trade Commissioner states that until movies are made especially for the Chinese and distinctly Oriental in their every phase, the great masses of the people there will never take them as a form of amusement.

### INDICTED AS PROCURER

Henry Kramer in Tombs Without Bail

Henry Kramer, alias Freeman, alias Goldstein, was indicted May 22 by the additional Grand Jury in New York on a charge of procuring for immoral purposes and is held in the Tombs without bail.

After listening to the evidence of Loretta Duffy, Marion Lawlor of the Chorus Equity and Charles Abrahams, private representative of Eugene Zukor (son of Adolph Zukor), the jury returned the indictment.

When the case comes up for trial the following witnesses will also be called: Minerva Sterne, Dave Manning (Lillian Bradley agency), Louis Hallet and Harry Wylie (assistant controller of the Famous Players).

It was Wylie who had Kramer arrested at the Roseland Dance Palace for impersonating a Famous Players director to Charles Burgess, the manager, asking him to procure eight girls to take to Florida and make pictures.

On arraignment April 30 Magistrate Ryttenberg opined there was not sufficient evidence to hold Kramer. May 6 Kramer was rearrested on the present complaint and charges.

Adolph Zukor is interested in seeing Kramer punished and said: "This man claims I brought him here from Europe. It is absolutely false. I don't know the man. I am told he did work for us as property boy or something of that kind, but even there he annoyed the women folks and was dismissed at once. It is not the producers of motion pictures nor anyone in an executive position who bring disgrace on the business. It is the parasites who hang on to the fringes of it, such, for instance, as David Steinberg, who also misrepresented himself as a director, cashed forged checks and procured women on that pretense. Steinberg got from five to seven years for it and is now in Sing Sing. When he has finished that sentence there are seven more indictments of the same nature against him in different parts of the country. He boldly stated that it was like taking candy from a baby to get foolish girls to fall and have checks cashed with a good front and a card representing one to be connected with the moving picture industry. He pleaded guilty and went up the river, and we hope to send Kramer up there to visit him."

### JANNINGS, MARRYING KID

Emil Jannings, German stage and screen star, has divorced his third wife and announced his marriage to Gussy Holl, a Berlin soubrette. His last wife was Lucie Hoefflich, German dramatic actress.

**Viola's Gas, Oil and Garage**

Los Angeles, May 29.

One of these days some motorists may have the honor to have their gas, oil and water served to them by none other than Viola Dana. The screen star has just purchased a public garage in Hollywood.

### FILM ITEMS

Ora Carewe, film actress, suffered severe nervous shock May 23, when a lighting machine exploded at the Universal City studios. Three men were severely burned by the accident. Miss Carewe is reported to be slowly recovering.

With two interests claiming the right to operate the Stanley, Selma, Pa., the matter will be brought into the county courts for settlement.

Charlie Murray, having completed a series of two-reel comedies in the East, will return to Los Angeles, stopping off at Indianapolis to attend the automobile races.

than before the convention. Barring any unforeseen desertions, the near future should round out the year to come with greatly added strength.

Money is going to be needed to organize, and organize the M. P. T. O. A. must, to such an extent that it will include every independent exhibitor in the ranks. Then it will be in a position to really mean a terrific power in the general welfare of the country and for the general good of all exhibitors.

## FIRST NATIONAL MAY BUY ALLEN CANADIAN THEATRES

**Properties Comprise 25 Houses—Rowland Expresses Doubt of Deal Going Through—No Offers at Receiver's Sale**

### RE-OFFICERED EMERY CO.

Providence Now Controlled by Local Managers

Providence, May 29.

At a meeting of the stockholders of the Emery Amusement Co., held here yesterday afternoon, it was disclosed that a syndicate of local theatre managers had secured the stock of Burton A. Emery, amounting to 38 per cent. of the whole. The purchasers were Max Nathanson, lessee of the Modern theatre; Archibald Silverman, Charles Silverman and Manuel F. Williams, owners of the Capitol and Bijou; Louis Robinson, J. Monte Robinson and Isaac Rose and the National Realty Co., owners of the Strand Theatre building.

The newly elected officers are: President, Ira Letts; vice-president, Archibald Silverman; secretary and treasurer, Alton C. Emery; assistant treasurer, Martin J. Toohey; directors, Alton C. Emery, Burton A. Emery, Martin Toohey, Ira L. Letts, Archibald Silverman, Manuel F. Williams and Max Nathanson. The latter three have not heretofore been connected with the company.

The Emery Amusement Co. owns the Emery, playing vaudeville and pictures; the Majestic and Rialto, playing pictures in Providence, and the LeRoy (pictures) Pawtucket.

Combining all of the above interests in the Emery gives the organization virtually the control of the picture situation in the city as far as the bigger motion picture houses are concerned, with the exception of the Victory, controlled by E. F. Albee.

The Majestic recently reverted to the Emerys after the Shuberts tried unsuccessfully to have their five-year lease on the property extended.

**Mack Sennett Corp.**

Los Angeles, May 29.

The Mack Sennett Pictures Corp. has filed articles of incorporation at Sacramento for \$225,000.

The directors are Alfred Wright, Pasadena; Alex McDonald, Henry R. Schultheis, J. D. Lachlan and Frederick W. Williamson, all of Los Angeles.

## COAST FILM NEWS

By EDWARD G. KRIEG

Los Angeles, May 26.

Helene Chadwick, who recently sued the Goldwyn Company to restrain them from interfering with her working with other film companies, lost her case, the court upholding the validity of the Goldwyn contract.

John Currie, colored, is the newest acquisition to the picture game. Currie is 104 years old and was signed by Goldwyn for an important role in "The Day of Faith."

Victor E. Fisher, producer, is in San Francisco to confer with associates on the enlargement of a new studio and increased production activities.

Harold Lloyd purchased the historic home of P. N. Benedict, California pioneer, for a reported sum of \$100,000.

Anna Q. Nilsson, who recently married John M. Gunnerson, wealthy shoe manufacturer, left for a four-day honeymoon tour.

William Collier, Jr., has been cast for the leading role in the next Frank Borzage production.

Harry "Snub" Pollard, comedy star, accompanied by his wife, returned to Los Angeles last week after a four months' stay in Australia, visiting his mother.

J. K. McDonald, producer of "Penrod and Sam," is en route to New York. He is taking the negative and print of the picture.

Clare Windsor has returned from New York. This was Miss Windsor's first trip to the metropolis.

A group of men representing the Allen interests were in New York during the current week carrying on negotiations for the transfer of the entire group of Allen theatres in Canada. The organization that they were doing business with was the First National which kept the matter a supreme secret.

R. A. Rowland, the general manager, stated that there was little hope of a deal being consummated. Word received from Canada a few days ago was to the effect that when the properties were offered under the hammer by Receiver General Clarkson, there were no bidders for the property.

The properties controlled by the Allens comprised about 25 theatres from one end of Canada to the other in which the company held an interest, the proposition being one that was principally floated through local capital in each community. They also held 500 shares in the Famous Players Film Service, Limited, a distributing organization.

Sealed bids were receivable up to April 25, but none was forthcoming and Receiver Clarkson then offered the properties under the hammer. In all there were 37 parcels offered, including the various preferred and common shares in the houses that the Allen organization controlled.

The meetings between the board of directors of the First National and the Allen interests held a series of meetings over a period of more than ten days past. Tuesday it was stated that there might be a possibility that an agreement might be reached but this was denied by Rowland. He stated it was one of many propositions that came to the First National from time to time and that while there had been some meetings between the principals he did not believe that there was any opportunity whatsoever of their getting together on a basis that would permit of trading.

Vancouver, B. C., May 29.

Alexander Pantages, who has had his eye on the Allen's Vancouver theatre for some time, may possibly have his wish realized in the near future. Pantages cancelled his order for a new \$30,000 organ for his older house down town, in the hope of getting the Allen and playing road shows in the old house.

Barbara La Marr and her husband, Jack Daugherty, left Los Angeles for an extended honeymoon in Europe. She will also make a picture while there.

Midnight Rex and Blackball, winners of the American horse diving championship, are the latest celebrities to arrive in Hollywood. They are to take an active part in "The Ten Commandments."

"Purple Pride" is the name selected for Norma Talmadge's latest production. It is approximated that the film will cost \$1,000,000.

The mystery as to why Madame Nazimova has been turning her other cheek to the audience and the camera is out. The secret was revealed by Miss Nazimova herself. It is a deep disfiguring scar on the right side of her face, sustained in an automobile accident in which she fell through the windshield. Nazimova intended retreating from the stage and screen if the scar would not heal, but she recently had her face made over and the result was very satisfactory.

Jimmy Lane Bear, 50, and Lulla Wolf Moccasins, 48, two Indians who are at present in Los Angeles appearing in "The Covered Wagon" prolog, now at Grauman's Hollywood Egyptian theatre, obtained a marriage license from Deputy County Clerk Emma Higgins.

Hal Roach, prominent producer of Harold Lloyd comedies and other fun units, announced that he has retired from active work in studio and that in the future Warren Deane, Harley M. Walker and Tom J. Cizer are to take care of the directorial reins of the organization.

## PICTURE ASS'N. WIRE PULLING

(Continued from page 1)

600, not in pledges but in cash, with pledges for a great deal more to come, for the purpose of carrying on the work of the organization.

The "inside baseball" features that stood out at the convention were really the result of jockeying done long prior to the convention. The reason for Ritter and Steffes not getting together in a common cause was that both factions on the outside of the convention floor accused the other of double crossing.

The double cross, however, seemed to have worked out to their distinct disadvantage, as it may have worked out to the disadvantage of a number of outside interests in the field to throw a monkey wrench into the works if possible.

On the inside the Will H. Hays organization was seemingly active. Naturally, Hays personally wanted to know what was going on on the inside. As Steffes had declared for him he wanted to figure what Ritter was going to do in the event that the latter got elected. That might have been the purpose of the visit to New York just prior to the convention of Judge Murphy of Detroit. The Judge also later went to the coast, where he proposed a mass meeting of the exhibitors of Southern California for the purpose of addressing them on behalf of Ritter. The local organization, headed by Glenn Harper, refused to hear him on the grounds it would be unfair to other candidates in the race. Judge Murphy was to have nominated Ritter in the convention if that could have been possible, but the rules were that theatre owners members of the organization would have to make all the nominating speeches.

Another piece of activity on the part of the Hays organization in Chicago was the appearance on the scene of Arthur Krock, formerly on the Louisville Courier, and lately appointed to replace Ralph Hays in the Motion Picture Producers and Distributors of America. Krock visited Chicago papers and wanted not only the exposition ignored by the Chicago papers, according to information relayed back to the exhibitor organization, but the convention as well, and if possible unfavorable mention should be made regarding the events transpiring at the Coliseum would be appreciated.

There were a number of people used as reference in regard to the status of affairs inside the organization in the event any one wanted to be convinced, and those named Robert Leiber, Al Steffes, Charles O'Reilly, Judge Murphy and Joseph Megler. The latter seemingly was a loyal organization man and stuck

with the outsiders as a means of learning their workings.

For a time, apparently, prior to the convention itself there was something of an understanding between Michigan and Minnesota, or at least the latter faction believed there was, for they did not believe that Ritter would be a candidate until just a few weeks before the actual convention. When it became known Ritter was in the race Steffes and Theodore Hayes, his campaign manager, stated they had been double-crossed by the Michigan organization. That is how the matters stood when the delegates began to arrive in Chicago Saturday and Sunday a week ago.

Then the real inside began. Deals were being made all around, and at this stage the outside interests again crept in. One producer-theatre owner was very much on the job, although not appearing to so. One of his hirelings, a trade paper man, was in conference with certain of the candidates in the field and trying to slip them the works. How well he succeeded in his task was shown in the finish when those he was working with failed to get anywhere at all.

The part Henry Ford played in the convention was a funny one in a sense and very serious from another angle. The Ford matter was really cut and dried as far as Michigan was concerned. Whether Ritter knew anything about it or not is a question, but it is certain that some of those most active in his campaign did know about it and were ready to carry it through. A little too much loud talk in one section of the floor where the negotiations were being carried on to swing one of the candidates spilled the beans. As the one who spilled it stated afterward, "Well it leaked, and that was unfortunate. It was all set, and it would have been public property inside of a couple of weeks had the election gone the way we wanted it."

It was even fixed farther than that. There were those inside of the Hays organization in New York that knew about it. They were waiting for it to come off, and one of the middle west men associated with Hays was to walk out and go over to the Ford campaign headquarters to become the film man with them and work in conjunction with the exhibitor organization which was to be run for Ford's benefit.

Somebody blew the Ford works high into the air, and the daily papers had to follow a trade paper (Variety) when the exhibitor's organization head denounced the Ford plan.

At present it seems that the M. P. T. O. A. is a whole lot stronger

## BILL HART COMING BACK TO SCREEN

**Vindication Story Brings Wire  
From Lasky to  
Return**

Los Angeles, May 29. William S. Hart is returning to the screen almost immediately under contract to Jesse L. Lasky. The latter wired to the Western star to report immediately on the lot when the story that vindicated him of the charges brought against him by Elizabeth MacCauley, of Boston, whom, it now is alleged, must have been mentally unbalanced.

When the story vindicating the star first "broke" Hart went into retirement to dodge further notoriety.

After two days he reappeared and issued a statement he was under the impression the woman was unbalanced.

Fred Veon is syndicating a series of boys' stories by W. S. Hart to 150 papers starting to release this week. The screen star, although previously approached for the rights to the stories, would not consent to release them until vindicated.

## INTERNAL TANGLES

**Maritime Co. in Court—Mismanagement Alleged**

St. Johns, N. B., May 29. The Maritime Motion Picture Co., with studio and head office in Sydney, N. S., is in the throes of a disastrous controversy.

Members of the organization have taken disputes to the courts. Several stockholders filed a complaint alleging mismanagement of the company and dictatorship on the part of several of the executives, including President Obergall.

The Maritime Company has produced three pictures, the first, "Clansmen of the North," renamed from "Big Timber," and directed by John W. Noble, featuring Richard Travers. The latest production of the company is "The Sea Riders."

## \$4,000,000 CONSERVATIVE

Los Angeles, May 29. Elmer Pearson, general manager of the Pathe organization, on a visit here, states that the company will spend \$4,000,000 on a production program, to be followed out during the next year.

In these days of "1,000,000 pictures" Mr. Pearson's statement is regarded as a most conservative one and is being commented upon that if the production plans really are going to call for \$4,000,000 most of the organizations here would have sent word forth that \$40,000,000 was to be spent.

## SWEDISH FAVORITES HERE

Los Angeles, May 29. The lure of Hollywood has extended far into the old world. The latest is an invasion by a number of Swedish beauties, two of whom, Bosta Ekman and Edith Erastoff, sail for America from Stockholm June 4. They are coming to this country under contract to appear on the screen here.

## TULLY NOT INTOXICATED

Los Angeles, May 29. Richard Walton Tully, arrested a week ago after having been in an automobile collision while he was driving his car, was discharged through the arresting officer's failure to prove the charge of driving while intoxicated, brought against the author when he was taken into custody.

## BARTLETT TO RESIGN

Los Angeles, May 29. Randolph Bartlett has added his name to the list of recent resignations from the Jesse L. Lasky organization at the studios here.

Bartlett was the managing editor of the scenario department, and had been with the organization here for several years.

## USUAL BUNK

Los Angeles, May 29. J. Francis Ford is off on a cruise of the Pacific to hunt for and explore an alleged lost continent. If he doesn't find it he won't explore it.

Local papers are spreading themselves, but it sounds like the usual press agent bunk.

# LOOKS LIKE COHEN PROGRAM ON POST-CONVENTION SURVEY

**New York Insurgents Would Like to Draw Malcontents of Chicago Together as Nucleus for New Crowd—Syracuse Convention Will Tell Story**

As the dust of the Chicago convention of the M. P. T. O. A. began to settle this week the situation resolved itself into the proposition that the New York insurgent group was working to draw the malcontents of the Cohen organization together as the nucleus for a new organization. From the Cohen side the effort was made to have it appear that all convention disputes had been reconciled and the organization stood together.

Cohen seemed to have the organization pretty well in hand. Michigan left Chicago still in the organization.

Steffes, the defeated candidate from Minneapolis, gave out a bitterly angry statement from his headquarters in the Sherman house, but he did not pretend to speak for his state division, and his delegation was reported to have given assurances to Cohen that their financial quota for the current year would be paid promptly and as further proof of their loyalty to the exhibitor organization the quota for the coming year would be laid down in advance.

Of course, a good deal will depend upon what happens when the delegates from the different protesting states get home and report to their committees, who will canvass sentiment among the membership, but at this time the survey looks all in Cohen's favor.

What is working in the minds of the New York insurgents led by Charles O'Reilly is another factor. They will hold their convention at the Onandaga hotel, Syracuse, June 19-21. That date was probably set to give time for giving the post-convention line-up a thorough once over. What O'Reilly finds out between this and the convention will govern his course.

It would surprise nobody if the Syracuse gathering brought the New York insurgents back into the national organization. The faction had been out for a year, but even at that Cohen was able to muster a respectable representation for the Chicago convention.

The only point on which the organization missed a clean sweep was the proposition of exhibitor distribution. That was not touched upon on the floor and from the post-convention expressions at national headquarters it will be left in abeyance for the present, anyhow. The distribution office, which really carries on the function of a promotion establishment under W. A. True of Hartford, Conn., remains in existence, but it becomes apparent that no aggressive undertaking will be tried just now.

The Illinois division, thoroughly Cohen, held a whoop hurrah session several weeks before the convention and gave the distribution a preliminary boom, but when exhibitor sentiment was examined and the state leaders gave expression to what was in the minds of their constituents it seemed best to let it go for a while, particularly since there were several contests on for the presidency, and until the political jam that always accompanies a national gathering had been settled it seemed wise not to inject any new complications into the situation.

Cohen's own statement is that the distribution idea will be left alone until the system can offer not less than six important features in a group. He declares at least three well known producers stand ready to contract to deliver from six to eighteen pictures a year. Cohen is not less keen for the distribution scheme than he has been right along, for that is understood to be the proposition into which he would like to step when he relinquishes the national presidency.

The following statement was given out at National headquarters in New York Tuesday afternoon: "The conclusion of the big convention of the Motion Picture Theatre Owners of America in Chicago finds the organization in the best position that it has occupied since

its inception at Cleveland, and better able to give the fullest measure of protection to the independent theatre owner now than at any other time in its history.

"Despite the allusions made by one publication, in particular to alleged 'walkouts' at this convention, as a result of misunderstandings and dissatisfaction, there was no walkout. This statement was made very plainly at the sessions of the convention on Friday, illustrating that the theatre owners generally want a strong, cohesive organization, and realize that in the Motion Picture Theatre Owners of America that desire is being fully satisfied.

"The Board of Directors and officers of the organization convened immediately after the adjournment of the convention, and prepared a comprehensive plan of action for the year, appointing such committees as will enable this governing body to function best in all parts of the country.

"Leading exhibitors from every State represented in the convention, came to the national officers of our organization at the conclusion of the sessions and pledged their complete support and cooperation, holding themselves in readiness at all times to be of such service to the organization and the cause of the independent exhibitor represented through our national body, as was within their power to render.

"A considerable sum of money was pledged in the convention, and additional pledges have been made by prominent exhibitors and state and regional organizations throughout the country, assuring the national organization of sufficient revenue to enable the officers to conduct its affairs along constructive and efficient lines during the year.

"A pleasing circumstance connected with the convention was the announcement of several states for the introduction of the paid business managers' plan of action and that an intensive organization program in these territories has been adopted and is now being put into execution.

"The Motion Picture Theatre Owners of America, having passed through various lines of difficulties associated with its three years of life and weathered successfully every crisis, is now reaching a point in our industry where it is on substantial ground, capable of affording the most complete kind of protection to the independent theatre owner, and we will advance and develop it along these lines for the advantage of every section of our great industry."

Frank Rembusch, of Indiana, also seemed to be in the mood for starting something. He wrote a three-page letter to Ritter, of Detroit, and Steffes, the defeated candidates, setting forth a general attack on Cohen and his policies, particularly the distribution scheme, and suggesting a meeting in Chicago about the middle of June. Maybe Rembusch would like to cooperate with the New York insurgents. Or perhaps he just happened to hit on the same idea of tactics. No action on the Rembusch appears likely at this time.

## TEXAS TAX BILL REPORTED

Austin, Tex., May 29. The House Committee on revenue and taxation has favorably reported the bill by Mr. Baldwin, levying an occupation tax on picture and other regularly established theatres, opera house, airdromes and other places of amusements. The tax is graduated according to population. In towns of over 1,000 the proposed tax is \$5 annually, and so on, with a maximum of \$100 annually.

## HEARINGS ON JUNE 11

The Federal Trade Commission, on the investigation of the Famous Players and other defendants, adjourned the hearings in New York Monday until June 11, in the same city.

## \$300,000 GUARANTEED LOEW AND 50% OF NET

**West Coast Arrangement Gives  
Loew Circuit Big Return  
for California Houses**

Los Angeles, May 29. The terms under which Marcus Loew has passed Loew's Warfield, San Francisco, and Loew's State, this city, both pictures, to the West Coast Theatres Co., for operation carry a virtual lease of the two houses to the West Coast people for 25 years, with the Loew circuit receiving yearly \$300,000 guaranteed, besides 50 per cent. of the net profit the houses may earn.

Possession passes to the West Coast June 2.

## EXPO ASSURED

**Chicago Showmen Convince Los  
Angeles Chamber of Commerce**

Los Angeles, May 29. Los Angeles is to hold the Monroe Doctrine Centennial and Motion Picture Exposition after all. Civic pride would have been hurt severely had the affair been permitted to lapse.

Ed Carruthers and Charles Duffield, of the World Outdoor Show Enterprises in Chicago, have paid \$50,000 for the contract to take over the exposition and run it along real show lines. With the affair in experienced hands it should work into something of an attraction for the city.

The Chicago men finally persuaded the Chamber of Commerce it had best get behind the project for the good of the community.

## DOUG OPPOSED TO JR.'S DEBUT

Los Angeles, May 29. Douglas Fairbanks, Sr., doesn't like the idea of his son, Douglas, Jr., going into the picture acting profession at this time, because of the latter's youth. And while he has been letting his regret be known, the determination of his former wife to place their son on the screen has brought a statement following the announcement that the younger Doug had been signed by Jesse L. Lasky, to the effect that he would do all possible within his power for the boy.

The contract for the younger Doug was practically closed in New York a little more than two weeks ago between Lasky and William Elliott. Lasky completed the details of the contract on his arrival here.

## ON SCIENTIFIC EXPEDITION

Los Angeles, May 29. William F. Adler, scientist and explorer, is going to India and Palestine to make a historical and educational picture. He has recently returned from Dutch New Guinea with a film showing the habits of the cannibals inhabiting that section of the world. It is now to be released.

Adler was reported as missing early in the year after being away many months.

## PENN. CHAIN, LOCAL AND NEW

Harrisburg, Pa., May 29. An amusement company whose purpose is to establish a chain of picture theatres around this city was incorporated last week. Paul R. Sunderland and Frank Moeschlin of Sunbury are the incorporators. The company will be known as the Susquehanna Amusement Co.

## F. J. Hawkins Arrested with Woman

Los Angeles, May 29. F. J. Hawkins, film man, was arrested in a rooming house at Long Beach with a woman not his wife. Later released on bail of \$500.

## Producing Feature from New Song

Los Angeles, May 29. Ed Sedgwick, director for Universal, is to produce a feature built around a new song, entitled "Just Remember," written by himself and Henry Cohen.

## TRIES TO ENJOIN USE OF VALENTINO NAME

**Sheik Objects to Jean Acker's  
Billing—Claims "Valen-  
tino" Is Copyrighted**

Minneapolis, May 29. Rodolph Valentino found the town well papered with sheets bearing the name of Mrs. Rodolph Valentino in large type when he arrived here last Wednesday. Through his manager he immediately took steps to force Jean Acker and George Sackett, manager of the Hennepin-Orpheum to stop using his name in advertising.

The net result was that William Nash, a local attorney, as well as Jean Acker received some good publicity in the newspapers. Attorney Nash called on Miss Acker and Mr. Sackett and threatened court action unless the Valentino name was removed from all advertising. They apparently paid little attention to the attorney's threat and the appearance of "Mrs. Rodolph Valentino" at the Hennepin-Orpheum was heralded in the newspaper advertising all week.

It is the contention of Mr. Nash, Valentino's local attorney, that the name "Valentino" is copyrighted and that it really isn't the sheik's name at all, therefore, Jean Acker has no right to use it.

Winifred Hudnut, Mrs. Valentino No. 2, was not aboard the sheik's private car when he arrived here. Rodolph explained that she was in New York and that Alice Mason would be his dancing partner during the local engagement.

Valentino's appearance at the Kenwood Armory Wednesday night attracted approximately 1,800 persons. The admission was \$2, with war tax. The sheik kept the folks waiting until about 10 o'clock before he did his turn. Two dancing numbers and a talk criticizing picture producers followed. He devoted much of his talk to doing missionary work for a beauty clay. This feature of his appearance caused considerable comment.

Valentino returned to Minneapolis Saturday for a matinee dancing party at the Hotel Radisson assembly room. He did not do so well on his return, only 40 admissions at \$2 each being present. After playing three one-night stands in Minnesota the party will cross into Canada. Dates at Winnipeg and Vancouver and then Seattle, Portland and other coast towns follow.

The newspapers were kind to the sheik. They did not kid him very much, although some space was devoted to the fact he is growing bald.

## CLUNE CHANGING TRADE

Los Angeles, May 29. W. H. Clune, a veteran producer and exhibitor of pictures is retiring from the field. He has disposed of his lease of Clune's, on Broadway, to R. H. Lund, a theatre manager from the northwest.

Clune is going to devote his time in the future to a film printing laboratory here which he controls.

## BALZAC'S DESCENDANT

Los Angeles, May 29. Mile. Jean Balzac, great-granddaughter of the famous author, may succumb to the lure of the films.

Achievement Films, Inc., has made an offer for her to come to Los Angeles to supervise the production of her great-grandfather's life, which it is to place into production within a short time.

## MASHER STARTS RIOT

Chicago, May 29. A squad of police had to quell the mob-like spirit developing in the patrons of the Orpheum, pictures, when a "masher" was discovered in the audience.

## Pauline Frederick Film Making

Los Angeles, May 29. Pauline Frederick arrived here this week and after a brief stay is to leave for London. She is under contract to appear in several screen productions that are to be made abroad by the Sterling Productions.

## Ruth Roland Returning to Coast

Despite a vaudeville engagement east, denied by Ruth Roland, Miss Roland left New York Decoration Day for the coast.



# STANTON WILL KEEP GOING WITH "ENEMIES OF WOMEN"

Unexpected Booking in Philadelphia—"Ne'er Do Well" Doing Well—Business Generally Good Last Week

Philadelphia, May 29.

The surprise feature in film circles here this week is the announcement that "Enemies of Women" is to follow "The Ne'er-Do-Well" at the Stanton. It was previously figured this house would close after a couple of weeks of the Meghan picture, following its policy of last season, when it was the only one of the bigger downtown Stanley film houses to shut up for the summer months.

The first surprise came with the surprisingly good business turned in by "The Ne'er-Do-Well," which will now complete three weeks, whereas two were generally considered the limit. "Enemies of Women" will open June 1 and is figured for three weeks also, anything over that being in the nature of a gratifying surprise. Nor is it entirely unlikely that there may be a successor to the Barrymore picture if business holds up all along the line as it has done so far, and if there are more available big specials of this caliber.

Business almost all along the line was good last week, the fine weather, clear and not too warm, being held responsible for the big grosses. It is freely commented on that this is the best spring the film houses have had here since the big days of five years or so ago.

The Stanton registered a sharp falling off over the gross of the preceding week, but this was nothing of a surprise, as the latter had been phenomenal and easily the best of the last six months. "The Rustle of Silk" proved no such drawing card as "Safety Last," but, with the help of some fine musical features, including Thaddeus Rich of the Philadelphia Orchestra, a "Home Sweet Home" novelty and other vocal numbers, business held up close to normal, being especially good at matinees.

"The Ne'er-Do-Well," as previously mentioned, held up splendidly, reversing the case of "Bella Donna" by picking up business as it went along instead of steadily falling. It did this with only moderately good notices, and while it will not equal the big money weeks the Stanton has had this season (including "Robin Hood" and "Man-slaughter" and "Monte Cristo"), it is virtually sure of three profitable weeks unless a sudden spell of hot weather sends the crowds out of doors.

The Aldine did not show the expected recovery with Mabel Normand's latest, "Suzanna." This picture was expected to get the crowds coming to this house again, and possibly warrant a second week, but it did nothing of the kind. While not the lowest gross the Aldine has showed of late, neither was it a good one, the matinees being often pitiful. The feature won some laudatory notices, too, better, on a whole, than did "Molly-O," shown at the same house about eight months or a year ago, and which did a fine business for a brief run. One answer may have been that "Suzanna" was not exploited and ballyhooed the way "Molly-O" was.

The Karlton had a good week with "The Tiger's Claw," although this Jack Holt picture did not develop any great building power, drawing, presumably, on its name with one class of people. It might have done bigger business in an East Market street house, but even at that its gross was bigger than this house has been averaging this spring, except for the fine business of "Down to the Sea in Ships" in its three-week stay.

Splendid business was registered at the Palace, where Gloria Swanson's "Prodigal Daughters" had its second local showing, and at the Victoria, where "Adam's Rib" had its second run. The Swanson film, planned by the press during its first showing at the Stanley, has been a big money-getter, and "Adam's Rib," which did equally big business at the Stanton after reviewers' slams, coined more money at this popular-priced "drop-in" house. Both Palace and Victoria had exceptionally big weeks.

This week's programs promise more good business if the weather holds as it is. Only two of the four bigger downtown houses have new pictures, those two being the Stanley with "The Famous Mrs. Fair" and the Aldine with Dorothy Dalton in "Fogbound." The Stanton has "The Ne'er-Do-Well" and the Karlton has "Safety Last," with Harold Lloyd. This last named had the best Monday business, the Stanley being way under normal despite the fact that "The Famous Mrs. Fair" played two very successful engagements here.

The Stanton and the Aldine also opened the week poorly; the only

## BUFFALO HOT

Week's End Walloped by Heat Wave

Buffalo, May 29.

Business which started strong at a local picture house last week dropped like a plummet Wednesday, when the warmest heat wave yet encountered this season struck Buffalo. The net result was a loss to the majority of the downtown houses, with the Lafayette, featuring Ciccolini and Roger Imhoff, probably hardest hit.

The Hip probably got the best break for the week-end by reason of an extraordinary double feature bill. The Eddie Foys at Loew's drew well and were well liked, but the heat wave was too much for the house, which, like most of the others, was forced to succumb to the inevitable.

Last week's estimates:

**Hip**—"The Pilgrim" and "Prodigal Daughters" (Capacity, 2,400; scale, nights, 35-50). Sized up as real double feature feast. Chaplin film splendidly augmented by the Swanson feature, both pictures coming in for wealth of excellent newspaper and fan comment. House started like whirlwind Sunday and held up well during the first of the week, but dropped during last half. Between \$14,000 and \$15,000.

**Loew's**—Eddie Foy and Family, vaudeville and "The Leopardess," film (Capacity, 3,400; scale, nights, 30-50). The Foys ran way ahead of this bill. The family was well liked. The Brady feature failed to get much. Business dropped suddenly after Wednesday here also, for about \$11,000 on the week.

**Lafayette**—Ciccolini, vaudeville and "Scars of Jealousy" (Capacity, 3,400; scale, nights, 35-55). One of strongest houses has offered in many weeks, with salary and film items amounting well above average cost. Show ran fairly well to midweek, but sank after Wednesday, with a tidy loss and probably chalked up before Saturday. Estimated under \$10,000.

Apparent reason is the rapidly rising temperature. The Karlton gave indications of hitting close to the house record with "Safety Last." This Lloyd picture will also be shown at the Victoria next week. An added feature at the Karlton is a short film called "A Grim Fairy Tale," with young Craig Biddle, the local society man, who just broke into the pictures. It is being extensively advertised.

The Stanley, as added features, has the Quaker City Quartet, in musical selections, and Jack Greismer, a much-advertised local boy orator.

Next week's attraction at the Stanley will be Richard Barthelmess in "The Bright Shawl," with "Within the Law" and "You Can't Fool Your Wife" to follow. "The Exciters" will be the Aldine feature, and "Sixty Cents an Hour" at the Karlton.

Estimates of last week:

**Stanley**—"The Rustle of Silk" (Paramount). Feature liked by critics, but did not prove much of drawing card except among women at matinee performances. Big musical features helped bring gross up to around \$23,500, trifle under normal. This week started poorly with "The Famous Mrs. Fair," but is expected to pick up quickly. (Capacity, 4,000; scale, 50-75, evenings.)

**Stanton**—"The Ne'er-Do-Well" (Paramount). Better than first expected, showing definite building power last week. Unless sudden collapse Meghan feature will be kept in for three weeks. "Enemies of Women" to follow, also about three weeks. (Capacity, 1,700; scale, 50-75, evenings.)

**Aldine**—"Suzanna" (First National). Nowhere near draw of "Molly-O," star's last picture shown here about eight months ago, although critics kind. Difference in exploitation given as reason. House in bad way, the attendance at day time negligible. About \$4,500. (Capacity, 1,500; scale, 50 straight.)

**The Tiger's Claw** (Paramount). This Jack Holt picture attracted bigger business first part of week than last. Name may have accounted for some trade of curious folk. House seems to have sunk back after big business of "Down to the Sea in Ships," but is expected to recover with "Safety Last" this week. \$5,000. (Capacity, 1,100; 60c, scale.)

## PICTURES

### CAPITAL CITY OPPOSISH IS PENN. AVENUE

"Garrison's Finish" Built Up—"Rustle of Silk" Led Last Week

Washington, D. C., May 29.

The advent of the Shriners hasn't helped business as yet, but, on the contrary, to a certain degree their coming has cut into the gross of the several picture houses. There is so much on the outside to attract that Washington's center of amusement during the past week, and possibly for the coming weeks, will be Pennsylvania avenue, with its brilliant lights and the radio broadcasting concerts from instruments on each of the specially planted poles.

The film business last week was a survival of the fittest, the surprise being the manner in which Jack Pickford built up from a poor beginning to a strong finish. Could the attendance have been more regular and on a par with the last of the week the picture would have undoubtedly reached the usual gross of the house.

"Rustle of Silk," at the Rialto, seemingly headed the list for the week. This house, with its vast floor space, has always been a hard place to estimate. From the outset business looked as if it would surely reach \$12,000. This figure came close to being realized, as the picture is being held for a second week, a rarity with this house.

Estimates for last week:

**Moore's Rialto** (Seats 1,900; 50c, nights). Betty Compson, "Rustle of Silk" (Paramount). About \$12,000.

**Loew's Columbia** (Seats 1,200; 35-50c, nights). Jack Pickford in "Garrison's Finish." Built up gross from poor beginning to about \$10,000.

**Loew's Palace** (Seats 2,500; 35-50c, nights). Viola Dana in "Noise in Newboro" (Metro). Star well liked, though gross below average, hitting about \$9,000 on the week.

**Crandall's Metropolitan** (Seats 1,700; 35-50c, nights). Harold Lloyd in "Safety Last." Started off with big Sunday for second week, but gradually drifted downward until gross only reached possible \$8,500.

## OUTDOORS STRONG

Kansas City Houses Felt Open Air Competition Last Week

Kansas City, May 29.

Good business for the Sunday openings, flattening out during the middle of the week and building back somewhat Friday and Saturday, just about covers the picture situation here last week. The opening of the parks and the home ball team performing on the local lot also had something to do with the fall-down at the film houses, as did the several rainy nights when the downtown district was practically deserted. With all of these things to be considered, the managers are optimistic enough to be satisfied with what they did get, which was not so much.

The Newman interests played up two First Nationals, "Within the Law" and "Scars of Jealousy," coupling the latter with Keaton's "Day Dreams" as opposition to the Liberty, which featured "Poor Men's Wives" and gave it some extensive publicity, but most of it was wasted energy.

Last week's estimates:

**Newman**—"Within the Law" (First National). (Seats 1,980; scale, 50-75.) Norma Talmadge starred. Comedy and news reels, together with the Cosmo-Sanders Novelty orchestra, male quartet and regulation house orchestra made another of the Newman's surprising bills. In addition to all this the Sunday "Discovery concert" of 10 selected acts of amateur vaudeville, given without extra charge. Around \$1,600.

**Liberty**—"Poor Men's Wives" (seats 1,600; scale, 35-50). "Leather

# PICTURE MEN AT CONVENTION SAW CH'S LIST OF PICTURES

Two Specials Among Them—"Safety First" Especially Exhibited for Visitors—Chicago Theatre Did \$48,000 Convention Week

## BALTIMORE'S FAIR WEEK

Good in Spots Only—Extra Attractions

Baltimore, May 29.

Last week was good in spots, with the twice daily "Birth of a Nation" falling off from the previous week, but with the downtown houses enjoying good business all around.

"Robin Hood," which had already played three weeks at the New theatre at 50-75, moved up to the Parkway at 25-44, and did excellent business on the week. The New, instead of playing a special release, used "The Tiger's Claw," Jack Holt-Paramount release, and got good patronage at 50c. In addition, Vera Jacques, a Russian pianist, played after making her Baltimore debut at the Parkway, and got laudatory reviews.

At the Century Charles Ray in "The Girl I Loved" and a condensation of "The Mikado" drew good crowds. The film got good reviews, but the cash customers didn't seem as pleased as they might have been. "The Mikado," however, as presented by J. Humbird Duffy, Alice Mackenzie and their associates, drew many people. This week "H. M. S. Pinafore" and Betty Compson in "The Rustle of Silk" started well.

At the Rivoli Norma Talmadge packed the house, while Eileen Van Biene continued as the soloist. "Within the Law" was the film. It drew good reviews and so well did it draw it was held over for second week.

The Parkway, with "Robin Hood" after it had run downtown a few weeks ago, got away to good business. "Brass" this week.

Estimates for last week:

**Century**—(Capacity, 3,500; scale, 25-50-75). With Chas. Ray picture and "Mikado." Round \$15,000, exceptionally good business.

**Rivoli**—(Capacity, 2,000; scale, 25-50-75). Norma Talmadge, "Within the Law." Miss Van Biene extra. Enjoyed tip-top crackerjack business.

**New**—(Capacity, 1,800; scale, 25-50). Program picture, "The Tiger's Claw," this house got about \$8,000, fair business on week.

**New Lyceum**—(Capacity, 1,600; scale, 25-50-75). "Birth of a Nation" fell down here and went to about \$3,000, second week. First week's business good, however. "Way Down East" now playing.

**Parkway**—(Capacity, 1,200; scale, 25-44). With "Robin Hood" this house went up past average and got \$5,000 on week.

Pusher" reel and added feature gave good value to those shopping for quantity. Barbara La Marr topped the list of names in feature. Unfavorable weather cut receipts to about \$5,000.

**Twelfth Street**—"The Snow Bride" (Paramount). (Seats 1,100; 30c.) Christie comedy and reel of "Fighting Blood" provided all kinds of entertainment for 30-centers. Alice Brady in lead. Business not so good, about \$1,100.

**Royal**—"The Scars of Jealousy" (First National). (Seats 890; 35-50.) Frank Keenan; also "Day Dreams," Keaton comedy. Close to \$5,500.

Opposition first runs at the

vaudeville houses: "Hearts Aflame," Newman; "Crossed Wires," Globe; "Lost and Found," Pantages.

Chicago, May 29.

Two things contributed toward making last week a big one for the picture theatres—the closing of legitimate theatres in the loop district and the presence in Chicago of many picture theatre managers, here for the M. T. P. O. A. convention. The dark houses in the center of the city drove patronage to the film theatres and every loop picture house made an appeal for business from visiting exhibitors by slides and other means.

McVicker's—held over its "Jazz week" program for a second week with a single change—Ethel Simmons was substituted for Babe Payne as a singer of jazz melodies. The wisdom of the decision was shown in a gross only a little over \$500 under the first week. The "Jazz" thing was something new for most of the visiting exhibitors. It won enthusiastic praise.

The Chicago theatre had a notable week through offering Belasco's "The Girl of the Golden West" and Tom Brown on the stage. There was an atmospheric prolog, but it did not materially increase the entertaining value of the show. The Belasco picture was widely advertised and gave excellent satisfaction.

"Enemies of Women" does not seem to have tested its welcome by any means at the Roosevelt. Its fifth week was up to the average second week of features at that theatre. The photoplay carries a strong appeal and people who see it come out boosters while the extensive advertising of the Hearst papers is still felt.

"The Covered Wagon" at the Woods picked up after its first week and is doing very well. Famous has extended its lease until Sept. 8. There has been a very extensive billboard and lithographing campaign for this picture. It is agreed by film authorities that if the title had not already served for a great winner this film might well have been called "The Birth of a Country."

"Hunting Big Game in Africa" at the Randolph continues to prosper although last week evidenced a slight decline over previous weeks in the gross takings.

Estimates for last week:

**Chicago**—"The Girl of the Golden West" (First National). Seats, 4,200; nights, 55c. Between \$47,000 and \$48,000.

**McVicker's**—"Fog-Bound," with Dorothy Dalton (Paramount). Jazz week program. About \$32,600.

**Roosevelt**—"Enemies of Women" (Cosmopolitan). Pleased business in excess of \$18,000.

**Randolph**—"Hunting Big Game" (Universal). Sixth and last week. Little less than before but still topped \$7,000.

**Woods**—"The Covered Wagon" (Paramount). Around \$13,000, more than first week although recent weeks have passed this total.

The visiting exhibitors had a chance to see "Safety Last" at the Harris Thursday night, starting after the regular performance, and the event was advertised with Donald Brian, who is playing at the Harris in "Rolling Home" as host. Harry Henock has leased Orchestra Hall and opened this feature there Monday for a run, expected to continue 18 weeks. It is said Henock is confident Chicago will pay more than \$100,000 to see this film and has outlined expenditures on this basis. The seven reel special is at regular picture prices—55c.

The Chicago has "Brass" this week with Walter Vaughan's Banjo Artists as the presentation feature. McVicker's has Francis X. Bushman and Beverly Bayne in person and on the screen in "Modern Marriage," with "A Breath of Egypt" as the feature stage presentation. The Castle has James Oliver Curwood's "Jacqueline" or "Blazing Barriers" for its premier showing in Chicago. The Tivoli has "The Girl of the Golden West" and Tom Brown and Brown Bros. The Riviera has "The Girl of the Golden West." The Stratford, Woodlawn and Senate offer "You Can't Fool Your Wife" and the Orpheum has "Souls for Sale," recently seen at Chicago.

## INSIDE STUFF

ON PICTURES

The Eastern picture producers apparently go blithely onward unaware of the gyms they are up against and the waste they endure, despite efficiency experts and other methods adopted to check the wastage.

One of the worst instances of a picture producer being gypped and which may in part explain why picture production is so expensive is that of a New York agent who signed an actor for 52 weeks at \$2,600 a week after the actor was agreeable to accepting 30 weeks at \$1,000 weekly for his services.

It's a simple instance, but above the usual amount extorted by this particular agency that is noted for tying up actors under "publicity contracts" that don't mean a thing legally and don't bind either party to them.

The actor in question had first mentioned \$1,200 as his picture salary, but later informed the agent who got to him he would take \$1,000 a week if certain of 30 weeks' work during the year. The agent thereupon offered to guarantee him 30 weeks at \$1,000, which he did later, selling the actor to a producer in New York City at \$2,000 weekly, to first work in a cost-made film.

There appears to be an unknown point in the discussion about this

(Continued on page 22)

# VERY ORDINARY BUSINESS ALONG B'WAY LAST WEEK

**Weather Too Nice, Perhaps—Capitol Topped at \$38,000—Griffith's New One Did \$8,000 at Production House—Strand Went to \$28,650**

Broadway's picture fans kept extraordinary business away from the Times square located theatres last week. Perhaps the weather was too conducive to outdoors and the road-houses the magnet for cars. None of the box office returns along the street show a single house attracting anything above the usual for this time of the year.

The Capitol with its "Trailing Wild Animals" topped with \$38,000, while the Strand was next with \$28,650, having "The Girl of the Golden West," the picture being a disappointment as a draw.

The big event was the opening of the new Griffith production, "The White Rose," at the Lyric, opening strong and getting a fair play, winding up the week with over \$8,000. At the Criterion the wonder picture of the current season, "The Covered Wagon," is still holding forth and pulling capacity, while the little Cameo since the departure from that house of "Down to the Sea in Ships" is slipping back to the regular routine of figures that the theatre draws with a picture only fair. Last week it got just under \$4,000.

The Rivoli has "The Soul of the Beast," an Ince-Metro release that pull an ordinary week's business, while at the Rialto "Enemies of Women" was held over for the second week on Broadway, getting around \$23,000.

Last week's estimates:  
Cameo—"Masters of Men" (Vita-

graph). Seats, 539; scale, 55-85. After tremendous receipts by "Down to the Sea" return to ordinary conditions, with house doing usual business has chilled management. Last week's gross, \$3,965.

Capitol—"Trailing Wild Animals in Africa" (Metro). Seats, 5,300; scale, 55-85-\$110. Biggest house on Broadway did not hold to usual speed, getting \$38,000.

Criterion—"The Covered Wagon" (Paramount). Seats, 608. Scale: Mats, \$1 top; evens, \$1.50. Tenth week. Went right along at regular pace with turnaway and finished with usual \$10,800.

Lyric—"The White Rose" (D. W. Griffith). Seats, 1,400. Scale: Mats, \$1 top; evens, \$1.50. Opened on Tuesday night of last week, playing two shows a day. Finished week with something like \$8,000.

Rialto—"Enemies of Women" (Cosmopolitan). Seats, 1,960; scale, 55-85-99. For its second week on Broadway at popular prices got \$23,000.

Rivoli—"Soul of the Beast" (Metro-Ince). Seats, 2,200; scale, 55-85-99. Did not seem to set street afire, although decidedly pleasing entertainment. Around \$17,000.

Strand—"Girl of the Golden West" (First National). Seats, 2,900; scale, 35-50-85. This, it was believed, was going to be knockout. It wasn't and did not do everything expected of it at box office. Finished with gross of \$28,650.

**"H. M. S. PINAFORE"**  
Comic Opera  
25 Mins.; (Special Settings)  
Century, Baltimore

Baltimore, May 29.

Here is the fourth in the comic opera series now being presented at the Century. In many ways it ranks as the most successful of all.

J. Humbird Duffy, an admirable tenor, and Alice Mackenzie, an equally capable soprano, are the leading members of the troupe, which is presenting the weekly condensations of the 'comic opera classics. Duffy is handling most of the work, being an experienced man in this line of work.

Their plan in Baltimore has been to condense the works so as to omit all dialogue, to print the synopsis on the programs and to sing only the necessary airs in the score. It has worked well for the many who are not familiar with the works, for they are all tuneful, melodious and possessing a certain charm which many of the latter day musical compositions have not reached.

Yet, on close inspection, they are, in a way, hard to "get" unless one is familiar with them.

In presentation of "The Mikado" Ko-Ko was not played, principally because the role was not entirely necessary to the advancement of the story, as far as the condensed version was concerned.

In the current presentation Sir Joseph Porter, K.C.B., the stout gentleman who sings about his sisters, cousins and aunts, is also omitted. This is regrettable in that much of the funny songs in the works are unheard.

However, what is put on is good stuff all the way through. Mr. Duffy and Miss Mackenzie this week play Ralph Rackstraw and Josephine, while Leo De Heirapolis is the captain Corcoran, Francis Tyler is the Dick Deadeye and Phoebe Karns, Little Buttercup.

The entire presentation is played each week before especially constructed settings, and the proposition, with a chorus of about 16 backing up the principals, runs into money, probably costing \$2,000 weekly. It is a great step for a movie house to take, and so far it has been moderately successful as a drawing card.

**SIX BROWN BROTHERS**  
"In the Land of King Tut"  
15 Mins.; Full Stage (Special)  
Chicago Theatre, Chicago

Chicago, May 29.

Tom Brown and the five others who have won fame under the name of the Six Brown Brothers are back at the Chicago after a season with "Tip Top" in an offering billed as "In the Land of King Tut," though it is hardly a "new act" in the expectation of show folks.

The curtains part and five of the saxophonists, in black clown suits with white spots, and hats to match with whitened faces, march around and play a bit, after which curtains in three part, disclosing the tomb of King Tut.

The saxophonists inspect it and wonder in saxophone drawls. Finally the tomb opens and Tom Brown comes out in blackface, dressed in white trousers with gaudy coat and a big crown on his head.

From this on the "King Tut" idea is forgotten and the regular Brown act is offered with a new arrangement of medleys. The opening number after the preliminaries outlined has several late songs. When it comes to "Georgette" Tom Brown sits down on a covered piano stool and for "Lovin' Sam" does the "tut-tut" effect, with which he has obtained laughs for many years, bobbing up and down for certain musical emphasis. This medley later has "Carolina" and ends when Tom leaves the stage.

The five saxophonists form in position on one side for another medley and start off with "Pretty Baby." Soon Tom re-enters and there is a comedy conversation, with the five presenting some well known air and the comedian replying with bits of familiar numbers. This develops into the direction of the others by the blackface by slight gestures of hands and feet and the touching of items of his clothing, a comedy creation which there is little danger of anyone taking away successfully.

After this number Tom Brown again exits and the quintet starts off on a medley of more dignified airs of the pop variety.

The comedian comes on later with the same trousers worn in two previous numbers, but with red coat and a little red hat on one side of head, and this time plays a soprano saxophone. At the finish of this number the house orchestra falls in.

**AL SWEET'S SINGING BAND**  
Vocal and Instrumental Music;  
20 Mins.; Full Stage;  
Dittman-Lindo Theatre,  
Freeport, Ill.

Freeport, Ill., May 29.

The first "presentation" attempted by the Dittman-Lindo, finest theatre of Freeport, was Al Sweet and his Singing Band. The house plays vaudeville on Sundays, booked by the W. V. M. A., but put in this organization by way of testing a new policy, popular in the mid-west. Al Sweet played six days. The program for the "last half" of the engagement was: (1) "Raymond," overture; (2) "My Buddy;" (3) "Winter Comes," male chorus; (4) Jack Bean, yodler; (5) Jazz drum number, with Eddie Ritchey at the sticks; (6) "The Circus Parade" (descriptive) and (7) "Call of the Elks." Sweet, who directed the Ringling Brothers band for several years, knows how to hurry along selections and works fully twice as fast as the average house orchestra. He is a dandy showman, looks good himself, and sets his band out to advantage. "The Circus Parade" is probably the most notable number, but the entire program is good.

The splendid singing of the band is a feature.

**JESSE CRAWFORD AT ORGAN**  
"Beside a Babbling Brook"  
4 Mins.; Pit  
Chicago Theatre, Chicago

Chicago, May 29.

Jesse Crawford sprung something

new during the gathering of exhibitors.

For a long time Crawford has emphasized the connection of the words and music of songs by his rendition on the organ, but this week he has words which are in pale blue letters and light up brightly as the organ plays the music fitted.

The making of the slides is an innovation for which some one deserves credit.

Scenes along brooks and in cities are shown with half the slide set aside for the words which can be read easily, but which become the center of attention as they light up. The timing of this lighting to the music is synchronization which many picture houses cannot duplicate, but the number is an ideal for them. The song is pretty and suits itself to springtime. Loop.

**HAMMOND (Bill) BAILEY**  
Xylophone  
6 Mins.; One (Special)  
Grand Central, St. Louis

St. Louis, May 29.

Bailey is an exceptional syncopater on the xylophone. The way he coaxed over three "pop" numbers earned for him a nice size hit. Bailey is standing at instrument as curtains part; before you can get a full-size view of him he begins bawling away and continues to do so until close.

Bailey doesn't stall for applause; he works fast, stopping long enough between numbers to change hammers, etc. He was well received by the Central "fans." Ross.

## PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

**THE GIRL FROM THE GOLDEN WEST" (20)**  
14 Mins.; Full Stage;  
(Special Set)  
Chicago Theatre, Chicago

Chicago, May 29.

This is the nearest an "atmospheric" prologue that has been presented in Chicago for some time; it is in line with the title of the play. The setting is a barroom at a wild-west point with dance hall off at one side and stairway leading to rooms above. Seventeen men are bolshierous at the bar at the rise of the curtain. Four take places at a card table. One woman sits at another table and kids with some men. Another woman, quiet and unassuming, slowly climbs the stairs.

A voice is heard singing "Home, Sweet Home" in the dance hall and the talk that has been going on is instantly quieted. Two gruff old chaps are impressed and determine to leave the golden west for their homes and families. A sort of "Marks" makes a toast. A Mexican enters, takes the girl at the table and does a rough house dance, a sort of Apache number. The men playing cards engage in a fuss, shots are fired, but the quiet woman, who has been wandering here and there, looks at them. They are charmed by her goodness and shamefacedly surrender their guns. Then she recites "How Nature Makes a Man," a splendid poem, and, though long, she holds the attention every moment.

Following this a tenor sings "The Girl From the Golden West," which brings the prolog to a close. oop.

**"GEMS OF YESTERDAY"**  
Overture  
5 Mins.  
Cameo, New York

J DeRosa, manager at the Cameo, New York, has worked out an inexpensive novelty that might appeal to those running small capacity deluxe houses. It is the simple expedient of adopting the old stereopticon for the purpose of flashing a novelty on the house drapes while the orchestra plays the overture.

In "The Gems of Yesterday" selection used this week two of the numbers were "I Am Always Chasing Rainbows" and "Poor Butter-

fly." The treatment was a rain-bow and a huge butterfly.

Later in the bill the stereopticon again was used, for the projection of four huge pillars on the curtains, as a set for the soloist. It was most effective. Frances Brown was the soloist with "Giannina Mia" and getting the number over effectively.

**SASCHA JACOBSEN**  
Violinist  
8 Mins.; Full Stage (Special Set)  
Missouri, St. Louis

St. Louis, May 29.

Sascha Jacobsen gained much of his first fame when he appeared in New York at the now celebrated War Thrift concert given at the Metropolitan March 12, 1918.

The Missouri management spared neither pains nor expense in dressing the stage—a drawing room set that charmed and helped in no small measure in sending Jacobsen over a winner. Charles Dahl designed the set and to him is due much credit.

Jacobsen, opening with "Gypsy Airs," orchestra assisting, went over big. His next number, "Tambourin Chinois," fell short, assisted by his pianist, an artist himself; "Serenade," his closing number, received most applause.

Jacobsen's tone is broad and flexible and he reaches the highest possible notes on his instrument with finished ease. He is a concert artist and concert artists should work the concert stage, unless they are willing to give a program that everyone in the audience will understand. Jacobsen's most difficult number went "sailing" over their heads—unappreciated. Ross.

**VIRGINIA JOHNSON**  
Songs  
8 Mins.; Full Stage (Special Drapes)  
Grand Central, St. Louis

St. Louis, May 29.

A rather good-looking miss with a fine soprano delivered two numbers semi-classic. Miss Johnson put them over in good style and with ease that suggests long acquaintance with this particular line of work and an excellent trained voice. Miss Johnson's choice of numbers was very good and she scored heavily. Ross.

## MARK STRAND

Broadway at 47th Street

**Beginning Sunday, June 3**

Here's a mystery comedy with sure-fire action, fast and funny, just the kind of entertainment you are looking for to give the K. O. to the summer jinx.

Starring that inimitable comedian, Douglas MacLean, who kept your patrons roaring with laughter in "The Hottentot." And with Marguerite De La Motte and Raymond Hatton also in the cast, you know it is some knockout.

Another one of those Ince pictures with a Ince punch, a short and snappy feature.

**The Hero of "The Hottentot" in Another Funny One**



By Bradley King  
Directed by James W. Horne

**A First National Picture**



## INSIDE STUFF, ON PICTURES

(Continued from page 20)

transaction. By some it is alleged the agent is holding out the difference of \$1,000 from what the actor wanted and what he was signed for, while others say that the agent is charging the actor the straight 10 per cent. on the full salary. Many who know the methods of this agent and his gypping system of handling players are inclined to believe he is either holding out the entire \$1,000 or splitting the surplus over the \$1,000 salary agreed to. In the latter case the agent would be making \$500 weekly on the booking of the single man.

One large producing concern in New York hearing of the extraordinary gyp is said to have blacklisted the agent and everyone he represents while he continues to represent them, while the producer, also a large one, that got gypped evidently doesn't know a thing as yet about it.

Agents that properly agent usually try to preserve a business, making bookings mutually agreeable to actor and producer with the idea of getting the actor as much as reasonably possible and saving the producer as much as he can, on the theory that in preserving the producing business the agent will prolong his own business. This picture booking agent, however, has long practiced robbing everyone he could, but is fast approaching the end of his rope.

Betty Compson is receiving \$50,000 for 10 weeks of picture work in England. Seville, the English producer, agreed to that sum in the

expectation Miss Compson will make two pictures during the term. The amount includes transportation both ways without making provision for loss of time in travel and also allows the producer two weeks between pictures to prepare for the second screening.

The merger of the American Releasing Exchanges with Selznick, as reported last week, does not carry Fred Warren or Walter Greene of the American along with it. Neither is it expected, according to report, that the founders of the American Releasing as a distributor of independent film productions will ever realize any profit through the merging. It merely means from accounts that Selznick will liquidate the obligations of American. That may take three or four years. Warren intended leaving this week for the coast, although he is said to have been held in New York by many offers, submitted to him for deals or his services following the publication of the American-Selznick merger.

George Fitzmaurice states the report from Los Angeles to the effect that he "walked out" on the Pola Negri production of "The Cheat" was unfounded, and that his leaving was with the consent of Jesse L. Lasky, who permitted him to retire when there were but a few retakes, and two scenes with Pola Negri to be made. The directors had made previous arrangements which were set prior to the beginning of this production. That unforeseen delays occurred in the making of "The Cheat," which were not the fault of Mr. Fitzmaurice, made it impossible to complete the picture entirely within the allotted time. Hector Turnbull tilted the picture, entirely cut as far as it had been made when Fitzmaurice retired from the production.

(Continued on Page 37)

## LONDON FILM NOTES

London, May 17.

Graham Cutts is getting well away with his production of "Woman to Woman" at the Famous-Lasky Islington studio. Betty Compson is the leading lady and Josephine Earle has another important part. Judging from statements made by small part people the figures of some of the ladies leave nothing to be desired, and the wardrobe leaves nothing to the imagination. The censor will probably prevent these things gratifying the public eye. At the same time it is somewhat of a pity that the happenings in a studio should become the subject of gossamer glowing public bars frequented by "supers" who happened to be engaged for the day on which the nudeness was considered necessary.

Graft is one of the main factors in Wardour street life; graft, diamonds, peroxide and dirty hands. Recently the Legion of Frontiersmen's picture, "Blazing the Air Way to India," was put on at the West End Kinema and was withdrawn the following day. It had the same fate at the Palace technic. At the time there was grave suspicion of something working behind. This something has now been traced, and unless the affair is settled out of court the "graft" will form the basis of a legal investigation which will do much to clean Wardour street. If any back-alley in the world wanted drowning in carbolic acid it is this one, the hub of the British film trade.

Du Maurier's "Tribby" is being filmed. The title role is being played by a French actress, Andree Lafayette. Crichton Hale will be the Little Billy, and Svengali will be played by a new comer to the screen, at any rate as a star, Arthur Edmund Carewe.

The second Karno comedy is completed. This is "Jail Birds," one of the most popular of the Karno vaudeville shows adapted for the screen by Pat Mannock. The cast includes Donald Searle, Cyril Percival, Harry Wright, J. E. Barber, and George Turner. Fred Karno played in the first picture himself but has apparently seen the error of his ways, as he is not in the rest of the series. He has also apparently gone back on the idea of employing the original players as much as possible. The producer is a Frenchman, Albert Brouett.

Ideal is about to make a filmization of Baroness Orczy's "I Will Repay." This will be produced by Henry Kolker. The cast includes Pedro de Corboda, Marquissette Bosky, and Flora le Breton.

Thomas Bentley is making "Old Bill Throughout the Ages" for Ideal. This is, of course, another twist on the Bainsfather creation which has been worked to death on the stage and in the illustrated papers. The company includes Wallace Boscoe, Arthur Cleve, Gladys Follitt, Jack Denton.

It is more than likely a new "screen" club will shortly come into existence. The promoters have the capital and also the advantage of being hardened offenders as producers and players. Their scheme provides for an engagement bureau which will contribute to the financial well-being of the club and at the same time let the artist down lightly. Agents will not be admitted, either as members or guests. The great thing against the existing Kinema Club is that agents appear to rule the roost and the men in themselves are by no means desirable socially or exempt from the charge of graft. Although one of the Kinema Club's rules is that no business must be transacted on the premises, it is an open saying that to the big pockets go the good engagements, irrespective of merit.

Although British film producers are perpetually handicapped by officialdom and red tape, while visiting producers seem to do what they like, the Granger-Davidson concern has achieved something like a record in "locations." Scenes in their screen version of Henri Batallie's "The Scandal" necessitated a battle of flowers. There are no such things in this country, and the producer asked the French authorities to let them use the Nice carnival. To the surprise of everybody here permission was granted and the company was allowed to make scenes amid the actual battle of flowers. Hilda Bayley plays the leading part in the film and, added to the fact of being allowed to use the show, the company's cars won prizes.

Some time ago Bert Haldane made a picture entitled "The Other Woman," in which Margaret Hope and George Foley, both well-known British players, played the leading parts. When screened it was found the production was so bad as to be hopeless as a business proposition, and it was scrapped. The whole thing is now being remade by Walter West, with Harry Loraine in the leading part. Such things as this, which are by no means uncommon, explain why British pictures are so far behind and where the money goes. The "war" is not entirely to blame.

**BROKEN  
HEARTS  
OF BROADWAY**

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Heart of America**

and

**Break Your Box Office Records**

*An Irving Cummings production*

with


**Colleen Moore—Johnnie Walker  
Alice Lake—Tully Marshall**


Kate Price, Creighton Hale  
Arthur Stuart Hull  
and  
Anthony Merlo


STAGE  
DOOR


# "THE COVERED WAGON"

*will not be shown at any other admission prices, in any other theatres, in any other cities in America this season*

**NEW YORK**  
ELEVENTH WEEK  
**CRITERION**  
44th St. and B'way  
Opp. Hotel Astor  
Tel. Bryant 2240  
TWICE DAILY—2:30-8:30  
JESSE L. LASKY Presents  
**"THE COVERED WAGON"**  
A Paramount Picture  
Story by Emerson Hough Directed by James Cruze  
Scenario by Jack Cunningham  
Presentation by Hugo Riesenfeld  
This gigantic film positively will not be shown in any other theatre in New York or vicinity this season.  


**CHICAGO**  
SIXTH WEEK  
**WOODS** Dearborn and Randolph  
TWICE DAILY—2:30-8:30  
JESSE L. LASKY Presents  
**"THE COVERED WAGON"**  
A Paramount Picture  
Story by Emerson Hough Directed by James Cruze  
Scenario by Jack Cunningham  
This gigantic film positively will not be shown in any other theatre in Chicago or vicinity this season.  


**BOSTON**  
SECOND WEEK  
**MAJESTIC**  
Boylston and Tremont Sts.  
TWICE DAILY—2:30-8:30  
JESSE L. LASKY Presents  
**"THE COVERED WAGON"**  
A Paramount Picture  
Story by Emerson Hough Directed by James Cruze  
Scenario by Jack Cunningham  
This gigantic film positively will not be shown in any other theatre in Boston or vicinity this season.  


**HOLLYWOOD**  
EIGHTH WEEK  
Grauman's  
**EGYPTIAN**  
1 Block from Lasky Studio  
TWICE DAILY—2:30-8:30  
JESSE L. LASKY Presents  
**"THE COVERED WAGON"**  
A Paramount Picture  
Story by Emerson Hough Directed by James Cruze  
Scenario by Jack Cunningham  
This gigantic film positively will not be shown in any other theatre in Los Angeles or vicinity this season.  


## Critics in Four Cities Unanimously Proclaim it The Great American Picture At Last!

### NEW YORK

"It is doubtful if even the officials of the Paramount company knew what a tremendous impression the picture would make. It is the first real American epic of the screen."  
—Tribune.

"In this instance such tried and trustworthy terms as 'immense,' 'gigantic,' 'heroic' correctly describe 'The Covered Wagon.'"  
—Telegraph.

"'The Covered Wagon' is the finest picture of America by Americans. It is a magnificent and thrilling spectacle."  
—Sun.

### BOSTON

"What shall we say of 'The Covered Wagon' to do it justice? No description by written or spoken word can do it justice. Don't miss it!"  
—Telegram.

"The biggest and most interesting photoplay shown in Boston since 'The Birth of a Nation.' People will boast of having seen it."  
—Globe.

"Sets a new standard of motion picture production."  
—American.

### CHICAGO

"A living dream of the glorious past has come to us, a piece complete in the craftsmanship of the cinema, sounding the glory of men and women from which we sprung."  
—American.

"The picture should be Paramount's pride. James Cruze has done a compelling piece of work."  
—Journal.

"'The Covered Wagon' is more than the movieization of a novel. It imparts a fine dignity to the book from which it sprung, truly glorifies the film art."  
—Journal of Commerce.

### LOS ANGELES

"Poignant and vital. There is a rhythm of empire-building about the whole which is compelling."  
—Examiner.

"If you want a deeper appreciation of the land in which you live, see 'The Covered Wagon.' Big and sweeping, true to the soil."  
—Times.

"No amount of rivalry among film producers should withhold general rejoicing over 'The Covered Wagon.'"  
—Express.

*A Paramount Picture*





## GARRISON'S FINISH

Adapted from book of similar title. Picture directed by Arthur Rosson, supervised by Elmer Harris. Distributed through Allied Producers and Distributors Corporation. Jack Pickford starred. At Capitol, New York, week May 27. Running time, 72 minutes.

Billy Garrison.....Jack Pickford  
Sue Desha.....Madge Bellamy  
Colonel Desha.....Charles A. Stevenson  
Sister Desha.....Tom Gule  
Mr. Waterbury.....Frank Elliott  
Crimmins.....Clarence Burton  
Sue's Friends.....William Davis  
Dorothy Manners.....Dorothy Dalton  
Lilly Allen.....Ethel Grey Terry  
Director of Race Course.....Herbert Prior  
Col. Desha's Trainer.....Charles Ogle  
Billy's Mother.....Lydia Knott

"Garrison's Finish," with Jack Pickford, has enough, with Jack Pickford, to carry it along in any house. A meller from the outset and right up to its ending, the feature, well made and directed, catches hold on the sentimental side.

It's the horse racing story, probably first made into picture form several years ago. As remade it's a new picture. The story is of a young jockey living with his widowed mother. The boy is doped by the trainer of the favorite he is to ride in the Melville Handicap at Belmont Park. Making a suspicious ride and losing, the boy is ruled off. Later the same day he is struck on the head in a barroom melee. Losing memory the boy is taken by tramps to an estate in Kentucky, the tramps having found a girl's card in his pocket.

The young woman on the Kentucky estate recognizes him as a youthful jockey who attracted her attention through his good looks while she visited New York and Belmont. Believing it was unспортанlike to rule him off without a hearing, the girl receives the uncouth-looking lad when led up to her door, rewards the tramps, and finding his memory gone, gives him a new name in the hope she will win her father over to allow him to ride his "Rogue" in the Kentucky Derby.

It works out that way with Billy Garrison (Mr. Pickford) becoming reinstated through a confession from the trainer's paramour in a fit of jealous rage. He wins the Derby on Rogue—and marries the girl after having his mother restored to him. It's full of villainy and tricks, race tracks and horses, romance and sentiment, crookedness and righteousness. And the sentiment is first. When Billy gave the trainer a good beating, breaking up a dinner party to do it following the confession, the final show's audience at the Capitol Tuesday night broke into involuntary applause. It was a good fight but better directed sentiment that had been accumulating throughout the running.

Some slight applause followed the finish of the picture at the Capitol, this at 11:30. It was somewhat remarkable in its way as evidencing the hold the picture had taken upon the slight remaining crowd at that time.

It was more remarkable in view of a peculiar condition on the Capitol's program that same evening. Previously in the Fox News had been an excellent taking of the recent Kentucky Derby that "Zec" won. That pictured race was bound to remove the edge of anything likened to it that might follow, and here in this picture were two races. Notwithstanding, the "Garrison" picture got over, but it would have been better protection for the feature to have held out the Fox News insert, despite its current news value.

Pickford is giving a good performance, making up nicely when suffering from usphasia through smearing his face. It seemed he was doubled for in the races if there were actual races taken. The effort to stand that off merely accentuated it. But his fight was realistic enough to atone for everything else.

For the affection of the audience Madge Bellamy won right out. She looked and played the role of the young girl who liked the jockey and mothered him when he didn't know he had a mother of his own. A very likable girl, Miss Bellamy, on the screen. Lilly Allen as taken by Ethel Grey Terry made a fine opposite for Clarence Burton as Crimmins, the bad trainer, who did well despite a tendency to exaggeration of the role when in polite society. Charles Ogle as another trainer in Kentucky did a contrasting part to Burton's that was just nice by comparison, although not as prominent.

The story is well carried forward, the direction is always with intelligence, much more so than some of the rough captions, and in all, here is a meller with class that in the present day of the shying off that stuff in the best houses will just fit in right where the others can not go.

Time.

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MICHIGAN FILM REVIEW

JACOB SMITH, Publisher

415 Free Press Bldg. DETROIT

## FOG BOUND

Famous Players production, presented by Adolph Zukor, with Dorothy Dalton starred. Designated an "Irving Willat production." Projection time, 70 minutes. Story by Jack Bechdolt; scenario by Paul Dickey. At the Rivoli May 27.

Dorothy Dalton.....Dorothy Dalton  
Roger Wainwright.....David Powell  
Mildred Van Buren.....Martha Mansfield  
Deputy Brown.....Maurice Costello  
Sheriff Holman.....James Morrison  
Mammy.....Mrs. Ella Miller  
Deputy Kane.....Willard Cook  
Mrs. Wainwright.....William Davis  
Revenue Officer Bronson.....Warren Cook

A story and production of fine pictorial quality, but injured somewhat because it puts the star in a role that gives her small opportunity. Miss Dalton is an actress of great appeal, both from her beauty and from her acting sense, but she requires special surroundings. Here she is a simple country girl, and these flashy passages go to Martha Mansfield. Miss Mansfield's role is an unsympathetic one, but it is the one that compels attention, and this rather takes away from the star.

The story has many capital moments of drama, most of them dealing with the hunt through the Florida swamps for a supposed murderer. These scenes, all take place in a thick fog, and the effect of the gathering mists gives the whole thing an effective atmosphere of thrill. There is a mystery turn to the story as well, leading up to a surprise finish, although this detail is rather theatrical and crude.

Gale is the daughter of a Florida sheriff in love with her neighbor, a rich northerner playing the gentleman farmer and wasting his time with the gay set of idlers in the vicinity. The society people go on a wild party to the Casino just as the sheriff is organizing a race on the place in search of bootleggers. The hero wins a large sum at the roulette tables, and the gamblers scheme to rob him of his takings. He is sleeping in a side room when one of the crooks steals upon him. There is a fight and the hero fires at his assailant.

The shot goes through the door, but is harmless. However, when a bootlegger confederate murders the sheriff, the shot through the door is used to make it appear that he committed the crime.

The hunt is organized and the heroine is brought into it, not understanding that it is her lover who is pursued. When she learns the truth there is a fight between her desire to avenge her father and her love for the accused man. This brings into the story the shooting heroine, with which Miss Dalton seems always attaches. There are numerous spirited passages in the chase, with bloodhounds bringing on the ascending climax, in which the truth comes out.

Maurice Costello has a heavy role played especially well. He is the bootleggers' accomplice who actually committed the murder and has a tense scene of high suspense during the chase. Mrs. Ella Miller does a good bit supplying comedy relief in the character of a fat colored "mammy." The picture drew well at the Rivoli, Miss Dalton having an especially loyal following among the women, but the first warm weather of the late spring was against it. It should make a substantial but not a sensational attraction. Rush.

## SLANDER THE WOMAN

Allen Holubar production, released by First National. From the novel by Jeffrey Dorend, adapted by Violet Clark and directed by Allen Holubar. Dorothy Phillips starred. At Strand, New York, week May 27. Time, 45 mins.

Dorothy Phillips.....Dorothy Phillips  
M. Duracher.....Lewis Dayton  
Dr. Emile Mollere.....Robert Anderson  
Nanette.....Mayne Kelso  
Scarborough.....George Siegmann  
Indian Girl.....Ynez Seabury  
Father Macielto.....Herbert Forster  
Tetreau the Guide.....Geno Corrado  
The Stranger.....William Orlamond  
M. Redout.....Robert Schable  
Mme. Redout.....Racemary Theby  
Marie Desplantes.....Irene Hallman  
M. Lemond.....Cyril Chadwick

This is about as prize a piece of haphazard film producing as has come to a Broadway pre-release house in a long time. It is a joke for producers to believe that they can turn out this sort of feature and get the audiences that frequent the better houses in the bigger towns to fall for them. The Strand audience Sunday afternoon gave the picture the laugh in more than a dozen places where the director must have thought he was getting away with tense melodrama. Of course, Allen Holubar gave Dorothy Phillips, the star, every chance possible to show what she could do, but what she did was far from being enough to carry this picture. In a word, it is a real bad boy.

The story is from a novel that has its scene of action laid in Montreal and the portion of Canada further to the west. Miss Phillips is a Montreal society girl whose good name is besmirched through a scandal in which she is the victim of circumstantial evidence. After living down the harm that wagging tongues have done she goes into the woodland, where her father formerly had a hunting lodge. Here she remains with her old nurse and later is found by the judge who denied her the right to clear her name. He has learned she was unjustly the victim of circumstances and he has come to inform her that he stands ready to make any amends possible.

Just to make it more intricate, there is also a murderer hiding in

the neighborhood, and he is cleared by the judge at the same time. However, not before the murderer plugged him, so that there would be some excuse for the judge to stick around and be nursed by the heroine.

A "nut" character reminded of the one in "The Tavern," and in this particular case he might have well asked, "What's all the shootin' for?" for seemingly whenever there wasn't anything better to do some one else was shot in the picture.

As a snow picture it isn't much, as a society picture it is less, as an excuse to have Dorothy Phillips before the camera for any number of feet it just is enough to get by.

Fred.

## THE MAN NEXT DOOR

Vitaphone production presented by Albert E. Smith. Written by Emerson Hough, author of "The Covered Wagon." Directed by Victor Schertzinger. At Cameo, New York, week May 27. Time, 73 minutes.

Colonel Wright.....David Torrence  
Carley.....Frank Sheridan  
Jimmie.....James Morrison  
Bonnie Bell.....Alice Calhoun  
David Wisner.....John Steppington  
Mrs. Wisner.....Adele Farrington  
Catherine Kimberly.....Mary Culder  
Tom Kimberly.....Bruce Boteiler

All that Vitaphone needs here in conjunction with the names this picture has is a real picture, and then it would be a clean-up.

The story was written by the late Emerson Hough, who wrote "The Covered Wagon." One of the character roles here is played by David Torrence (perhaps similar enough to that of Ernest Torrence, who walks away with the principal character role of the "Wagon," to be coupled with the title of the latter) will be

utilized by some shortsighted exhibitors to "get the money." However, "The Man Next Door" is going to send audiences that may be lured to the theatre through advertising of this sort away as knockers for the house. It is just a mediocre feature of the cheaper program type.

In directing it Victor Schertzinger failed to turn out anything to win any particular credit. The direction is slow moving and the story lags at all times. There isn't a single moment where the audience will get a thrill nor is the interest sustained enough to keep them on edge at any time.

The story is a combination society and western, and the only thing of account is some of Miss Calhoun's work.

At the Cameo early this week the audience passed it up completely.

Fred.

## TRIFLING WITH HONOR

Universal production from William Slavie McNutt's story. Adapted by Raymond L. Schrock. Direction Harry A. Pollard. At the Broadway, New York, in conjunction with vanderbilt, week of May 28.

"Bat" Shugrue.....Rockliffe Fellowes  
Ida Malone.....Frital Ridgeway  
Kelsey Lewis.....Hayden Stevenson  
Jimmy.....Buddy Messinger  
Lute.....Fred Stanton

Handicapped by a ten-twenty-third meller title, the picture impresses as but fair, although possessed of possibilities sadly neglected. Probably intended for realism, the picture somehow does not ring true. Sympathy is misplaced, and the observer will have naught of some of it.

Bat Shugrue, the Babe Ruth of the Pacific Coast league, is introduced first as "the gas-pipe kid" released

on parole from a San Quentin stretch. His response to Ida's waiting is frigid. Although he is shown beating up a landlord for dispossessing a tardy rentpayer, the sympathy is almost lost. For one thing, the tenant, a male of bleary aspect, looks much like he has drunk up the rent, if he ever had it, and the brutal assault by the Kid is going it a bit too strong.

The gas-pipe gent is arraigned in Night Court, but makes a successful desperate escape.

Five years later finds Shugrue a mighty king of swat and idol of the Los Angeles fans. Kelsey Lewis of a syndicate news service seeks an interview with the new public favorite for the purpose of writing an "autobiographical" life story over Shugrue's signature. In Lewis' office is employed Ida Malone, the girl who waited so long for the Kid. Lewis is not blind to Ida's charms, and declares himself. Ida is the stenog assigned to type the Shugrue life story, illustrated with photographs, and recognizes the new idol as her former beau. The reporter has piped a wishy-washy yarn about how good to his mother Bat was in his youth; his abstinence from smoking, drinking and swearing, and altogether glorifying the 30-minute egg he really was.

The same judge from whose court the Kid escaped is shown doing a Benlindsey to a pair of juveniles, reading extracts from the Shugrue newspaper serial, which seems to impress the youths. It also has a good effect on Jimmy, Ida's kid brother.

The punch of the story is an important game between the Angels (Continued on Page 31)

Dorothy Dalton is always great in big, sweeping melodrama, and "Fog Bound" is the best melodrama she has ever appeared in.

David Powell, Maurice Costello and Martha Mansfield are in the supporting cast. No wonder the picture's turning them away at the Rivoli.

Read what the critics say below.

Irvin Willat Production



Story by Jack Bechdolt  
Scenario by Paul Dickey

## "FOG BOUND"

"Action excellent, direction splendid, and titles so good we wondered who had written them. When it was over we exclaimed, 'Oh, is that all!' And it had run for seventy minutes."

—Harriette Underhill in Tribune

"Miss Dalton is at her best in pictures of the type of 'Fog Bound.' She revels in roles that demand prowess."

—Journal of Commerce.

"Some extraordinarily beautiful photography of a Florida swamp at night."





# KELLY'S CIRCUS BRIEF

(Continued from Page 9)

ritories and British Columbia and made its first trip to California.

1901

Ringling Bros. World's Greatest Shows. Opened at Coliseum, Chicago, April 10th.

1902

Ringling Bros. World's Greatest Shows. Opened at Coliseum, Chicago, April 9th.

1903

Shows and Spectacles. Ringling Bros. World's Greatest Shows. Opened at Coliseum, Chicago, April 9th.

1904

Ringling Bros. World's Greatest Shows and Spectacle, Jerusalem and the Crusades. Opened at Coliseum, Chicago, March 30th.

1905

Ringling Bros. World's Greatest Shows and Spectacle, The Field of the Cloth of Gold. Opened at Coliseum, Chicago, April 8th.

Adam Forepaugh & Sells Bros. Enormous United Shows. Opened at Columbus, O., April 22nd. Operated by Ringling Bros. Owned jointly by Ringling Bros. and James A. Bailey.

1906

Ringling Bros. World's Greatest Shows and Spectacle, The Field of the Cloth of Gold. Opened at Coliseum, Chicago, April 5th.

Adam Forepaugh & Sells Bros. Enormous United Shows. Opened at Columbus, O., April 21st. July 1st Ringling Bros. purchased the one half interest of Bailey, completing their ownership in this circus.

1907

Ringling Bros. World's Greatest Shows. Opened at Coliseum, Chicago, April 4th.

Adam Forepaugh & Sells Bros. Enormous Shows United. Ringling Bros. sole owners and proprietors.

Opened at Columbus, O., April 20th. At close of season show moved to winter quarters of Ringling Bros. at Baraboo, Wis.

1908

Ringling Bros. World's Greatest Shows. Opened at Coliseum, Chicago, April 2nd.

Barnum & Bailey Greatest Show on Earth. Ringling Bros. sole owners by purchase fall of 1907.

Opened at Madison Square Garden, N. Y., March 19th.

1909

Ringling Bros. World's Greatest Shows. Opened at Madison Square Garden, N. Y., March 25th.

Barnum & Bailey Greatest Show on Earth. Opened at Coliseum, Chicago, April 1st.

1910

Ringling Bros. World's Greatest Shows. Opened at Coliseum, Chicago, April 7th.

Barnum & Bailey Greatest Show on Earth. Opened at Madison Square Garden, N. Y., March 24th.

Adam Forepaugh & Sells Bros. Enormous Shows United. Opened at Springfield, O., April 23rd.

1911

Ringling Bros. World's Greatest Shows. An 84 car show. Opened at Coliseum, Chicago, April 1st.

Barnum & Bailey Greatest Show on Earth. An 84 car show. Opened at Madison Square Garden, N. Y., March 23rd.

Adam Forepaugh & Sells Bros. Enormous Shows United. Opened at Vincennes, Ind., April 26th. A 50 car show.

1912

Ringling Bros. World's Greatest Shows and Spectacle Joan of Arc. Opened at Coliseum, Chicago, April 6th.

Barnum & Bailey Greatest Show on Earth and Spectacle Cleopatra. Opened at Madison Square Garden, N. Y., March 21st.

1913

Ringling Bros. World's Greatest Shows and Spectacle Joan of Arc. Opened at Coliseum, Chicago, April 5th.

Barnum & Bailey Greatest Show on Earth and Spectacle Cleopatra. Opened at Madison Square Garden, N. Y., March 22nd.

1914

Ringling Bros. World's Greatest Shows and Spectacle Solomon and the Queen of Sheba. Opened at Coliseum, Chicago, April 11th.

Barnum & Bailey Greatest Show on

Earth and Spectacle the Wizard Prince of Arabia. Opened at Madison Square Garden, N. Y., March 11st.

1915

Ringling Bros. World's Greatest Shows and Spectacle Solomon and the Queen of Sheba. Opened at Coliseum, Chicago.

Barnum & Bailey Greatest Show on Earth and Spectacular Pageant Lalla Rookh. Opened at Madison Square Garden, N. Y.

1916

Ringling Bros. World's Greatest Shows and Spectacle Cinderella. Opened at Coliseum, Chicago.

Barnum & Bailey Greatest Show on Earth and Spectacular Pageant Persia. Opened at Madison Square Garden, N. Y.

1917

Ringling Bros. World's Greatest Shows and Spectacle Cinderella. Opened at Coliseum, Chicago.

Barnum & Bailey Greatest Show on Earth and Spectacle Aladdin and His Wonderful Lamp. Opened at Madison Square Garden, N. Y.

1918

Ringling Bros. World's Greatest Shows and Spectacle in Days of Old. Opened at Coliseum, Chicago.

At the close of the season Ringling Bros. Circus, which since 1884 had annually gone into established winter quarters at Baraboo, Wis., moved into winter quarters at Bridgeport, Conn.

Barnum & Bailey Greatest Show on Earth and Spectacle Aladdin and His Wonderful Lamp. Opened at Madison Square Garden, N. Y.

1919

Ringling Bros. & Barnum & Bailey Combined Shows featuring trade names and titles World's Greatest Shows and Greatest Show on Earth. Opened at Madison Square Garden, N. Y.

Went out as a 92 car show. On October 21st Alf T. Ringling died and by his will his son Richard T. Ringling succeeded him as equal owner in the co-partnership of Ringling Bros.

1920

Ringling Bros. & Barnum & Bailey Combined Shows featuring trade names and titles World's Greatest Shows and Greatest Show on Earth. Opened at Madison Square Garden, N. Y.

Went out as a 92 car show. On October 21st Alf T. Ringling died and by his will his son Richard T. Ringling succeeded him as equal owner in the co-partnership of Ringling Bros.

1921

Ringling Bros. & Barnum & Bailey Combined Shows featuring trade names and titles World's Greatest Shows and Greatest Show on Earth. Opened at Madison Square Garden, N. Y.

Went out as a 92 car show. On October 21st Alf T. Ringling died and by his will his son Richard T. Ringling succeeded him as equal owner in the co-partnership of Ringling Bros.

1922

Ringling Bros. & Barnum & Bailey Combined Shows featuring trade names and titles World's Greatest Shows and Greatest Show on Earth. Opened at Madison Square Garden, N. Y.

Went out as a 100 car show. Gollmar Bros. Circus. Had its beginning in 1891. Operated for ten or twelve years as a wagon show, when it was made over into a railroad show and gradually built up to the 25-30 car class.

Gollmar Bros. operated their circus continuously from 1891 until the close of the season of 1916, when they sold to Paterson, a showman of considerable experience and a successful carnival man.

Paterson operated the circus under the Gollmar name for one year, 1917. He made such a failure of it that it was withdrawn from the road. The name Gollmar Bros. Circus did not appear again until 1922, when it was taken over by Messrs. Mugivan & Bowers.

If there is any value to good will in the business reputation or name of another, it would have been evident here. Ballard, Mugivan & Bowers—experienced showmen—are operating circuses next in size to the Ringling enterprises. They put out (1922) the Gollmar Circus well equipped, well advertised, and routed it over established territory. It had a losing, disappointing season.

Of the overwhelming majority of circuses it may be said that they were failures. Of the Gollmar Circus it may be said that it avoided failure. It cannot be said that it was a financial success. Four brothers—Charles, Ben, Fred and Wallace, continuously for a quarter of a century gave without interruption the best that was in them in a common endeavor to bring success to their enterprise. A 25-car circus is a low measure of reward for this service. There is scarcely any venture or gamble in the world which, for an equivalent in service, would not have yielded a larger return.

Yet Gollmar Bros. followed the only reliable circus code. In brief,

this code calls for undivided attention in slowly building the enterprise, every year testing it with the public as an elephant would test a new bridge; sparing nothing of means or personal endeavor; intensified painstaking in almost endless detail of physical equipment; problems of figuring maximum display under minimum space and weight, affording facility of movement—always and always counting the ultimate cost; building a circus program of clean entertainment and routing a show where experience and skill alone guide.

Thus Gollmar Bros. by slow degrees traced their progress from a modest beginning with a wagon show until after twenty-six years in the field they retired.

Gollmar Bros. winter quarters were within a mile of the notable winter quarters of the Ringlings. The Gollmars are cousins of the Ringlings. Each organization independently worked in the same atmosphere. Often animals used with success by the Ringlings were later exhibited under Gollmar tents. They routed their show where Ringlings before them had developed profitable patronage.

Yet Gollmar Bros. were never able successfully to build or operate above the one train circus.

Ringling Bros. are the only persons in the world who have built or operated in the class that Ringling enterprises have occupied for the last ten years.

**The Great Adam Forepaugh Circus.** Founded 1865. Successfully developed under personal management of Adam Forepaugh, first as a wagon show and then on rails. Toured United States and Canada with much success. It became one of the two leading shows of the country, with all the characteristic of the big shows of today.

Forepaugh, realizing that his son Adam, although trained in the circus, was unable to handle so large a concern, provided by will for its sale.

Forepaugh died in 1890. In the same year Barnum, Bailey & Cooper purchased the circus as a going concern. It was then titled as The Great Adam Forepaugh Shows, James E. Cooper, Sole Proprietor and Perpetuator. It was put out in 1890-1891 even more elaborately than Forepaugh had planned. Adam Forepaugh, Jr., was featured with the enterprise. The management and staff were foremost of the day. But without the guiding genius of its founder it proved a losing venture. After two years' trial on the road it was retired at a loss of approximately \$125,000.

Cooper died in 1892. Bailey by purchase became sole owner. He operated the show during 1892 and 1893.

The next year (1894) McCadden & Anderson leased from Bailey a part of the Forepaugh Circus and made an experiment which stands as an important precedent in show business. They cut down the size of an established big show. It was made into a one-size circus of the 23-car class. It was handled by a staff of experienced showmen. It had ample capital, a big menagerie, good equipment, was well advertised and routed over territory where the name Forepaugh was established. A dire failure at the end of the first season, it was retired.

Adam Forepaugh, Jr., later sought to benefit by the name and reputation of his father's circus. He effected a combination at Philadelphia and put out a circus (1893) with himself at its head, billed as "The Only Living Adam Forepaugh Shows." The public, familiar with the old Forepaugh circus, and the class of entertainment it offered, failed to part with their money under an appeal for patronage that rested chiefly on the reputation of a deceased showman. The name meant little to the small tented outfit with inferior layout on the lot. Patronage fell away and this circus, like many others, came to disastrous failure.

The Adam Forepaugh Show from the time its founder died (1890) until the show came under Ringling management (1905) was not a profitable investment. Yet during this period it had back of it such notable showmen as B. T. Barnum, James A. Bailey, James E. Cooper, J. T. McCadden, James B. Anderson, Charles Hutchinson, Adam Forepaugh, Jr., and W. W. Cole.

In 1895, at the close of the McCadden & Anderson lease, James A. Bailey put part of the rolling stock of this circus into what went out as the first railroad show of Buffalo Bill's Wild West.

Adam Forepaugh & Sells Brothers Enormous Shows United. The following year, 1896, Bailey secured an interest in the Sells Bros. Circus and the joint management put on the road a new combination—Adam Forepaugh & Sells Bros. Shows.

The year following, 1897, Bailey went to Europe and sold an interest in the Forepaugh-Sells Show to W. W. Cole.

In 1905 Adam Forepaugh & Sells Bros. Shows became the property of James A. Bailey and Ringling Bros. Managed by

Ringling Bros. It so continued until July 1 of the following year, when Ringling Bros. purchased Bailey's interest and became sole proprietors.

Ringling Bros. as sole owners operated the Adam Forepaugh & Sells Bros. Circus during 1907, 1910 and 1911. They made of it a success unparalleled for a show of its class.

**Sells Brothers Enormous Shows United.** Built up and operated by four brothers—Allan, Ephram, Louis and Peter. They built their circus up from a small beginning and stuck to it in the never-say-die spirit.

No successful circus was ever built up that did not have back of it a man or men of exceptional personality, great courage, remarkable physical endurance, men of strong resolution and to whom the word failure is unknown. This is true of all the great circuses. It is true of the Ringling Brothers Circus, it is true of Barnum & Bailey, it is true of the Robinson Circus, it is true of the Great Adam Forepaugh Shows—it is the history of the Sells Brothers Circus.

Furthermore, the circuses that we come to look upon now as having a great name, were, all of them, built or had their beginning before the present generation. They were built up little by little by men who counted the cost in every detail of the almost endless variety that make up the big show. Thus Sells Bros. built up their show, established for it a good reputation—and made money. They exhibited throughout the United States, Canada and Australia.

Eventually Bailey, through Louis E. Cooke, formed a combination of the Great Adam Forepaugh Circus and the Sells Bros. Circus. (For further history of this combination see Adam Forepaugh Shows.)

**Sells & Renfrow Circus.**

**Sells & Grey Circus.**

**Sells & owns Circus.**

**Sells & Downs Circus.**

**ACTIVITIES OF WILLIE SELLS.**

**PERSISTENT ATTEMPTS TO ESTABLISH VALUE IN USE OF NAME OF FAMOUS SELLS BROS.—COMPLETE FAILURE.**

**Sells & Renfrow Circus.** Operated by Willie Sells and Renfrow. The organization lasted but a season.

**Sells & Grey.** Operated 1900 and 1901 by Willie Sells and James H. Grey. A railroad show of about twenty cars. Grey was a man of circus experience with considerable capital. It was closed out toward the end of season of 1901 at Algiers, La. Part of the unnumbered property was purchased by Martin J. Downs. Afterwards was made into the Sells & Downs Shows.

**Sells & Downs Circus.** Owned and operated by Willie Sells and Martin J. Downs. Every attempt to make of this outfit a success failed. It was closed out in 1905 and the name never revived. The title was changed to Cole Bros. for the season of 1906.

Willie Sells next entered into a combination with western capitalists in the formation of the Sells-Floto Circus.

**Sells-Floto Circus.** Put out in 1905 and since kept in the field under various combinations of titles in which the name Sells has been featured.

In 1910 the circus went out as a 31 car show. In 1915 as a 39 car show.

In 1914 the title was changed to Sells-Floto Circus & Buffalo Bill's Wild West.

In 1916 increased to 42 cars, the show went out as Sells-Floto Circus, "World's Champion Shows." Jess Willard and Frank Gotch were featured.

In 1918 the circus went out as a 30 car show. Later the title was changed to Sells-Floto Super Circus.

In 1921 the circus was sold to Mugivan, Ballard & Bowers and went out as a 30 car show.

In 1922 the circus went out as Sells-Floto Circus.

Into this original Sells-Floto combination in 1905 came H. H. Tammen of Denver, Colorado, owned newspaper man and capital. Tammen brought a combination to the circus as rare as it was useful. A distinguished character typical of the West, he ventured in the circus business for the love of it. He had at his command capital, newspaper service, men skilled in advertising and publicity, and brought to his circus the best management that money could provide.

Notwithstanding the extraordinary effort made to build up and continue this circus and notwithstanding the unusual advantages given it, it was never self-sustaining. As a business investment it spelled "failure."

We quote Mr. Tammen's own words covering his experience in the circus business:

"I was in the circus business for nineteen years, and I believe you will agree that we ran a clean-cut, first-class institution and had the right to say that we were the second largest in the United States. I thought in those nineteen years that I had established an unusual good will. When we concluded to get out of the circus business and endeavored to find a buyer, it took us a year to find one, and then we received about \$219,000 for the property. I know the property itself was worth more than that; then I began to argue about the good

will, the value of nineteen years of advertising, and in that line you know we had advantages. Well, to make a long story short, I got nothing in the world for the good will, and the physical property that the purchaser got cost considerably more than I received for it.

We also owned the Buffalo Bill's Wild West and Congress of Rough Riders of the World, title for which I paid \$20,000, and that was thrown into the bargain. I thought, the name "Buffalo Bill" attached to a wild west exhibition meant much because it had an international reputation. Taking it all in all I love the circus, but not as a business proposition. It is entirely speculative and feeling."

Note.—In support of the contention that there is little value possible of transfer of goodwill in the name and reputation of the big circus, the case of Willie Sells is directly in point. A performer as well as showman, he grew up under the guidance of the founders of Sells Brothers Enormous Shows and had his training under their tent. By name, by relationship, by training, he was peculiarly suited to exact a value from circus goodwill if it were ever possible.

And the ethics of the profession seldom restrained Willie's activities in promoting a trade or combination upon the name Sells.

Willie traded persistently in every possible way upon the name Sells—a name famous, established, successful, for more than a generation. Yet never was he able to keep his organization alive, much less make it pay.

A circus title without the management or organization (or its equivalent) which established it has little transfer value.

**Buffalo Bill.**

**Buffalo Bill's Wild West & Congress of Rough Riders of the World.** Founded in 1883. Made several European tours. The first, in 1887, was a pronounced success; the last, 1903-1906, a dismal failure.

In 1893 returning from abroad Buffalo Bill produced his Wild West at the World's Fair, Chicago, with splendid success. The following year, 1894, exhibited the entire season at Ambrose Park, South Brooklyn. The engagement was unsuccessful.

In 1895 James A. Bailey at the close of the McCadden & Anderson lease on the Adam Forepaugh Circus, took part of its rolling stock and joined with the tangible properties of Buffalo Bill's outfit and put on rails the Buffalo Bill's Wild West. It went out, a 36 car show, for the first time on rails.

In 1897 Bailey sold part of his holdings in the Buffalo Bill's Wild West and other shows to W. W. Cole. This combination continued the show up to and including 1902.

Buffalo Bill early in his career became identified in partnership with Nate Salisbury, who was the business end of his enterprise until it came under the management of Bailey.

In 1903-1904 Buffalo Bill's Wild West toured Europe. The joint ownership of Buffalo Bill and James A. Bailey. It was a failure throughout the entire period and never closed a winner any season.

In 1907 Buffalo Bill's Wild West exhibited in the United States under the joint ownership of Buffalo Bill and the estate of Bailey.

At the close of the 1907 season Cole, Salisbury, purchased the Barnum & Bailey circus, which included much of the tangible property and all of the rolling stock which had been used by Buffalo Bill.

Ringling Bros. never operated Buffalo Bill's Wild West. In 1908 a combination was formed between Buffalo Bill and Major Gordon W. Little, who leased (afterwards acquired) from Ringling Brothers this rolling stock and property.

**Buffalo Bill's Wild West and Pawnee Bill's Great Far East Combined.** 1899-1913. Under the personal direction and management of William F. Cody (Buffalo Bill) and Gordon W. Little (Pawnee Bill).

In addition Buffalo Bill was featured in the performance. An unsuccessful show and a financial disappointment. Closed by attachment at Denver July 22, 1913. Sold at auction. Liabilities heavy.

William F. Cody, known the world over as Buffalo Bill. He was a unique character in American life. The story of his pioneer days is well known. A foremost figure among amusement attractions, he was before the public for thirty years. He was a participant in many phases of western life—the hunter, the scout, the frontiersman, the Indian fighter—which he revealed in the atmosphere of public entertainment.

Buffalo Bill was an outstanding attraction, but never a showman. He lacked executive ability. Yet all the good will and reputation were personal to Buffalo Bill. Neither purchaser, appropriator nor survivor have ever been able to take anything of value from the good will or reputation of Buffalo Bill. He lived to see its value in his own hands decline and finally vanish.

Today it is used only in an after-show concert.

(Continued next week)



### JUSTA, MARSHALL and CO. (3)

Songs and Dances  
15 Mins.; Full Stage (Special Cyc)  
Loew's State

A colored aggregation of five, including one girl and four boys. The girl and one of the men handle the solo work double numbers, with the male trio coming in for ensemble stepping. The dancing in general reaches a good average, and outdistances the vocal works, which is introduced merely to give the act the revue style. For fast stepping all members are capable. The girl goes a bit beyond herself in the toe work, and should shorten her solo in that line. The act has pep, and for three-a-day bills on a par with the State has the strength to close satisfactorily.

It is well dressed and carries an attractive eye.

Hart.

### GRAHAM MOFFAT and CO. (5)

"Till the Bells Ring" (Comedy)  
30 Mins.; Full Stage (Special Set)  
Coliseum, London

London, May 14.

The author of "Bunty Pulls the Strings" made his London reappearance at the Coliseum this afternoon in a sketch from his pen—a Scotch dialect playlet that is likely to enjoy a large measure of success. Like the other plays and playlets from this author-player's pen, it does not spare the Scotch, laying stress on the shrewdness and thrift of the natives, never viciously, but in a manner to create a degree of humor sufficient to entertain—surely for the limited period of half an hour.

"Till the Bells Ring" is old-fashioned in construction, containing a number of "asides," with little in the way of dramatic suspense. It, nevertheless, amuses and entertains, and this, coupled with the reputation of the author of "Bunty," should draw the better class of vaudeville and variety patrons in all English-speaking countries.

Aggie lives with her maiden aunt, Jennet, and is awaiting the return of her sweetheart, Erchie Dowie, who has been in America for several years. Aggie's mother, has left a dowry of £400 for her daughter, placing it in the keeping of Jennet, who, instead of banking it, hides it on top of the old clock. Counting the money, she is observed by old John Snodgrass, a widower, who, in her absence from the room, counts the money, thinking she would make a desirable third wife for him. Before he is able to replace the money it is missed, and Snodgrass, who had proposed, says he will make good the dowry for Aggie, intending to do so with the bank notes he was compelled to hide in his pocket. When the "theft" is discovered the notes are stopped at the bank and he is compelled to throw them out of the window, where they are picked up by a passing tramp who is reading a tract to the effect "The Lord will provide." The young lovers discover the deception and agree not to expose Snodgrass on condition he "makes good" the loss and goes through with his promise to marry Auntie.

Graham Moffat plays Snodgrass with just the requisite unctious, and, for once, has a competent supporting cast. The piece was accorded an excellent, but not vociferous, reception at the Coliseum this afternoon. It is not the kind of sketch that calls for strenuous applause.

Jolo.

### DOROTHY and ALICE MORLEY

Songs and Talk  
12 Mins.; One State

A clean cut singing act with Dorothy and Alice Morley presenting an attractive sight appearance and harmonizing particularly well vocally. "High brown" facial make-up is affected. The girls start off stage with a brief harmony session. A couple of doubles next of pop jazz tempo with a single following by one of the sisters. This is a competently done con song. A trifle more accentuation of the dialect would enhance the rendition. Well handled talk between songs secured laughs.

A double finish with conversational stuff interlined. The costuming is effective, one appearing in solid blue and the other in yellow. Both have good voices. The act gains a lot by the girls remaining on the stage, except when one of them exits necessarily, while the other does her single. The team went unusually well at the State, the house calling them back Thursday night after the lights had been lowered and the bow music stopped. It shapes as a standard act for any type of house.

Bill.

### FORTUNELLO and CIRILLINO

Tumbling Clowns  
9 Min.; Full Stage  
Palace.

This pair came here to appear in the "Greenwich Village Follies" and made good. Typically continental their methods would seem right now more adapted to revue work than vaudeville, though they have the talent for a perfect vaudeville act if they will speed up a bit.

Dressed as Hooligans (old stuff here and meaningless in 1923, and not needed at all for their fullest effectiveness) this silent act occupies a mid-bill position. The impression is excellent after it is over. But there is much to be desired in detail. The understander brings the little chap on in a bag. They then go into a series of amusing and most extraordinary tricks of balancing, lifting, somersaulting, whirling and clowning. Some work with a broomstick as a prop is entirely new here.

The little topmounter, dressed as a kid, is as nimble as the older man is powerful. The ease of their difficult work stands them out in a class with Rath Brothers, except for appearance; they are far more versatile than the Raths, but they lack refinement in character, therefore will probably not attain a distinct individual drawing power until they Americanize up and look human instead of grotesque.

The other main criticism is in the funeral and monotonous music used throughout in piano strain, and the very slow, measured delivery. This comes more between tricks than in them. A comedy walk used persistently by the understander, and of no noticeable value, takes up considerable time. Maybe this is a studied idea to keep the running time long enough, as it is barely nine minutes with all. But five snappy minutes, crowding in all the spectacular work would be a riot, whereas now it is diluted.

This act is strong enough as it is for any bill, and will be one of the hits of any bill. But a little intelligent direction and revision that would take nothing from its technique might lift it to an immediate headline command.

Lait.

### EMMA EARLE and Co. (2)

Song, Talk, Dance  
18 Mins.; One (Special Drop)  
58th Street

Emma Earle has attempted to construct a vaudeville turn upon an idea that has been pretty well worked out. The idea of the talk, songs, customs and dances of days gone by as contrasted with the present day stuff has served as the main theme for innumerable acts and revues during the past few seasons.

Miss Earle, in matronly attire with gray hair, makes a motherly appearance as she steps through a plush drop in "one" for her opening song, "It Was Not Like That in the Olden Days." This serves to introduce the contrast idea, which is further developed by a monolog in which the flowery speech of a decade ago is contrasted with present day slang. An old fashioned proposal of marriage followed by the present method. Old time songs and the new delivery concluded this portion of her act.

Miss Earle returns to be interrupted by a middle aged male plant who cross-fires with her from the orchestra, finally mounting the stage for a song and dance. Another plant interrupts the pair, also mounting the stage for an Irish jig that landed.

The talk in the turn needs rewriting. The present day slang is all wrong and is not technical. This portion has possibilities. The cross-fire with the plants consists mostly of released gags. In its present shape the act will get by in the pop houses. There is room for plenty of improvement, however. Four minutes can be cut advantageously.

Con.

### BILLY HUGHES and LADY FRIENDS (4)

Dances  
15 Mins.; Full Stage  
23d St.

Billy Hughes looks enough like Johnny to be his brother and is likely of the family, who are all dancers. He is using the turn in which Donald Kerr appeared two seasons ago. It fits him excellently. The act has been away for most of the season and so might be fresh for three-a-day around New York.

The introduction of the girls is made from their hiding places in upended trunks, as in the original turn. Hughes is good in his style of work, the girls doing fairly, but make a flash.

Closing the show, the act was the hit of the last half bill.

Beer.

### TOM BURKE

Songs  
17 Mins.; One  
Palace.

Vaudeville would appear the logical field for this presentable, gifted singer of songs. His history takes in Caruso roles at Covent Gardens and in Europe's principal capitals, a concert tour over America some seasons back, and a recent engagement at the Winter Garden. The Palace opening, far from being a "comedown" may be regarded as the climax to the handsome young Irishman's career on this side or any other side. Covent Gardens is some shucks over there, but the Palace is a more important theatre, for it is the high peak of an avenue of art that radiates over the whole world, whereas opera is a narrow, limited, circumscribed old patch like one of the Balkan states—it's great to write about and lie about, but it doesn't affect anything much.

Burke, at the Palace, proves a sensational hit. He has everything in his favor. He has the cultured voice of the trained tenor, the acting punch of the romantic leading man, the manly appearance of the movie hero, an Irish sentimentality in his throat, a discreet command of the synthetic tricks that "get over," and an international personality that assimilates him without a creak into any community that has eyes and ears.

His selection of songs is ideal. His entrance is effective and is unique—a very simple innovation but a strong one. He walks on and chimes into a song being played by his pianist, so that he avoids the tortured and effected arrival usually associated with evening-dressed and kid-gloved tenors. He is on and at it and into it and over the top before one realizes he has started. And if that isn't perfect vaudeville, what else is it?

The song is one everybody is already humming silently, "I'm Falling in Love with Someone." That over with, he goes through "Mandalay," "Piccadilly," an operatic aria in Italian (a screaming sensation), "Macusula" and "The Minstrel Boy." Conventional enough. He shows a sweet lower register that sustains the body of each song and rises with every fibre and every ounce of energy in his masculine body to the crashing finales. He makes all these old ballads new again. He certainly sings "Mandalay" as it was never sung before.

Burke is being groomed for another concert tour, it is said. That would be rather unfortunate if he goes through. He should stay in vaudeville. He has already conquered the Palace, and the rest will be a path of roses.

Lait.

### JAY C. FLIPPEN and CO. (3)

Comedy  
14 Mins.; Three  
23rd St.

Flippen is a black-face comic known in burlesque. Between seasons he has appeared in vaudeville before, though mainly away from New York. The comedy turn is probably out of his show, and also the assisting players.

The routine is supposed to take place in a jail house, with Flippen acting the prisoner. Several visitors are announced by the keeper. First is a burnt cork boy whose view of things from the right side of the bars is anything but cheerful to the man on the wrong side. The visitor mentions the fine day outside, then tells the prisoner his house burned down and his wife ran off with another man.

Another visitor turns up, this time a fine looking brunette, who asks useless questions. She presents him with some magazines, which turn out to be "Outdoor Life," "Travel" and a vacation guide. The jailer agrees to free the prisoner if handed a laugh. That gets Flippen out and he singles with a blues number for the finale.

The others are not on for the finish. While useful the two visitors are on for only a short time, making their roles easy assignments. The turn was in the middle of the bill, a spot it can easily stand up in on this time.

Beer.

### PEPPI PTASZYNSKY

Dancing  
Full Stage  
Coliseum, London

London, May 13.

This formidable round-up of letters is pronounced "Tashinsky" and the lady has been premiere ballerina at the Royal Opera house in Budapest. Sir Oswald Stoll's press department will testify to this on oath.

Madame Peppi's (dear Ed, please let it go at "Peppi"; asking too much to type the first name) selection

### PALACE

A comedy juggler to open and two comedy jugglers to close—but the best comedy juggling was done after the Monday matinee by the house management, when the bill as laid out upstairs was bounced off all the boards and caught in a high hat.

Tom Burke (New Acts), set fourth, opened the second half; Fortunello and Cirillino (New Acts) changed spots with the Irish tenor; Bryan and Broderick, cast to close intermission, went down to second from closing; Juliet shinned up from next to closing to the first part, and Frank Tinney moved into the key-stone spot. Collins and Hart still closed, starting at 11:22. Savoy and Brennan, doubling elsewhere, had to stay in the first course.

Yet the bill ran as though inspired. It had changes of pace, variety, class, names, old faves and new faces, and a solid basis of substantial comedy that never fell under Palace standard.

Savoy and Brennan put in a practically new routine for their second week. Savoy started to go up once or twice, but his ad libs were as bell ringing as the snappers rehearsed. Everybody was next and everybody liked it. Some of the material these two daring wits whizzed over the Palace foots was far beyond what would be tolerated at ordinary hands. Those who didn't understand thought it a little blue, but only those who understood really know how kicky some of it was. No harm done, at that.

Savoy and Brennan are so alone in their class that they must be lonesome. If they can't be permitted some high-voltage liberties, what's the use of being as good as they are? Bert Savoy comes pretty near being America's representative wit of the day. It isn't Will Rogers wit—it's caviar, not corned beef. Differing from any other vaudeville offering, past or present, Savoy and Brennan prove again one of the most irresistible and valuable of acts.

Tinney, with a routine new to Palace patrons, got into high quickly with his whimsical delivery and penetrating personality. Tinney in whiteface is only himself. There were those who prophesied he would lose his individuality with his cork; it was under the cork that he found it. He may have been funnier in the old days, but he was never better. He has cleaned out most of the patter and repetitions and now is a simon-pure comedian where of old he was a silly kid. Tinney's satire is keen, and as a straight monologist he has no props except those nature gave him he gallops in. Tinney scored heavily Monday night.

Lillian Broderick, the honestly red-haired little pip (Bryan and Broderick) ran it to an ovation, too, after handicapping herself in her first two numbers with poorly chosen wardrobe. Purple velvet and long, tartan skirts are all wrong for the simon-pure white, if anything. She is at her best in the finishing dress—about a dime's worth of fluff and just enough bodice to avoid a riot. She dances like a whizz. She has taken on a few pounds since in the "Follies," but she still weighs nothing. There isn't a dancer in vaudeville of her style who could put in a week more profitably than watching her 14 times. Bryan makes a good partner, and Lucile Jarrol, a hefty and attractive dame, is a fiend at the keys. The finish stopped the show without any effort at synthetic enthusiasm.

Juliet worked about as usual, suggestion of program for her debut in London at the Coliseum Monday afternoon was somewhat unfortunate. She chose to appear first in Variations from the Ballet "Coppelia" and secondly in "La Mort du Cygne," thereby submitting herself to comparison with Genee, Pavlova and a host of others. Only recently the "Coppelia" Variations were charmingly danced here by the great Russian artists, Mme. Nicolaeva and M. Legat, after which one could not help feeling Peppi (let it go Ed.) was distinctly feeble. She was, of course, considerably hampered by having no partner.

Peppi is very strong "sur les pointes," but her apparent inability to straighten her knees is deplorable. All her "cabrioles" were very badly executed and her pirouettes round the stage, although started "sur les pointes," were finished on two flat feet. Her arms were not good. In "La Mort du Cygne," that tour de force of everyone from the five-year child upwards, she never once succeeded in conveying the "bird" idea; indeed, her arm movements reminded of nothing so much as the incoming tide. Her character dance, "Rhapsodie Hongroise" of Liszt, was chiefly remarkable for the dearth of imagination which it exhibited. There was frankly no arrangement in it, and it was not well executed. Her elevation was lamentable.

A British audience unfailingly applauds all who can run on their toes; therefore the reception was corded.

Jolo.

ing hat bits in place of her soup bits of last season. Her imitations tore things wide open, especially Grace La Rue and Ettinge, whom she does gloriously, and Belle Baker and Fannie Brice, whom she does broadly.

McLaughlin and Evans did one encore and two bows too many, fighting off a big hit thereby, as their regular act was a bang.

Joe Fejer and his Hungarian string orchestra held up the show. Fejer has spirit and showmanship, and his repertoire and handling of his men is just right for vaudeville.

Rich Hayes opened and cleaned up. Collins and Hart closed and survived, which was a great deal. These old-timers never seem to get tired or to tire.

Take from a vaudeville bug, this week's Palace show is worth anybody's time or money.

Lait.

### JEFFERSON

Ordinary show at the Jefferson first half. The absence of the usual name headliner probably accounted for the less than three-quarters attendance Monday night. The bill had enough Union square atmosphere to please the downtown audience, but from a higher vaudeville standpoint it was tiresome, even for small time. A very small percentage of women in the crowd, and the nearest the entertainment descended to cheaper standards the more receptive were the 14th street patrons.

Four acts featuring nut comedians were on the bill. Billy Arlington was good, but the other three turns contained, for the most part, monotonous repetition of wheezes and antics.

Arlington was third after Canova's Dogs and Stewart and Olive. This tramp comedian is a sure bet for the medium houses. He has offered the same standard act for many years now and some of the jokes prove it, but, on the whole, the turn is a steady bringer of laughs and applause. A staff of three assistants lends capable aid with the comedy and some creditable harmony.

Moody and Duncan, fourth, are burying their ability under a mass of unproductive material. The women have attractive appearances and fair voices, but their choice of songs will handicap them in the better houses. The comedienne's nut chatter needs a lot of revision.

They were followed by York and Maybelle, a mixed team suffering from the same complaint—poor material. The "locket" bit and the girl's mean-cut handling of her line are comical, but the majority of the jokes and situations are weak. The man dresses up in feminine clothes at the finish, and that pleased the Jefferson crowd.

Leon and Co., subbing for Holmes and La Vere, swept up all the honors. The illusionist has speeded up his act and it is now running along even more smoothly than when at the Palace last year. The "Kling Tut" set the clean and neat-looking apparatus, the poise of Leon and the vivacity of the pretty girl assistant combine to give the turn polish and class. The tricks are all puzzling, the final "fire and water" feat particularly so. Leon may not be the best known magician in vaudeville, but it is safe to say that there is none with a better routine or more admirable showmanship.

Hawthorne and Cook were just another nut act. However, they were even crazier than the others, and consequently scored more heavily. They have the nut formula—the playing of trick musical instruments with horrible discords—burlesqued on operas and classical dances—walloping the other nut and being wallopped—shrieking and howling and all the rest.

Kate and Stanley closed neatly with a trapeze and "iron jaw" turn. The men only did six stunts, but they work with ease and exhibit personality as well as gymnastic ability.

"Scars of Jealousy" the picture.

### STATE

The State had a good average bill the first half, with Herman Timberg the full-week headliner. In addition to the regular layout of vaudeville the show had considerable in the way of pictures, including the feature, "An Old Sweetheart of Mine," two comedies and a news reel. The bill in all ran over three hours and a half, providing a goodly amount of entertainment during that time.

The vaudeville started with the Faynes, a cooking good contortionist turn, including a man who is in the first rank of benders. His work is the outstanding feature of the turn and comparable with the best in its line. The young woman is a genuine asset; in addition to making a pleasing appearance in several costumes, she comes in for some capable work with her partner. The turn gave the show speed from the start, with Ledy and Ledy, a male team of the knockabout order, taking the No. 2 assignment. The early talker, with mild response, with the comedies, dancing, good contortion and table work bringing immediate returns. The comedy Hula dance left them off to a good amount of applause.

In addition to Herman Timberg the first-half bill included Hattie Darling (Timberg) and Sammy Timberg. Placed No. 2, they introduced



# REVIEWS OF DISKS

**THAT DA DA STRAIN (Fox Trot)**  
Blue Ribbon Trio (Instrumental).  
**AGGRAVATIN' PAPA—Same—Okeh No. 4824.**

The trio, a new combination consisting of Green (xylophone), Wiedoff (sax) and Larry Briers (piano), judging from this contribution, may develop into as popular a disk card as what the old All-Star Trio was. It's a very effective combination, each a master of his own instrument, and the arrangements are deftly scored so as to allow the alternation of individual effects to best advantage. Besides their injection of nuance into fairly familiar pop dance tunes is another thing to commend them. The Blue Ribbons look like winners.

**NARCISSUS—The Wiedoff Ensemble.**  
**VALSE AND VANITE—Rudy Wiedoff—Brunswick No. 2418.**

Here's a record quite worth while. It is a little better grade than what might be popularly dubbed "canned vaudeville" and yet is not as pedantic as concert music. It's a happy medium between the two. The familiar "Narcissus" (Eitelberg Nevin) is rendered by Wiedoff's saxophone sextet, a highly effective combination that should be featured further along similar lines. The reverse is a saxophone solo by Rudy Wiedoff himself. The soloist has not for naught been called the king of saxophonists. He toots a nasty reed.

**SPANISH MOON (Tango Fox Trot)**  
—Paul Specht and Orchestra.  
**LE MOME TANGO—Same—Columbia No. 3863.**

Two colorful tangos, rich in fandango atmosphere, with showers of xylophone tinklings and castanet clacking. Specht has arranged a concerted drums effect to contrast with the stately melodious harmonies, and the result is captivating to a degree.

**DEAREST—Georgie Price (Vocal).**  
**MORNING WILL COME—Same—Victor No. 19047.**

Georgie Price debuts this month as a Victor artist, selling this popular couplet in a clear voice and effective manner. Intermittent whistling breaks it up interestingly. The "Morning" number is one of Al Jolson's newest in "Bombo."

**TELL ME WITH SMILES—(Fox Trot)—Atlantic Dance Orchestra.**  
**FALLING—(Fox)—Stevens Trio—Edison No. 51141.**

Two nice long dances running about a minute longer than the average disk because of the special Edison process. The "Smiles" number (Friend-Hirsch) is a melodious fox, sprightly and snappy, with a persistent saxophone doing the next thing to smiling—laughing. "Falling" is whipped over perfectly by the Stevens Trio (piano, sax and banjo), with Stevens' masterly piano work standing out effectively. The combination is a standard Edison frame-up and a consistent deliverer.

**CORN ON THE COB—Frank Banta and Cliff Hess (Instrumental).**  
**SLIPOVA—Same—Okeh No. 4825.**

Synopacted piano solos are proving novelties with the record-buying public, and this Okeh contribution is on a par with any. Frank Banta and Cliff Hess, past masters of the jazz piano duet "Corn on the Cob" snappily. It is Hess' original composition.

Boy Eargy, the Trionan orchestra leader, composed "Slipova," rendered by the same duo.

**KISS ME (Fox Trot)—Arnold Johnson and Orchestra.**  
**SWEET LOVIN' MAMA—Same—Brunswick No. 2411.**

Johnson somehow always reminds of Whiteman's dance music; not like the Whiteman of recent vintage, but as he was when first coming into his now undoubted popularity. Some maintain that Whiteman was then at his prime in the matter of new effects and warm overtones. At any rate, Johnson's jazz music has that majestic distinction that impresses the most casual as being something more than mere jazz dance music. This disk illustrates it aptly.

**AFTER EVERY PARTY (Waltz)—The Columbians.**  
**APPLE SAUCE—Same—Columbia No. 3853.**

Both are west coast products, although generally popular. "After Every Party" is one of the currently popular ballroom waltzes, replete with warm sax overtones. The arrangement novelty contrasts the banjo twanging with the reeds. "Apple Sauce" is a snappy dance number in which a banjo and clarinet duet stand out.

**DEAREST—Sam Cook (Whistling).**  
**CRYING FOR YOU—Same—Okeh No. 4846.**

A novelty "canned vaudeville" disk. Sam Cook, the "whistling minstrel," renders this popular duet,

accompanied by Justin Ring's telling work at the ivories.

"Dearest" starts off decorously and then is synopacted in an accelerated tempo. Similarly the "crying" number is first rendered as a waltz ballad and then jassed for the getaway. This change of pace is very effective.

**IN A CARAVAN (Fox Trot)—Charles Kerr's Orchestra.**  
**GONE!—Same—Edison No. 51147.**

"In a Caravan" (Gene Williams) is a London product reported quite popular in England. For American consumption it is just an average Oriental tune with the average distinction and melody. The Kerr orchestra does it quite well. "Gone! But Still in My Heart," by Lee David and bears the usual David stamp of majesty and melody. All of David's output is decorous and suggests he could turn out a very fetching production score.

**YOU KNOW YOU BELONG TO SOMEBODY ELSE (Fox Trot)—The Lanin Orchestra.**  
**CRYING FOR YOU—Same—Columbia No. 3850.**

The Lanin orchestra has been holding forth for some years at the Roseland, New York. This marks their debut on the Columbia disks, although not unknown on the lesser brands. Their initial try here is impressive. The arrangements feature the assertive brasses in contrast to a precise staccato accompaniment by the reeds. The constant interpolation of counter-melodies also makes the two very familiar tunes sound quite fetching.

**BERCEUSE—Frederic Fradkin.**  
**NOLA—Same—Brunswick No. 2409.**

Fradkin is building up quite a following, both through his vaudeville and picture house appearances like at the Capitol, New York, where he has played return engagements repeatedly. He also via the records. His deft instrumental touch makes his violin solos generally appealing, even to those not given to artistic instrumental work. "Berceuse" is probably familiar to many and "Nola" more so, because of the dance arrangement, first introduced by Vincent Lopez, of the late Felix Arndt's composition. Even the original has that snap and swing that made it so effective as a fox trot.

**YOU TELL HER—I STUTTER (Fox Trot)—Original Pennsylvania Serenaders.**  
**THAT RED HEAD GAL (Fox)—The Collegians—Victor No. 19049.**

Both recording combinations are new names to Victor disk purchasers, although by no means unknown in dance orchestras. The Serenaders are familiar at a number of southern resorts and The Collegians, a Paul Whiteman aggregation, held forth last at the Rendezvous, New York. The boys really hail from a higher institution of learning, mostly Cornell, and judging from their jazz delivery the Ithaca school must have a great course in jazz harmony.

Both fox trots are irresistibly delivered and certain to accelerate sluggish feet.

**BARNYARD BLUES (Fox Trot)—Original Dixieland Jazz Band.**  
**TIGER RAG—Same—Okeh No. 4841.**

The Original Dixieland Jazz Band has no peer in dishing up blues and rags for dance consumption. Both numbers here are composed by D. J. LaRocca, the leader of the aggregation. The "Barnyard Blues," alias the "Livery Stable Blues," is a standard with the Dixielanders. The "Tiger Rag" is a more recent composition, and it takes advantage of the menagerie suggestion of the title by a series of effective interludes. But, of course, it's that wild clarinet that stands out. What would a jazz band do without a clarinet! Abel.

**BAMBALINA (Fox Trot)—Paul Whiteman and Orchestra.**  
**LADY BUTTERFLY (Fox Trot)—The Great White Way Orchestra—Victor No. 19035.**

The "Wildflower" hit, "Bambalina" (Vincent Youmans-Herbert Stothart) already bids fair to become the biggest Victor seller this month, and is touted to develop into a seasonal dance hit of the year. It certainly is an intoxicating dance number as Whiteman does it. Its companion piece is another production number, the "Lady Butterfly" melody. The White Way Orchestra delivers it smartly, yet decorously.

**YOU TELL HER—I STUTTER (Fox Trot)—The Cotton Pickers.**  
**'WAY DOWN YONDER IN NEW ORLEANS—Same—Brunswick No. 2404.**

"You Tell Her" (Billy Rose-Cliff Friend), primarily a lyric song, is a surprisingly infectious dance number, although Billy Jones makes his presence known with a vocal chorus of the number. Jones sings it in perfect dance rhythm, which means a novel acceleration of an ordinarily fast vocal tempo. The Cotton Pickers have made a striking arrangement of the number, sounding fresh and nascent in spots to contrast with the now familiar

tune. These modern jazz arrangers have a knack of almost rewriting a song they record!

"New Orleans" (Creamer-Layton) is another survivor of a defunct colored show—"Strut, Miss Lizzie"—but worthily so. It starts as a slow, melodious jazz with a suggestion of Spanish tango in the patter chorus, but primarily given to warm sax harmonies.

**GEORGIA CABIN DOOR (Fox Trot)—Markell's Orchestra.**  
**BLUE EYES—Same—Okeh No. 4821.**

"Blue Eyes, You Make Me Blue" (Bert Auerbach) had to have something to redeem its trite title and idea, and makes it up with a vengeance in the snappy melody. The sax takes full advantage of the opportunity, going in for fancy gyrations towards the end. The "Georgia" number, by Harry D. Squires and Eleanor Young (Mrs. Squires), is also a melody composition, smoothly sold.

**HENRY'S MUSIC LESSON—Laughing Record.**  
**PORTERS ON A PULLMAN TRAIN—Arthur Collins and Byron G. Harlan—Edison No. 5103.**

Henry's music lesson starts with a "Dutch" professor's attempts at instructing Henry on the cornet. The pupil's "blue" notes provoke constant mirth, which causes the hysterical Lena to go into a long-distance laugh marathon, with everybody concerned joining, the listener included. Very infectious for laugh producing. On the reverse Collins and Harlan offer a "canned" vaudeville novelty with the old-time "Porters on a Pullman Train" number, still packing quite a few laughs, further distinguished by the duo's exceptional delivery.

**YOU'VE GOT TO SEE MAMMA EV'RY NIGHT—Aileen Stanley and Billy Murray (Vocal).**  
**RUNNIN' WILD—Miss Patricola with The Virginians—Victor No. 19027.**

Two currently popular "blues" are coupled on this disk with past mistresses in the art of indigo delivery ably performing. The double version of Aileen Stanley chiding "papa" Billy Murray and the latter apologizing vocally sounds refreshingly new and lends new charm to a now familiar number. In "Runnin' Wild" Miss Patricola is her inimitable self, The Virginians lending excellent instrumental assistance. Her theme of "runnin' wild" now that her papa has thrown her down contrasts novelty with Miss Stanley's plaint. Abel.

## CABARET

(Continued from page 10)

a picture theatre with its wooden box office and a uniformed special policeman on guard. All that has been changed. Its entrance is now inviting the place is metropolitan in atmosphere and exclusive in trade. The Gardens are drawing the nice young people of the town. There is music and dancing only. While Montreal is wet little liquor is seen around the tables, bespeaking much for the same young people as against the younger Americans in the States who "neak" bottles along wherever they may go.

Manager Beale of the Gardens is making himself agreeable to visiting professionals in Montreal. As the Gardens are about the only place there to visit after theatre time at night, the show people are generously attending. Beale seems quite something of a showman. He's willing to stand in with a show for a special night at the Gardens, it giving both good publicity, and in other ways he proves himself right on this stylish job.

Hap Ward has opened his road house near Boston for the summer.

The roof garden of the Richmond (Va.) hotel has booked A. Kaminski and his Spanish garden orchestra for two weeks, retaining Thelma Edwards, dancer. The Richmond roof is Richmond's pioneer cabaret, representing the first effort in this line made here for many years.

Ike Bloom, who operates "Midnight Frolics," one of the most popular cabaret entertainments in Chicago, made an especially strong appeal to picture exhibitors during the convention. As a result of this and of the reputation his place has for good fun it was a popular rendezvous for the visiting exhibitors. The amateur performance on Wednesday night drew an especially big crowd.

The Canadians believe they get a better bird's-eye view of the workings of prohibition enforcement in the States than these in the States. They say they see more liquor go-

ing out of Canada bound for the U. S. than those on the other side of the border see coming in, as they see most of it going out, while we see little coming in. Which, of course, depends where it is landed on this side.

One instance cited by the Canadians happened so near the city of Quebec shore that nearly the entire town knew about it. Some New Yorkers were stopping at the Chateau Frontenac in that city. It's on the C. P. chain. Before they had been there a week the Americans had \$65,000 in Canadian money reposing in the hotel's vault for safe keeping. Curious as to the whys of so much money with a secretive crowd its owners, the Canadian Pacific secret service started to work. They found the New Yorkers were buying a boat to ship booze to the States. There's hardly anything the C. P. can't do in Canada if it wants to, and it found out all of the rest—that the rum runners were shipping 250,000 cases of Scotch on the boat; that the cargo, most of it from England that had been held in Quebec storage houses, represented with cost of handling, transportation, etc., besides original cost of the liquor, nearly \$4,000,000. The boat started away and as far as the Canadians ever found out landed its cargo in the U. S.

The Canadians believe that anyone making a four-million-dollar investment in contraband liquor would want to have some surety they could get away with it.

The Little Club will open Thursday as a Russian cafe, under the title of the Club Bagan. Entirely redecorated in the Russian school, the resort has been leased from the Shuberts by the management of "Pétrowska," a Russian cafe, in East 50th street. Alexander Kolchetsky heads the entertainment of Bagan, with Theodore Bauer, the manager.

Jack Kenny and Joe Foster, who conducted a cafe on Broadway, Buffalo, during the winter, have opened Kenny's road house on the outskirts of that city.

Rhode Island, for some reason or other, will not stretch out its welcoming arms to highly touted New York orchestras brought within its confines to entertain its dance and synopacted loving populace. Twice this has been conclusively proven, despite that in both instances vast sums of money were spent for newspaper, poster and street advertising. The most glaring failure of a reputable musical organization to enthrone Rhode Islanders came about Friday night when the Hippodrome Orchestra of New York, widely heralded and largely advertised as featuring Jimmie Lent, "famous trap-drummer who uses 76 instruments," played before a sadly disappointed crowd at what was termed the Hippodrome Carnival at Rhodes.

Whether the failure to draw more than 1,500 people to the carnival was due to the \$1 admission charged or to the bicycle races and numerous other attractions that entertained crowds cannot be ascertained, but amusement promoters have reached the conclusion that the Little State is exceptionally cold to worth-while out-of-town attractions.

Two weeks ago, two orchestras, one advertised as the Original Dixieland Jazz Band of New York, attempted to stage a dancing battle of music at Infantry Hall, Providence, and failed. The admission was \$1 plus war tax. It was Saturday night, but only \$63 was taken in at the door. The promoter, finding that he did not have enough to pay for the hall hire, partly curtailed the attraction and left an unsavory taste in the mouths of the few who were present.

Max Fisher, on his arrival in Los Angeles, cancelled his vaudeville tour and also a London engagement. He opened Tuesday night, May 29, at the Sunset Inn for the season. The Inn is open only during the summer.

Robe Wolf, musical director for "The Pepper Box," now at the Auditorium, Los Angeles, is organizing a band for the season at Catalina Island.

Billy (Musical) Huehn, formerly in vaudeville, now has a soft berth in the County Clerk's office in the City Hall, New York. He threatens to become a leading politician if he can hold down his present job long enough to get next to how it is done.

a routine of songs, chatter and musical work. The offering proved a pleasing feature, with the freshness of the young couple materially helping. Miss Darling proved sure fire with her dancing violin work, with her younger brother Sammy coming in for applause at the piano. Some of the trick playing indulged in by him could be eliminated. Straight playing would create a better average for him.

Murry and Maddox, a man and woman team, following, were one of the outstanding features of the show. The State, decidedly hard for the average talking act, possessed no pitfalls for this combination. With their smart chatter they garnered laugh after laugh and a genuine outburst of applause at the finish. The couple gave the bill its brightest moments. Herman Timberg followed, using two assistants, a man and woman. The man appeared first for some gagging. It started strongly, but petered out, Timberg bracing the turn with violin work. The young woman appeared later, singing pop numbers, with Timberg furnishing an accompaniment on the violin. This brought a return, but was carried a bit too far. The violin work and dancing during the final minutes clinched a hit. Justa, Marshall and Co. (New Acts), a colored singing and dancing revue team, closed the vaudeville section.

Hart.

## BROADWAY

A good show at the Broadway this week, of the usual standard, with no particular headliner, but graduated to a fitting climax. The Dealans open in a fast acrobatic routine. The men work in tuxes and run through their stuff in a zippy five minutes. They do hand-springs and flip-flops of every conceivable formation, and interested. Florence Brady, a comely stage star, has a penchant for "bluing" her numbers, and accordingly scintillates in that type of song. She strives for a change of pace, but is not wholly successful in that respect. Miss Brady is a comer, however. Harrison and Dakin, with their male accompanist, showed their familiar "tree of us" routine to strict attention. The act impresses the most casual as being "different."

Crafts and Haley, male duo, scored as per usual. The Victor Moore-Emma Littlefield "back to the woods" act still packs many a laugh and the hoke was extraordinarily appreciated by the Broadway mob. The hokum as it is dishied up here is almost scientific in its effectiveness.

Bert Lahr and Mercedes, the former an energetic Dutch comedian of palpable burlesque rearing, woofed 'em. Lahr's aggressive mugging is undeniable. Mercedes, in Spanish costume, foils capably after introducing with a song and dance solo.

The La Pilarica Trio closed with a Spanish dance routine. The younger of the women impressed favorably with her charm, and the getaway was spontaneous following the man's hock-stepping marathon, doing the squat dancing for fully three or four minutes to the self-accompaniment of castanets.

Abel.

## AMERICAN ROOF

A very satisfactory show giving the patrons quantity and quality. Jim Felix, with his horizontal bar and flying trapeze opened. His hazardous feats won applause.

Corinne Arbuckle followed with well-selected songs, each of which pleased a good-sized audience. Smith and Kennedy have a light comedy construction as a medium for some wise repartee well handled by both, with a song that fits interpolated by the man and a song and dance finish. Good appearance, breezy manner and easy playing.

Basil and Allen, two men, one as a recruiting sergeant, the other as a comely Italian recruit, will make good on a big time bill as certainly as on this. The turn is genuinely funny and the men capable, especially the comedian, whose methods are natural and full of unctious. The audience was laughed out when they got through.

"Dance Varieties" has a well-arranged variety of dances. There is class to the act.

Sharkey, Roth and Hewitt got over very nicely with a somewhat old style cabaret act (piano and singing), this emphasized by the passe nance stuff. The pianist did the best work, both as to singing and instrumentation.

Herbert Denton and Co. got laughs with a comedy sketch showing the return home of a traveling man while his wife is doing the spring housecleaning, and his effort to escape his share of it. The comedy climax with the clever playing of the couple put the act in the hit class.

Mignon, the diminutive singing comedienne, next to closing, held the difficult spot admirably, with impersonations.

Margaret and Alvarez on the trapeze registered with their sensational balancing on the bar while in motion. Alvarez's head stand on the swinging trapeze is the last word in equilibrium. "An Old Sweetheart of Mine," a Metro picture, concluded a good show.



# BILLS NEXT WEEK (JUNE 4)

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  
Lionel Atwill Co  
Harry Fox Co  
Allen Stanley Co  
Yorke & King  
H. Stoddard Band  
Moore & Freed  
Four Phillips  
Ted Lorraine Co  
Keith's Riverside  
Olsen & Johnson  
May Toke & Band  
Prickly Charles Co  
Morgan & Mack  
Zelda Stanley  
Beyan & Flint  
Tracy & McBride  
Clown Sea  
(One to fill)  
Keith's 8th St.  
Son Dodger  
Geo MacFarlane Co  
Malinda & Dade  
Cassova  
Joe Cullen  
(One to fill)  
Moore Broadway  
Healy & Cross  
Williams & Taylor  
Lee Gellis

**CECILE HARRY D'ANDREA and WALTERS**  
Featured Dancers  
ALWAYS  
"Mary," "The Merry Widow," "Up in the Clouds," "Spice of 1932," and others.

(Others to fill)  
Moore's Coliseum  
Harrison & Shirley  
The Diamonds  
(Others to fill)  
2d Half  
Pietro  
Walters & Walters  
(Others to fill)  
Keith's Fordham  
Janet of France  
Walters & Walters  
M. Clifton & Prick  
Arnaut Bros  
(Two to fill)  
2d Half  
Paul Decker Co  
The Diamonds  
Murray & Alan  
Herman & Shirley  
(Two to fill)  
Moore's Franklin  
Lillian Shaw  
Harrison & Dakin  
Sealo  
Murray & Alan  
(Two to fill)  
2d Half  
Hawthorne & Cook  
Law Hawkins  
(Others to fill)  
Keith's Hamilton  
Harry J. Conley Co  
Caltes Bros  
(Others to fill)  
2d Half  
Wilfred Dubois

**BROOKLYN**  
Keith's Bushwick  
Chlo Sale  
Tom Smith  
Olsen & Mary Ann  
Bob Albright Co  
McKay & Ardine  
Combe & Nevins  
Bryan & Broderick  
Bert H. Hughes Tr  
(One to fill)  
Keith's Orpheum  
Eddie Cantor  
Kerr & Watson  
Joe Lewis Co  
Lonesome Manor

## 4 DANCING MADCAPS

PLAYING KEITH CIRCUIT  
Produced by GIBBY M.A.P.  
Direction: JIMMY DUNDEN  
Harrison & Dakin  
(Others to fill)  
Keith's Jefferson  
Riney & Bent Rev  
Wm Ebs  
Harris & Vaughn  
Wilfred Dubois  
Davis & Pelt  
(Others to fill)  
Moore's Regent  
Holmes & LaVere  
Dave Roth  
Clifford & Gray  
Princess Waleika  
(Two to fill)  
2d Half  
Princess Waleika  
Deagon & Mack  
(Others to fill)  
Frederick's 125th St.  
2d Half  
Rubin & Hall  
May & Pinto Co  
Flarity & Stening  
Dana & Walters  
Four Phillips  
1st Half  
Wm Edmunds Co  
Jack Little  
Shaw & Lee  
Ormebee Co

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Newkirk & M. Sie  
(31-3)  
2d Half  
Leigh & Jones  
John McKenna Co  
Dolly Wilson Co  
Edwards & Edw's  
Ash & Hall  
Frederick's 59th St.  
2d Half (24-27)  
Sampson & Douglas  
Phonograph Players  
Melinda & Dade  
LeRoy Bros  
Jones & Ray  
(One to fill)  
1st Half (23-30)  
Pietro  
Harris & Knapp  
(Others to fill)  
2d Half (31-3)  
Low Welch  
Newkirk & Meyers  
Billy Arlington Co  
Chester & Devere  
(Others to fill)  
Frederick's 6th Ave.  
2d Half (24-27)  
Leodom & Stamper

(Others to fill)

**BATAN ROUGE**  
Columbia  
(Shreveport split)  
1st Half  
Micahiah  
Welch Mealy & M  
Briscoe & Raub

## VARDON and PERRY

HEADLINING PANTAGES CIRCUIT

Joe K. Watson  
Juggland  
BIRMINGHAM  
Lyric  
(Atlanta split)  
A & L. Sheldon  
Sterling Four  
Baxley & Porter  
D'Amore & Collette  
Howard & B Rev

**BOSTON**  
B. F. Keith's  
Adelaide & Hughes  
Pierce & Ryan  
Ruth Royce  
Roxey Latocoe  
Georges Dufranne  
Marion Murray Co  
"Fritio" & Clirto  
The Frabellies  
Mack & LaRue

**CINCINNATI**  
Palace  
Fondell Four  
Nepolitani Duo  
Morgan & Binder  
Caul Sila & Co  
Lew Wilson  
Jack George Duo  
Zeno Moll & Carl

**CLEVELAND**  
Hippodrome  
Garcia & Bros  
Orfen & Drew  
Coogan & Casey  
Royal Venetian 5  
Neal Abel  
Bird Cabaret  
106th Street  
Lawton  
G Yeoman & Lixie  
Santos & Hayes  
Gilfoyle & Lange  
(Two to fill)

## SHEAN and PHILLIPS

Featured with ONA MUNSON  
Playing R. F. Keith Circuit

**DAYTON**  
B. F. Keith's  
Nina  
Lexey & O'Connor  
\*Murphy & Clark  
Miss Mystery  
M & A. Clark  
White Way Orch  
2d Half  
Yip Yaphankers  
Harry Watkins  
Cook & Oatman  
Robt. Reilly Co  
Lidell & Gibson  
Crystal Bennett Co

**ELIZABETH, N. J.**  
Proctor's  
2d Half  
Wm Edmunds Co  
\*Brooks & Ross  
Casey & Warren  
Al Striker  
Clap Sila & Benett  
(One to fill)  
Fern & Marie  
The Brilante  
(Two to fill)  
1st Half (23-30)  
Lew Wilson  
Bobbe & Stark  
(Others to fill)  
2d Half (31-3)  
Laura Ormebee Co  
Alexander & Elm're  
Recco  
(Others to fill)  
Keith's Prospect  
2d Half (24-27)  
Rooney & Bent Rev  
Davis & Pelt  
Harris & Griffin  
Wm Ebs  
(Others to fill)  
1st Half (23-30)  
Shaw & Lee  
(Others to fill)

**INDIANAPOLIS**  
Palace  
Johnny Clark Co  
Hallen & Day  
Stanley Chapman  
Kavanaugh & E  
Bernard & Scarth  
(One to fill)  
Wilson Aubrey 3  
Rudell & Dunigan  
Fox & Allya  
Val Vox  
Ward's Symphonists  
JACKSONVILLE  
Friends  
(Savannah split)  
1st Half  
Will Morris

**ATLANTA**  
Lyric  
(Birmingham split)  
1st Half  
Stewart & Mercer  
Murray & Gerrish  
Kennedy & Rooney  
Eddie Nelson  
Francis & Johnnies

**BALTIMORE**  
Maryland  
Russell & Marconi  
Noi Lester Co  
Flourette Joe-rie  
Al Wohlman  
Creole Fashion Pl  
Prickly Ardie, Co

**LOUISVILLE**  
National  
Wilson Aubrey 3  
Rudell & Dunigan

## HUGH HERBERT

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**PHILADELPHIA**  
B. F. Keith's  
T. K. O'Meara  
J. K. Hall  
Joe Cook  
Alex & John Smith  
Brown Sisters  
Helen Stiver

Fenton & Fields  
La Palencia Trio  
Helen Ware Co  
**PORTLAND, ME.**  
B. F. Keith's  
Benese & Baird  
Senator Ford  
Worndon Bros  
Tony Gray Co  
Neil O'Connell  
Jack Norton Co

**RICHMOND**  
Lyric  
(Norfolk split)  
\*Sally Sila & Rita  
Schlichta Mannikins  
(Others to fill)

**SAVANNAH**  
Bijou  
(Jacksonville split)  
1st Half  
Powell & Brown  
Worley & Hillier  
Raymond Bond Co  
Harry Breen  
The Bradnas

**SYRACUSE**  
B. F. Keith's  
El Rey Sila  
Dotson

## WATCH THIS SPACE

For 4 Weeks

## REMEMBER THE NAME THE FOUR DIAMONDS

This Week  
REGENT and HAMILTON  
Next Week  
COLISEUM and FORDHAM  
ALF T. WILTON  
REPRESENTATIVE

Crowl Is Coming to Town

Owen McGivney  
B. & Wheeler  
W & J Mandel  
The Wager  
Melodies & Steps  
Joe DeLier  
Laura Ormebee Co  
Cahill & Romaine  
(One to fill)  
1st Half (23-30)  
Howard Kyle Co  
Willy McNea & E  
A. & F. Stedman  
Alexander & Elm're  
(Two to fill)  
2d Half (31-3)  
Stars of Future  
Kennedy Bros  
(Others to fill)

**TOLEDO**  
B. F. Keith's  
Robert McNea & E  
Yip Yaphankers  
Shriner & Fitts  
Lidell & Gibson  
Primrose Four  
Crystal Bennett Co  
2d Half  
Booth & Nina

## POL'S CIRCUIT

BRIDGEPORT  
Palace  
Samated & Marion  
Ergott & Herman  
\*Nila Mac Co  
5 Entertainers

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Chief Capoulcan  
Emilie Lea Co  
Watts & Hawley  
Gus Fowler  
2d Half  
Hyde's Band  
LaFleur & Portia  
Duncan & Joyce  
Peppito  
\*Danice & Dane

**HARTFORD**  
Capitol  
LaFleur & Portia  
\*Danice & Dane  
Peppito  
Belle Baker  
\*Stephano  
2d Half  
Elkins Fay & M  
Belle Baker  
Lemon for Wives  
(One to fill)

**NEW HAVEN**  
Palace  
E & I Tindell  
\*Duncan & Joyce  
Runaway 4  
Mel Kie  
Hyde's Band

**TOMMY**  
—SARA  
**VAN and VERNON**

Gilbert & Kennedy  
2d Half  
Samsted & Marion  
Mercedith & Snoozor  
Southern 4  
\*Nila Mac Co  
Chief Capoulcan  
Bits of Dance Hits  
SCRANTON, PA.  
Pol's  
(Wilkes-Barre split)  
1st Half  
Moyle & Parti  
Alma Graham Co  
Capps Family

**BOSTON KEITH CIRCUIT**  
BOSTON  
Gontz & Duffy  
Ethel MacDonough  
Freda & Anthony  
Adelaide Bell Co  
(One to fill)  
Gordon's Olympia  
(Scollay Square)

## "SIE" JAMES DWYER

(Two to fill)  
BROCKTON, MASS.  
Strand  
Harper & Clark  
Peggy Brooks  
Cresdon & Davis  
(One to fill)  
2d Half  
Mardo & Rome  
Dooley & Sales  
Hanako Japs  
(One to fill)

**WHITE PLAINS**  
Lyric  
Musical Hunters  
Al Raymond  
Seed & Austin  
(Others to fill)  
Cavanaugh & Cper  
Arnaut Bros  
Winona Winter  
Jack Wilson Co  
(Two to fill)

**YONKERS, N. Y.**  
Proctor's  
2d Half (24-27)  
Son Dodger

**FALL RIVER**  
Empire  
Bob Bob & Bobbie  
Arthur Finn Co  
Mardo & Rome  
Hanako Japs

## CHICAGO KEITH CIRCUIT

**CINCINNATI**  
Palace  
Caul Sila  
Jack George 3  
Leo Wilson  
Fondell Four  
(Others to fill)

**CLEVELAND**  
Ronde's Hipp.  
Musical Hunters  
Orren & Drew  
Royal Venetians  
Bird Cabaret

**DAYTON**  
B. F. Keith's  
Murphy & Clark  
Mist Mystery  
(Others to fill)  
2d Half  
Harry Watkins  
Valentine Vox  
Crystal Bennett Co  
(Others to fill)

**DETROIT**  
La Salle Garden  
Damerall & Vall  
Loser & Dale  
Harry Watkins  
Cook & Oatman  
Arthur & Peggy

**KOKOMO, IND.**  
Strand  
Davis & Bradner  
Snow & Norine  
Johnson & Baker  
(One to fill)  
2d Half  
Harry Rapp  
Fisher & Climore  
(Two to fill)

**LEXINGTON, KY.**  
Bea All  
Lottie Agherton  
Elmore Pierce Co  
(Others to fill)  
Australian Arman  
Stewart Gilra  
J & N Olms  
(Two to fill)

**LOUISVILLE, KY.**  
National  
Valentine Vox  
Warr's Syncoaters  
Fox & Allen  
Wilson Aubrey Trio  
(Others to fill)  
Stanley Chapman  
(Others to fill)

**TERRE HAUTE**  
Liberty  
Clara Campbell

## EDDIE BORDEN

2d Half  
Mabel Harper  
Moore & Kendall  
Hurst & West  
(Two to fill)  
2d Half  
Clayton & Lennie  
(Two to fill)  
2d Half  
McCormick & W  
(Three to fill)

**INDIANAPOLIS**  
Palace  
Stanley Chapman  
Crystal Bennett Co  
(Others to fill)  
2d Half  
Valentine Vox  
Warr's Syncoaters  
Fox & Allen  
(Others to fill)

**ORPHEUM CIRCUIT**  
CHICAGO  
Palace  
(Sunday opening)  
Leon Errol  
Van & Schenck  
Jean Adair Co  
Dooley & Storey  
Shelton & Pryor  
Pearson N & P  
Rainbows End  
State-Lake  
(Sunday opening)  
Benson Orchestra  
Ben Welch

**COUNT**  
PERRONE and OLIVER  
in a "Song Symphony"  
ORPHEUM CIRCUIT

Ernest R. Ball  
Dance Creations  
Wright & Dietrich  
Smith & Baker  
Silver Duval & K  
Bento Bros  
Margot & Alvares  
Lillian Watson  
Right  
Barry & Lancaster  
(One to fill)

**DES MOINES**  
Orpheum  
(Sunday opening)  
Oiga Cook  
Hickman Bros  
Tempest & D'ken  
Margaret Maxwell

**KANSAS CITY**  
Main Street  
\*Roy B & Orch  
Wells Virginia & W  
Wylie & Hartman  
5 Leisels  
Farnell & Florence

**LOS ANGELES**  
Hill Street  
Bronson & Baldwin  
Margaret Padula

**AGNES**  
FINLAY and HILL  
in "Vodvil a la Mode"  
with ENRICO CARUSO SBORDI

Sylvester Family  
Wilbur & Adams  
\*Mish  
Tola  
Orpheum  
Pamela Price  
Clayton & Edwards  
3 White Kuhns

**ST. PAUL**  
Palace  
Emerson & Edwin  
Hill & Werner  
Billy Glasgow  
F. Farnum Band  
Cross & Sara  
Whiting & Bart

## LOEW CIRCUIT

**NEW YORK CITY**  
State  
8 Blue Devils  
Cannon & Marie  
Eddie Carr Co  
Mignon  
(Two to fill)  
2d Half  
Jack Hanley  
Joe Stanley Co  
Mignon  
Bob Pender Tr  
(Two to fill)  
American  
Maxine & Robby  
Dress Sisters  
Judson Cole

## BOB MURPHY "and"

suggests for your summer vacation  
Bingham Beach, South Royalton, Vt.

Harrison Moss  
Hanson & Burtons  
Gates  
Jack Hanley  
Evan & Wilson  
Fred Webster Co  
Collins & Pillard  
Bob Pender Troupe  
2d Half  
Maxine & Robby  
Antrim & Vale  
Grey & Old Rose  
Lehr & Kennedy  
Quixey Four  
Palace  
Manie Lunetta  
Tower & Welch

## JACK POWELL SEXTETTE

HEADLINING PANTAGES CIRCUIT  
Week of June 4, Winnipeg

Hans & Bert's Sis  
2d Half  
3 Danolis Sis  
Golden & West  
Golden Bird  
Celia Weston Co  
(One to fill)  
Lincoln Square  
Hubert Dyer Co  
Marjorie Burton  
York & Maybelle  
Shirley Roth & H  
Justa Marshall Co  
2d Half  
Ward & Zeiler  
Albert Rickard  
Grey & Byron  
Poster & Hammon  
Samaroff & Sonia  
Greely Square  
LeVaux  
Merritt & Coughlin  
Lillian Morton  
Grey & Old Rose  
Elliott & LaTour  
Arco Bros  
Mainette Duo  
Flo Ring  
Bronson & Ranso  
Carl & Ines  
Collins & Pearl  
Walters & Mack  
Balances Street  
Margaret & Alvares  
Golden West  
Lillian Watson  
Joe Stanley Co  
Mack & Lane  
Gold & Lynn  
Arco Bros  
Jean Boydell

**ASTORIA, I. L.**  
Astoria  
3 Danolis Sisters  
Sam Mana  
F & O Walters  
H. O. Walters  
Quixey Four  
Ward & Zeiler  
2d Half  
Grosius & Brown  
Adelson & Marcell  
Judson Cole  
Murray & Maddox  
Sharkey Roth & H  
Corinne Humber Co

**ATLANTA**  
Grand  
Foris & West  
Delbridge & G  
Quinn Bros & S

**WALTER**  
WARD and DOOLEY

**ETHEL**  
WARD and DOOLEY

**CHICAGO**  
Palace  
(Sunday opening)  
Leon Errol  
Van & Schenck  
Jean Adair Co  
Dooley & Storey  
Shelton & Pryor  
Pearson N & P  
Rainbows End  
State-Lake  
(Sunday opening)  
Benson Orchestra  
Ben Welch

**MILWAUKEE**  
Palace  
(Sunday opening)  
Land of Fantasy  
Gibson & Cinnell  
Shelton & Pryor  
Pearson N & P  
Steppe & O'Neill  
Cumings & White

**MINNEAPOLIS**  
Hennepin  
(Sunday opening)

**ORPHEUM**  
Pederson Bros  
Billy Maxwell 3  
\*Antrim & Vale  
Norton & Melnotte  
Lehr & Kennedy  
Corinne Humber Co

**BIRMINGHAM**  
Bijou  
Ella LeVall  
Rolley & Billy  
Fred Swarts Co  
Bond & Moore  
Lylett Twiss Seat  
2d Half  
Foris & West  
Delbridge & G  
Quinn & Smith  
Ethel & Hines Co  
(One to fill)

**BOSTON**  
Orpheum  
Ishikawa Japs

**CHICAGO**  
Palace  
(Sunday opening)  
De Marcos Band  
Walton & Brandt  
Morris & Campbell  
Frank Whitman  
Reveries  
Gordon & Rica

**SAN FRANCISCO**  
Golden Gate  
(Sunday opening)  
Sylvia Clark  
Stanley Chapman  
Claire Forbes & C  
Snow Columbia & H  
Blossom Serley Co  
Skatelles  
Alexandria  
P. McIntyre Co

**CHAS.**  
FINLAY and HILL  
in "Vodvil a la Mode"  
with ENRICO CARUSO SBORDI

**ST. PAUL**  
Palace  
Emerson & Edwin  
Hill & Werner  
Billy Glasgow  
F. Farnum Band  
Cross & Sara  
Whiting & Bart

**BROOKLYN**  
Metropolitan  
Selma Brantz Co  
Corinne Arbuckle  
Will Stanton Co  
Basil & Allen  
Dance Varieties

**CLEVELAND**  
State  
The Brannons  
Bennington & Scott  
Cardo & Nell  
Jimmy Yavo Co  
Royal Pain Tr

**LONDON, CAN.**  
Loew  
Claire & Atwood  
Green & Myra  
Alton & Allen  
2d Half  
Boller & Ryndels  
Sherlocks & Clin'tn  
Lazar & Dale

**MEMPHIS**  
State  
Monroe & Grant  
Conroy & Howard  
Ling & Long  
Mallon & McCabe  
Musical Mania  
2d Half  
Ella LaVall  
Rolley & Billy  
Fred Swartz Co  
Bond Morse  
Lyttels & Saul

**MILWAUKEE**  
Miller  
Wyoming Duo  
Ubert Carlton

Conroy & Howard  
Ling & Long  
**OTTAWA, CAN.**  
Loew  
Victoria & Dupre  
C & C McNaughton  
In Wrong  
Jean Grassie  
Brown Gr'd'r & B  
PAL PARK, N. J.  
Paula  
4 Aerial Stars  
Blake's Mules

**PROVIDENCE**  
Emory  
Toto Hammer Co  
Ardelle Cleaves  
Abbott & White  
Emily Darrell  
J Connors Revue  
2d Half  
(One to fill)  
Penman & Lillian  
Jordan Saxton Co  
Maxon & Brown

## POTTER and GAMBLE

B. F. KEITH CIRCUIT

Direction: THOS. J. FITZPATRICK

C & T Harvey  
Matthews & Ayres  
Larry Harkins Co

**MONTREAL**  
Loew  
Hoffman & Jessie  
Villon Sisters  
Moore & Fields  
Hughes Clark  
Graser & Lawlor

**NEWARK, N. J.**  
State  
Fern Bigelow & K  
F & T Hayden  
White Black & U  
Morley Sisters  
Will Morrissey

**NEW ORLEANS**  
Crescent  
Stanley & Stuart  
Kette Sisters  
Allen & Kirby  
Page & Dyer  
Milette Sis & P'lk  
2d Half  
Monroe & Grant

**GUS SUN CIRCUIT**  
BUFFALO  
Lafayette  
Frank Wilbur  
Paul & Goss  
Mayo-Leslie Co  
Kramer & Griffin  
Nell Woods Co

**CINCINNATI**  
Chester Park  
Hap Hazard & M  
Viggo & Dorothy  
Ray Reid

**JACK CLIFF**  
THOMAS and HAYMAN  
ECCENTRIC DANCERS  
Have signed for New York production,  
CHAMBERLAIN BROWN Office

Stanley Doyle & R  
Genero Sisters

**COLUMBUS**  
Olestant Park  
Geo La Tour  
Fowler & Mack  
Taps & Taps  
Howard & Louise

**CORTLAND, N. Y.**  
Cortland  
Ralph Seabury  
Frick & Adair  
O'Neill Sis & B's'n  
(One to fill)

**E. LIVERPOOL, O.**  
Strand  
Lillian Wright  
Fairfield 2  
2d Half  
Adams & T Sis

**FULTON, N. Y.**  
Quirk  
Jack Lipton

Morris & Flynn  
Little Miss Nobody  
(One to fill)  
2d Half  
Grace Dore  
Faber & McGowan  
(Two to fill)

**FIQUA, O.**  
May's O. H.  
Demure, Null & V  
Dale & Young

**ROCHESTER**  
Victoria  
Faber & Walters  
Thomas & F Sis  
2d Half  
Knox & McGowan  
Little Miss Nobody

**TOLEDO, O.**  
Lester Leigh & L  
Lillian Wright  
Dorothy R'h'd Co  
M Fox Canines  
Willie Twish

**WESTERN VAUDEVILLE**  
CHICAGO  
Kedzie  
Vlaser Co  
J P Medbury Co  
Harry Rapp  
Harry Holman Co  
Gordon & Day  
(One to fill)  
2d Half  
J & J Gibson  
(Others to fill)  
Majestic  
Zelda Bros

**GD. ISLAND, NEB.**  
Majestic  
(3)  
J & E Arnold  
Watson & St Alva

**KAN. CITY, KAN.**  
Electric  
2d Half  
Follette's Monks

**LA CROSSE, WIS.**  
Rivoli  
(3)

**Official Dentist to the N. V. A.**  
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O'Connor Girls  
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Coutler & Rose  
Berzac's Circus  
Little Cottage  
Bender & Arms'tg  
Page H & Mack

**ABRDEEN, S. D.**  
Orpheum  
(2-3)  
Joe Allen  
Sam Liebert Co  
Robb & Whitman

**FARGO, N. D.**  
Grand  
Joe Allen  
Sam Liebert Co  
Robb & Whitman  
2d Half  
Flick & Claret  
Gibson Sis & Grdy  
(One to fill)

**GD. FORKS, N. D.**  
Orpheum  
(8-9)  
F & M Collins  
Mowatt & Mullen  
Milton & Lehman

L'V'N'W'RTN, KAN.  
Orpheum  
Holliday & Willette  
(3)  
Louis Love Co  
Gaffney & Walton  
Arley & Gibson

**MILWAUKEE**  
Majestic  
Trenelle 3  
Sigsbee's Dogs  
Mack & Velmar  
Sterling & Gold  
Desley Sis Co  
Valand Gambin  
Ward & Doolcy  
Leonard & Barnett

**MINNEAPOLIS**  
7th St.  
Gillette & Rita  
Williams & H'w'd  
Paul Rahn Co  
Hill & Cameron  
Rubini Sisters  
Nick Hufford  
Four Tamakis

**NORFOLK, VA.**  
Auditorium  
(3)  
Norton & Brower

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Stuart's Revue  
(8-9)  
The Lampkins  
Keith & Parker

**ST. LOUIS**  
Columbia  
Wallace & Clyde  
(Others to fill)  
2d Half  
Bell & Van  
(Others to fill)

**Grand**  
The Earls  
Lawrence & B'rm  
Gordon & Day  
Four of Us  
Birds of Paradise  
Ernest Hilt  
Little Caruso Co  
Carter & Powers  
Melvin Bros

**Shydome**  
Jess & Dell  
McCrink & Whill  
Broderick Wynn Co  
2d Half  
Wallace & Clyde

**Kneeland & Pw'rs**  
(Two to fill)

**SO. BEND, IND.**  
Palace  
Wilma & Vanceni  
Hurst & Vogt  
(Three to fill)  
2d Half  
Berg & English  
Primrose Four  
(Three to fill)

**SPRINGFIELD, MO.**  
Electric  
Jerome & France  
2d Half  
Mack & Reading

**TOPEKA, KAN.**  
Novelty  
Louis Love Co  
Gaffney & Walton  
Arley & Gibson  
2d Half  
J & E Arnold  
Watson & St Alva  
(One to fill)

**PANTAGES CIRCUIT**  
**MINNEAPOLIS**  
Pantages  
Prevost & Goulet  
Cornell Leona & Z  
Yvette Co  
G & H Ellsworth  
Corcids's Animals

**WINNIPEG**  
Pantages  
Minton Bros  
Jones & Sylvester  
La Tell & Voics  
Jack Powell 6  
Foley & La Tour

**Castleton & Mack**  
Olga Mishka Co  
Charbot & Tortoni  
Walter Weems  
Shells of Arab  
Glenn Chester Co  
**SAN FRANCISCO**

**Pantages**  
Whirl of World

**OAKLAND, CAL.**  
Pantages  
Phil La Tosca  
Sid Gold & Bro  
Honeymoon Ship

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(Same bill plays  
Regina 7-9)  
Nada Norrine  
La France & Byron  
Casson & Clem  
Georgia Mistrals

**EDMONTON**  
Pantages  
Ziska  
Ulla & Clark  
Spanish Dancers  
Jack Strouse  
Redley Trio

**Travel**  
Petrams Brown  
Knowles & White  
H Downing Co  
Marion Claire  
Long Tack Sam

**SPOKANE**  
Pantages  
Adonis & Dog  
O'Meara & Landis  
Pier's Midy Maids  
Youth  
D'wn'g & O'Rourke  
La France Bros

**SEATTLE**  
Pantages  
The McBannas  
C'nolly & Francis  
Telephone Tangle  
Gallerani Sisters

Carl McCullough  
Alexander

**LOS ANGELES**  
Pantages  
Allen & Taxie  
Prnc'n & Vernon  
Dummiess  
Nan Halperin  
Pasquale Bros

**SAN DIEGO**  
Pantages  
De Lyons Duo  
Jim & Jack  
Burke & Betty  
Ned Norton Co  
Regal & Moore  
Hori Trio

**LONG BEACH**  
Pantages  
Five Chapins  
La Pine & Emery  
Marriage-Divorce  
Finlay & Hill  
Whille Bros

**SALT LAKE**  
Pantages  
Equill Bros  
Chick Supreme  
Ross & Roma  
Lewis & Norton  
Bob La Salle  
Joe Jackson

**OGDEN, UTAH**  
Pantages  
(4-6)  
Schepps Circus  
Hope Vernon

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Pantages  
Leon & Mizie  
Purcella & Ramsey  
Juliet Dika  
Clay Crouch  
Callahan & Bliss  
Three Falcons

**BELLINGHAM**  
Pantages  
Laurie De Vine  
Frankie & Johnnie  
Early & Laight  
H Seymour Co  
Kranz & White  
Gautier's Toy Shop

**TACOMA**  
Pantages  
Martinette  
Conn & Albert  
Klase & Brilliant  
Francis Renault  
Geo Mayo  
Dance Evolutions

Dewey & Rogers  
Cave Man Love  
Davis & McCoy  
Harvard Holt & K

**DENVER**  
Pantages  
F'zw'rt & Francis  
Alda Earl & L  
Toney & George  
Howard Co  
Five Jansleys  
Morin Sisters

**COLO. SPRINGS**  
Pantages  
(4-6)  
(Same bill plays  
Pueblo 7-9)  
Shells Favorite

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Pantages  
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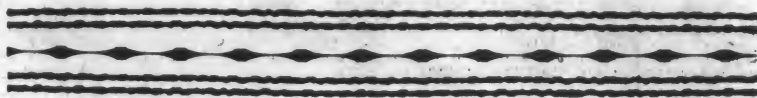
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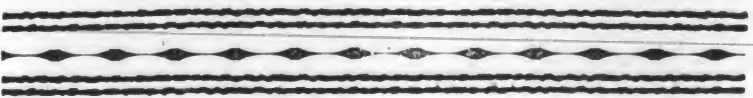
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Direction H. B. MARINELLI

All matter in  
CORRESPONDENCE  
refers to current  
week unless  
otherwise  
indicated.

### CHICAGO

VARIETY'S  
CHICAGO  
OFFICE  
State-Lake  
Theatre Bldg.

Van and Schenck, who are to remain at the Palace two, and possibly four, weeks opened Sunday with a dandy day as effective opposition, to the extent that every seat was not occupied. The reception accorded them and the hit registered more than overcame it. They sang 13 songs. They worked 33 minutes in their own act.

On top of this hit the Palace had a new band to Chicago in Raymond Fagan and His Symphonic Dance Orchestra, which did so well that Fagan made a little speech to the effect that it seemed like coming to his home town instead of an initial showing in a city where the organization was unknown. It is an aggregation from Rochester, N. Y. There are 10 men playing the usual instruments, excepting that the brass section is reinforced by a second cornet and the first violin—Will Burnham—has a novelty instrument which he calls a "faganola." It is a violin with a bell. Burnham did two numbers. Walt Thiem, with his saxophone, soloed "Runnin' Wild." John Rubi as "Mr. Shean" and Norman McPherson as "Mr. Gallagher," with Sousaphone and clarinet, scored in an encore number. Fagan played a piano solo with the band in it in spots. It is dandy dance music, and for 26 minutes entertained, finishing with a success second only to the headliners.

The third hit honors of the bill went to Eddie Ross, who had a clean sweep on fourth, following three acts which are only mediocre when gauged by Palace standards. His monolog was well received and his banjo gave its usual delight. He has a novel way of working which carries strong appeal. The show opened with Six Hassans. It is a good act for such a position. Fern Redmond and H. Wells in "The Gyp" followed with an act which has two redeeming features—the eccentric dancing of the man and the early part of the talk. These good points do not make it entirely satisfactory for a big bill.

Frank Sinclair and Cliff Dixon in "The Little Cottage" have an offering framed to bring girls to a program and present a trio of attractive ones in a merry little skit, though not as heavy as the Palace is used to having. Blackface Eddie Ross followed.

Then came Roy Sheldon, Lucille Ballantine and Robert Heft, with a combination interesting because of Miss Ballantine's good dancing and because Roy Sheldon is a pianist who can dance and sing and does not take himself too seriously at the piano. Van and Schenck and Fagan's Orchestra occupied the next position.

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tions. Next to closing came Harry Steppe and Harry O'Neal in a rapid-fire talking act characterized by refinement, but being of the rapid-fire order—just the thing needed to follow these two big hits. The Three Weber Girls closed the performance, and their act, with its start in one, is seen to much better advantage in this position than when opening as it was caught at the State-Lake. The girls do some clever acrobatic stunts, and while the comedy of one may not strike every theatregoer as amusing, it certainly adds to the act from a booking standpoint.

Loop.

Three Le Comte and Flesher musical shows are planned for next season and routes are being booked for two of them. These companies are not "tabloids" but regular one-night stand musical organizations. There is a Hyatt wheel of tabloids in the mid-west and to confuse the LeComte and Flesher shows, with such organizations is a joke to those who have seen the "tabs" changing people every week and operating under conditions which make any

day afternoon and night at the American.

The Three Melvins opened with acrobatic accomplishment, in which the feature is a leap from a springboard to a hand-to-hand stand, covering a distance half way across a big stage. Whitfield and Ireland followed with their rube comedy drop, which held attention for a time, and then appeared in person for some comedy which obtained hearty laughs. "A Trip to Hittland," introducing Bobbie Jones, Bernie Grossman, Tom Lucet, Hal Burton, Dan Dougherty, Rennie Cormack, Fred Hall and Tom Sherman, is a five piano and eight men combination, which presents the song writing idea in an entertaining way. The boys pretend to compose "Oh, Benjamin," a song based on the Benton Harbor religious scandal, which is timely and which naturally creates a lot of laughter. Lines about making the girls say "amen" and "waking up with Big Ben" caused the loudest guffaws. Winsor McKay, programmed as apprentice with the permission of the Hearst papers, scored with his novelty in

### CORRESPONDENCE

The cities under Correspondence in this issue of Variety are as follows, and on pages:

|                   |    |                        |    |
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| BALTIMORE .....   | 35 | MINNEAPOLIS .....      | 30 |
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| CHICAGO .....     | 30 | SYRACUSE, N. Y. ....   | 35 |
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| LOS ANGELES ..... | 33 | WASHINGTON, D. C. .... | 34 |

attempt at show business a farce. Walter Rolles, advance agent for "Listen to Me" and a champion wild-cat boy, is here spending a short time with Frank Flesher in summer quarters at the Raleigh hotel. Charles George, who writes the shows, is here from New York, boosting the third show.

Transfer of the lease of the Barbee Loop Theatre to William Fox was effected this week. The house will open again Sept. 1, after extensive alterations, and will be the Chicago home of Fox films, according to Sidney Meyers, manager of the local Fox branch. Barbee's Loop Theatre has been dark for some time, coming to grief after continued "gypping" of the public with old films advertised as being new.

"The Land of Fantasie" is the biggest feature at the State-Lake this week, though there are three other headline numbers, making one of the biggest shows from an entertainment standpoint seen there in some time. Mlle. Stasia Ledova, premier danseuse of the Chicago Opera Company for a couple of seasons, is in the production, along with W. Wania, a dancer from the Russian ballet. Jimmy Lyons, eccentric comedian, is another who could well occupy a regular position on a bill. The first show Sunday morning did not present "The Land of Fantasie," and when Gibson and Cornelle could not show up, Howard and Clark were substituted, and Hap Farnall and Florence, at the Majestic for the previous week, were put in for the single show, doubling with an engagement Sun-

day afternoon and night at the American. He got a lot of laughs. Fred Hughes, Welsh tenor, with a male pianist, came next, and following a string of acts, all men with the exception of Marie Ireland, was not in ideal position, though his singing was well liked. Hap Farnall and Florence, though in for a single performance, presented some rhyming about the acts which preceded which is worthy of praise. There are few comedians who would go to this trouble for one show. The rhyming had been put into his act at the Majestic last week, and he jibbers it very well. Clark closed the first show. Joe Howard sang a number of his former song successes, and though he observed in a speech that the appreciation awarded them delighted him, it seemed that comparatively few of the State-Lake patrons remembered the old La Salle days when Joe Howard was the talk of Chicago. Miss Clark appeared in these songs and did "My Man" and a selection from "Good Morning, Dearie," in which she scored a personal success. Mr. Clark said in his talk that he had recently produced the "best act" in the East that had been seen at the New York Palace, but that Messrs. Vincent and Gottlieb had decided that he had better not play it in Chicago until fall. The offering presented was probably put in the bill on short notice, for there was a hitch in working the scenery which Mr. Howard covered very nicely, not permitting it to interfere with his good humor. (Ned Norworth and company not seen.)

The consolidation of theatrical interests recently effected at Peoria ties up nine theatres, practically all of the theatrical and picture interests of that city. The Madison will offer one exclusive first run film like "The Pilgrim" or "When Knighthood Was in Flower" and another important film for its program; the Palace, formerly the Ascher house, will become a split-week vaudeville theatre; the Orpheum, which has been the vaudeville house, will play the legitimate attractions; the

Hippodrome will continue with tabloids for a time at least. Dee Robinson and Charles Nathan effect a "closed town" by the consolidation of interests. Other theatres affected are the Lyceum, Apollo, Majestic and Duchess.

The Frank Adams Electric Co. of St. Louis, the "Major System" of theatre lighting, is issuing a handsome pamphlet through A. E. Haves, of Chicago, which calls attention to a new kind of panel board which has sectional construction instead of the old one-piece idea. The board has had two years of laboratory experience and one year of actual installation. The catalog argues for standardized practice for greater effectiveness in stage lighting, and includes the "schedule" for the Tivoli theatre in Chicago originated by the Major System, which summarizes on one sheet all the information used, carried on pages of specifications.

"The Dancing Girl" opens at the Colonial Sunday night, instead of going into the Apollo, as previously planned. "The Passing Show" remains at the Apollo indefinitely. "The Passing Show" people are taking a cut of around 25 per cent.

John Gordon was arrested while selling tickets in front of the Apollo theatre and his case continued until June 8. Four policemen were detained on complaint of theatre patrons that they were annoyed by scalpers and this arrest was the result.

The old Pekin at 27th and State, years ago the colored theatre of Chicago, may be taken over and turned into a police station.

Ernest Scanlon was attached in Boston for not paying alimony to Florence Press. The amount due is approximately \$5,000, according to her attorney.

### BOSTON

By LEN LIBBEY

A trace of the light form of entertainment associated with vaudeville theatres during the weeks of the season when warm weather prevails and when the prevailing trend is more toward the summer parks and the seashore was noticeable in the bill at the local Keith house this week. The bill ran toward singing and musical acts, with a very conventional opening and maintaining the same attitude throughout.

Mary Young in the playlet that she used to entertain the boys over across during the war is given the headline position. Having played stock for years at the old Castle Square theatre she can be depended upon to bring into the vaudeville house many who remember her from that time and who have not had an

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opportunity to see her play during late years in the city proper. The playlet is "Wanted a Baby," built along very broad farcical lines, with plenty of action and nothing in the way of novelty.

Caupolican, the Indian baritone, has the next position of prominence with his song routine. His numbers are well chosen, although much of the tone that would ordinarily go with an act such as he puts over is lost by his comedy remarks that don't seem to belong in his work at all.

The show is opened by Ray G. Huling with his seal, with Block and Dunlop in second position. The most pretentious act on the bill is that of Miss Bobby Folsom and Jack Denny and their Metropolitan orchestra. This act was in good standing from the start, was worked up well, and finished strong.

Willie Solar came along with his comedy singing just at the proper time and in a short time had the house working for him every minute.

Dooley and Sales were the usual Boston hit, with their material touched up somewhat but the general idea the same, and Emilio Lea in "Rehearsing for Vaudeville" closed the show.

### MINNEAPOLIS

Summer resorts of Minnesota, land of 10,000 lakes, are featuring pictures this season as one of the entertainment features. One resort at Chicago lake, Lindstrom, Minn., offers free movies three times a week.

Buzz Bainbridge, owner and manager of Bainbridge Players, will be aboard a special train which will be made up here for the Dempsey-Gibbons fight at Shelby, Mont., July 4. Others in local theatrical circles are planning to attend the battle.

Minneapolis had the greatest array of names on billboards last week seen here for many seasons. Otis Skinner played the first half at the Met in "Mister Antonio," while Elsie Ferguson has the boards during the last half in "The Wheels of Life." Jean Acker headlines at Hennepin-Orpheum with Sarah Padden in "The Third Degree" as visiting star with the Bainbridge players. Rudolph Valentino also had a place on the local theatrical horizon during the present week.

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## FILM REVIEWS

(Continued from page 24)

and Vernon, with a gambling coterie holding the information over Bat's head that the knew of a certain "Gas-Pipe Kid" who ran out of a court during trial. Shugrue takes "sick" suddenly. The ninth inning finds the score 2-0 for the Vernons. The Angels pull a last-inning rally and get two men on first and third. That's the cue for Shugrue to heed the insistent fans' demands for his pinch hitting. The obvious circuit clout results and its an Angels' victory by 3-2.

The Kid decides to visit the judge's home and confess, with the jurist magnanimously saying something

about "better one Shugrue free than in jail." The Kid confesses his affection for Ida hasn't waned, and the picture admits "Looks like I've struck out."

The flashes of the baseball games have a certain thrilling effect. The casting is adequate, but the production doesn't click just right. The attempts at the introductory comedy with the landlord and halloween carnival are painfully artificial. The leading male role is not drawn just right, although forcefully played by Rockliffe Fellowes. Miss Ridgeway did well opposite, and Buddy Messenger, the kid brother, is his usual bonnie self. That kid should be taken in hand and plugged for stardom. He ranks with the best of the youngsters. *Abel.*

### JEALOUSY

London, May 15.  
Produced by Victor Seastrom and shown privately by the Ideal last week, "Jealousy" went into the program for a run at the New Oxford May 14. It is strong drama of the "triangle" type. The story is powerful and well told, while the production is as near perfection as such things can be. The production has an added pull as far as London is concerned, by the fact that Matheson Lang is "starred."

The story tells how the skipper of a ship carrying munitions woos and

weds a girl. He takes her to sea with him; but, unfortunately, signs on one of the girl's old lovers as mate. The "eternal triangle" being thus completed, it takes only small incidents to arouse the spark of jealousy in the skipper's breast and fan it into a dangerous flame. One little thing leads to another until their mutual hatred culminates in a fight between the two men, which is followed by mutiny on the high seas and brutal murder. One day the skipper loses all control of himself and knocks his young wife overboard. Maddened, the mate fires the magazine and the whole ship is blown up, but not before all the leading people have escaped. The terrible events they have passed through lead the three sides of the triangle to a better understanding and happiness.

There are but three people of any importance in the cast—Victor Seastrom, Matheson Lang and Jenny Hesselquist, the Swedish dancer. Although playing a brutally heavy part, Seastrom takes everything from Lang, the "juvenile man," and out-acts him from the beginning, gradually taking all the sympathies of the audience. Lang is merely the tutored hero of melodrama; Seastrom is volcanic, unconventional and, with it all, perfectly natural and in the picture. Jenny Hesselquist gives an excellent rendering of a difficult part as the wife.

screen adaptation of the James Whitcomb Riley poem.

The adapter for the screen has worked out a story worth while in its general texture, with the heart interest kept up to a high voltage in every reel.

The story carries its leading characters from childhood to maturity, with the interesting sidelights on kid life among the most interesting bits of the production. Garson has selected some capable youngsters for the work in the early reels. The scenario gives him ample opportunities to bring them to the front in a worth-while manner. At times the action as far as the kids are concerned is a bit stagy. This can be overlooked, however, on the generally good impression made. In the latter portion, when the characters of the earlier part have matured, the story is equally effective. The adapter has added a melodramatic element in order to give the picture the necessary action. It has been well done, although the idea is not one that can come under the heading of original.

The juvenile roles in the early footage are entrusted to Pat Moore, Mary Jane Irving and Turner Savage. The youngsters are well handled, with their own ability displayed capably. Elliott Dexter and Helen Jerome Eddy share the honors with the leads. Dexter has a part of con-

siderable proportions and works it up to a good average. Miss Eddy proves a most capable country sweetheart, with her slight emotional scenes among the production's worthy moments. The remaining members of the cast have been selected discriminately.

The production needs call for much of the simple, small-town atmosphere and none of the garishness invariably linked with screen productions of today. It is a simple story told in simple settings, but told with a telling effect. The production from all angles is worth while. It is a picture for the whole family and a good buy for any exhibitor on that score.

The story has as its leading characters John Craig and Mary Ellen Anderson, childhood sweethearts.

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John Craig, as a man.....Elliott Dexter  
Mary Ellen Anderson, as a girl.....Mary Jane Irving  
Mary Ellen Anderson, grown up.....Helen Jerome Eddy  
Helen Jerome Eddy, grown up.....Helen Jerome Eddy  
Stuffy Shade, as a boy.....Turner Savage  
Stuffy Shade, grown up.....Lloyd Whitlock  
Irene Ryan.....Barbara Worth  
Frederick McCann.....Arthur Hoyt  
William Norton.....Jean Cameron

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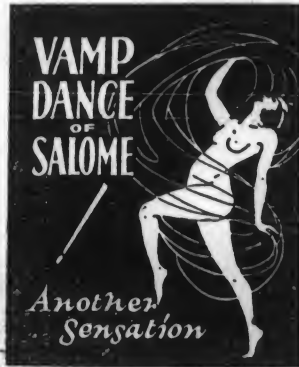
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Hart

## PLAYING IT WILD

Vitaphone feature, with William Duncan and Edith Johnson. Story and scenario by C. Graham Baker, directed by Duncan. At Loew's Circle May 27. Running time, 62 minutes.

Jerry Hoskins.....Wm. Duncan  
Beth Webb.....Edith Johnson  
Old Man Webb.....Francis Powers  
Sheriff Gleason.....Dick La Reno  
Woelherby.....Frank Beal  
Bill Rucker.....Frank Wead

Very satisfactory western comedy melodrama, with the accent on the comedy. If Vitaphone will continue to turn out this grade of material it ought to stage a comeback promptly. The picture probably cost less than even most westerns, for it is practically all done in natural locations. This is in Duncan's familiar style, and there is much to be said for the formula aside from the money involved, for nothing contributes so thoroughly to creating the illusion as a natural background.

The story is amusing with first-rate surprises and a lot of well-handled titles with a funny slant. Character development is natural and convincing, and although the incidents are mostly in a humorous vein there have a certain dramatic support. For example, the hero and heroine are brought together in a highly realistic runaway accident, in which the girl is rescued by the hard-riding Duncan after he leaps from his own galloping mount to one of the runaway team, a trick that appeared to call for a good deal of nerve.

The only bit of hokum is the constant gunplay, but that seems to be necessary to the western type of tale. Still it does seem a bit ridiculous to have control of a situation three or four times as one gun-toter

after the other "gets the drop" on the rest. It's getting to be stale stuff.

Miss Johnson makes a charming heroine, playing quietly and without the syrupy sweetness that goes with most screen heroines. There are a number of good character bits, all well handled.

At least the story gets away from a fight for control of a ranch or a mine, and the familiar type of "bad man" does not figure in it. Instead a ne'er-do-well drifts into a cattle town and in a card game wins a local newspaper. He conceives the idea of using this unfamiliar instrument to work out the moral and political regeneration of the community. In the process he falls in love with the former editor's daughter. He finds gross mismanagement in the office of the sheriff, and works out a campaign to defeat the present sheriff and put in an efficient successor.

To accomplish this he has to make believe he is a desperado and work all sorts of tricks on the sheriff, including the exploit of pulling his nose. By this he makes him ridiculous before the natives and carries the day for his own candidate with a capital surprise ending, although the finale is rather slow in arriving and pauses just a bit too long before the "Finis." Nevertheless it makes a good, amusing, light feature. Here presented in a daily change of bill house as half a double bill, the other half being "The Leopardess," with Alice Brady.

In the early part there are some fine settings, and the society scenes and fashionable restaurant episodes are managed with telling effect.

Rush.

## FOOLS AND RICHES

Universal society drama with Herbert Rawlinson and a cast of important players. Story by Fred J. Johnson, directed by Herbert Blache. At Loew's 42d Street, May 28.

Jimmy Dorgan.....Herbert Rawlinson  
Nelly Bye.....Katherine Perry  
John Dorgan.....Tully Marshall  
Bernice Lorraine.....Doris Pawn  
Dick Mason.....Arthur S. Hall  
Francis.....Nicola de Ruy

A picture shrewdly made for the neighborhood trade. It has a certain flash of high life, but the sympathetic scenes go to a plain and homely hero and heroine. It has a world of hokum such as went into the tried and true old melodramas, but for the Universal line of trade it is sure fire.

The manly young hero is tricked and tripped by the society moguls and stripped of his fortune, only in the end to turn the tables against his enemies, aided, of course, by the gingham heroine, and comes out winner. In short, it's a Cinderella theme with a male Cinderella and society schemers for the stepmother. The same formula could be worked infinitely and indefinitely and could hardly miss under reasonably expert handling.

The story points a moral—no less than the world old one of the prodigal son—indeed, the hero is a modern prodigal who wastes his inheritance and only wins his way back after he has been forced to menial labor as a waiter in a res-

Other Film Reviews on  
pages 24, 31, 34, 36, 37

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Fox-trot Song

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"SAVOY AND BRENNAN MEAN PACKED HOUSES"

## KANSAS CITY

By WILL R. HUGHES

GARDEN—Bridge Musical Stock.  
GLOBE—Vaudeville.  
ELECTRIC PARK—"Follies of 1923."  
NEWMAN—"Rustle of Silk," film.  
ROYAL—"Thorns and Orange Blossoms."  
LIBERTY—"Suzanna."

The parks and all other places of amusement had a hard time bucking the almost constant rain from last Monday until Friday, and the receipts for some of these days were hardly enough to count. The Mainstreet held up in spite of its 3,400 capacity, with the Newman and the Pantages close seconds. Electric Park, with its elaborate

refuge, also drew better than expected.

E. E. Towles, auditor at the Pantages is interested in a large furniture company, and when not checking tickets is busy with household furnishings.

When the Shubert opens next fall the regulars will hardly know the house. A small storeroom in front of the theatre adjoining the lobby has been taken by the house for a parlor and rest room; the partitions have been torn out, and the new place will become part of the lobby, making it the finest and largest in the city. The entire place will be decorated and finished in restful browns and gold, and will be elaborately furnished for the convenience of the patrons of the house.

Silk stockings, underwear and other garments dear to the feminine owners, stolen from the dressing rooms at the Globe last week, were recovered by headquarters officers, who arrested a couple of negro janitors at the theatre. The proprietor of a small hotel, where the goods were found, and the two negroes have been held for trial.

The management of Fairland Park, to open June 1, will have a free bus service from the downtown district.

The engagement of Stacia, Ledoya featured in "The Land of Fantasy," at the Mainstreet this week, has been a triumphant home-

coming for the little dancer, making her first professional appearance in her own home town. Here until a few years ago she was known as Eleanor Alkin.

The Coon-Sanders Novelty Orchestra closed a 37-week engagement at the Newman Saturday.

## LOS ANGELES

Mitty and Tillie, headlining current Orpheum, proved high spot on bill which otherwise held good comedy, with honors about evenly divided. The French dancers displayed considerable artistry with postures distinctly original, concluding with effective Apache that brought down house. Toto, the clown, was greeted with laughs on entrance in miniature coach, holding up throughout routine. He offers several novelties and works hard doing some clever contortion acrobatics and good Russian dancing.

Toney and Norman, closing, were in unusual spot for their type act. An afterpiece was announced to follow, virtually making them next to closing. Toney's wise cracks went over briskly, the comedy and dancing making strong finish.

Charles Irwin held fifth position and his fine personality, combined with good material and highbrow delivery, established him firmly.

Aunt Jemima repeated hit and W. C. Fields, another holdover, was successful.

Marguerite Padula, with good voice and nicely arranged routine at piano, pleased second, and McDonald Trio, two girls and man, with showy trick bicycle stunts, started off well.

The impromptu entertainment after the regular bill, having Toney and Toto burlesquing Mitty and Tillie's Apache, the latter and Charles Irwin also participating, held house and sent them out laughing.

Nan Halperin is a noteworthy headliner at Pantages, adding much prestige to the current bill. Her coming has been heralded for several months and is billed as Nan Halperin herself, due to an act recently playing Pantages presented by Nan Halperin, in which the star was billed above the act, giving impression she was in it. The little artiste scored the most notable success of any tempestuous seen this season. She did four character numbers, concluding with "Wedding

March" in ragtime. Her opening "Dressed Up Kid" number proved laughing hit in itself. The supporting acts all had special settings, but aside from the hit scored by Regal and Moore, preceding Miss Halperin, and the Hori Brothers, closing, the early part of show didn't hold much entertainment.

Reno Sisters and Allen, a dancing trio with richly dressed stage, opened fairly, the male member also playing violin and girls' featuring acrobatic stepping. Burke and Betty followed with comedy and songs, but pass chiefly on girl's looks and her playing of cornet and sax. "Dummies," a farce with music and good lyrics by Billy Friedlander, was inadequately presented by William Fruette, Jr., Lorraine Lester and three girls.

A fast-moving show, accumulating interest as it progressed, at the Mainstreet. Royce and Maye, with Chas. Embler at piano, were outstanding class feature with splendid dancing. Miss Maye's attrac-

tively sensuous dancing had male element leaning over their seats, and Royce's twisting back kicks rounded out fine routine that should land this pair at very top.

Clara Howard, added attraction, clowning her way to acclaim. She showed rare finesse and salesmanship.

Hal Skelley, with Ina Williams, comedy dancing impishness, were laughing success. Don Valerio and Girls, with better dancing on wire than often seen on floor, made flashy opener. Leon Vavara scored substantially second and the Skeik, remarkably well-trained horse, closed.

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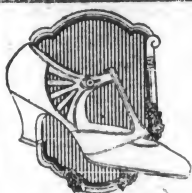
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## IS DIVORCE A FAILURE?

Associated Exhibitors, Inc. production, presented by Arthur F. Beck. Pathe release. Leah Baird featured and also credited for authorship of adaptation and continuity from play "All Mine," by Dorian Neve. Chief in support are Richard Tucker, Walter McGrail, Thomas Santelich and Alec Francis. At Loew's New York, May 29.

A little over a year ago Paramount marketed "Is Matrimony a Failure?" with the answer in the negative. "Is Divorce a Failure?" contrarily, is answered in the affirmative. The story, which the staff-authors has adapted from the "All Mine" play is developed with that object in view, the action starting with a Reno divorce between Carol Lockwood (Miss Baird) and David Lockwood (Richard Tucker). The story continues, with each essaying a vacation on mutual counsel's advice, with the attorney "arranging" the passage bookings. As a result the Lockwoods, unbeknown to each other, sail on the same boat, as does a "friend" (Walter McGrail) of the newly-divorced.

The steamer is wrecked some-

where below the equator and the trio find themselves cast on a volcanic island, geographically unknown to the outside world. A fourth member, Smith (Tom Santelich) joins the triangle. Smith was a deck steward on the shipwrecked steamer, and his presence on the island is for no good purpose. His forced attentions on Carol reach a climax when the three men embark to a nearby island to forage some herbs for the purpose of alleviating the feverish Kelcey's delirium. Smith is manning the boat, and after landing Lockwood and Kelcey, leaves them stranded there and returns to Carol. Lockwood successfully manages to swim back, despite the threatening sharks, just in time to foil Smith's treacherous purpose. Smith is trussed up for a time; but manages to free himself of his bonds for another fistfight encounter with David, and is on the verge of beating the latter when Carol is instrumental in halting the onslaught.

In the background of the human happenings the seething volcano is flashed in its intermittent eruptions, with the lava oozing down the slopes. At the psychological moment it attracts the attention of a specially charted yacht sent to search for the Lockwoods, with a rescue being effected and everything turning out as expected. Back in the States Carol and David decide to go it once again in harness and thus fulfill the affirmative import of the title, "Is divorce a failure?"

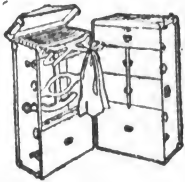
The production is inexpensive, with much of the action on the tropical isle, although the sinking steamer and its panic-stricken passengers fighting for safety makes an appreciable flash. For a story that is credited to its star for authorship, it has pleasantly sidestepped an overdose of close-ups or general construction of a "fat" stellar part. Miss Baird manages exceptionally well in what she does. Richard Tucker, opposite her, is adequate, although at times given somewhat to considerable heroics. The balance of the cast was effective.

The picture is a good daily change feature. Abel.

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## TEMPTATION

C. B. C. production based on the story by Lenore Coffee. Directed by Ed J. Le Saint. Carries all-star cast billing. At Loew's Circle, New York, May 29, as part of double feature bill. Time, 65 minutes. Jack Budwin, Bryant Washburn, Marjorie, Eva Novak, Mrs. Martin, June Elvidge, Frederick Arnold, Philip Smiley, John Hope, Vernon Steele.

The producers of "Temptation" selected an enticing title, backing it up with a story often told before, but in this instance given a twist or two in order that it might not prove (Continued on page 36)

## SAN FRANCISCO

Robert Warwick, who has been filling a limited engagement as leading man at the Fulton Theatre in Oakland, is going on a brief road tour in "The Dover Road." He is booked to open at the Curran this week.

Loew's State is to have Orville Harrold, the Metropolitan grand opera tenor, as a special attraction, starting June 2.

Dallas M. Fitzgerald, picture director of Hollywood, has filed suit here against the Belasco Productions, Inc., of San Francisco, for \$611 salary, alleged to be due him for editing and cutting the negatives of a picture he directed for the firm. It is called "Her Price."

## WASHINGTON, D. C.

By HARDIE MEAKIN

Will the influx of Shriners bring money to the local theatres, that's the question uppermost in the minds of the local theatre men. The advance guard of the caravan now headed across the country has arrived, and the picture shows and the big time vaudeville house are seemingly getting the best of it. Keith is doing splendidly, and a constant stream is headed for the picture houses. The legitimate, which at the present is represented by two stock organizations, are doing but fairly well. The President on Pennsylvania avenue suffers because the avenue, which will be the scene of the big parade and is wonderfully decorated, has been entirely shut off to all traffic after seven in the evening by the District Commissioners. No automobiles are permitted even to cross the avenue and parking is limited to such a degree that it is absolutely a hardship for motoring parties to even attempt to reach the President.

"Give and Take," President, continued for second week. "Captain Applejack," by Marshall stock, with Fania Marinoff, Anne Sutherland, Fred Raymond, Jr., Wallis Clark, Joseph Crehan, Margann Gillmore, Frank Conroy, H. Dudley Hawley, John Daly Murphy and Mildred Le Gue.

Poll's film feature next week, "Why Girls Leave Home." National remains dark in the hands of the builders and Gayety, burlesque, closed for season.

Many new features at Glen Echo are attracting bigger crowds this year than heretofore so early in

the season. The Shriners may help this phase, however.

Strand, Edwin August, headliner; Foris and West; Buddy Walker; Delbridge and Gremmer; Quinn Brothers and Smith and a feature film.

Picture houses, "Rustle of Silk," second week at Rialto; "Trail of the Lonesome Pine," Palace; "Suc-

cess," Loew's Columbia; "The Bright Shawl," Metropolitan.

"The Passing of the West" Rodeo, under the direction of Victor J. Evans, is a big Shrine feature brought here, and is tented on the Union Station Plaza.

It is rumored Strand, now housing Loew pop vaudeville, is about to change hands.

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Smith Olive Co.  
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**BALTIMORE**  
By ROBERT SISK  
LYCEUM—"Way Down East."  
CENTURY—"Rustle of Silk."  
RIVOLI—"Within the Law," second week.  
PARKWAY—"Brass."  
NEW—"Masters of Men."  
CENTURY ROOF—"So This Is Paris," third week.

I. M. Weingarten, operating the roof revue, will open another show of the same type at Atlantic City next week. His chorus in Baltimore will remain here, while most of his principals will be taken to the new show. So far his show here has been a success and has been in keeping up to the normal business of the roof. A new show will be produced here next week by Jack Mason. His cast of principals here includes Melo Jocelyn, dancer; Marie Horn, toe dancer; Elizabeth Haywood, prima donna; Muriel Devine, and Joe Tenner.

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assisting J. Humbird Duffy and his group of singers who are presenting the Gilbert and Sullivan operas at the Century, Thomas D. Sorrier, general manager of the Whitehurst theatre, has opened a contest whereby vocal aspirants in the city get a chance at a hearing. By this method he has enlarged the chorus and it is now composed almost entirely of recognized voices in the city and of Peabody Conservatory students.

## SYRACUSE, N. Y.

By CHESTER B. BAHN

B. F. KEITH'S—Vaudeville. Opening summer season. Six acts and picture, "Master of Men," current film. Two shows daily. Prices cut with 55c. top at night. Summer garden opened adjoining theatre. Free soft drinks served. Free candy for children Saturday and Sunday matinees.  
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STRAND—All week, double bill, "Bell Boy 13" and "The Pilgrim."  
ROBBINS-ECKEL—"Fog Bound," first half; "Trail of the Lonesome Pine," last half.  
EMPIRE—"Has the World Gone Mad?"  
CRESCENT—Double bill, "Foolish Wives" and "Hunting Big Game in Africa."  
RIVOLI—"Bella Donna."

The John Robinson effort will play Watertown, N. Y., July 6.

The Buckley-Ferguson Productions, Inc., of Binghamton, started Saturday on the third of a series of films exposing methods of fraudulent stock operators. The new picture is "Maybe Motors." In the cast are Gordon Standing, Aubrey Wells, Dean Raymond, James Phillips, Mrs. Curran, George Parr, Estelle Raymond and J. H. McCarthy.

Three months in jail and a \$50 fine was the sentence imposed upon Thomas Miller, Watertown barber, whose auto ran down former Senator George H. Cobb of Watertown, chairman of the state picture censorship commission, when he pleaded guilty to a charge of driving a car while intoxicated. Cobb suffered concussion of the brain.

A stage wedding will be the final stunt at the Avon, Watertown, under the Empress-Sesonske regime. C. H. Bennett and Mildred Oviatt will be married on the stage of the house this week, getting a \$150 prize offered by the management. The Robbins Enterprises of Utica take the house on June 2.

Lack of patronage caused the sudden death of the Joseph Payton

Players' summer run at the Lyceum, Elmira, the company closing Saturday with the final performance of "The Common Law." The Lyceum will remain dark until late August. Payton may establish a stock company in a Fitchburg, Mass., theatre.

C. J. Rose, field representative of the Schine Corporation, is now in charge of the Strand, Carthage, for that theatrical operating concern.

Sousa's Band will appear at the State Armory here on July 31, under the auspices of Tigris Temple Band of the Shrine.

A theatre will be erected in Pulaski by a stock company now being organized. Back of the venture are James and Aleck Papayanakos, who once held a theatrical monopoly in Watertown later selling out to the Robbins clique. The Papayanakos brothers are returning to the theatrical field in the North Country, having already taken over houses in Canton and Gouverneur. Pulaski will be the next town added to their string. They hold an option on a site owned by the Odd Fellows. The new theatre will be devoted to pictures.

## VANCOUVER, B. C.

Moving picture houses and Pantheons will afford practically the only amusement for Vancouver until fall, when the Orpheum will again open its doors for the season.

With Vancouver recognized as the gateway to the Orient, this city, has been flooded with more musical artists on their way to the Flowery Kingdom than at any other time in its history. Some of them have been going some coming back. Kreisler, Cortet, London String

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An unsuccessful attempt to house the Old Dumbbells in their revue, "Full O' Pep" at the Orpheum on account of the arrangement made by a stock company resulted in that company going to the Avenue which has been dark for months. In its out of the way location and a general disposition of the theatre going public not to attend that theatre on account of many inconveniences the Dumbbells took their first "flop" in Canada this season.

When the Orpheum closed this season with vaudeville instead of the house remaining dark the open time, due to the diligence of Manager W. A. Hartung, has been almost completely filled, either with road show or local attractions up until the end of July. The house will reopen with vaudeville Aug. 22.

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Direction H. B. MARINELLI

## FILM REVIEWS

(Continued from page 34)

Identical with pictures that have gone before.

The basic idea has wealth as the cause of most evils. Husband and wife are overcome by their sudden acquisition of means.

The story is rather well worked out, considering the idea is of such ancient vintage.

In addition to its old story, the photography would fit a production of 15 years ago. There is little of the footage that reaches any kind of a satisfactory average in this direction.

The cast is short and of seasoned players. The leads are Bryant Washburn and Eva Novak. Washburn takes first place in the running, with no great opportunities offered him. Miss Novak is a blond miss who handles with comparative ease the ingenue lead. June Elvidge in a widow role is an important factor in the story. Her work is that of an experienced player, with Phillips Smalley and Vernon Steele coming under the same classification. The sets provide a flash at times. The picture's greatest weakness is in the photography.

In working out the story many of the old standard melodramatic bits are employed, with an automobile race and a raid on a roadhouse being brought forth for the punches of the production. Hart.

## THE LAST MOMENT

J. Parker Read, Jr., production, distributed through Goldwyn, from Jack Boyle's story. Henry Hull, Doris Kenyon and Louis Wolheim have the three major roles. Runs 62 minutes. At the Broadway, New York, in conjunction with vaudeville bill.

How this picture escaped a Broadway showing is something to wonder at.

## SUMMER SHOES

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der about. While not a sensational film, it has all the ingredients that usually make up a feature booked at one of the mammoth palaces along Main street and is a good deal more interesting than many seen within the past several weeks. Possibly its general reminiscence of something heretofore produced has something to do with it.

The episode of shaghaing the leading characters parallels that in Morgan Robertson's "Masters of Men" at the Cameo this and last week. The introduction of the hybrid monster with the form of a gorilla and the destructive vengeance of a human brute was the big punch of another Goldwyn release some months ago ("The Blind Bargain," with Lon Chaney), which played the Capitol, Goldwyn's assured Broadway stand.

The story opens with Hercules Napoleon Cameron (Henry Hull), a bookish young man who finds his heroic inspiration between book covers despite his given names. Alice Winthrop (Doris Kenyon) is the girl. Following one of Alice's parties the girl insists on accompanying Napoleon (Nap for short) to the Red Lamp, a waterfront dive periodically frequented by Pat Rooney, the sire of the young bootblack who visits Nap periodically and swallows Cameron's imaginative exploits much to Nap's secret gratification. The slumming tour results in the girl, Nap and a third male acquaintance being shanghaied on a tramp vessel bound for the South Seas.

The action aboard ship is interspersed with the skipper's brutal manifestations, the timid Nap shrinking in physical fear of the burly Finn's physique. Louis Wolheim makes the character realistically vivid. The Finn has in his possession this unnamed monster, which a scientific expedition had discovered and which the Finn had taken unto himself in the knowledge that scientists back home would pay handsomely for it.

The punch of the story is the escape of the monster, with its subsequent wreaking of destruction on everybody and everything it comes in contact with. The brutal cap-

tain hides in mortal fear, while Napoleon, in a pinch, becomes endowed with truly Napoleonic mental domination in facing the beast and subduing it much on the order of a lion tamer who faces the king of beasts and dominates it. In view of the prepossessing figure of the monster that is a bit hard to swallow, but it is deftly smoothed over in the scenario transition. The monster has not been wholly subdued by Nap, however. After strangling the Finn he lies in wait for Nap. Land is sighted and Alice and Nap decide to swim for it, with the monster following. It is the hero's intention to put into action an idea that has stuck with him through the years from his book learning that a pigmy can keep a giant under water and both can drown. That is his purpose, but it does not become necessary when an abalone, a submarine shellfish, grips one of the monster's paws and holds it until its captive succumbs.

Nap rejoins his sweetheart on shore, and the third friend, heretofore boastfully disdainful of Nap's obvious heroic shortcomings, comes rowing from the boat, where he has been in hiding in the storeroom.

As film fare it has the fact that it is entertainingly diverting to commend it. The cast takes care of its roles perfectly. Abel.

## THE SHOCK

Universal-Jewel production, featuring Lon Chaney. Directed by Lambert Hill; uncredited. Projection time, 67 minutes.

Picture is an underworld story, with Chaney cast as a cripple, and the effort apparently was to give it some touch of the atmosphere of "The Miracle Man," in which Chaney came into fame almost overnight in the part of the "Frog." The subject misses by a wide margin the high aim of the other vehicle and degenerates into a cheap shocker.

The punch is a mechanical reproduction of the San Francisco earthquake and fire, designed as a bit of sensational melodrama, but failing in its kick because there is no time when it is not evident to the spectator that the whole business is mere studio trickery. The display is accomplished by burning an open air set, the flames appearing against a night background. Smaller incidents of the conflagration are cut in, and the whole effect is artificial and phony.

There are evidences that the cutting has been done with a heavy hand. The point of the story is that the cripple, Wiltsie Dilling (played by Chaney), is miraculously made whole when he is crushed in a falling building while engaged in an effort to rescue the heroine from a band of criminals. The plausibility of the incident is spoiled by its inept management. We merely see the cripple under masses of fallen debris and then are informed that he can walk. The effect is substantially as though all the important passages of a play took place off stage and the audience only heard them talked about. The system makes for unsatisfactory drama.

The story deals with a "queen of the underworld," played by Christine Mayo, who dispatches one of her spies, a cripple with a twisted mind, played by Chaney, to accomplish a mission of vengeance against a banker who had caused her to be sent to prison. The cripple instead falls in love with the banker's daughter (Virginia Valli) and refuses to carry out his bargain, actuated by her good influence. The "queen," falling in her scheme of direct vengeance, plans to punish the banker by the ruin of his daughter and lures her to San Francisco. There are numerous passages of heavy melodrama concerning the plotting of the crooks and the counterplotting of the cripple, reaching a climax in the earthquake, which

defeats the criminals in their schemes and opens the way to a happy ending, with the cripple restored and in happy embrace with the heroine. A picture graded for the daily change houses, resting upon crude melodramatic device, although Chaney has several effective passages. Rush.

## CROSSED WIRES

Universal production, directed by King Baggott. Gladys Walton starred. At Loew's 42d St. May 25. Running time, 65 minutes.

This is just one of those things. Obviously made for the second and third-run houses, it succeeds, however, in rising above the commonplace several times. The titles are unusually good throughout, incidentally. The good old Cinderella plot is utilized and dressed up a bit, with Cindy a "working gal" who wants to crash into society.

Some of the characters are well played, notably the "Tad" father by William Robert Daly. The fellow playing the "hick" boy friend of the heroine is inclined to overdo the part. He's "hick" to the life in appearance, but overacts too frequently.

There's a dancing contest, one of those social club affairs, that's very finely staged. Perfect types and atmosphere. A swell society function by contrast is also excellently done. The latter part of the film runs to farce.

A free-for-all scrap, taking place at the social club's racket, was another scene that reflected credit on the director. Story contains a good idea, but flickers out as it gets toward the middle of the fourth reel. The sets are well built and indicate considerably money was spent for production. It is possible, however, some of the backgrounds may have

been standing in the studio and utilized for this picture.

Gladys Walton makes a pretty telephone gal, with a yen for society, making her role convincing throughout. Kate Price pleases as the mother. Good photography, with nothing out of the ordinary required to unfold the story.

A program picture with flashes much above the average that fits nicely for a double-feature bill. Bell.

## THE LEOPARDESS

Paramount production starring Alice Brady. Adapted for the screen by J. Clarkson Miller from the story by Katherine Newlin Burt. Directed by Henry Koster. Shown at Loew's State, New York, for three days, commencing May 21. Time, 70 minutes.

Cast: Alice Brady, Scott Quigg, Montague Love, Captain Croft, Edward Langford, Angus McKenzie, Charles Kent.

No outstanding feature to recommend this Paramount release, which frames up as an ordinary program picture. It contains a story of the South Seas mixed with the life of a barbarous individual from civilization. The production is not an achievement for Alice Brady as a picture star. In the role of a girl brought up on an island, on which she and her father are the only white people, and her later experiences as the wife of an arrogant creature of wealth, she is given no great opportunities to display her

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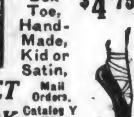
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MARY

# WALTON and BRANT

ORPHEUM CIRCUIT

Direction LEO FITZGERALD

known histrionic ability. In the early footage Miss Brady displays herself scantily clad as a native of the South Seas. In the later reels as a woman of culture she appears to advantage in attractive creations. The acting at no time shows her at her best. In this division Margaret Love comes to the fore. As a husband who trains his wife the same as he does an animal he displays some finished work. Charles Kent and Edward Langford handle the other two roles of importance satisfactorily. Natives and extras used as a ship's crew furnish the background for the four principal players.

The production includes numerous exteriors and several scenes aboard a yacht. Some interiors of a Westchester home frame up nicely. In no departure has an attempt been made to make this a big picture. It is a production which will prove but a cog in the wheel and never make a name for itself.

Angus McKensie, a Scotchman, and his daughter are shipwrecked on a South Sea island. The girl is brought up as a native, her father being of little account. When she has attained womanhood a white traveler of means reaches the island. He wishes to take the girl, but is forced into a marriage by her father, who secures a case of whiskey for his permission. The girl is taken to her husband's home near New York. There he treats her in the same manner he does a leopardess he had captured. He brags to his friends that his method is the only way to handle women. The girl has learned to care for the captain of her husband's yacht, whom she believed had been drowned when thrown overboard by the latter on their trip to New York.

The captain puts in an appearance later, and considerable confusion takes place, which ends in the husband meeting his Waterloo when the animal which he had kept in a cage in his home leaps upon him and causes his death, leaving his wife free to accept the captain.

Hart.

#### WHAT A WIFE LEARNED

A Thomas H. Ince production. Scenario by Bradley King. Directed by Ince. Released by First National. Time, 70 minutes.

John Bowers.....John Bowers  
Rudolph Martin.....Milton Sills  
Sheila Dorn.....Marguerite De La Motte  
Evelyn McCoy.....Evelyn McCoy  
Tracy McGrath.....Harry Todd  
Maggie McGrath.....Aggie Herring  
Lillian Martin.....Francella Billington  
Terry.....Ernest Butterworth  
Maxfield.....John Stepping

A conventional story unfolded in stereotyped manner by a cast of good players of whom none stood out but Marguerite De La Motte. This girl runs away with whatever honors the roles embrace. She is convincingly emotional as the lit-



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feet in width. Maybe more. Whatever the exact dimensions, it's a dard of a leap.

Story is built up slowly, first part dragging. Usual bandits, cow hands, tough guys, mountain scenery, and a chase toward the finish. It's the sort of stuff they used to fill the dime novels with years ago, and evidently aimed to please the kids. Lots of apple sauce, with hero (Mix) outwitting bandits and rescuing sweetheart's father from cruel clutches.

A time mentioned something about "Old Hukum Bucket." Looks as if title writer had been reading Variety. Great riding stuff. One stretch of film has Mix doing a wild chariot ride on remains of stage coach that has gone over the cliff. That's the kind of film it is, "over the cliffs with 'im, boys."

Mix is excellent in role that means nothing, making it important through sheer force of personality. He deserves better vehicles than junk like this. Rest of cast good, including ingenue, whose name is not mentioned in cast because Academy doesn't give out programs with casts, and film was run off so swiftly name could not be caught from screen.

Photography average. Picture would make great two reeler. As it is there's a nice long sleep between reels one and five. Punch is worth waking up for, though. That riding by Mix and bandits, and Mix's leap would make any picture. Would have made this a big time had rest of it been any way near it in point of interest. For the smaller houses it should be a great card, especially matinees for the children. Lacks class for the big houses, but should make an excellent half of a double feature bill.

Bel.

### SNOWDRIFT

William Fox production starring Charles Jones. Directed by Scott Dunlap from James B. Hendry's story. Runs about 65 minutes. Half of a double feature at Loew's New York.

This is the forerunner of the usual avalanche of Arctic subjects so prevalent during the torrid months. The title gives away its frigid locale. The story is one of those stock formulas about the white daughter of rather veiled origin; the gambler-hero; the "Queen of the Yukon" and the boss of the Bonanza dance hall who insists on making the heroine an inmate of his Dawson rendezvous.

The period of the action is vaguely denoted as around the gold rush time. Charles Jones is only identified by the sobriquet of Ace-in-the-hole because of his unusually lucky poker activities. Heralded by a title as a college graduate and an engineer, he is introduced on one of his stud rampages. Later tables turn and Jones becomes and is accused as being a "bum" by the "Queen of the Yukon."

Ace is led to reform and cure himself of the grip of hooch by his stoic Indian good man Friday. He "mushes" north to again develop his mine which purpose is conveniently lost sight of in Ace's wooing and winning of "Snowdrift" (Dorothy Manners). She is the daughter of the McFarlands who entrusted her as a babe to an Indian (or is it Esquimo?) squaw—it is not made clear—who places Snowdrift in a convent and leads all to believe the

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girl is her offspring from a hybrid mating of questionable origin.

Ace having conquered drink trails Claw (the heavy) to his Dawson City dance hall where he has kidnapped Snowdrift and in a truly gripping fight amid flames effects a rescue and the convenient demise of the villain in a mortal combat in self-defense. That's the big punch of the picture—that fight—and tops off the release effectively.

It is produced with the usual Fox production economy with plenty of outdoor stuff and a couple of crude log cabin interiors. Probably a pop price rental release and should please in the small daily change houses.

The star gets in some effective

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work. Miss Manners is an unknown quantity and fell below the mark in the little she was called upon to do. For that matter all the women did nothing distinguishing excepting the Indian squaw. Irene Rich as the dance hall queen was given few opportunities. G. Raymond Nigh as Claw, the heavy, was effective.

Abel.

## INSIDE STUFF ON PICTURES

(Continued from page 22)

The announcement of a merger of Cosmopolitan, Goldwyn and Distinctive into a \$25,000,000 combination occupied trade attention this week when the significance of the move came under study and analysis. It revived all the old talk of new trade amalgamations which have been resting since the start of the Federal Trade inquiry into Famous Players.

Out of the whole mass of figuring this view stood out: The Hearst-Goldwyn consolidation brings new and powerful opposition to bear against Famous Players, both by the strength of its production schedule, its lineup of stars and directors, and its representation on Broadway with a big exploitation theatre.

All these things figure in the Federal trade matter and it looks as though the future depends pretty largely upon the outcome of that proceeding. If the investigation results in a check upon the present system of conducting the film business, it will have much the same effect on all the big producers, generally forcing a policy of "the open door" to independents and all the big companies will be ruled by the same decision.

If, however, the government gives Famous Players a clean bill of health, it would seem logical to expect the further growth of large and concentrated organizations. With the addition of Hearst to the Goldwyn lineup that concern has come mightily to the fore, and it would surprise no one to look for a major battle between Hearst-Goldwyn and Famous Players for the leadership.

It has been the history of big business, and especially of the big picture business, that combinations breed new combinations and this brings up the old figuring on Zukor-Loew. If the Federal Trade inquiry fails to disclose any real trouble for Famous Players and if Hearst-Goldwyn strength goes to a point where it challenges Famous Players leadership, well-informed trade observers believe an arrangement between these two would be almost inevitable.

The trade has never really figured out why Famous and Loew have not come together except on the surface explanation that the positive views of both men have been against it. A new view, in the light of recent events, is that the overhanging of the Trade inquiry had some weight. The matter has been impending for more than a year, and doubtless has done much to prevent consolidations in this and other directions, but once it is out of the way, film authorities would look for vital developments.



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(Continued from page 17)

is the only child of an intimate friend, but is poor and honest. He looks on Mme. Lavergne as an aunt; he is ever affectionate, always respectful, to a degree that the amorous middle-aged widow dare not confess her infatuation. She not only looks old, with her gray hair and careworn features, but her face bears a disfiguring scar.

A Russian physician has found the means of restoring youth by an operation so dangerous it might easily lead to fatal results. Mme. Lavergne confides herself to the surgeon, who, not having a French diploma, is constrained to practice under the guise of a local doctor named Ferdich. Both are unscrupulous rascals and attempted the operation on another woman, who died. They placed the body on the railroad track to lead the police to believe the victim was killed by an accident. The deceased is found in such a condition that identification is impossible. As the doctors had purposely left near by a handbag containing papers belonging to Mme. Lavergne, she is legally recorded as the victim of the accident.

The operation in her case succeeds. After three months' convalescence she leaves the clandestine clinic with a mask of youth, having been transformed to all appearance into a beautiful young woman. When the bandages are removed there is not the slightest trace of a scar and her face resem-

bles a girl of 20. Even her hair has changed color and she is now a pretty blonde, so that her former acquaintances fail to recognize her. She dare not reveal her true identity.

Madame Lavergne contrives to meet Andre again and ascertains he is mourning her demise; that he secretly loved her all the time, but would not reveal it because he was poor. He has not the slightest suspicion she is the aged woman he fondly loved and declines to entertain the possibility of her resurrection. His soul is buried with the late Madame Lavergne.

Therefore, the miraculous operation has been in vain, and the poor creature is condemned to live as a young woman with a fresh face but a withered heart. She has not legal standing except as the companion of the doctor who operated.

In despair she decides to have a good time and throws herself into the arms of Andre, becoming his mistress, despite the young man's declaration he will never love another woman as sincerely as he loved the late Madame Lavergne.

This quasi-study of human nature (it might almost be written crazy scenario) has good points, but on the whole is too improbable to convince the average playgoer.

The cast includes Valentine de Hally as the rejuvenated widow, ably portraying joy and anguish when viewing herself in the mirror. Alcover is only fair in the role of the Russian surgeon who goes one better than monkey glands grafting. "Le Masque de Jeunesse" is

the first work of Fournier and Turpin, so many defects may be excused. By thinking out another original story and keeping within the limits of possibility they are capable of writing a play that will have a long run. Kendrew.

**DULLIN'S ATELIER**

Paris, May 15.

Charles Dullin has grouped around him at the Theatre Montmartre an enthusiastic company of players which has assumed the name of the Atelier (signifying workshop or, more literally speaking, the studio), and new shows by new authors are being constantly staged for regular evening performances. Thus we now have at the Theatre de l'Atelier a mixed program with three items of merit. For the opening number the troupe offers a satirical trifle at its own expense, wherein we are assured of the misery of the present-day actor. Art does not nourish its man, and the comedians are despondent. One finds a cent in the auditorium and there is joy at the idea of money being realized in the theatre until an army of tax collectors claim their share, which leaves nothing for the company. However, a member secures an engagement at a music hall imitating a popular red-nose comic, and he generously shares his salary with the Atelier artists, enabling them to get a meal.

This skit is followed by a two-act comedy, "La Promenade du prisonnier," by Jean Blanchon, concerning a timid bookseller deceived by his poor fellow being the prisoner of his own misfortune. He tries to shut his eyes to the true conditions be-

cause he still loves his fickle spouse, but his life is wretched, for even the servant looks on him with contempt. He finds a spell of relief by the arrival of a married friend from the country. The provincial lady smiles on the city gentleman until she learns of his domestic troubles, when she likewise scorns his proffered friendship.

The author of this psychological study is only out of his teens, being one of the youngest of the budding Paris playwrights. He has much to learn, yet can give pointers to many elders.

Dullin terminates his program with a one-act historical piece, "Celui qui vivait sa mort," by Marcel Achard, being an imaginary episode in the life of Charles VI, the mad king of France. Queen Isabeau did the reigning, and to enable her to retain her influence she kept her royal husband in a perpetual fear of death. Seeking to be rid of a poetical favorite of the king she staked her own honor or the life of the poet over a game of cards (playing cards were very fashionable, if not introduced during the reign of Charles VI). Unscrupulous as Isabeau was, she cheated during the game, whereby the poet lost and was constrained to take poison. The queen, who had promised to give herself to the poet, declared the drug would be painless in its action. It had a contrary effect, and Isabeau was careful the weak-minded monarch should watch the last moments of his favorite, thus giving him a great dread of the passage from this existence to the unknown.

Dullin impersonates the mad king, with his wife, Madame Dullin, in the part of Isabeau. The other roles are well sustained.

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The Atelier has gained a reputation during the present season which foreshadows a successful future, and warrants the enterprise of the troupe in holding out for better days in unofficial dramatic art, which unfortunately is not encouraged by the state, due, probably, to the claims for subvention from the Comedie Francaise (albeit failing to bring out young authors), opera, etc., eating up the funds, at the disposal of the Ministry of Fine Arts. Such conditions are a denial of arguments advanced by those seeking the creation of state-assisted playhouses in England and America.

Kendrew.

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Joseph Shallick and William J. Fallon; Knickerbocker-42d St. Co., Inc.; \$1,006.59.

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Playgoers Film Co., Inc.; City of New York; \$590.42.

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Norca Pictures, Inc.; Evans Film Mfg. Co., Inc.; \$662.19.

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Satisfied Judgments

Loew's Theatrical Enterprises, Inc.; C. Wray; \$500; May 16, 1923.

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